ALCINA MARIA PEREIRA DE SOUSA

DEVELOPING READING STRATEGIES BASED ON LITERARY TEXTS - THE DIARY NOVEL: SUE TOWNSEND'S ADRIAN MOLE'S SAGA

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DEVELOPING READING STRATEGIES BASED ON LITERARY TEXTS - THE DIARY NOVEL: SUE TOWNSEND'S ADRIAN MOLE'S SAGA

A DISSERTATION SUBMITTED TO THE UNIVERSITY OF MADEIRA
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BY
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2004

DEDICATION

To My Brother For His Legacy: Life Strength And Hope

For hope is but the dream of those that wake.
Matthew Prior (1664-1721),
Solomon, III, p. 102

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Photographic Source (adapted by Mariana Marques), Harry Bates, Pandora *ex.* 1891, Tate Gallery (N01750), Postcard Printed for the Trustees of Tate Gallery, Saunders & Williams, London.

RESUMO

A leitura de textos literários no contexto de ensino / aprendizagem do Inglês, como língua estrangeira, teve, como objectivo primordial, o desenvolvimento de estratégias de leitura, não só para fins pedagógicos (tanto no âmbito da língua materna, como no de uma segunda língua e/ou língua estrangeira), mas, e sobretudo, para fins autênticos, a saber: leitura para obter informação, para fins profissionais, para interesses pessoais e por prazer. O enfoque em níveis de significação de textos no estudo de uma língua estrangeira, efectivamente um dos objectivos inerentes à leitura activa, tal como fora defendida por Kenneth Goodman (1969, 1976, 1984, 1998), David Rumelhart (1977, 1980, 1984) e Rumelhart *et al.* (1995), tem constituído uma base sólida para o desenvolvimento do pensamento crítico, bem como da leitura autónoma, visando promover leitores eficientes, efectivos e para a vida. De facto, a leitura autónoma e o pensamento crítico foram alvos de estudo nesta investigação.

Uma visão sinóptica das matérias recorrentes foi, igualmente, contemplada, nomeadamente, a leitura no domínio educacional e cultural, para que se apurassem algumas das causas do declínio de hábitos de leitura, de indicadores de iliteracia a nível internacional, bem como de factores subjacentes à fraca competência de leitura por parte de estudantes de língua estrangeira, em Portugal, e especificamente, a partir do ensino secundário após a adopção das últimas reformas curriculares, nos anos noventa. Assim sendo, foi considerado o enquadramento teórico da temática seguinte:

- A interface língua / literatura / cultura no ensino / aprendizagem do Inglês, como língua estrangeira, a nível terciário / universitário, a promover pela leitura crítica, que enfatiza o papel do leitor na interpretação de textos e propõe uma leitura segundo o método global (" whole language approach"), salientando, simultaneamente, características dos textos, escolhas estilísticas ou considerações teóricas pertinentes, passíveis de abordagem no contexto da aula;

- Linhas de orientação teórica recorrentes na área controversa da " língua pela literatura" devido ao cruzamento de domínios subjacentes, tais como, linguística aplicada e didáctica (ensino / aprendizagem de uma segunda língua e/ou língua estrangeira), estilística, pragmática, linguística textual, análise do discurso e crítica literária, entre outros;

- Proposta de um texto literário específico, na linha da temática mencionada pelos sujeitos intervenientes na investigação, centrada em " narrativas de primeira pessoa" , designadamente o romance diarístico - A Saga de Adrian Mole de Sue Townsend - , segundo a abordagem proposta pela estilística pedagógica (John McRae 1991, Carter e Nash 1994, Martin Montgomery *et al.* 1995) e as suas implicações pedagógicas e metodológicas (Carter e McRae 1996 , Alan Durant 2001).

Em suma, o nosso propósito consistiu em destacar aspectos relacionados com: a consciencialização do potencial da língua, literatura e cultura, criatividade e valor estético a nível textual e no processo interpretativo, para os quais Michel Foucault (1972), Mikhail Bakhtin ([1935] 1990), Roland Barthes (1973, 1977, 1981) e Lev Vygotsky ([1938] 1978) legaram

decididamente o seu contributo na era pós-modernista, na medida em que a aprendizagem pode ser percepcionada na sua dimensão sócio-histórica e cultural, intrínseca ao processo dialógico de criação de sentidos.

Em relação à metodologia, propusemo-nos analisar, contrastivamente, programas de Inglês do ensino secundário, manuais, exames de acesso à universidade, além da apreciação de hábitos de leitura e estratégias mencionadas por alunos e estudantes das Humanidades, através do estudo empírico da literatura, percepção do fenómeno literário e preferências de leitura por parte dos sujeitos intervenientes no estudo.

Partindo do problema relacionado com o declínio de hábitos de leitura em geral, e em particular de textos literários, acentuado por uma atitude pouco crítica e criativa perante a literatura, por parte dos estudantes de Humanidades sobretudo nos primeiros anos da licenciatura, o estudo recorreu à análise quantitativa e qualitativa de dados (por exemplo, análise de concordâncias, análise estatística exploratória e inferencial, entre outras), de forma a podermos dar conta dos factores mais determinantes do problema.

O âmbito da investigação subjacente a esta dissertação, que culminou com a abordagem de um género literário, foi circunscrito à Ilha da Madeira, em concreto, a alunos do décimo segundo ano, frequentando o agrupamento quatro, por um lado, e por outro, estudantes do primeiro e segundo anos de Humanidades, frequentando uma licenciatura na área do Inglês da Universidade da Madeira em 1997/1998. O estudo revelou, entre outros aspectos, que existia um declínio na leitura por prazer e autónoma. Por outro lado, a atitude, estratégias e preferências perante a leitura diferiram significativamente entre os dois grupos de informantes dependendo de forma significativa das variáveis " professor" , " instituição" e " idade" (grupo etário).

SUMMARY OF THE PROJECT

ABSTRACT

" Reading Literary Texts in the EFL Setting" was meant to develop reading strategies not only for lecture purpose (be it in one' s mother tongue or second / foreign language), but mostly for authentic purposes: reading for information, for professional interest, for personal interest and for pleasure. Placing meaning at the centre of language study, one of the goals of interactive reading, as defended by Kenneth Goodman (1969, 1976, 1984, 1998), David Rumelhart (1977, 1980, 1984) and Rumelhart *et al.* (1995), has offered a solid ground for critical thinking together with autonomous reading, aiming at building on effective, efficient, lifelong readers, both of which comprised the main purposes of this research work.

Equally implicit is an overview on recurrent issues, such as reading in education and culture so as to account for the decline of reading habits and illiteracy figures worldwide as well as students' poor reading skills in foreign language in Portugal, particularly from secondary school onwards after the latest reforms (in the nineties) in school curricula. In so doing, the following items were discussed:

- Language / literature / culture interface in the teaching of English as a foreign language at the threshold level underpinned by a critical reading emphasising the reader' s response to texts to be forwarded by a whole language approach, centred on text features, stylistic patterns or any theoretical considerations to be dealt in lecture setting;

- Recurrent theoretical guidelines on the controversial area, namely " language through literature" , owing to its overlapping domain, such as applied linguistics and didactics (second and/or foreign language learning and acquisition), stylistics, pragmatics, discourse analysis, text linguistics and literary criticism;

- Implementation of a specific literary text, in subjects' choice of " narratives of the self" , the diary novel - Sue Twonsend' s Adrian Mole' s Saga -, within a pedagogical stylistics approach (John McRae 1991, Carter and Nash 1994 and Martin Montgomery *et al.* 1995) and its pedagogical / methodological implications (Carter and McRae 1996 and Alan Durant 2001).

All in all, it was my purpose to stress issues related to: language, literature and culture awareness, creativity, the aesthetic value of texts and the process of meaning-making to which Michel Foucault (1972), Mikhail Bakhtin ([1935] 1990), Roland Barthes (1973, 1977, 1981) and Lev Vygotsky ([1938] 1978) have definitely left their contribution in the postmodernist era provided that learning may be regarded as a socio-historically and culturally embedded dialogical process of meaning-making.

With respects to methodology, a crisscrossing analysis of English secondary school syllabi, textbooks, university entrance examinations and Humanities students' evaluation of reading habits, strategies via an empirical study of literature and subjects' perceptions of the

literary phenomenon together with their reading tastes was undertaken. This aimed at accounting for a major problem, namely Humanities freshman' s reluctant attitude to reading on the whole, with a special focus on literary texts, together with a poor critical and creative response to literature which was confirmed by resorting to qualitative and quantitative analysis (*i.e.*, corpus analysis, inferential and exploratory statistic texts, among other). The scope of the underlying research leading to a selection of a literary genre was confined to Madeira: students attending the 12th form (group 4), first- and second-year Humanities undergraduates taking an English Degree at the University of Madeira, 1997/1998. As a result, 12th formers' attitude to reading came up differing significantly and so did the variables " institution" , " age group" , and more strikingly " teachers' / lecturers' role" .

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FOREWORD

> The first bog of inertia may be simple ignorance of the extent of the subject, or a simple unwillingness to move away from one area of semi-ignorance. The greatest barrier is probably set up by teachers who know a little more than the public, who want to exploit their fractional knowledge, and who are thoroughly opposed to making the least effort to learn anything more.
>
> Ezra Pound [1951] 1991: 35

Pound's undoubtedly most striking words from his *ABC of Reading* might find an echo in most developing ideas and practices concerning human communication and language education shared by a new wave of researchers, theorists, linguists and stylisticians who have strongly influenced educationalists and teachers in particular. Time to be reflective, a simple but crucial pedagogic attitude against "the first bog of inertia", constituted the starting point for this work and could actually figure as an alternative introductory instance to Ezra Pound's quotation. This offers, in anticipation, some criticism on teachers' methods and styles drawing on (Ronald Carter and Michael Long 1991) traditional teacher-oriented and product-based pedagogies to which countless generations of students have been, and still are, exposed worldwide.

Having taught English as a foreign language at different levels both at secondary and grammar schools as well as at graduate levels, albeit the constant reshuffling of teaching methodologies and reform in the Portuguese educational scenario, I could experience a decreasing rate of interest in learning English far beyond the basic tenets following communicative purposes along with a drop in reading competence. Above all, the fact that students kept to first order reading levels of decoding, followed by a top-down approach to texts, *i.e.*, for the general "content" in Louise Rosenblatt's claim ([1938] 1999: 45), "used to indicate abstract intellectual import" even including the literary work. She further questions:

> How can we legitimately dissociate anything called the content of a poem from the interplay of sensations and concepts and emotional overtones produced by the particular words in the particular relations to one another in which they are found in the text itself?

Her argument goes in the line of Roman Jakobson's "model of speech event", to quote Linda Waugh *et al.*'s (1998: 73) introductory note and "various genres" along with "ways of using language determined by the degree of importance of each function and by the potential dominance of one of them". In Jakobson's own words (*Op. cit.*, *Ibidem*),

> the verbal structure of a message depends primarily on the predominant function. But even though a set (*Einstellung*) toward the referent, an orientation toward the CONTEXT… is the leading task of numerous messages, the accessory participation of the other functions in such messages must be taken into account. [author's emphases]

Conversely, if students / readers were required to read a short story or a novel from their basic syllabus, they mainly accounted for the summary of the plot, sometimes mistaken for the story[1] - when they really could do it, for lacking summary skills - thereby chiefly implying, in the process, (Jakobson, *Op. cit.*, *Ibidem*) "the so-called REFERENTIAL, *denotative*, *cognitive* function" [author's emphases]. Indeed, the Russian Formalist V. Shklovsky[2] ([1921] 1965: 121) contended that

> the idea of plot is too often confused with the description of events – with what [he] propose[s] provisionally to call the *story*. The story is, in fact, only material for plot formulation.

This response, asserts Janet Holst (1998), is likely to be a consequence of both teachers' and students' perspective of literature as (Patrick Scott 1989[3], also cited in Robert Eaglestone 2002: 29) "inaccessible, difficult and esoteric", to be inappropriately drawn on, so disclaims Shklovsky ([1921] 1965: 118), not only "a number of influences upon literature, under the assumption that literature is the expression of society" but also "the history of literature with the history of morals and manners", envisaged by the scholar as "entirely different things". As such, reading has been thus perceived as a compulsory activity considered time-consuming, boring and temporarily carried out as far as certification is at stake. Sooner the author, the title, the content of the book are put behind for the sake of new information to be stored. In his discussion of interactive reading models, Grabe[4] (1988) cites R. Weber's[5] argument against top-down processing in that it (1988: 58)

> fails to acccomodate important empirical evidence adequately. The interactive models, attempting to be more comprehensive, rigourous and coherent, give emphasis to the interrelations between the graphic display in the text, various levels of linguistic knowledge and processes, and various cognitive activities.
>
> Weber 1984: 113

This was my major concern, leading to venture into an inquiry on students' reading habits, behaviour and strategies, long before the new curricula were even thought of and coming to be implemented from 2002 onwards. Whatever the nature of the reforms following national and international curricula guidelines, it seemed more relevant to evaluate readers' / students' interaction with texts so that they might value their meaning potential (Halliday and Hasan 1985, Halliday 1989) and build on their reading skills and strategies from the source language or mother tongue.

Irrespective of the situation, the aforementioned reasons together with (Alan Purves and Olive Niles 1984: 3) "changes in technology, changes in society, and changes in schooling" can neither be regarded as a (*Op. cit.*, *Ibidem*) "conclusive cause of decline... on reading performance" nor can the present illiteracy, also designated "functional" literacy

having to do with poor learning / acquisition of skills (James Gee 1990, 1993, Ana Benavente 1996, Eve Bearne and Gunther Kress 2001, to name a few literacy researchers). Instead, this should borrow from, contend Nan Elsasser and Vera John-Steiner[6] (1993: 265), "the crucial intertwining of social and educational change", already foreshadowed in Lev Vygotsky's ([1938] 1978) spotlight on a psychological dynamics, and Paulo Freire's (1970) concern for critical pedagogical strategies, frequently and also pointed as a result of the technological era along with the overwhelming influence of the media, albeit reductive in some scholar's view. So claims Marie Winn[7] (1977: 248):

> It is not enough to compare television watching and reading from the viewpoint of quality. Although the quality of the material available in each medium varies enormously, from junky books and shoddy programs to literary masterpieces and fine, thoughtful television shows, the *nature* of the two experiences is different and that difference significantly affects the impact of the material taken in.
>
> [author's emphasis]

Therefore, the "knowing subject", in Freire's (1973: 101) sense[8], should be in a permanent search, and the scholar further explains (*Op. cit.*, *Ibidem*):

> Knowing, whatever its level, is not the act by which a Subject transformed into an object docilely and passively accepts the contents others give or impose on him or her... In the learning process the only person who really *learns* is s/he who appropriates what is learned, who apprehends and thereby reinvents that learning, s/he who is able to apply the appropriate learning to concrete existential situations.
>
> [author's emphasis]

When embarking on this demanding endeavour, the new curricula reform had not even crossed teachers, administrators or educationalists' minds in Portugal. But as a researcher, a struggling academic and a teacher / lecturer (Greg Light and Roy Cox 2001) I can not but subscribe to Donna Ogle's contention[9] (2001: 8) that all and everyone involved with imparting knowledge in formal settings, and that also includes higher education, should "conceive of their role as active problem solvers and engage in classroom[/ lecture setting] research regularly". Also, with respect to current research, stylisticians, be it in the theoretical or practical domains, have shared a large amount of their on-going study and expertise to involve not only academics in an inter- and transdisciplinary dialogue but also educationalists and practitioners alike (as was substantiated in the 20th PALA Conference entitled *A Stylistics for the Millennium* held in London 2000).

However, the inquiry into individuals' reading habits and their pleasure in reading literature has been under scrutiny for ages and, at a time in which individuals are required competence in (John Micklos 2001: 5) "new literacies"[10], the theme of this dissertation

suggests a renewal and refreshing view on an ever-problem posing issue as is the one of education and reading literature in education - falling back on Wayne Booth's foreword (1995) to Rosenblatt's *Literature as Exploration* ([1938] 1999: vii). Indeed, and further back in time, claimed Philip Sidney (1595) in his seminal piece of criticism *An Apology for Poetry* (1986: 3):

> So that, truly, neither philosopher nor historiographer could at the first have entered into the gates of popular judgements, if they had not taken a great passport of poetry, which in all nations at this day, were learning flourisheth a lot, is plain to be seen, in all which they have some feeling of poetry… For until they find a pleasure in the exercises of the mind, great promises of much knowledge will little persuade them that know not the fruits of knowledge.

➢ STATEMENT OF THE PROBLEM

Much has been stated lately about the present lower literacy levels among school leavers and particularly freshman, who find it difficult to cope with academic demands in cognitive and linguistic dimensions, to name the most important ones. However, reports Lesley Morrow[II] (2003: 7), "the most popular topics were different in different decades", while "reflecting the times". Up to the last two decades in the twentieth century, enlightens the 2003 *IRA* President (*Op. cit.*, *Ibidem*) "the most frequently covered topics during a 40-year time period were reading comprehension, phonics, phonological awareness, and vocabulary development". It seems that the research topics studied throughout the last decade of the century not only have turned around (*Op. cit.*, *Ibidem*) "reading comprehension and phonological awareness" but also "social and cultural concerns, motivation, and learning disabilities".

Two decades ago Christine Nuttall (1982: 3-4) extended the scope of the problematic to foreign language reading advancing that "the problem is not that nobody reads the FL for authentic reasons, but that your students do not". This owes to an overemphasis on reading to learn, meaning "decoding forms in texts", highlights Claire Kramsch (1994: 7), thus becoming "just a linguistic exercise" in the FL, against learning to read "involved with the getting of meaning out of a text for some purpose", that is, for information, for personal interest and growth, for pleasure or for compulsory issues. This many-folded dimension of the reading activity in the pedagogical context, largely discussed by scholars within various fields such as Louise Rosenblatt ([1938] 1999), Henri Widdowson (1979), Roger Fowler ([1986] 1996), John McRae (1991), Patricia Carrell *et al.* (1993, 1998), Deborah Tannen (1994), might be summoned up in Kramsch's arguments (*Ibidem*, p. 7):

> Reading to learn the forms, reading to extract informational content excludes other sources of meaning. It ignores, for example, the unexpected particularities of a writer's style, the social conventions regarding the use of genres and registers, the fractured symmetries of a literary text, and the special kind of interaction all these features require of the reader. It deceives learners into believing that all they have to do is "retrieve" a meaning that is already in the text.
>
> [author's emphasis]

The author's intentional reference to "retrieving a meaning" as a crucial factor in developing reading strategies implies a criticism on the focus given to schema-based, bottom-up / top-down processing in the reading activity in some second and foreign language

teaching / learning settings. Indeed, the very fact that schema theory (Bartlett 1932, Rumelhart 1980) is intrinsically related to understanding the reading process solely (David Rumelhart[12] 1984: 3) "embodies a *prototype* theory of meaning" [author's emphasis]. To make his point, Rumelhart goes on to explain that (*Op. cit.*, *Ibidem*) "inasmuch as a schema underlying a concept stored in memory corresponds to the meaning of that concept, meanings are encoded in terms of the typical or normal situations or events which instantiate that concept". Furthermore, states Rumelhart (*Op. cit.*, p. 19), "the bottom-up information is inadequate to initiate the comprehension process appropriately" unless "the appropriate schemata are suggested". In his line of argumentation (*Op. cit.*, p. 18) "there are at least three reasons implicit in schema theory as to why" readers fail to understand a passage, notably:

> i) Readers may not have appropriate schemata. In this case they simply cannot understand the concept being communicated.
>
> ii) Readers may have the appropriate schemata, but the clues provided by the author may be insufficient to suggest them. Here again readers will not understand the text but, with appropriate additional clues may come to understand.
>
> iii) Readers may find a consistent interpretation of the text, but may not find the one intended by the author. In this case, readers will understand the text, but will misunderstand the author.

Furthermore, acknowledges Rob Pope (1995: 184), "in higher education it still seems that "academic work" almost automatically means *finished written products submitted by individuals, invariably in very specific subgenres of essay, commentary and sometimes dissertation*" [author's emphasis], notwithstanding the fact that a body of research and (*Op. cit.*, *Ibidem*) "substantial and valuable tradition devoted to exploring the processes of student / pupil work exists for primary and secondary education". Not only does it abound on experimenting on various forms of *drafting*, advances the author (1995: 184) but also "in the field of communication and cultural studies at all levels" while promoting various "kinds of interactive and group project work".

"By this view, society, and the school curricula which that society creates to further its ends", rightly add Harste and Mikulecky[13] (1984: 49), "ought to be concerned with expanding communication potential rather than systematically shutting off certain forms of expression through overemphasizing some, and neglecting others, of the Humanities". In addition, argues C. Nuttall (1982: 3-4) the problem of motivation, deeply routed in "educational policy and organisation", with which many language teachers are confronted in their everyday practice, might be lessened if students' attention were drawn to "the sort of purposes for which they might conceivably find FL reading useful outside the classroom" via reading materials to "reflect the authentic purposes for which people do read".

The same line of argument may ground Herber and Nelson-Herber's (1984) proposal for a judicious "planning of a reading program"[14] so as to "maximize their potential for reading". These maintain (*Op. cit.*, pp. 188-189), "there are students in secondary schools who *do not* read (note that this is different from *cannot*). Some do not read just because they see no value in it" [authors' emphases]. Fully aware of the challenges brought about by "modern technology, from lightweight tape decks to personal computers", their stress, nonetheless, is on a skill-based approach. In this guise, they argue that students "require instruction from specialists who can help [them] develop skills in using alternative means for acquiring and communicating information and ideas". Back in 1913, it was Thorndike's contention that skills (cited in Dale Schunk 1996: 33) had to be taught simultaneously with diverse types of educational content so that students might realise how to apply skills. Moreover, ever since the early 1980s, the teaching of style predominantly in reading and responding to literary texts has been associated with product-oriented pedagogy that has inculcated standards of form and rules of usage rather than leading readers / learners to meaningfully interact with texts through its language.

Provided that the contemporary reader learns in other contexts beyond the formal setting (for instance while watching TV and most probably listening to Portuguese or other languages, predominantly English supported by Portuguese subtitles, reading the newspaper, listening to the radio, reading instructions in daily activities, to mention but a few), his/her stance, concludes Charles Suhor[15] (1984: 21), "is one of detachment and solitude, since learning through books can take place at a rapid speed outside of the communal setting".

Therefore, it might seem rather disconcerting to oversimplify our daily reading and listening to a great deal of language to be triggered by *interest* (be it for enjoyment, pleasure or intellectual stimulation) together with *usefulness*, as suggested by Jeremy Harmer (1994: 182), and relate it to the reading activity undertaken in many EFL settings, unless no account would be taken on the recent wave of studies, publications, conferences, opinion articles on students' poor reading skills, evidenced in poor creative and critical response to texts, spoken or written ones. As a result, concludes J. Harmer (*Op. cit.*, p. 184), "students deal with a higher level of language in receptive skills than in productive ones" (*Op. cit.*, *Ibidem*). Extending the realm of Gillian Brown's description of the listener (1990: 148), "viewed as a lonely individual who makes a private and individual response to what he or she hears", to the one of the reader, the latter tries to meet (*Op. cit.*, *Ibidem*) "traditional approaches to reading comprehension".

"Dumber Than We Thought"[16] (1993) and "Adding-Up the Under-Skilled"[17] (1993) raised public awareness in many countries some years ago[18]. According to the US Department

of Education, it is not enough to learn the basic R's (*i.e.*, reading, writing and arithmetic) for we live in the era of information technology where one must process, decode and ultimately interpret data. The major claim is, and quoting some of the above mentioned reports' conclusions (*Op. cit.*, p. 36), "American workers - and not just the latest wave of immigrants - appear ill equipped to compete globally, and high schools are hardly helping by awarding degrees to students barely able to read or write". In other words, reiterates Suhor (1984: 17), "students cannot fill out forms, write simple reports, follow written directions, pass drivers' tests, read the daily paper, or carry out other activities that involve the understanding or production of the written word"[19].

The US report is, by no means, the forerunner of criticism on "the information transmission model" (readers being receivers and decoders of information offered in "packages"[20] by senders who determine patterns of reading and decoding for assessment purposes) for research has been carried out in different European countries (See, for example, André Mareuil's *Littérature et jeunesse d' aujourd'hui*[21], written in the early seventies), including Portugal[22]. Back in 1994, Ana Benavente and her research team concluded that Portugal achieved the worst results in literacy tests in Europe (1996: 150, 252). On the whole, and to briefly synthesise her research findings, the higher the individual's qualification, (Benavente, *Ibidem*, p. 141) "the higher the literacy level", affirmed Benavente (*Op. cit.*, p. 148) and the greater the reading habits concerning books, magazines and newspapers. Yet, reiterated the researcher / academic, not all people with the same level of qualification show an identical literacy level, depending above all on significant variables drawing on a set of factors, such as: on the one level, school achievements – with a strong association with institutions, pedagogic strategies, students' social background and informal learning - and, on the other level, home / family, group / peer.

In a way, a reinforcement of Goodman's apology of (1998: 5) "whole language and literature-based reading" has come to the fore since its aims "have embraced... reading instruction aspects" (equally defended in David Pearson's tenets[23] 1997). Some of the latter comprise (Goodman, *Ibidem*, p. 9) "open-ended exercises that emphasize creative writing, inventive spelling and literature" aiming at "meaning construction". In opposition, phonics approach concentrate on reading skills, argues Goodman (*Op. cit.*, *Ibidem*), "while controlling and censoring what kids are permitted to read" (*i.e.*, "politically correct" history, offers Goodman, directly quoting their words) with a primarily stress on trade books, readers and basals.

Narrowing down the scope of survey into the European and National spheres, Pereira and Martins (2002), while reporting results from the European Commission research network on "Public Funding and Private Returns to Education", have acknowledged a set of related rote problems: school dropout, falling levels in school performance in particular from the 3rd cycle thereafter (See Appendix A, Scheme A. I. 1. The Portuguese Educational and Qualification System - Law 4 / 1998), students' lacking basic competence in reading, writing and mathematics, apart from poor autonomous interpretation of texts and critical thinking[24] (2001) indispensable to keep up with contemporary society's ever-changing technological demands. They further cite some of the considerations uttered by The Portuguese Entrepreneurial Association (2001) to reinforce their findings concerning higher education rendibility. It has been evidenced to a greater extent in the private domain contrasting to the public one owing to, in their view (Pereira and Martins, *Ibidem*, p. 24), "a large increase in expenditures (particularly in the kindergarten and higher education levels) with little results in terms of performance". To put it simply, explain the researchers, within (*Op. cit.*, *Ibidem*) "the public / private distinction: education is less rewarded in public than in private jobs". In addition (*Op. cit.*, *Ibidem*),

> the State has been unable to provide the amount of human capital needed by private firms and that this fact has significantly hindered the latter's attempt to improve productivity. They motivate this claim by noting the large percentage of workers with low skills, even within younger cohorts; the weak performance levels of Portuguese students in international examinations; the lack of information about required skills in the job market; and the low coherence of the training system.

Broadly speaking, three major reasons seem to be at the hub of the above issues in Pereira and Martins's argument[25] (2002), notably: i) Portugal's adhesion to the European Union and their subsequent requirements of increasing levels of literacy to keep up with European educational performance standards; ii) "setting targets for performance by school (*e.g.*, success rates)", citing B. Clements[26] (1999); iii) mass education and easing job opportunities for individuals with lower levels of education (1st and 2nd cycles). In the same line Donald Graves[27] (2002: 20) has poignantly raised the issue of teaching and testing especially if following the hidden agenda of keeping up with international scores above all (*Op. cit.*, *Ibidem*) "when large amounts of money are expended on educational improvement, some sort of accountability is needed". In his standpoint "a tough look at current approaches to assessment" are at the heart of the problem of "lowering standards". So read Grave's claims, heavily extending from John Dewey's ([1938] 1963) concept of education for life (Graves 2002: 20),

> Testing is not teaching. Instead of preparing [students] for tests... teachers should be using this time to give longer assignment to students that require them to read, write, handle different points of view, and solve real problems within the disciplines. The massive amounts of time spent either preparing for tests or taking them have displaced writing and original, long thinking, and have dulled the thinking edges of our students

Comparing returns to education in Portugal from 1982 to 1998, with an average increase at about 12%, Pereira and Martins (2002) admit, however, a slight decrease from 1995 at 1% per year in the 1990s. In so doing, two hypotheses, seemingly tied up with economic issues, have been put forth and later confirmed by the researchers. Those comprise, in Pereira and Martins's tenets (2002: 13-14): "higher wages received by individuals with high levels of education"; "secondly, older workers in general and highly educated workers in particular have witnessed the largest increases in wages across the six skills groups considered". Yet, (*Op. cit.*, p. 21) "information asymmetries" between schooling and earnings indicate, in the researchers' argument, that workers "acquire costly education in order to signal their higher ability to employers - who would otherwise know little about their prospective workers' skills". In their discussion of results together with Portuguese figures in terms of rankings of Portuguese secondary schools disclosed by the Ministry of Education in *Público*[28] dated 2001 (as cited in Pereira and Martins 2000: 28):

> (1) The average performance of the schools was low, particularly in core modules such as mathematics. (2) Private schools were over-represented both on the top and bottom of the distribution of results. (3) There were large average differences between schools located in the inland and along the coastline (the latter delivering the higher results). (4) Some schools presented considerable differences between the grades obtained by their students in the internal and external examinations. (5) Some schools located in the same geographical areas exhibited large differences in results.

Henceforth, a consequent gap in the interface between secondary school education and higher education has been object of concern for all intervening parts in the Portuguese educational agenda pointing to two order of problems frequently reported by academics, be it in the science or Humanities area of studies, ever since their first contact with students in their sophomore years (Thomas Grigg 1999, Vicky Hartnack 1999, Guilherme Arroz[29] 2002: 17). On the one hand, stand out specific subject matter issues, to borrow from Michael McCarthy and Ronald Carter's observations[30] (2001: 55), "and the kinds of activities that [they] generate" in lecture setting, on the other hand, such as "developing abstract thinking"; conceptualising and undertaking complex mathematical calculations due to, in the academic's view (Arroz 2002: 18), "inadequate syllabi with few scientific and technological-oriented incentives".

Moreover, Arroz points to (*Op. cit.*, *Ibidem*) "unsuitable teaching methodologies" and ultimately to many basic and secondary school manuals design exhibiting short texts

forwarded by simple activities failing, therefore, to provide food for thought on higher-order reading and writing skills, deemed required in academic discourse. At this point, it is pertinent to glance back at some of Lev Vygotsky's ([1938] 1978) tenets on the "zone of proximal development", along with the "principal distinction between *lower*, natural mental functions" and "*higher* functions" [author's emphasis]. The first, highlights Alex Kozulin[31] ([1986] 1999: xxv), embrace "perception, memory, attention, and will" and the second order ones, adds Kozulin (*Op. cit.*, *Ibidem*), stand for "cultural functions, which are specifically human and appear gradually in a course of radical transformation of the lower functions". Hence, (*Op. cit.*, pp. xxv-xxvi) "the constructive principal of the higher functions lies outside the individual – in psychological tools and interpersonal relations".

Those methodologies, in the line of the academic's claims (2002: 18) ought to place a greater emphasis on identifying subtechnical lexis amidst discursive genres, apart from (higher-order reading skills) inferring, relating, contrasting, interpreting and critically analysing issues and subject-matters in a collaborative fashion. For the present argument it is noteworthy to ascribe a defining stance for the concept discourse, stemming from Halliday and Hassan (1993: 52), to be conceived as (Riley 1985: 2 as cited in C. Kramsch 1994: 11) "the process by which we create, relate, organize and realize meaning".

The latter yield key foundations in the present study and subsequent apology of developing reading strategies for students' / readers' individual and "conscious efforts" to endeavour as meaningful and "purposeful activities", to subscribe David Stern (in Wenden and Rubin 1987: xi[32]), for instance summary, self-questioning, clarification and prediction (A. Brown, A. Palincsar, B. Armbruster 1994[33]) to inform strategic reading.

On the other hand, and chiefly inferring from the hitherto data reported, it is apparently a problem connected with freshman's attitudes to learning and study skills whatever their academic area, mostly signalled in their dependence from teacher / lecturer in the formal setting, reportedly faulty concentration skills, (Arroz 2002: 18) "mechanical" problem solving with definite "recipes", to literally translate the scholar's expression, more than autonomous reflective and critical learning from various research sources. As a result, he goes on to criticise some undergraduates' behaviour, which simply aims at getting the required collection of credits tied up with the host of courses, in their degrees perceived as different compartments. Consequently, they overlook lifelong learning skills and strategies deemed crucial to face up the ever-increasing yardsticks, whatever their upcoming professional area. Swapping values in contemporary life and alterations in society along with a permissive attitude in basic and secondary education might be the source, to shortly refer to the

academic's standpoint (Arroz, *Op. cit.*, *Ibidem*), underlying subjects' inability to naturally overcome the clash between their internal pleasure drive and the external duty premise.

Indeed, "changes in technology, changes in society, and changes in schooling", including educational reforms, were pointed out as far back as the eighties as conceivable reasons for the decline in success rates, strikingly evidenced in (Alan Purves and Olive Niles 1984: 3-5) "reading performance". Likewise, Purves and Niles enumerate other possible causes, for example (*Op. cit.*, pp. 5-7), "the expansion of the school system to larger numbers of people and different types of people", "the disparity between educational performance and income", "the rise of the school leaving age"[34], "radical reforms" in education "with the increase of workbooks, the emphasis on sub-skills" which by and large may account for the educational situation ever since the eighties in Portugal. Yet, in their view, although evidence deriving from research in various strands has partly refuted some of the claims, taken together, including (Purves and Niles, *Ibidem*, pp. 3-5) "the movement away from New Criticism and its emphasis on close reading", "have combined in various ways to produce the decline in school performance, particularly in reading comprehension since the role of print with technological changes, the importance of "higher literacy"[35] and curricula have been altered.

Close reading, with its detailed scrutiny, advances Lois Tyson (1999: 124), of the "text's formal elements", their multifaceted relations with its theme "in a way that produces an organic unity", thus sorting out the (*Op. cit.*, p. 130) "text's value", has established patterns of reading in the pedagogical setting, *i.e.*, concludes Tyson (*Ibidem,* p. 116), "a standard method of high-school and college instruction in literary studies for the past several decades". Margaret Freeman[36] (2002) presents her view of close reading at work, meaning in the pedagogical context (*Op. cit.*, p. 40), as follows:

> This sort of intrinsic approach to literature is still very influential and important (in fact, some form of "close reading" of texts is central to most subjects). When you are asked to do a "practical criticism", "write an appreciation" or "appraisal", "analyse the main poetic methods", pay "close attention to meaning, language and structure", investigate the "style" or "narrative technique", or even "comment on the author's skill in suggesting unspoken feelings through incident and description".
>
> [author's emphases]

Additionally, much of secondary literature instruction is "*text-based* in that it focuses on factual knowledge about or interpretation of specific texts", contend Richard Beach, Deborah Appleman & Sharon Dorsey[37] (in Robert Ruddell *et al.* 1998: 695). In this line of reasoning, Vicky Hartnack's account (1999: 149) seems illustrating:

> Tasks have mainly to do with interpreting, collecting data, describing and formulating ideas based on facts given in the texts; teachers and students decide

> what texts and topics in the book they wish to work with according to collective class levels and interests. Reading and writing are the two most important skills.

Further on, and going back to the already mentioned research carried out from 1994 through 1998 by The Organisation for Economic Cooperation and Development[38] (*OECD*), it was reported that (*Reading Today* 2000: 17)[39] "one in four adults"[40], aged 16 to 65, "in developed nations does not have the literacy skills necessary to manage in today's world", including working "in a complex, advanced society". The study focused on "assessing the knowledge and skills of 265,000 fifteen-year-old students in 32 developed countries" (John Micklos 2002: 1)[41] by measuring "three types of literacy - prose, document and quantitative - at five different levels" in different situations. Rather worthy of concern, posits John Micklos[42] (*Op. cit.*, *Ibidem*), is the fact that

> adolescent literacy shows troubling educational inequities persisting in many developed nations, but also suggests that teachers and schools can do much to close the gap between disadvantage youngsters and their more privileged classmates.

It has also come out (*Literacy in the Information Age*, *Reading Today*, June 2000) that Portugal, Chile, Poland and Slovenia, out of twenty surveyed countries and regions, presented the lowest literacy levels, notwithstanding the fact that all countries were stated to "have a literacy problem that should be tackled as a matter of urgency", highlights John Martin[43]. The preliminary results drawing on a wide range study (*PISA* Programme[44]) on literacy levels in thirty-two of the most industrialised *OECD* countries, and involving 265 thousand youngsters, have been sketchily made public by Portuguese media. The study aimed at assessing not only adolescents' literacy level (in terms of reading, writing and maths skills) and knowledge of subject matter, science and maths, at the end of their compulsory education but also their preparation for future participation in society.

According to a quality weekly (Mónica Contreras 2001: 16) Portugal was shifted into the last rankings, positioned solely before Russia, Lithuania, Luxembourg, Mexico and Brazil, the fifth last rankings in reading literacy. Within a six-level scale, only 4% of fifteen-year-old Portuguese youngsters got the highest score, level 5, in reading literacy. Within the same age group of Portuguese subjects: 10% were not even able to reach level 1, entailing simple reading tasks; 17% got level 1; 25% were placed on level 2, managing to locate and infer simple information. Levels 3 and 4 were reached by 28% and 17% of them, respectively. Conversely, subjects showing a higher level in interpreting and reflective skills belonged to Finland, Canada, New Zealand, Australia, Ireland, Korea, The United Kingdom and Japan.

A similar unsuccessful situation stands out in Portuguese subjects' knowledge of maths, ending up amidst the twelve countries scoring less than 571 points (*OECD* standard score). Sharing the last fifth rankings, Portugal only precedes Greece, Luxembourg, Mexico and Brazil. Hence, 25% of the best Portuguese scoring samples got 520 points, a score far below the mean[45]. Again, only few (5%) outperformed their fellow citizens with 600 points. Japanese and Korean fifteen-year-olds outscored all the other test takers, with 700 points. These evidenced a closer relation between the contents acquired at school and their application to everyday life situations with an ever-increasing scientific and technological cline. Within the science component, 25% of the second next outscoring Portuguese samples (5% with 600 points) got 400 points, indicating 100 points less than the mean score. In short, Portugal got a 470 mean reading literacy score as outlined in the *PISA* Survey[46] (John Micklos 2002: 6).

Again confining the scope of data presentation from international to national figures[47] Pedro Pereira's[48] (2002) and Pedro Martins's[49] discussion on research findings on a wide-ranging study on "Education and Earnings in Portugal" have found that "at 11%, Portugal exhibits a considerably large private economic return to schooling" at an increasing level "since the early 1980s up until the mid-1990s but [this] has decreased since then", differing "substantially as it generally increases with the schooling level" in such a manner that the best compensated degrees, Engineering and Economics, have highly contrasted with the lowest returns to Human and Social Sciences. Moreover, youngsters / young adults (21%) did not seem, in the line of researchers' findings, to be overcoming the drawback in a steady rhythm as other ranks of the Portuguese population.

Concerning adolescents' and/or young adults' high dropout rate (Pereira and Martins 2002: 16), a really worrying situation reported in, among other countries, The United States of America and in Portugal (based on the latest European Union Reports, and the first round data out of *Census* 2001 in Portugal), advances Theresa Rogers[50] (1997: 96), "many [did not] even reach eleventh-grade English. Some students came to class only occasionally and then not at all". Pereira and Martins's (2002) proposals focus "on the role of the schools' governance structure upon students' performance" and, in the process, "the efficiency and performance of the system may benefit from a gradual shift in the role of government in education, from that of a provider and a producer to that of a provider and a regulator", conclude the researchers.

On the verge of the 90s, shortly before the outset of the educational reform, João Formosinho *et al.*[51] (1991: 95-96) reviewed R. Dore's assumptions[52] (1981) on the paradoxical

role of certification in education and work. On the one level, certification seemed unavoidable for the validation of students' competence at different stages of the teaching / learning process. On the other, it was considered as a key instrument in control[53] and social selection. Opposing the emphasis given on moral education[54] (supposedly the main goals in individuals' education for ethic and aesthetic values), certification has been, in their view, the ultimate goal in formal schooling in contemporary technological societies, including the Portuguese one, to the extent that individuals' access to future jobs has depended on their qualifications granted via degrees, certificates or diplomas. "In most educational environments extrinsic factors... tend to dominate, often to the detriment of intrinsic motivation", reads Leo van Lier's problem posing (1996: 99), instead of "a responsible course of action which balances intrinsic and extrinsic resources and constraints, and the needs and goals of the individual with the needs and goals of society".

Actually, certification has been confirmed as insufficient[55] (Charles Suhor 1984: 17) insofar as individuals are supposed to demonstrate a higher performance (latest national[56] / local news[57], entrance grades at the University of Madeira, *UMa*[58]) than it was required throughout their secondary learning process. As a result, secondary school leavers' average entrance mark in the Humanities Degree has been decreasing for some years now. David Pearson and Robert Tierney[59] (1984: 151-152) add that:

> Their mandate is to read the text for purposes of test taking and hence they try to memorize. Their style is to read their textbook through only once, despite the difficulties they have concentrating on what is important in a text. Speed reading is often regarded as a panacea and its use is developed with little regard for when rapid reading is detrimental or reasonable to enlist. Indeed many reading tests and some curricular practices encourage this style.

Christopher Candlin (in his Preface to Alderson *et al.*'s *Reading in a Foreign Language*, 1984) corroborates the criticism on "the viability of much product-oriented testing", specifically if their "results are deemed revelatory of reader strategy". What is striking in many theorists' reports is that "despite universal acceptance of the view that one becomes a good reader through reading", comment Williams and Moran (1993) as cited in Urquhart and Weir (1998: 221), "reading lessons where most time is actually spent on reading (as opposed to discussion, answering questions, for example) are relatively rare". Thus, "how much learners / readers read, the degree of enjoyment derived from reading" depend in Urquhart and Weir's tenet (*Op. cit.*, p. 221, as well as C. Nuttall 1982, C. Alderson 2000) on the "means / incentives / opportunities for [students] to read [literature with a degree of pleasure] and carry on reading".

C. Nuttall (1982: 167) suggests a cycle of frustration and a cycle of growth strongly associated with the "amount of practice a reader gets in speed reading, enjoyment and comprehension closely linked to one another". Consequently, a "slow reader", hardly willing to engage with, infers C. Nuttall (*Op. cit.*, p. 166), "what he/she reads, let alone enjoyment", continues to read as little as possible if deprived of practice in ways in to "understand what he/she reads". So does his/her reading rate keep to a standstill. A "good reader", placed on the opposite cline in C. Nuttall's (*Op. cit.*, *Ibidem*) "virtuous circle", "understands better", *i.e.*, "fast and with full understanding", "reads more" and "enjoys reading".

"A problem of motivation", posit C. Nuttall, J. Guthrie and D. Alvermann[60] (1999) amidst other scholars, and "how to improve reader motivation" (C. Alderson 2000: 53), are subjacent to the lack of reading habits and critical thinking, yet teachers should not be fully responsible for that state of affairs because every teaching situation is ruled by a specific educational policy and organisation[61]. If class time is used for "things not done [any] where else" (like time-saving activities for curriculum fulfilment), and reading assignments are not given on a regular basis requiring students to read extensively, challenges Nuttall (*Ibidem*, p. 169), "some students will never feel the need to read at all and thus never acquire the habit or the skill".

Bearing in mind evidence on research findings in British classrooms (Lunzer and Gardner 1979), C. Nuttall reports on other relevant facts equally to spell out some of the roots of the problem. Firstly, "reading [has] occupied not more than fifteen per cent of lesson time overall, in a fragmentary than continuous fashion". A similar assumption on lack of time in class is upheld one decade later in *The Extensive Reading Handbook for Secondary Teachers* (Gray Ellis and John McRae 1991). Accordingly, the reading class has been reduced to reading comprehension exercises, skimming and scanning, where the students keep (Alderson *et al.* 1984: xvii) "to the level of understanding explicitly stated facts within a sentence" or paragraph, whereas the point appears to be that they should read at different levels whatever the type of text. "These may be literary texts or expository prose", adds G. Willems[62] (1993: 7) quite ironically, though "reading comprehension is the main diet".

Harold and Joan Nelson-Herber [63](1984: 176), reporting to a large body of evidence, blame secondary school programmes for "not meeting some important educational expectations". Under the circumstances, remind the authors (*Op. cit.*, *Ibidem*), "students are learning the basic decoding and comprehension skills...as well as or better than their counterparts of ten, twenty, and thirty years ago". Although secondary students were reported to hold (*Op. cit.*, p. 176) "steady on measures of literal comprehension and study skills, ...

there [is] a significant decline in their reading ability to read inferentially, that is to reason and draw conclusions about what they read and to provide evidence in support of conclusion".

Conversely, Candlin (1984: Preface, xiii), thus, raises two important issues: "Meaning-making, paradoxically, inhibits understanding. Secondly, empirical observation emphasizes the variation in the meaning made from texts". In his view textual description, though an unsatisfactory lead to readers' effort in text understanding, appears necessary, and he goes on to argue that (*Op. cit*, *Ibidem*) "here evidence is oblique: readers, insofar as their linguistic knowledge allows them access to the text, cannot prevent their extra-textual[64] experience, their reading purposes and their affective involvement from complexifying the reading process beyond their capacity to tolerate".

Another issue raised in Sandra Silberstein's discussion (1987: 32) regarding the implications of interactive models and textual interaction for second language reading instruction, also put forth in William Grabe's claim [65] (in P. Carrell *et al.* [1988] 1993: 56), is that the ESL literature abundance on the term interactive "has tended to obscure the importance that should be attributed to its more technical terms... as it occurs in ESL reading research, first language reading research, and research on written texts". In the latter's considerations (Grabe, *Op. cit.*, p. 61), borrowing from Goodman (1969, 1998), Rumelhart *et. al.* (1995) and Weber[66], interactive parallel processing entails, in short (Grabe, *Ibidem*),

> the process of activation... in which individual features, letters, clusters, context, syntax, semantics, topic of discourse, background knowledge, etc., all excite (or activate) groups of lexical candidates for meaning, or comprehension selection. As excitation increases from more sources, the candidates not excited are blocked or inhibited, leaving only one or two words to pass a consciousness threshold.

Thirdly, adds Nuttall (1982: 19), "FL course books display unsatisfactory reading texts for: including numerous examples of a particular teaching item, reflecting spoken rather than written usage". Even though manuals cost has been augmenting, they still comprise a limited selection of texts. Actually, the research on a wider gamut of realia would imply more spending on book design whose end price would become unaffordable to many students / readers. In addition, schools and universities neither tender enough books nor back up material for the ever-demanding population.

Another competing insight has been advanced on lack of students' interest in reading and writing to be ultimately (Ellis and McRae 1991) linked with the ever-developing technological era. Actually, there has been a gradual involvement with computer activities, also harmful while putting off students' / readers' reflection ability and oral and written

communication. Similarly, TV takes a lot of spare time in such a way that communication among people as well as isolation are presently the most serious problems in modern societies. Borrowing video-tapes and going to the cinema have been favoured to reading full and/or lengthy texts considered both as time-consuming and, concludes Nuttall (1982: 169), a "redundant art, since so little use is made of reading".

➢ OBJECT

Falling back on Carmelita Williams's statement[67] (2000: 48), *IRA*'s (International Reading Association) former President (1998-2001), "adolescents deserve more support" since reading "scores for 17-year-olds remain virtually unchanged" whilst "a substantial body of research and resources" has focused on "early childhood learning and education needs". For this purpose, both teachers and adolescents should develop "proven[68] strategies to be implemented in the classroom" and "seven rights" are outlined in "*IRA* Responds to Latest *NAEP* Report" (National Assessment Educational Progress Report 2000: 48), namely:

> 1) access to a wide variety of reading materials that they can and want to read; 2) instruction that builds both the skill and desire to read increasingly complex materials; 3) assessment that shows them their strengths as well as their needs and that guides their teachers to design instruction that will best help them grow as readers; 4) expert teachers who model and provide explicit instruction in reading comprehension and study strategies across the curriculum; 5) reading specialists who assist individual students having difficulty learning how to read; 6) teachers who understand the complexities of adolescent readers, respect their differences and respond to their characteristics; 7) homes, communities, and the nation that will support their efforts to achieve advanced levels of literacy and provide the support necessary to succeed.
>
> [adapted Mine]

Urban diversity and collaborative research, two other areas under discussion in the same *Reading Today* issue, define the objects and the methodology to be used in this study. Collaborative research between schools, universities and the community, as is now of top priority for professionals in the field of education[69], focuses on strategic teaching also to improve content learning[70] (Charlotte Sadler 2001). Students' success is believed to depend greatly on the way "the teachers... approach their tasks", "conceive of their role as active problem solvers and engage in classroom / [lecture setting] research regularly", reports Donna Ogle[71] (2001: 8), *IRA* ruling President, while citing a variety of sources and evidence: *Teachers Who Learn, Kids Who Achieve*, released by WestEd Agency (2000); *The Teaching Gap: Best Ideas from the World's Teachers for Improving Education in the Classroom*[72] (James Stigler and James Hiebert 1999), *Teaching Children to Read* (USA National Reading Panel's report) to mention no more than a few.

Another vital goal in the Urban Diversity Commission's proposal consists of raising awareness towards urban education, namely a wide range of methods to meet adolescents' needs, diverse cultural background, dissimilar motivations and interests. To make reading meaningful, put forth as "a key to becoming a successful and self-motivated learner", in C.

Williams's view (2000: 6), it is relevant to provide "an adequate time for instruction" and the design and choice of "appropriate materials".

Equally implicit is an overview on recurrent issues, such as reading in education and culture so as to account for the decline of reading habits and illiteracy figures worldwide as well as students' poor reading / writing skills in English as a foreign language in Portugal (to draw on Maria Ricardo 1996: 14), particularly from secondary school onwards after the latest reforms in school curricula (Law 286 / 1989, August 29th) and their progressive implementation having taken place in school year 1993 / 1994, first in basic schooling (1st to 3rd Cycles), then at secondary level. These have been object of debate and close scrutiny by all parties involved in the educational process[73] for a set of problematic areas has been flashed out in the aftermath of the first series of national examinations (1995 / 1996; 1996 / 1997 henceforth). Major difficulties have been identified in curricula aims, curricula implementation and the set of skills, contents and strategies acquired by students. These were systematically pointed out and gathered in an official document on curricular revision (*Curricular Revision Document*[74]) to be gradually put into action from school year 2001 / 2002 onwards. A focal point on enhancing reading and writing skills in students' mother tongue, spoken and written language, through Portuguese contemporary texts constitute one of the tenets of secondary school education.

➢ RELEVANCE OF THE STUDY

> Cognitive psychology kn[o]ws about readers, but not much about texts, while scholars kn[o]w about texts, but rather little about readers.
>
> Van Peer and Chatman[75] (eds) 2001: 10

The above quotation undoubtedly calls for an interdisciplinary dialogue between areas of study at the forefront of "2001 Year's Work on Stylistics"[76] (Geoff Hall 2002: 357) issued in *Language and Literature*: the need to illustrate the role of intertwining research, theory and practice in a balanced fashion. Or as Robert Eaglestone (2002: 128) has recently put it:

> All disciplines ask, to some extent, *how* they interpret and *how* they read their material. But it is in English that these key questions and central debates are – or should be – faced most clearly. In studying English we investigate and engage most with reading texts. In doing so we must engage most with issues of interpretation that are vital to understanding those texts, ourselves and others.

The inquiry into participants in the educational sphere as concerns the reading instruction and development was conceived in the belief that a review of problems, forwarded a carefully gathering of information towards on-going evaluation of reading motivations and interests, should ground any change in foreign language teaching / learning methodologies. This endeavour upholds Farr *et al.*'s (1984: 271-272) assertion that "comprehensive evaluation is not only possible but essential to the development and improvement of effective... reading programs that will benefit students, teachers, and the public as well".

This stance is, in fact, at the hub of the debate enticed in the Government Relations Workshop[77] (2002) especially with reference to *IRA*'s position statements (*Reading Today* 2002[78]) in that all parties are offered (*Op. cit.*, p. 5) "an understanding of the context" involving EFL reading at the threshold level as well as (*Op. cit., Ibidem*) "hands on, practical demonstrations of the techniques" which might be useful in influencing freshman's attitudes to an understanding of literature across the curriculum. This might be perceived in their personal growth and cultural model along with an enhancement of creative and critical skills considering the varied contexts and registers depicted in the fictional discourse. Or to restate Robert Eaglestone (2002: 23), "if English is about reading texts in different sorts of ways, it is also about examining how and why we choose these ways. English is not only about *reading* literature; it is also a question of *thinking about how we read* [author's emphases]".

Reading literary texts also develops language awareness and the student / reader will be acquainted with a wide variety of registers learned in context. The context figures likewise as a

stand point for "meaning making" (contrarily to a transmissionist presentation of lexis at random), since (Lier 1995: 39) "meaning does not come ready-made or *packaged* in words or sentences, but is constructed by speakers and hearers through processes of interpretation, in the context in which the language is used" [author's emphasis]. In addition, Gillian Brown (1990) acknowledges the fact that different types of work - from small groups, pair-work, peer work to individual work on occasions, depending on students' reading styles and competence - should be experienced by readers chiefly because (*Op. cit.*, p. 140), "it is clearly not going to be sufficient for most students if they are only ever asked to create joint interpretations with other students". This way, students may overcome any further routine and get used to selecting appropriate strategies for particular purposes in their reading and language development.

Developing reading strategies presents a "compelling case" for increased commitment in teachers' / lecturers' guidance for reading instruction and undergraduate increased engagement with the text whether in content area, for personal interest, pleasure or other. Interacting with texts first and foremost for meaning-making and aesthetic purposes might reach reluctant speakers / listeners / readers and make them read for life rather than solely for immediate assessment goals. These are, in Kramsch's (1994: 23) arguments, based on "exam-oriented instruction... via state guide-lines, textbook industry... and the local needs of classroom participants".

Amidst the theoretical approaches focusing on language as a literary medium, pedagogical stylistics (McRae 1991, Carter and Nash 1994, Montgomery *et al.* 1995, Carter and McRae 1996 and Durant 2001) might point to and familiarise students / readers with ways into texts seen as a complex interweaving of layers of meaning, no matter what language, literary or non-literary, in which they are written. Developing reading-related skills and learning strategies may help the student / reader to ascertain "which... strategies are common to all" languages - mother tongue and modern foreign languages -, as well as the other academic subjects "and which are subject-specific", to reiterate van Ek and Richterich (1989: 60) in their discussion of "Research and Development in the Perspective of Educational Change". Another underlying core issue is related to reinforce the reading and writing as a two-way process, focused in curricula reform, at a time at which visual an technological developments have reshaped patterns of reading the printed word.

Although Portugal has invested "on a more qualified workforce", as Pereira and Martins[79] (2002) have recently acknowledged, "evidence has suggested low quality or inefficiency in the teaching / learning process". In so doing, claims as the ones advanced by

van Ek and Richterich still hold true (1989: 62), "if we want teaching methods in practice to draw on theoretical research". The authors go on to propose that (1989: 61) "it is important for the teacher [/lecturer] to have, in addition, the role of researcher in his educational activity", or "the mediator between theory and practice".

At the forefront of the inquiry into subjects' reading tastes and illustrations to be categorised under four different criteria, specifically author, genre, language version, reading purpose (*i.e.*, compulsory reading, independent personal reading), was intended to provide the educational community with a thorough knowledge of present day students' / readers' interests. Their illustrations might support a variety of approaches to textual analysis and criticism on English, American, and European literature in addition to Eastern literatures, minority and Third World literatures, oral literature, equally embracing interdisciplinary degrees or those in the comparative studies field (such as anthropology and literature, computers and literature, literature and film, and so on).

Despite having met the standards required to succeed in the 12th Form examinations in which a set of contents and linguistic skills were supposedly mastered, individual learners' / readers' styles, strategies, and reading purposes will be under scrutiny. For the attainment of this end informants' insights on previous instruction and exposition to teachers' unavoidably dissimilar styles might spell out relevant data, asserts C. Alderson (2000: 59) "in order to improve the teaching of reading". EFL readers' attitudes and beliefs might be considered the point of departure to curriculum reorganisation within a set of requirements. As "we do not really know what is happening in classrooms", to corroborate *IRA* Members' concerns (*Reading Today* 2001 / July), it has been further suggested to do relevant research to address the issues to follow (*Reading Today* 2001 / April), comprising by the same token the starting point for the present research:

> i) "What are the scientific underpinnings for each of the methodological approaches" to reading in both settings - secondary school and academic level? ii) "What assessments have been done to validate their underlying scientific rationale?" iii) "What conclusions about the scientific basis for these approaches" may this investigation draw from the underlying evaluation? iv) To what extent do the "methodologies in actual use... develop critical reading skills? v) To enquire about "the readiness for implementation" in the EFL classroom / lecture "of these research results"; vi) "How can this knowledge be applied to improve teachers' / lecturers' training?"
>
> [adapted Mine]

Moreover, it is stressed, "to take into account conversational analysis and linguistic analysis of communication language needs of individuals" in addition to the social and cognitive issues involving reading as a process or as Alderson posits (2000: 59), a knowledge

of: i) "what variables affect their... progress and how educators in particular might intervene", ii) "how stable variables... are conditioned by and interact with text variables, such as text topic, topicality, layout and so on". Likewise, rightfully acknowledge Roger Farr and Robert Wolf[80] (1984: 280):

> For evaluation to have an impact on improving secondary reading programs it must take into account the full range of complexities involved in implementing such programs. A reading program is not just basal readers, storybooks, or experience charts; it is more than skill development in word recognition, comprehension, and vocabulary...reading programs encompass the individual learners, the learning process itself, and the learning environment; they involve the means as well as the ends of learning to read.

In the discussion of research paradigms and inquiry, to follow Deborah Dillon *et al.*[81] (2000: 19), "questions must be asked about why we engage in inquiry and who benefits from or is affected by the results of our efforts". First, the research igniting the major aim of this thesis, "developing reading strategies based on literary texts", to hasten literacy development of an evergrowing diverse student audience in higher education, might possibly encourage teachers / lecturers to take in students' / readers' insights, behaviours, strategies in the light of present-day data. Secondly, these might well have an impact on curricular issues and instructional practices in order to give a new lease of life to lecturers' / academics' teaching methodologies.

Concurrently, Traugott and Pratt's (1980) discussion about the role of applied linguistics is deemed relevant to sketch out the borderlines underlying this research. As long as in any area of (*Op. cit.*, p. 19) "applied" fields, for instance "applied physics or applied anthropology", to tag along the scholars' wording, "the use of the discoveries, the frame of reference, and terminology of one discipline...serve[s] the ends of another area of endeavor". Hence, poignantly bring in Traugott and Pratt, "the discoveries and methods of the social sciences are often applied to the solution of concrete social problems. Many applications of linguistics are practical in this way". As far as literary texts are at stake, linguistics is believed in the authors' contention, "to contribute a great deal to... [the] understanding of a text", among others.

Thirdly, and following the enumeration of factors enticed so far, the decision for new technological drives in applied linguistics (Traugott and Pratt 1980) within the reading research paradigm aims at developing an example for exploring qualitative data (germane to the study) in an EFL teaching / learning setting. This entails, for example, data-gathering and analysis by means of concordance tools, apart from those methodologies borrowed from statistics in language studies (Woods *et al.* 1996), all of which made use of both in the report of

teachers' / lecturers' and students' experiences / interactions as well as curricular issues and instructional practices.

This research ranging the ethnographic nature attempts to uncover some relevant aspects associated with Humanities freshman's differing degrees of engagement with the reading activity in an EFL context, from reluctance (only reading for mandatory reasons) to enjoyment. Bridging this diversity in terms of linguistic, cultural, social and varied levels of achievement, implies a reflexion on theory, research and above all what real subjects, learners and practitioners (Bess Hinson 2000) in a concrete situation know, think and do about reading.

A detailed description of the dissimilar stages and procedures, from data retrieving to their analysis and synthesis, has been presented in both Appendices A and B (volume II) for several reasons. This procedure was carried out, first and foremost, in the belief that language teachers / lecturers and students might perceive the wealth of interactive reading strategies so as to build on students' / readers' agency be it in the process of teaching / learning a foreign language or in reading development. In addition, this dissertation privileges the reading of literary texts whatever their medium (including those accessed on the web and/or electronically retrieved ones) as well as the analysis of texts' semantic density via parallel concordancing without losing (Samuel Coleridge 1817[82]) "that willing suspension of disbelief for the moment", defended by Bill Louw[83] (1993, 1997), when readers stop the flow of reading and look up in other reference sources like dictionaries.

Concurrently, as was argued in Laura Gavioli and Guy Aston[84] (2002: 33), larger benefits[85] might be gained from insights foregrounded in mainstream linguistics and related areas, particularly stylistics (Donald Freeman 2002: *Afterword*, p. 323[86]), or the demonstration of language corpora (Biber *et al.* 1998, John Sinclair 2000), including electronically retrieved literary texts, and their analysis backed up by a methodology of data gathering of language corpora via computer concordance facilities, *i.e.*, Gavioli and Aston's (*Ibidem*, p. 33) "computer-generated collections of naturally occurring spoken or written language" (Appendix A, Concordance Lines by Corpora / Institution, IV. Corpus-Driven Approach), which have been sometimes overlooked not only in language pedagogy but also in the empirical study of literature.

From the pedagogical point of view Gavioli and Aston (*Op. cit.*, *Ibidem*) advance that further benefits might be gained, namely:

> i) readers may resort to "corpora data to critically analyze patterns of language possibly integrated into their own writing and speaking"; ii) "interpret corpora

data and hypothesize possible meanings of words and phrases", iii) "use lists of citations to investigate meaning and form", iv) these strategies "allow [readers] to utilize corpora and explore texts to gain insights into lexical, grammatical and discourse issues".

[adapted Mine]

CHAPTER I. INTRODUCTION

➢ WHY READING?

> Any instance of reading allows language users the opportunity of *learning reading* (what the significant signs are and what to make of them in this context), *learning about reading* (what psychological and sociological strategies one employs to be successful when reading in this context), and *learning through reading* (what insights the information presented adds to one's understanding of the world).
>
> Jerome Harste *et al.* 1984: 57[1]

In terms of a popular activity, reading has been paradoxically reducing, acknowledge Burton and Humphries (1992: 201), in spite of the ever-growing publication and sales of books. Both authors account for the case of the United Kingdom (contrasting to the situation in Portugal reported by Ana Benavente and her team four years later), suggesting that (Burton and Humphries 1992: 201) "this change involves the increasing claims on people's time by other visual stimuli - particularly television and videos on the one hand and direct observation promoted by more widespread travel on the other". José Morais, in his turn, (1997: 20) reinstates the ever-increasing figures in terms of print material, like dictionaries, encyclopaedias, technical magazines, literature of informative nature on several institutions and social organisations, private enterprises, schools, not to mention the instructional rising standards privileging the writing skills to keep up with the demands of the current technological cline. Should these facts offer enough evidence for present-day citizens' reading activity? Or should it be to overstate that the reading activity is undergoing a crisis in the sense of creative and critical reading practice and not a shift in reading purposes? If so, is reading behaviour in subjects' foreign language dependent on their EFL language competence or do they manage to comprehend any message broadcast by the media, listened to on the radio or accessed on-line?

Before any further considerations on the problems posed herein it seems pertinent to disclose the meaning of language competence germane to Chomsky's postulates (1965) within a cognitive stance. It is related to a set of verbal data acquired by the speaker who in turn is able to construct an infinite number of grammatically correct and meaningful sentences. Within the pedagogic terminology it has come to be associated with skills differently: on the one hand with linguistic factors often defining language acquisition skills in terms of comprehension and production depending on social and cultural interaction; on

interaction; on the other hand, mostly with cognitive factors regarding the acquisition of reading and writing skills to improve the communicative competence in a foreign language. A whole language approach has extended the notion of competence (van Lier 1995, 1996) to individuals' capacity to build and interpret utterances in (social and cultural) context driven by specific goals. The latter departs from Chomskian description of language in that it embraces features of linguistic behaviour and pragmatic rules thus expanding more from F. Saussure's ([1959] 1966) predicaments on the binary *langue* (system, usage) and *parole* (use).

Now coming back to the reading crisis issue, I cannot but refer to Q. D. Leavis's *Fiction and the Reading Public*[2] ([1932] 2000), standing for the outcome of an extensive but daring research study, so was the author's assertion then, issued as far back as the early thirties by F. R. Leavis's own wife. Its reference owes to the fact that, among other aspects hereafter discussed, it offers enough food for thought for the current research study, therefore "read for its critical energy", to reiterate John Sutherland in his foreword to Q. D. Leavis's study (2000: xxv). It constituted, describes Diana Herald (1995: 4), "a questionnaire to 50 authors of best-sellers and a historical survey of publishing and reading tastes in England". Two main issues seemed to be recurrent, albeit the life span mediating the former and the present research study, still driven by a concern for an interpretive crisis not a reading drawback, as is equally disclosed in Diana Herald (1995: 4) quoting Leavis's conclusive remarks, "the public has acquired the reading habit while somehow failing to exercise any critical intelligence about its reading". Analogously, and on the brink of the twenty-first century, Goodman's claims (1998) have reinstated some of Leavis's arguments by releasing figures (released in his discussion of *What the Teachers Need to Know about the "Reading Wars"*) of book sales growth and students' average number of books read per month from three to more in the aftermath of the (Goodman, *Ibidem*) "whole language approach", particularly in the United States.

At the outset of his long discussion of Morais's *The Art of Reading*, the scholar reiterates other researchers' view on reading as a society's problem since (1997: 19) economic growth largely depends on individuals' reading competence whatever their genre and social rank. In his view a reading crisis should not be envisaged solely in terms of the amount of reading but on the effective reading (interpreting) of written data and he provides some examples. These are, for instance, looking up for information in an encyclopaedia entry, paraphrasing an argument in an editorial or understanding a bus

schedule. All these reading - writing skills should be, in fact, mastered by individuals at the end of their basic schooling, in Portugal the 9th form.

Research findings from The *PISA* Survey[3] (John Micklos 2002: 1) bring to public scrutiny some curricula and teaching / learning practices in higher education definitely ranking the best scoring students and their educational settings. Amidst the ones with better results stood out the experiences associated with Finland and the United Kingdom. Back in 1998, Kenneth Goodman, *In Defense of Good Teaching*, gave an account of (1998: 4) "the broad base of knowledge that whole language has brought to education... [as] the basis of official, national, regional, and local school policies... of curriculum and practice in much of the English-speaking world, including Great Britain, New Zealand, Australia and Canada".

Goodman's suggestive bottom-line to a collection of papers edited in 1998 might reiterate Q. D. Leavis's depiction ([1932] 2000: 3): "On the day of leisure even the poorest households take a newspaper, though it may be of a different type from that favoured by the educated. A Sunday morning walk through any residential district will reveal the head of the family *reading the paper* in each front window" [author's emphasis]. Therefore, "the more interesting question What do they read?", ponders Q. D. Leavis ([1932] 2000: 4), "cannot be answered without first indicating where and how the reading matter is obtained" and she further contends that (*Op. cit.*, *Ibidem*)

> the entire population above the school age has acquired reading habits, shops existing solely to sell books are rare outside the university towns of Oxford, Cambridge, and Edinburgh, certain parts of London and a few big cities... the bulk of the public does not buy many books but borrows or hires them, in the former case from the not very satisfactory municipal or endowed libraries, in the latter from subscription libraries of various kinds.

The hitherto so-called crisis is likely to be originated by the perception and consequent stative attitude to reading as sheer decoding of the written word or "view of reading as word recognition", in Marylin Adams and Maggie Bruck's words (reported in Goodman 1998: 13), instead of implying an interaction with any text, whatever the medium, its language (verbal or non-verbal) for a meaningful interpretation. In the process, a broader understanding of the world and not only of the foreign language dimension, underpinning reading development, should support any reader's behaviour. In so doing, Q. D. Leavis's problem posing might substantiate David Pearson's standpoint[4] (as cited by Goodman 1998: 12) in that such a "debate has been going on for decades, perhaps centuries". Hence, "mass culture", in Dominic Strinati's state of the art, has constituted

(1996: 16-17) "a threat because of homogeneity, its capacity to level down or debase... and trivialise, what high culture has to offer".

In fact, this controversial issue has been argued over the last decades by different scholars (such as Goodman 1969, 1998, Rumelhart 1984, 1995, Alderson *et. al.* 1984, and so many others beyond the scope of this work) and an emphasis has been put on developing reading skills not only for classroom purposes (be it in one's mother tongue, second and/or foreign language), but mostly for authentic purposes. In other words, not only reading for information or for professional interest, but particularly for personal growth and for pleasure.

If non-native students learning English both for academic or special purposes, "as so much professional, technical and scientific literature is published in English today", are exposed to reading as an integrative skill and interactive process, challenge Alderson *et al.* (1984: 1), wide improvements might be reflected in their "academic studies, professional success and personal development", and not only in what the English language is concerned. In the long run, asserts Ogle[5] (2002: 7) students / citizens "can use reading to help answer profound questions about themselves and the world" mostly implicit in students' interaction with language and literature as textual practices.

So far, I have been implementing the above mentioned approach at upper-intermediate and advanced levels with both young undergraduate and mature students for a couple of years. In so doing, I could perceive that most undergraduates' initial resistant attitude towards intensive or extensive reading of literary texts in EFL setting definitely contrasted after having been given the chance to interact with the language of texts, experience the text for meaningful purpose, (Carter 1991) be it for meaning seeking, language development, cultural awareness, personal growth or even for pleasure.

The problem is, as has been perceived irrespective of the setting, that Humanities undergraduates show a reluctant attitude towards reading in EFL, in particular longer fiction and literary texts (David Miall 1996: 463[6]):

> During interviews with university students in an English degree course, it was found that a majority of students expressed disappointment with their high school experience of English literature classes. Among the problems often cited were: frequent tests of superficial aspects of literary texts, the memorization of analytical terms unrelated to literary values, and being expected to guess the teacher's preferred interpretation. Dislike of reading literature appeared to be a common outcome of such practices.

Bearing in mind the unavoidable differentiation to be made - above all concerning the educational setting (English speaking or ESL secondary school leavers / freshman in a

Canadian context) and reference to a course taught (English Literature Course at high school) - Miall's depiction of freshman's disappointment with their high school experience of English literature classes and scarce engagement, leading to dependence in literary text appreciation, finds some echo in a host of linguists (Gerard Steen 1999), researchers' (Jack Thomson 1987), educationalists' (Bessie Dendrinos 1992[7]) and lecturers' reports and criticisms worldwide.

Albeit the most progressive curricula anchored on task-based process-oriented learning , with a sound accent on cultural themes to come across in students' response, the use of a single mandatory textbook per school sets up a constraint for individuals' broadening their "capacities for intellectual, emotional, and social interaction", describes Thomas Grigg (1999: 139) supporting Bessie Dendrinos (1992), especially "for their rejection of a single textbook in the process-oriented approach to foreign - language learning" (Vicky Hartnack 1999: 152). Hence, the textbook is in most cases believed to be restrictive, artificial and above all inaccurate as it is impossible to fulfil all students' expectations and interests, apart from overlooking students' needs and education for life.

When dealing with non-native students learning English either for academic or special purposes, reading is the best skill to acquire new words in context, consolidate others, learn about the English culture or even try to overcome those daily difficulties they would not have, if they had the opportunity to interact with native speakers. If there is a commitment to a wide panoply of texts concerning (David Nunan 1988: 11-12) not only "some-in class rehearsal and final performance but also language tasks that have real life applications and origins", students are supposed to gradually start looking for texts related to their own experiences and likes. In this light, the first problematic issue of the present discussion might thus be raised, namely, how can undergraduates overcome their reluctance to reading in EFL, literary texts in particular, as well as reading for life even in English or any other foreign language?

Jonathan Culler's insight on interpreting texts (1994), for example, might partially respond to the aforesaid question because, posits the scholar (*Op. cit.*, p. 151), interacting with any literary text "is to see how it uses the various types of content or devices to make a statement about the imaginative ordering of the world that takes place in literature". A deep analysis of his statement might unearth the grounds for strategic reading so as to untangle types of content and devices to be found in a wider and richer variety in literary texts not only for interpretive empowerment but also imaginative and creative enhancement. Indeed, no one can write a dissertation on ways of reading for pleasure, to

corroborate Roland Barthes's assertion (*The Pleasure of the Text* [1973])[8], regarded as the ultimate goal leading to reading extensively. However, in order "to understand the language of a text" and to read it for aesthetic purposes, concludes Culler (1994: 135), "a variety of interpretive strategies become necessary" since, and the author cites some of Barthes's[9] contentions (1971: 8), "what it is first necessary to grasp is not the idiolect of the author but of the institution".

From the above arguments, developing reading strategies might come in the logical unfolding of objectives intrinsically related to reading literature, in the belief that - and I share H. Herber and J. Nelson-Herber's stance[10] (1984: 174) - "the development of proficient readers is a never-ending process, that a person is never *finished* learning to read" [authors' emphasis]. To extend reading proficiency, as an ideal, might come Culler's ([1975] 1994) concept of "ideal reader" albeit envisaged from a different critical stance. "Is there any ideal reader?" wonders Nuttall (1982: 31). Her sceptic assertion gives due account of the slippery nuts and bolts underpinning this concept (and equally a pending matter of study in this research). So runs Nuttall's problem posing (*Op. cit.*, *Ibidem*):

> An ideal reader would be able to extract the content from any text at all; but of course such a reader does not exist; [s/]he would have to have not only complete command of the language but also enough knowledge of every area of study to be able to tackle every text ever produced.
>
> [adapted Mine]

Linda Lamme[11] (2002: 16), in her turn, contends that readers should be gradually involved in the reading activity without relying on "extrinsic rewards" since the reading process is itself, "a private pleasure, the rewards of which are intellectual, emotional and personal". Her words do remind us of John Stuart Mill's (1873) insight on reading, shared in his *Autobiography*[12], as a "source of inward joy, a sympathetic and imaginative pleasure". In order to get her debate to materialise, Lamme (2002, *Ibidem*) suggests "alternatives to incentives", the latter "drawing attention away from the intrinsic rewards inherent in reading and undermining the entire reading process". The former, concisely put as broader ways to provide access to texts (*i.e.*, strategies), are succinctly presented as follows.

Firstly, provide access by purchasing a wide range of (*Op. cit*, *Ibidem*) "fiction as well as non-fiction and poetry", cross-period literature, "overflowing with the best, the most recent, hot-off-the-press books, as well as the classics" either for home reading or class assignments". Secondly, look for market good books by inviting students to "present two-minute talks about books they have enjoyed reading", "read new books" affordable at their institutions / schools, "write reviews of their favorites to display on bulletin boards"; "read

aloud... from a variety of genres" on a regular basis. Thirdly, offer time so that students are given the chance to enjoy "an uninterrupted sustained silent reading time" and "practice" it. Fourthly, be an enthusiastic reader by entangling the teachers' enthusiasm and familiarity with his/her audience's diversity and the matching literature. Fifthly, encourage readers "to set their own goals for reading process rather than competing with each other for points", such as, "reading more fluently, responding more deeply, broadening their reading repertoire, or studying an author, illustrator or topic in depth".

Lemma's contentions on promoting reading strategies yield but a resonance of a host of scholars' influence from different strands for a couple of decades. These have been ranging from:

i) reading in education and applied linguistics - for example, with regard to Barbara Sinclair[13] and her stress on fostering autonomous reading by means of metacognitive strategies equally supported by learning theory put forth in S. Paris and P. Winograd[14]; Leo van Lier's (1996) focus on awareness, autonomy and authenticity;

ii) psychology - with the Vygotskian "zone of proximal development" and pedagogy of reading, stemming from Edmund Huey and his *Psychology and Pedagogy of Reading* [1908] 1968;

iii) psycholinguistics and some of its insights on text comprehension - Goodman 1969, 1998, and Rumelhart 1995, and interactive reading models and schema theory also argued in James Flood 1984, David Pearson, Anderson & Pearson[15] 1984, Robert Tierney and David Pearson[16] 1984;

iv) stylistics - from practical stylistics, discourse stylistics to pedagogical stylistics (Leech and Short 1986, Fabb *et al.* 1987, Short 1989, Durant and Fabb 1990, Widdowson 1991, 1992, Ronberg 1992, Carter 1991, 1992, 1994, Simpson 1993, 1997, McRae 1991, Carter and Nash 1994, Carter and McRae 1996, and Montgomery *et al.* 1995, Durant 2001);

v) proponents of literature reading in language teaching / learning currently followed by proponents of "whole-language approaches" (Deborah Appleman *et. al.*[17] 1985, Judith Langer 1995 and Susan Hynds 1997, in the United States), though with a focus on diverse aspects - some of their clines aim at promoting cultural and personal growth (Laura Desai 1985[18], Claire Kramsch 1994, Susan Bassnett and Peter Grundy 1993, Susan Bassnett 1997, Richard Beach 1997, and Arthur Applebee 2000) and/or at fostering readers' critical awareness, thereby drawing extensively on emancipatory pedagogies put forth by Vygotsky [(1938] 1978), Bruner (1966, 1999), Freire (1970, 1974) and Giroux (1993).

As mentioned before, and long before the turn of this millennium, Goodman[19] (1984), a forerunner of "the whole-language approach" and literature use, defended the so-called (1984: 112) "universal essentials to reading across text types, styles, languages, purposes and orthographies" underpinned by "flexible and diverse" strategies towards "engaging oneself in a transaction with a text and seeking to make sense of it" to be developed by readers. Mick Short[20] (1993: 9) further advances that

> if you analyse a text linguistically, you have to read it in order to perform the task. And if you read it you can't help but understand it. You could of course, get one person to analyse the language and another to interpret it. But even then someone (a third person) would have to spell out the relationship between the linguistic structure and the reading, because all the linguistic features of a text are not equally relevant to interpretation.

Though different in their approaches and nature, proponents of whole-language approaches as well as of literature-based ones (to be further explained), cannot but impart Purves *et al.*'s[21] (1984: 11) assumption that "skills and abilities do not grow in isolation from content. In all subjects, students develop skills in using language and other symbol systems; they develop the ability to reason; they undergo experiences that lead to emotional and social maturity." In the same line, Michael McCarthy and Ronald Carter[22] (2001: 55) rightly put forth that "the adequate description of language is vital as a precursor of language teaching syllabuses... having implications for how we look at the syllabus and, consequently, its content and the kinds of activities that it generates in the class". Moreover, "course content and related reading processes", contend Herber and Nelson-Herber (1984: 183-184), "are taught simultaneously, not separately. The three main features of this instruction include: (a) developing a sense of content; (b) developing a sense of process; (c) developing a sense of structure"[23].

Considering Urquhart and Weir's (1998: 83) problem posing that "some readers may be limited with regard to the text type they can handle", it might come now to the fore another basis for placing an emphasis on schooling and in classroom reading towards meaning negotiation, genre and text awareness, largely borrowing from Halliday and Hasan's notion of language. In their view, it is functional or, as they state (1993: 52), it "is doing some job in some context of situation". Also, Widdowson (1983) and Beaugrande (1980, 1981) despite acknowledging different textual and communicative demands to texts in reading performance, have reiterated Halliday and Hasan's focal point.

A home reading environment is certainly influential (Pierre Bourdieu 1991) inasmuch as, explain Halliday and Hasan (1993: 69), it engages the reader "with different kinds of written communication creating an awareness of language that is not the same as

that created by a "*print-less* home" [authors' emphasis]. In this respect, James Martin's (1996: 311) illustrations of "one family of genres" seem pertinent, namely "recount, anecdote, exemplum and narrative of personal experience", all of which supposedly (*Op. cit.*, *Ibidem*) "learned in language development of pre-school children ... and regularly used orally throughout life to keep in touch with family and friends". These might comprise letters, diaries, journals, newspapers and (*Op. cit.*, *Ibidem*) "accounts of remarkable events", but also the (*Op. cit.*, *Ibidem*) "Labov and Waletzky's[24] well known narrative of personal experience genre".

Some of *NAEP* results[25], reported by John Micklos and Matt Freeman in *Reading Today*[26] (2001: 3), account for the significance of school and home contexts in student scores. The international study on literacy development dated 2002[27] unveiled that "in every country 4th-grade students from homes with many (more than 100) children's books had higher reading achievement than students from homes with few (fewer than 10) children's books". More recently, Marjorie Orellana *et al.*'s research study[28] (2003) outlined domains and genres of family literacy paraphrasing in second language environments (immigrant households) most of which are not supposed to occur in a foreign language setting except for the case of texts in mother tongue. Besides, these literacy practices, to be fostered as authentic activities both in the formal setting of education or at home or job environment, are indebted to Freire's (1970) and Giroux's (1993) emancipatory pedagogic orientations as critical discursive practices. Amidst the former some texts were observed (Orellana *et al.* 2003: 21, Table 1):

> Commercial - rental application (for a musical instrument); receipts; ads; product labels.
>
> Community - drug prevention program manual; letter of support to firefighters after September 11, 2001; warning paper about bus [*e.g.*, damages, travelling, pickpocketing, among other]
>
> Educational - dress-code letters, interim grades, report cards, school bank program, homework (for siblings, parents' ESL), magnet school invitational letter, other informational fliers and letters, other forms.
>
> Familial / recreational - letter writing, family cards, storybook reading, movies, television programs, jokes, self-help guides, *Guinness Book of World Records*, instruction manuals (toys, board games, video games, computer, tape recorder, sewing guide), song lyrics.
>
> Financial - informational letters from banks, bank statements, bills, car financing, mortgage payment year-end summary, loans, insurance.
>
> Medical - labels on pharmaceutical bottles, vitamins, health-care products, medical self-help, letter asking permission to transfer medical records, appointment reminder cards, letter from social service agency about proper nutrition, letter re: change of address.

> Legal / state - jury summons, letter from Social Security office, welfare application, unemployment application, letter from Congress, letter from social service agency, letter about car insurance after a crash, Visa certification.
>
> Religious – church informational letters, Sunday school course material.
>
> [bracketed illustrations Mine]

Moreover, these domains and genres, as emergent literacy practices[29] (Pam Czerniewska 1992), consider Orellana *et al.* (*Op. cit.*, p. 19), are to "be traced back to different organizations and institutions outside of the home" quite different from "bedtime reading", "storybook reading" (*Op. cit.*, *Ibidem*) envisaged as "intimate interactions"[30]. Still, and in the line of postulates set forth by Halliday and Hasan (1993: 69), familiarity with different genres is likely to be promoted differently above all with respect to the ones required in the educational process. These are deemed, in Orellana *et al.*'s consideration, (*Op. cit.*, p. 7) to involve "more competitively structured activities" as well as future active life-oriented tasks. It is then the latter's closing remark that, irrespective of the setting (*Op. cit.*, pp. 31-32), "practices could be more similar through a rather small transformation in the classroom activity of interpreting textbook instructions and... teachers [might] draw students' voices into a hybrid learning space".

At this point it might be pertinent to shortly ponder on how demands of a society associated with "globalisation" have affected patterns of education / instruction in both secondary and higher education. Thus, Light and Cox (2001) put forth, under the influence of Thomas Kuhn (1970), that (2001: 12) "in this it requires a *language* which is both critical and open, a language in which concrete *problem-solutions* can be devised, implemented, evaluated, negotiated, modified and/or set aside in an on-going cycle of critical performance" [authors' emphases]. The authors go on to explain the broad scope of the concept "language" within a critical conceptual framework (Freire 1970, 1974, and Vygotsky [1938] 1978 together with the revised edition by Alex Kozulin[31] [1986] 1999: xxv) as well as relevant and appropriate genres (Bakhtin [1935] 1990) aiming at higher levels of performance.

Key concepts underpinning the diversity of personal circumstances within fast changing curriculum development and innovation, concomitant trans- and interdisciplinary boundaries, and patterns of teaching / learning strategies should also come to the fore:

i) Dialogic, rightly state Light and Cox (2001: 244), may account for a plurality of meanings depending on the paradigm of knowledge as will be mentioned in different parts of this dissertation underpinned by the Bakhtinian [1935] 1990) concept of "shared event".

Relevant aspects standing out in the course of argumentation with regard to this multifaceted concept point to the cooperative principle in the educational setting towards a "critical pedagogy" along with the guessing game going on between the reader (among readers / teachers/ critics) and the text, not to mention the dialogic approach mandatory to the collaborative research undertaken in this study.

ii) Interactivity previously discussed in the Foreword when referring to experts in the field such as scholars like Weber 1984, Silberstein 1987, Grabe 1988[32] and Light and Cox 2001: 34. Yet, it seems pertinent to ascertain that interactivity as referred by Rumelhart presupposes "parallel processing models because the processing is distributed over a range of parallel systems simultaneously", advances Grabe (1988: 59), embracing both top-down and bottom-up strategies. Also Grabe's (*Op. cit.*, *Ibidem*) "notions of rapid and accurate feature recognition for letters and words" come to the fore, "spreading activation of lexical forms and a concept of automaticity in processing such forms". Hence, textual interaction, as will be focused on Section Two in this dissertation, another type of interaction brought in by Biber [33] (1984), appropriately points out Grabe (*Op. cit.*, p.64), "indicates that the linguistic elements of texts combine interactively to help create the *textuality*". To put it simply, goes on Grabe (*Op. cit.*, *Ibidem*), "what makes a text a text as opposed to a collection of individual sentences that must be processed by the reader".

iii) Self-referentiality accords to some extent with the tenets advanced further back in time within a Russian formalist paradigm on the autonomy of the literary text. Thus, (Raman Selden 1989: 29) within recent theories, widely drawing on a crossdisciplinary field, notably stylistics, the literary work is envisaged as: a) an independent aesthetic object; b) autonomous in the sense of being free from its author's determination; c) independent of social and historical context; d) "self-reflexive" as long as it refers only to itself and not to the phenomenal world. Yet, this perspective rejects the isolation of the text as (Raman Selden, *Op. cit.*, *Ibidem*) "an autotelic object", said to be associated with New Criticism. In Selden's assertion (*Op. cit.*, *Ibidem*), texts "are now conceived as discursive spaces through which all kinds of other texts and contexts criss-cross in an unstable web of significations". In the process, readers become critical of their own interpretations.

The discursive practices to be found in a literary reading event constitute the privileged site to readers' / EFL learners' involvement with the hitherto mentioned aspects. At this point, Peter Wilson (2000) acknowledges the benefits of readers' interacting with literary texts by finding an echo or, to quote his words (2000: 11), "hav[ing] an ear for dialogue" since readers "are sensitive to the structural gaps that are typical in

conversation". From the language learning point of view, they build on their competence of a speaker from L1 (mother tongue) into L2 / EFL language competence (Nuttall 1982, Carrell *et al.* 1993, Davies 1995), for instance, in the case of inferring meaning from (John Lyons 1977: 589) "grammatically incomplete, but contextually appropriate and interpretable, sentence fragments".

A propos, Urquhart and Weir (1998) have reported some research findings notably in terms of (*Op. cit.*, p. 61) "the amount of syntactic knowledge necessary for reading", being actually "less than that required for writing or speaking". In a metaphorical rendering, [the] scholars posit that readers have most times enough background knowledge due to the fact that in a similar fashion as in the workings of the mind, (*Op. cit.*, *Ibidem*) "[the] machine begin[s] by digitally record[ing] [the] speech [event] and pass[ing] it to several recogniser module[s]". Hence, (*Op. cit.*, *Ibidem*) "a successful processing of [a] text might not depend on a detailed knowledge of the determiner system", or say, "morphological marking of plurals"[34] because of the fact that readers "apply a collection of pragmatic strategies"[35] apart (and borrowing from Charles Alderson *et al.* 1984) "from some intuitive sense".

As fas background knowledge is concerned, Urquhart and Weir reiterate the long established focus in the teaching /learning methodology, as the (1998: 70) "information supplied to readers shortly before reading a text". They go on arguing (*Op. cit.*, *Ibidem*): "it appear[s] that for comprehension and reading to take place, the linguistic input needed to match mental configurations or concepts". This way, there is less chance to infer meaning from contextual clues, prediction and presupposing in the interpreting process within a whole language approach. So claims K. Goodman (1998: 31):

> In the ascendancy of whole language, literature-based reading and process writing as cornerstones of the elementary school language arts curriculum, the forum for promoting these new views and their accompanying teaching tools was the marketplace of ideas.

Larger benefits with respect to language and literary awareness might be attained by (Robert Crawford 1992) broadening the horizons via multicultural literature. Besides enhancing readers' sense of language and variation and texts' semantic density extensively inferred from their context, different levels of syntax, spelling and lexis would come to the fore in the process of meaning-making.

➢ AIMS OF THE STUDY

The study was designed to identify reading strategies so that freshman might cope both with (Victoria Chan 2001: 16) "academic demands, future professions and social / private life"[36] assuming that (Urquhart and Weir 1998: 2-4) "reading in one context may not be the same as in another" not to mention that, "transferability and generalisability of effective reading strategies cannot be taken for granted". Back in the thirties, Rosenblatt ([1938] 1999: 78) regretted that

> under usual teaching conditions the opportunities for coming to know the individual students [have been] unfortunately rare. All the more reason, therefore for the teacher to acquire some general understanding of the possible experiences and preoccupations typical of the particular group of students with which he [/she] is dealing.

This is so much true as long as reading, necessarily an integrative skill, thereby interactively involves the processes of reading, writing, listening and speaking as social practices "occur[ring] in contexts", to borrow from Urquhart and Weir (1998: 2-4). In addition, and considering the illiteracy figures worldwide (or "a-literacy" in Urquhart and Weir's terminology), I am delimiting the scope of analysis primarily concerning the subjects living on Madeira Island[37] owing to (Robert Burgess 1995: 60) "accessibility" issues (direct contact with the informants); and secondly, Humanities students, supposedly the ones who should be more responsive given their vocational area:

a) Humanities secondary school leavers (age, maturity, interests, specific internal / external motivations);

b) Humanities undergraduates - first and second-year undergraduates attending the University of Madeira (*UMa*).

Developing reading strategies not only for classroom purpose (be it in one's mother tongue or second / foreign language), but mostly for authentic purposes - reading for information, for professional interest, for personal interest and for pleasure - are meant to embrace the most important goals of this research study. "Reading Literary Texts in the EFL Setting" has been conceived in the hope that these stimulate learning that lasts and involve the learner / reader with the text, always bearing in mind that authenticity does not depend on the text or language learning, sharing Nuttall's claim (1982: 3), but on the "uses to which we put reading in our daily lives outside the classroom". It also entails two basic assumptions, which comprise one of the purposes of this research work: i) getting meanings out of texts, from the most to the least familiar ones simultaneously contributing to language development by reading a wide variety of texts; ii) placing meaning at the

centre of language study, one of the goals of interactive reading, as defended by Goodman (1969) and Rumelhart (1984, 1995), offer a solid ground for *critical thinking* together with autonomous and long-term reading, aiming at efficiency and effectiveness.

For the attainment of this end, a challenging decision demands placing reading as the main core of the course owing to the fact that it involves all the other skills. Reading becomes, consequently, not a traditionally passive activity, but an integrative skill as well as a two-way process involving two intrinsically-related aspects: the receptive (input) and productive (output). The following requisites establish the foundations for such a decision-making drawing on a problem-posing approach within a postmodern paradigm (Foucault's *The Archeology of Knowledge and The Discourse on Language*, 1972):

i) The more one reads (Nuttall 1982, Goodman 1998[38]) the more one speaks, expresses opinions, knows about the world, speculates, writes, consequently getting independent from the teacher / lecturer who gradually becomes a facilitator, a monitor rather than the centre of the process.

ii) Fostering the individual's identity and citizenship for his/her facing up increasing demands in the outer world and the job market, a strong underlying assumption in reading in a foreign language, may get its foundations in Edward Said's particular line of argument in that (1984: 382) "identity" does not necessarily imply ontologically given and eternally determined stability, or uniqueness, or irreducible character, or privileged status as something total and complete in and of itself". In the same fashion, builds on Herber and Nelson-Herber's viewpoint [39] (1984: 192) about planning reading programmes conceivably aimed at "helping students learn how to read to learn at increasing levels of sophistication and complexity, helping them use the powers they acquire as they progress through the grades".

iii) Enhancing interpretive skills based on the selection of one genre, so argues Said (1984: 382) while putting forth the novel, in his own terms standing for a "mode of writing from among many others and the activity of writing as one social mode among several, and the category of literature as something created to serve various worldly aims, including perhaps even mainly aesthetic ones". What he challenges is mainly the reader's interpretive activity "of those whose work actively opposes states and borders" to concentrate on "how a work of art, for instance, begins *as* a work, begins from a political, social, cultural situation... to *do* certain things and not others" [author's emphasis].

In so doing, the following issues will be discussed:

i) Language / literature / culture interface in the teaching of English as a foreign language at the threshold level with strong foundations on a critical reading emphasising the reader's response to texts to be forwarded by a whole language approach (in Lier's assumption corresponding to the Anglo-Saxon "Interaction in the Language Curriculum - Awareness, Autonomy & Authenticity", 1996) centred on text features, stylistic patterns or any theoretical considerations to be dealt with in the formal setting of teaching / learning including reading development in a foreign language (See Chapters V: to VII.).

ii) An overview on recurrent issues, such as education and culture (See Chapters III., IV.) so as to account for the decline of reading habits. Conversely, *Placing meaning at the centre of language study* - one of the goals of interactive reading (as defended by Goodman 1969 and theorised by Rumelhart *et. al.* 1995) - as well as a solid ground for *critical thinking* and *autonomous reading*, aiming at efficiency and effectiveness as one of the purposes of this work.

iii) The detailed analysis of subjects' insights, behaviour and strategies towards reading to underpin the range of reading strategies to build on the threshold level (See Chapters II., III.) aimed at providing the educational / academic community with a better understanding of students' / readers' diversity.

iv) The thorough scrutiny, be it through qualitative or quantitative analysis, of the role of "stable variables" for their impact on the reading activity (Alderson 2000: 281), namely "number of years in English instruction", "age", "sex", "teacher" and "institution" (See Chapters III., IV.) in the view of enhancing subjects' reading autonomy and foreign language development.

Presenting some theoretical guidelines on the controversial area of "language through literature", "language as a literary medium" or "language / literature interface" comprises another aim, equally implicit in the design of this dissertation and by no means less important since it attempts to relate the research findings with a possible methodological approach towards developing reading strategies in an EFL course at academic level. This is the more true considering van Ek and Richterich's (1989: 62) previously mentioned "hands on" statement in that research should be put in practice looking forward, in this instance, towards the level of feasibility of literature-based pedagogical approaches.

Owing to the wide range of implicit subjects related to this overlapping domain, as the one of language through literature, a brief survey of main assumptions associated with a

set of theoretical areas will be undertaken, namely on applied linguistics (reading in education, didactics and second language learning and acquisition), stylistics, pragmatics, discourse analysis and literary criticism, to name but some of the crisscrossing areas very much indebted to the research work of scholars, stylisticians and practitioners like Short (1989), Widdowson (1991), Carter (1991), McRae (1991), Lazar (1993), Ronberg (1992), Montgomery *et al.* (1995), Simpson (1993, 1997) and Durant (2001), to cite some of the proponents.

Concurrently, reading complementary domains, that is, reader's response criticism, interactive reading approaches within applied linguistics will be ever-present issues in the discussion of data drawing on the study implemented in the educational setting, Madeira, involving 12th Form Humanities school leavers and first and second year Humanities undergraduates[40]. Actually, it is posited, and equally implicit in this study, the EFL teacher's / lecturer's practice should be drawn upon an eclectic perspective provided that every approach, theory, may have its own limitations and strengths, to borrow from Brumfit's claims (1992: 109):

> It is the process of interaction itself which will determine, more than products of interaction, whether language is being experienced by learners, so that their creative construction capacities are most effectively exploited.

Furthermore, such an inquiry into the process of learning / acquisition of English as a foreign language undertaken within the framework of a pedagogic view[41] (Durant 1992; McRae 1991, Lier 1995, 1996, Montgomery *et. al.* 1995) as well as a discourse view of stylistics, to use Carter's distinction made in *Language, Literature and the Learner* (Carter and McRae 1996), can shed light upon most critics' qualms summoned up by Candlin when referring to Widdowson (1991: Preface):

> To understand this bidirectionality (from linguistics to literary study or the reverse) he explains distinctions between the linguist's *text* and the critic's *messages* by introducing the concept of *discourse* as a means through which to understand the communicative value of passages of language. Now it is this emphasis on communicative value which is of greatest importance to the development of teaching materials for language learning, whether oriented towards the study of text or not.
>
> [author's emphasis]

All the aforementioned objectives are intended to bridge the gap between secondary school education and the threshold level[42] in the belief that the overcoming of this gulf demands a whole range of strategies to be taken both by academics and students. This research study is also meant to provide the latter with some theoretical and practical anchorage in order to overcome their difficulties in such a period of transition, as the one

involving students in their sophomore years and struggling to come to terms with content area reading for assessment purposes. This endeavour owes to practitioners', academics' and politicians' deep concern for freshman's acknowledged decreasing reading and writing skills, not to mention a surprisingly less receptive attitude to second / foreign language development, especially in the case of students starting a Humanities degree. Moreover, in a study conducted in Israel, Ely and Lea Kozminsky (2001: 187) demonstrated that "semi-academics have deficient strategic skills if compared to academic students. Vocational students, in addition to deficient strategic skills, have poor knowledge, which further impedes their reading comprehension". Hence, Humanities freshman's reluctant reading, anchored predominantly in a reading for information purpose, has apparently not differed sharply from science students' reading behaviour. Grabe[43], in his turn (in Carrell *et al.* [1988] 1993: 57-58), considers this threshold in terms of:

i) the so-called linguistic "ceiling" since in a ESL and mostly EFL reading context "we cannot assume that a large vocabulary or basic syntactic structures are already available[44]" (Eskey[45] 1973, 1986, Clarke[46] 1979 and Miklos 2003);

ii) "the degree literate second [and in this case foreign] language readers employ lower level processing strategies, and how these skills interact with higher-level (top-down) strategies";

iii) students' perception of reading, whether "as a major academic, professional, and entertainment activity", or their poor reading habits "for far fewer purposes".

Overcoming the obstacles secondary school leavers face in their sophomore years irrespective of the academic field of studies implies a student-centred pedagogy taking the contemporary reader's interests, motivations, insights, value judgements, goals and age as a starting point for reading selection and future engagement (Ogle 2001: 8)[47]. The achievement of this objective calls for a syllabus design foregrounded by a major concern on students' feedback on learning styles, approaches and study patterns, perceptions of teaching and assessment, contexts of knowledge acquisition, and their own motivations. Therefore, put forth Herber and Nelson-Herber[48] (1984: 189), "specialists should be careful not merely to recycle these students through all the reading skills they were taught in elementary grades but, rather, to build on the abilities they already possess, selectively adding those that are lacking, developing proficiency in the reading task".

For that purpose it figured relevant to have an overview of the way the academic community within the Humanities area and particularly English Departments shape, value,

teach, and intertwine the recent rise of popular culture with the literary canon, rhetorical studies, critical theory, cultural theory, pedagogy, and other English studies related fields. In addition, taking it for granted that students' autonomy embodies one of the general aims of higher education, it appeared of major relevance to enquire about students' interpreting process and their degrees of independence from external agents: teachers' opinions, criticisms or even literary summaries (the so-called "York Notes" or "Longman Notes") sometimes replacing texts' full and undoubtedly meaningful independent reading, accentuated from the modernist period onwards, more specifically after the implementation of Literary Studies Degree on the verge of the 20th Century in the British Academia, as was briefly put in "The Reading Public and the Rise of a Profession"[49] (Hewitt 1999: 169):

> Not least, a number of good critics have been put in a position to spend their time at a job for which they are suited and this has been of particular importance in making accessible new and difficult works... This fact has surely not been without influence in the tendency of some critics to elaborate a methodology and its accompanying technical vocabulary which implies that the uninitiated are not able properly to understand works of literature until they put themselves to school to the critics.

While acknowledging that in academic teaching "not all conversations are pedagogically directed; conversely, not all pedagogical communicative relations are forms of conversation (there are lectures, for example)", Nicholas Burbules puts the emphasis on a dialogical teaching[50] (1993: xi) "strongly indebted to the ideas of Paulo Freire, and to a related body of work in critical pedagogy that has elevated dialogue to a central place". According to Diana Laurillard (1997: 94), the lecturers will be playing a new role in the academic environment supported by an empirically-driven approach[51]. One, that is related to the diagnosis of "entering levels of literacy", "students' motivation and self-esteem", "interests and experiences", and two, that imparts "appropriate instruction for all students", as well as generates "communities of learners that share, stimulate and sustain each other" to build on Donna Ogle's position statement in (2001: 8) "Celebrating Teachers and Teaching".

Hence, the forthcoming examination on readers' / students' attitudes to reading and interpretation of texts along with their insights of lecturers' instruction and/or readings was devised in the view that it might dispel, and to quote Theresa Rogers' suggestions[52] (1997: 99), "conflicting aspects of a literature curriculum in which students are encouraged to give individual, subjective responses but must also display knowledge of literary conventions and the ability to extract *an interpretation*" [author's emphasis]. In other words, "identifying the problem" foregrounds any teaching approach, since "a clear model of the desired

outcome" together with "a clearly articulated strategy" are needed in Gillian Brown's tenet (1990: 144), notably,

> This strategy will largely depend on [the teacher's / lecturer's] assessment of what [his/her] student[s] already know or can do, of the reasons why [they] may not reach the point of desired outcome without some intervention from a teacher[/lecturer], and of what methods will be successful in helping student[s] to reach the desired level of expertise.
>
> [adapted Mine]

Recurrent is therefore the course of action for this research, briefly outlined as follows, and falling back on Alderson's (2000: 281) considerations:

i) to regard the reader as an individual: different age / maturity; different sex - culture of the group; gender issues and styles of reading; different exposure to the foreign language entailing different levels of language competence / performance;

ii) to consider the teacher as an individual: different age / maturity; different sex - culture of the group; gender issues: styles of reading; different practice;

iii) to envisage readers (teachers / lecturers and learners / students) as members of two social groups, different institutions and educational policies; standardised practices; clashing cultures: mother tongue / target language;

iv) to define areas of study so as to account for "different demands of the written word" towards discourse competence to be fostered with those who like reading and those who are resistant or reluctant, 12th former school leavers and undergraduates within the Humanities area to limit the scope of analysis;

v) to discuss the notion of transfer literacy from one area to another (Urquhart and Weir 1998: 2-4);

vi) to build on secondary school leavers' effective strategies according to goal/task-oriented activities so as to foster independent reading - departing from "comprehensions" (Urquhart and Weir 1998: 113) to "interpretations" (Tony Bex 1996);

vii) to contrast "literacy in schools" (Mikulecky cited by Urquhart and Weir 1998: 3) to multiple literacies;

viii) to look at the impact of popular culture on English studies in the view that EFL courses might integrate notions arising out of popular culture into their course design and practice.

Besides the hitherto goals outlined up to this point, this research also encompasses the implementation of a literary text and some of its intertextual potential so as to broaden students' / readers' views of literature as a communicative event, language, text and discourse awareness. The genre / text selection attempts to address informants' favourite text types flashed out in their response to the instruments used in the present research. According to the findings, the diary novel, within its theoretical framework (canonical *versus* non-canonical literature), as well as its pedagogical / methodological implications, was chosen amidst the "narratives of the self" (David Denby[53] 1997: 32, Rob Pope 2001: 179, Carmen Caldas-Coulthard[54] 2002) broadly encoding their response. The selection of the genre, Sue Townsend's diaries in particular, owed much to the fact that her diary novels, *i.e.*, personal narratives within a cross-cultural perspective of the quotidian and recurrent social problems, would be supposedly appropriate to a contemporary young adult EFL reader, from the age of eighteen onwards, at the threshold level and their keenness for personal narratives. In this respect, narratives in Bruner's *Acts of Meaning* (1990: 52) seem to "mediate between the canonical world of culture" and readers' / writers' "more idiosyncratic work of beliefs, dreams, and hopes".

Furthermore, the situations in which satire blend with humour in Adrian's autobiographical notes might address freshman's interests who have asserted their keenness on humour in language possibly linked to some of the types of texts alluded in their inquiry, broadly encoded in the category "comics" / "jokes" / "cartoons", following Phil Yeh's bearings[55] on their role in people's "literacy, creativity and tolerance" (*Reading Today* 2002: 34). On the one hand, (*Op. cit.*, *Ibidem*) "creativity plays a crucial role on our lives, on many levels" and on the other hand, posits Yeh (cited in *Reading Today* 2002: 34),

> the arts are critical in giving all people, young and old, a sense of self-esteem...A person can express his or her feelings with a pen, pencil, paintbrush, with a piano, guitar, or any instrument, in poetry, in song lyrics, in dance, in film, on stage - there are a million of ways to express feelings via the arts.

How creativity may be maintained and what role a diary plays in readers' perception along with building on their identities will come to discussion (See Chapter VI.), to borrow from Alexandra Johnson's (1998) problem posing in her prologue to *The Hidden Writer: Diaries and the Creative Life*, in which she poignantly depicts the relation between reading and writing from the writer's stance to the reader's production of meaning, notably (*Op. cit*, p. 6):

> Nothing I found showed that shift from private to public voice, from eye to I, more dramatically than a writer's diary. Often a diary is not only a writer's

> first work but the first draft of a creative identity. A living account of what shaped him or her – experiences, reading lists, literary habits – it's above all a barometer of confidence

The focus on strategies towards confident reading (writing, speaking and listening) is not meant to provide all the answers for fictions at work (Mary Talbot 1995). Conversely, and borrowing from Pope's *Critical and Creative Strategies for Literary Studies* (1995), Adrian Mole's challenging views, conveyed in different text types, may lead the EFL reader / student (Pope 1995: 185) "to recognise their distinctive strategies and preoccupations; and actively generat[e] differences so as to establish firmer grounds for critical preferences":

i) To be aware that (Pope, *Op. cit.*, p. 187) "virtually all language use enacts a creative tension between another's words and one's own language" (Pope extends from Bakhtin's dialogics related to the novel[56] to all forms of intertextuality in poems and plays equally discussed by Roland Barthes 1977[57] and Julia Kristeva 1996[58]) "in fact in any language use where existing usages are brought to bear on and in immediate situations"[59].

ii) To realise (Pope, *Op. cit.*, p. 186) "that there are very many ways in which actual readers engage with and derive pleasure or displeasure" from *literature with a small "l"* and/or *with a capital "L"* (the latter implying the concept of canonical texts as suggested by McRae 1991), particularly the diary form (Trevor Field 1989: 36) "which allows the reader to reconstruct events and moods on the basis of scattered impressions". "Living is", after all, (1997: 6) "an act of creativity", rightly concludes A. Johnson[60] (citing Phyllis Rose 1993).

Needless to say, because of space constraints and the major aim of this dissertation, that it is impossible to present in detail the notions of canon, genre and intertextuality. So I will maintain myself to the major tenets of the approach for the role of canon in institutional and academic life as well as criteria for genre categorisation in respondents' output (Chapter II). For the moment, I will briefly outline notions of intertextuality meaningful to text selection and its reading within an EFL pedagogical stance (examined thorougly in Chapter V), *i.e.*, (Durant and Fabb 1990) language and literature in action.

As far as intertextuality is concerned Allen (2003) himself acknowledges different but interrelated views stemming from Bakhtin's notion ([1935] 1990) of "text" and its "plurality"[61] having had a strong influence on that of Barthes's and Kristeva's. On the one hand, advances Allen (2003: 72)

> Influenced by Kristeva's work on Bakhtin, Barthes develops this point into recognition that the origin of the text is not a unified authorial consciousness but a plurality of voices, of other words, other utterances and other texts. If we were able to look inside the head of the author – something traditional literary criticism believes is possible by interpreting the

> literary work – then, Barthes's argument implies... the "already-read", the "already written".

Kristeva, on the other hand, builds on the premise that (Allen, *Op.cit.*, p. 73) "a text is constructed from a mosaic of quotations", provided that it is the outcome of an overlapping process of other texts leading ultimately to its alteration. However, within Barthes's tenets, claims Allen (*Op. cit.*, *Ibidem*), "it does not mean we can find the text's inter-texts and then view them as the signified of the text's signifiers". As a result, the text should be read within its entire cultural code, multiple discourses, (Allen, *Op. cit.*, p. 74) "stereotypes, clichés, ways of saying", in other words, and following Barthes's "The Death of the Author" (Allen, *Op. cit.*, *Ibidem*) "nothing exists outside the text". This notion differs noticeably from Kristeva's stance up to the point that (*Op. cit.*, p. 72) the "transfer [of] all agency to language viewed intertextually" is passed on to the reader who is believed to unite (*Op. cit.*, p. 72) "all the traces which make up the text". This focus on the reader is reported in Allen's discussion to have raised strong controversies, yet to come to a compromise, considering that (*Op. cit.*, p. 76) "Barthes's texts explore, but also self-consciously embody, the constant struggle between *doxa* and *para-doxa*", "between truth and its subversion, between myth and its critique". Perceived in this light, goes on Allen to assert (*Op. cit.*, *Ibidem*), Barthes's insight comes closer to Kristeva and Derrida.

As for the pedagogical implications, intertextuality as a strategy, advances Allen (*Op. cit.*, p. 90),

> familiarise[s] readers/learners with different codes in the plural text... Intertextuality functions in terms of the unavoidability, the apparent naturalness, of literary and cultural codes, the only defence against them appearing to be to employ them ironically. Against such a saturated literature Barthes posits the radically plural text, which does not allow one code to dominate over any other, and which therefore liberates the disruptive force of the intertexual.

Different theoretical strands are but necessary to account for the role of the reader in his/her enhancement of interpretive strategies together with contextualised language development, briefly put by James Martin (1996) on the basis of language interpretation as (*Op. cit.*, p. 306) "functionally organised" with a strong influence from Halliday and Hasan (1993):

> In this rendering, language internal metafunctions (the interpersonal, the ideational and the textual) are correlated with contextual variables (tenor, field and mode respectively). This kind of model says in effect that language is the way it is because of the uses to which it is put. It has to negotiate social relations and so enacts tenor as interpersonal meanings; it has to institutionalise activity, and so construes field as ideational meanings; and it has to channel communication, and so textures mode as information flow.
>
> J. Martin 1996: 306

Bearing so in mind, this study is meant to show in rather practical terms that learning / reading a foreign language as communication should be grounded on a whole language approach while taking into account McRae's postulate that (1991: Preface) "language learning through the use of representational and ideational materials can and should go hand in hand with the learning of referential uses of language, and the concomitant study of grammar and the mechanisms of the target language".

Analogously, Carter and Long (1991: 11) assert that:

> Language-based approaches provide a secure and systematic set of procedures for beginning to talk about and interpret a literary text. Our strong view is that such approaches enable students to secure an initial "way in" or *access* to literary texts. They represent a necessary and important stage on the way to personal growth.
>
> [authors' emphases]

All in all, it is the purpose of this dissertation to stress issues related to: language, literature and culture awareness, creativity, the aesthetic value of texts and the process of meaning-making to which Foucault (1972), Bakhtin ([1935] 1990) and Barthes (1977) have definitely left their contribution in the postmodernist era. These have been poignantly understated in Johnson's observation (1997: 25) as defying definitions of what it purports to be human, or intertwining (*Op. cit.*, *Ibidem*) "centuries of voices that have been lost forever" even though recovered by contemporary novelists in their creative endeavour of vindicating distinctly (Foucault 1994) "un-disciplined" bodies. These seem not to be subject to, states Johnson (*Ibidem*, p. 25), "an old culture transplanted into [a] new one that feared its otherness" in terms of gender, race, sex. Actually, argues Johnson (*Op. cit*, *Ibidem*) "for every known story of a writer's life, there is the echoing of thousands of others. Over centuries, many found darkly ingenious outlets for creativity".

➢ METHODOLOGY

Before enticing any considerations on the methodological approaches underlying the several stages to be followed in this dissertation it is of the utmost importance to account for two complementary research domains, so to say, i) the methodological line of reasoning drawing on theoretical frameworks to explain research design, procedure and findings throughout this dissertation and ii) the research paradigm necessarily involving the inquiry on reading habits.

As far as the second is concerned, this research follows the (Christine Pappas 1996: 218) "challenges to traditional educational research... originated from many fronts"[62] for some years, and shortly before the outset of the 21st century[63] (K. Casey 1995), towards a more collaborative / balanced research in the belief that *all voices* - of teachers, students and university-based researchers / theorists - (Pappas, *Ibidem*, p. 216) "are heard and valued". This "outside-in assumption", as advocated by Pappas and reiterated by John Readence and Diane Barone, ever since the launching of *Envisioning the Future of Literacy* (*Reading Research Quarterly,* January 2000 – Journal of the International Reading Association, henceforth indicated as *RRQ*), has tried to make meaning out of all parties' knowledge[64], experience, (Pappas, *Ibidem*, p. 216) "speaking personalities or consciousness, their points of view, in Bakhtin's sense", borrowing from developing methodologies[65]. Concomitantly, and to follow the scholar (Pappas, *Op. cit.*, p. 217), research methods should become "more open, interactive, and dialogic" in all stages of this research to be thoroughly presented in Section One and their implication for the approach to be devised along with genre illustration presented in Section Two:

i) Types of data collected - instruments of inquiry, for example questionnaires with a number of open-ended items to give voice to subjects' own narratives of emancipation (the Foucauldian politics of truth); informal interviews; classroom observation registers during questionnaires filling-in[66]; data collection - "participant-as-observer role", "going native" / "gaining access" (Burgess 1995: 82); data analysis and synthesis. A crisscrossing analysis of secondary school syllabi, textbooks, university entrance examinations and students' evaluation of reading habits and strategies is to be undertaken. The scope of this action-research will be confined to Madeira: students attending the 12th Form, group 4 (Humanities), first- and second-year undergraduates taking an English Degree at the University of Madeira.

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ii) Gathering and analysing information from teachers' (Florence Davies 1995: 68) "different backgrounds and cultures", confronting their comments with the specificities of the regional educational policy enabled to understand informants' perceptions on reading in the educational setting, their motivations to EFL learning.

iii) Towards a pedagogical stylistics approach (McRae 1991, Carter and Nash 1994, Montgomery *et al.* 1995, Carter and McRae 1996 and Durant 2001) - pros and cons of different approaches from positivist (scientifically-based approach) to interpretive (C. Pappas, *Ibidem*, pp. 215-230) and/or evaluative approaches (*RRQ* 2000: 13-25).

This research stance, (Early and Ericson 1993: 313) "painstaking and expensive"[67] due to its descriptive and intervention components not to mention the inferential cline, might be drawing on developments in cognitive psychology and studies of language acquisition with a major concern (Anthony, Pearson *et al.* 1993: 284) [68] "on the act of reading itself' within an interactive view of the reading act. The authors seem to be reiterating James Flood's assumptions about understanding reading comprehension in that (1984: vii) "comprehension is also interactive; it entails both the analysis of text structure and the examination of preexisting memory structure". Moreover, conclude Anthony, Pearson *et al.* (*Ibidem*, p. 284), "it is important to understand the context in which reading occurs", namely involving three key interrelated entities: "learner / [reader] characteristics, text characteristics and the social context in which learning to read occurs".

Also indebted to an ethnographic nature it might be acknowledged that some of this research insights were also found in the theoretical foregrounding of Q. D. Leavis's research undertaken in the thirties on *Fiction and the Reading Public* [1932]. So read her commitments (*Op. cit.*, 2000: xxxv):

> I found myself committed to a method of investigation which I prefer to describe as "anthropological". It consisted in examining all the material that seemed to bear on this question in an unbiased but inquisitive frame of mind and concentrating on registering shifts of taste and changes in the cultural background, allowing such conclusions as I arrived at to emerge simply by comparison and contrast and analysis.

Equally noteworthy for this research figured Early and Ericson's insights[69] (1993: 313) since these envisage informants' / readers' answers, (*Op. cit.*, *Ibidem*) "specially the unexpected ones", crucial for enhancing "teachers' understanding of how their students read literature even as it has affirmed inferences and intuitions stemming from their own experiences and from their knowledge of literary theory". Yet, caution should be taken when relying "solely on readers' accounts, as a consequence of evaluating understanding",

advises Candlin in his preface to *Reading in a Foreign Language* (Alderson and Urquhart 1984: xiii), unless variables of "linguistic, psychological and sociological" nature are observed "for us to rely with equanimity on what... readers tell... that they are doing when they read". These could not but yield some of the groundings for the present research paradigms and inquiry. In this sense Diana Herald (1995) could not be more precise in her statement that (*Ibidem*, p. 10)

> the criteria for defining *likes* is more simple that a simple "both authors write in the same genre"... discovering "likes comes only from reading the books themselves, not from reading a reference book about genres. Just because two books are similar by virtue of belonging to the same genre does not mean that they have similar appeal.
>
> [author's emphasis]

In addition, studies carried out within the field of reading and applied linguistics should also be taken into frame of reference for the present research (likewise within reading in a foreign language), as well as "the approach to test design". These are equally indebted to one of Alderson's (2000: 2-3) surveyed approaches to reading assessment[70], namely the one "begin[ning] with the target situation language use". So are its tenets, also borrowing from Alderson's description (*Op. cit*, *Ibidem*):

> 1. to begin by determining the situations in which the persons to be [enquired] will need to "read";
>
> 2. to analyse such situations;
>
> 3. to devise [evaluation] instruments which reflect reading in those target situations.
>
> [adapted Mine]

"*See how well* assessees can *read*" (Alderson, *Op. cit*, *Ibidem*), though making part of the aforementioned description, along with the subsequent concepts, *assessees* and *assessment*, within the same semantic scope, seem far beyond the goals of this research, thus being replaced by (*Op. cit*, *Ibidem*) "enquired" and (McRae 2001) "evaluation" or an account of "the state of the art". Traditional forms of assessment whatever the field of studies, concludes Joan Garfield[71] (1994), "provide a method for assigning numerical scores to determine letter grades but rarely reveal information about how students actually understand and can reason... or apply their knowledge to solving problems". Besides, acknowledge Farr *et al.* (1984: 273), "the National Academy of Sciences has recently published a two-volume study of the role of testing in American life... conceived at a time of widespread public debate about the use of standardised tests in the schools, for college admission and in the workplace". And they further posit (*Op. cit.*, *Ibidem*),

> More importantly, it should be obvious that evaluation is much more than the administration and use of tests, no matter how well those tests are developed. Certainly tests are useful if they are viewed as only one means of gathering information about aspects of reading instruction and skill acquisition. But tests are limited as are all other measurement approaches.

Pappas (1996: 227) rightly states that "methods of collaborative inquiry for social change cannot be conceived in *mechanistic*, superficial terms" [author's emphasis]. Consequently, issues of reliability, validity, representativity should be reconsidered in terms of both the Bakhtinian concept of "voice", speaking consciousness ([1935] 1990), and the Foucauldian (Pappas, *Ibidem*, p. 216) "challenge of altering the traditional relation regarding power / knowledge between universities and school" to the extent that (*Op. cit.*, *Ibidem*, p. 216) "*all* voices are heard and valued" [author's emphasis]. In this research paradigm Q. D. Leavis's standpoint ([1932] 2000: xxxvi) on reading tastes in the 1930s provided two important methodological guidelines partly followed in Section One of this dissertation:

i) a succinct description of the research setting, participants' socio-cultural background, schools, institutions and facilities (libraries, bookshops, bookfairs) supported by available data up to the period of the implementation of research instruments (1997-1998) so that further assertions might be coherently perceived in the course of argumentation. These are forwarded both in Chapter III., presenting the results of the study, and Chapter IV., discussing research findings, chiefly because a thorough description of the setting seemed beyond the scope of this dissertation. "For lack of space and fear of overloading the pages with a quite unmanageable mass of footnotes", to tag along Q. D. Leavis's words (2000: xxxvi), a separate data gathering, synthesis and analysis is enclosed in a complementary volume - Volume II - including Appendix A, together with Appendix B, (in the future to be retrieved in the form of a *CD ROM* version in order to grant confidentiality to participants' output even if their response has been encoded to avoid eventual tracing back their sources).

ii) "producing evidence rather than asserting" (Q. D. Leavis, *Ibidem*), in order that not only the researcher herself but also the reader might come to conclusions whatever possible "disquieting" inferences, especially because they do not result from a preconceived theory", to corroborate Q. D. Leavis's (*Op. cit.*, *Ibidem*) words albeit its anthropological cline, differing therefore from the current collaborative query. Likewise, conclusions will be drawn whenever possible, considering the theoretical support within the crisscrossing field of the empirical study of literature (Sigfried Schmidt 1980, Peter Hejl 1985, 1989) deeply rooted in a constructivist paradigm.

Despite the growing interest in qualitative research[72] brought in the educational field thirty years ago (P. de Bruyne, J. Herman, M. Schoutheete 1975, M. Patton 1980, M. Miles & A. Huberman 1984, S. Merriam 1988, A. Strauss & J. Corbin 1990[73]), practitioners' qualitative approaches in classroom research, for instance, case studies, action research, biographical analyses and profile studies are reported (Lessard-Hébert *et. al.* 1994, Pappas 1996) to have been every so often undervalued for lacking objectivity (Carter, Goddard, Reah, Sanger and Bowring 1997: 312), scientific validation by disciplinary knowledge and researching expertise, the latter regarded as self-empowered "regimes of truth"[74] (to use the Foucauldian concept in *The Archaeology of Knowledge & the Discourse on Language*, 1972). On the contrary, Auerbach and Paxton[75] (1997) advance that for the research in the human sciences large benefits might be drawn from the use of portfolios, post-reading diaries, questionnaires, interviews and protocols, tools used in social sciences, communicative and visual arts. Still, advance Farr *et al.* (1984: 279):

> this should not suggest, however, that outside evaluators cannot be helpful. It is extremely useful to employ external evaluators who have both technical expertise and a detached perspective. But a good "responsive evaluator" will want to involve program participants so as to insure that the study's focus will capture the important variables and provide information that can be acted on.

These are in Carrell's insight (1998) the privileged measure of inquiry to account "for the reader, the process of reading" and the context of meaning-making. Barthes *et al.*'s *L'Analyse structurale du récit* (1981), Bardin's *L'Analyse de contenu* (1993) and Ghiglione *et al.*'s (1980, 1985) major works have provided the main guidelines for the interpretation of subjects' narratives in the present research.

Qualitative research methods, to be briefly sketched, point to an interpretive approach, describe M. Lessard-Hébert *et al.* (1994), still within various frames of reference. Some authors envisage the interpretive / qualitative opposing the quantitative one since some qualitative data cannot be quantified (Fernand Gauthier 1987) using the same procedures (Frederick Erickson 1986): the object of social interpretive research is anchored in the action and not in behaviour. Others, like Mathew Miles and Michael Huberman (1984), advance a balanced approach between the qualitative and quantitative (in an epistemological continuum) to draw on Crook and Campbell (1979), Cronbach (1975) and Snow (1974). Formerly promoting quantitative approaches, the latter turn up favouring neopositivist methodologies, in that inference supported by quantitative data and ethic procedures are combined.

On the brink of this millennium, Dillon *et al.* (2000: 17) put forth "a revolutionary break in our thinking and practice related to inquiry", a pragmatic stance in Dewey's ([1938] 1963) line of argument[76], which avoids the exacerbated positivist and post-positivist methodologies. As such, the concept of "probability", formerly substantiating the only possible scientific binary, "true / false", in the same fashion of (Q. D. Leavis [1932] 2000: xxxvi) "a deductive theorem in logic", has undergone a conceptual shift from modernity onwards. The researcher's rhetorics of truth based, instead, on (*Op. cit.*, *Ibidem*) "likelihood of occurring", opposing the previous "absolute certainty", is rooted in a set of criteria. These are tied up with consensus, repeatability of experimental results (Thomas Kuhn 1970), argumentative premises drawing on theoretical foregrounding above all in the realm of the study of literature perceived as a system (Siegfried Schmidt 1980, Gary Waller 1987).

Intrinsically related is the interdisciplinary nature of its study, posits Achim Barsch[77] (2001: 32), shortly synthesising S. Schmidt's contention (1980):

> The function of the literary system is related to the threefold literary function on the individual level: The literary system is regarded as a special social system inside our society. Society itself is regarded as a net of social systems like politics, economy, education, family and religion.

Besides the scientific criteria (*e.g.* objectivity, validity, reliability, and authenticity) inherent to any research, the interpretive approach lives upon two intertwined aspects: on the one level, the researcher's commitment to his/her endeavour and the practical relevance of the study (Carter *et al.* 1997); and on the other, the ethical viewpoint, inasmuch as the researcher is to tell the subjects / participants about research aims and criteria together with a warranty of confidentiality. Moreover, Miles and Huberman (1984) discuss another criterion involving the researcher's skill in providing explicit reports and systematic accounts of the different courses of action. This is, in fact, the divergent issue from quantitative research criteria.

With regard to objectivity, a strikingly ambiguous concept contrarily to the scientific paradigm, it could be defined, as happens so often in the natural sciences, in relation to the assumption that everything in the universe can be explained in terms of causation. About scientific criteria within an epistemological paradigm, Kirk and Miller, in their work *Reliability and Validity in Qualitative Research* (1986), discuss two assumptions embedding the objectivity criterion. First, objectivity is related to the assumption that the universe can be explained in terms of cause-effect, *i.e.*, external causality, linked to nature itself and to a truth of the still unknown world. In a second assertion, to which the authors subscribe, objectivity refers to the decision of running an intellectual risk, the risk of being contested

not only by the scientific community but first and foremost by social participants. Accordingly, quantitative and qualitative methodologies differ greatly on the procedures, reduction against explicitness, rather than on the techniques themselves. Explicitness, intrinsically related to reliability and validity, appears in qualitative approach to counterbalance the researcher's own subjectivity in the course of action (from data collection and discussion to hypotheses validation).

With the purpose of getting interviewees / readers' narratives as wealthy and as reliable as possible, Candlin (1984: Preface xiii) calls for "triangulation procedures in sociological method" and suggests confronting readers again with their own accounts. Yet, such procedure would not be feasible above all (1984: Preface xi) "if large-scale quantitative research" is undertaken. "Subjective[78] response is inevitable", claims McRae (1991: 28), "and is to be encouraged" so as to avoid (McRae 1991: 30) "imposing ideas and viewpoints", for example, by solely making use of multiple choice items most frequently measured by Likert scale factors[79]. However, it does not mean that this technique should not be used for it allows rapid calculation of results, direct retrieval, flexible presentation and "we can only ask people and infer their attitudes from what they do". This is the case of Items A7. and C4. in the "Reading Evaluation Questionnaire" as a resource for this research.

Questionnaires, namely their aim, content, results and validity, in different stages of the reading instruction, have been the measure of my research[80] (See, for instance, Light and Cox 2001: 232, along with Alderson[81] 2000: 234, for their discussion of methods and instruments strategically and creatively employed for the improvement of practice). Corpus-based approach (John Sinclair 2000) and Biber *et al.* (1998) put forward the methodologies for linguistic analysis of respondents' output in questionnaires, considered a complementary approach but "not the single correct approach" to borrow from Douglas Biber *et al.* (*Op. cit.*, pp. 9-10). Making use of this approach in the present study owes much to the fact that, as explained by Biber *et al.* themselves (*Op. cit.*, p. 268), "the unit of analysis in corpus-based studies is typically one of two kinds: either occurrences of a linguistic feature or a text".

"Describing a linguistic structure and its variants" or "describing some group of texts" (*Op. cit.*, p. 269) in a systematic way to account for the reliability of the encoding process in open-ended items as well as the validation of hypotheses (in addition to other statistical techniques), above all due to the presentation of subjects' real words in accordance with the major topics to be explored (displayed in Appendix A, Corpus-Driven

Approach), has not been used up to now[82], in such a detailed fashion crisscrossed with inferential statistics and to my knowledge[83]. Light and Cox (2001) enlighten some of the benefits of taking up a wide variety of methods and techniques likely to shed light on (*Op. cit.*, p. 232) "student experiences and/or conceptions of learning within the practitioner's particular teaching and learning situation". To follow Biber *et al.* (*Ibidem*, p. 246):

> A corpus is not simply a collection of texts. Rather, a corpus seeks to represent a language or some part of a language. The appropriate design for a corpus therefore depends upon what it is meant to represent. The representativeness of the corpus, in turn, determines the kinds of research questions that can be addressed and the generalizability of the results of the research. Thus, whether you are designing a corpus of your own, choosing a corpus to use in a study, or reading others' corpus-based work, issues of representativeness in corpus design are crucial.

Alan Partington (1998: 138) acknowledges a psychological cline in researchers' identifying lexico-semantic items because the latter may be driven by intuition, curiosity, and acquaintance with the subjects (teachers and students) insofar as these provide ways in to their texts along with the search for co-occurring items. Biber *et al.* (*Ibidem*, pp. 9-10) reinforce "the strengths of corpus-based approaches in investigating language use", which in their opinion cannot solely rely on intuition, anecdotal evidence, or small samples; they rather require empirical analysis of large databases of authentic texts". Hence, consider the scholars (Biber *et al*, *Op. cit.*, p. 249), "sampling techniques from other areas of social science can be considered for their applicability to corpus design. A great deal of work remains to be done in all of these areas".

While investigating the use of language features in such a small corpus, in a total of 43784 words in the two databases (32394 in 12th formers' corpus and 11390 in undergraduates' corpus), if compared to larger corpora like the *BNC* (British National Corpus) or *LOB* (Lancaster - Oslo / Bergen Corpus), "the inclusion of only moderately common or rare words" (*BNC* and *LOB* Corpora, p. 30) depended on the dissimilar "topics represented in the texts of the corpus".

After having read the informants' output thoroughly, and drawing on both the research questions and what has been hypothesised by many authors, lexico-semantic items, which have, adds Partington (1998: 138), "a high probability of being found together in a text or in a collection of texts of the same corpus", were displayed in concordance lines presented in Appendix A (Part IV. drawing on informants' written output presented in Appendix B). As for the case of lists including more than 10 instances in both texts / corpora to be compared (secondary school informants' written output database and university respondents' database) they were generally forwarded by frequency tables and

corresponding normalisation (Biber *et al.*, *Ibidem*, p. 32) inserted in the body of this dissertation as evidence for the arguments at hand.

Whenever pertinent, shorter concordance lines were inserted in the body of the text to accompany the discussion of the issues in question. Hence, Section One provides a (*Reading Today* 19 / 2002: 33) "balanced approach to presenting the findings and insights gained from the most current research results". This approach is by no means prescriptive, favouring instead a debate on theoretical and practical issues relevant to the EFL lecture setting and (*Op. cit.*, *Ibidem*) "the contributions of the whole language movement" along with a literature-based orientation (*Op. cit.*, *Ibidem*) "to reading and language arts instruction", underpinned by a constructivist-based approach.

Having presented a minute explanation of the research paradigm, be it in data collection, gathering and analysis drawing on different but complementary theoretical approaches (inferential analysis and corpus linguistics analysis) it is now the moment to turn to the presentation, discussion and illustration of the major tenets related to the problem which has triggered the current project. The conclusion on the action research will be succinctly presented at the end of Section One for clarity issues. These entail the discussion of the soundness of the hypotheses set forth while synthesising subjects' opinions on reading as well as the role of variables in debating the results of the study so as to cast a new light on the major problem focusing on freshman's reluctant attitude to reading and poor interpretive skills. Hence, subjacent topics will come to the hub of argumentation as a result of the systematic qualitative analysis (via corpus analysis, descriptive statistic texts - HOMALS and ANACOR, for example - to address the research questions as well as issues of homogeneity and heterogeneity) triggering the research developed hereafter, headed by a set of items: i) context and culture; ii) literature and experience; iii) teaching reading as a two-way process; iv) metacognitive strategies embracing the selection of literary texts to make EFL students' interested / strategic readers.

The course of action entailed before Section Two is intended to establish a comprehensible and coherent connection with the decision-making underlying text selection, its analysis and a pedagogical stylistics approach (McRae 1991, Carter and Nash 1994, Montgomery *et al.* 1995, Carter and McRae 1996 and Durant 2001). The theoretical paradigm is coupled by a task-oriented activity-based strategic instruction aiming at addressing Humanities undergraduates' needs at the threshold level in the field of language and reading development driven by two order of reasons.

First, building on reading strategies so as to establish a connection between the teaching of reading / writing at the high school and university levels, to be discussed in the concluding part of the research findings of Section One, Section Two presents some ways into literary texts. The latter starts off with a brief account of different approaches to reading literary texts together with a synoptical view of scholars' and educationalists' arguments for and against "language through literature" framework in an EFL setting, all of which make up the main subjects dealt with in Chapter V.

Secondly, the forthcoming chapter in the last section, Chapter VI, concentrates on a pedagogical stylistics approach (McRae 1991, Carter and Nash 1994, Montgomery *et al.* 1995, Carter and McRae 1996 and Durant 2001) in the teaching / learning of a foreign language at the threshold level. Interacting with layers of meaning supported by task-oriented instruction will promote high levels of students' engagement in ways that can trigger critical thinking and advanced powers of reasoning. This approach takes into account an ever-growing multicultural and diverse student / audience (Mercer and Maidment 1996, Shawn Wilbur[84] 1997, Williams[85] 2000, Ogle 2001) and its repercussions on course design, enhancement of strategies based on (McRae 1991, 1992, Carter and McRae 1996, Lamme[86] 2002) intertextual potentialities (Halliday and Hasan 1993: 11) of a diary novel. Sue Townsend's Adrian Mole's diaries are suggested to accord with many informants' favourite reading genres, types or themes taking into account Johnson' s claims (1997: 6) that "the fascination of diaries, in part, is the various solutions each generation of writers has applied to the knotty questions of private and creative life, of voices coming into being".

In so doing, the selection of excerpts from Sue Townsend's *Secret Diary of Adrian Mole Aged 13 ¾* to *The Cappuccino Years* will be crisscrossed with other texts, as signifying practices (Raymond Williams 1993 [1958]), to raise students' responsiveness towards creativity, language, literary and culture awareness, and enhancement of discourse competence. Hence, it is my belief that a "strategic reading" (a term coined by P. Carrell 1991) is fostered by "ways in" to texts either facilitated by teacher / lecturer or gradually experienced by students autonomously after being given, to cite Helene Anthony, David Pearson and Taffy Raphael (1993: 287)[87], "general frameworks while carrying out activities throughout the reading process".

These involve the process of recognition / decoding, comprehension, understanding and interpretation, all of which at the core of this dissertation for its focus on creativity. As was briefly stated in Anita Naciscione's work (2001) the reading process

comprises the creative processing, *i.e.*, going beyond (drawing on M. Garman[88] 1990 and Willie van Peer 1991) "the strict properties of the signal" or the referential meaning, to tag along McRae's (1991: 19) claim. His postulates borrow extensively from the Saussurean theory of the sign ([1959] 1966) and the Russian formalist concept of defamiliarisation (to be illustrated in Chapter VI.). Montgomery *et. al.* (1995: 121) appropriately highlight the role of literature in readers' interpretive act: "Literature... extends the boundaries of our taken-for-granted world and allows us to think and feel it afresh by systematically deviating from conventional linguistic practices and habitual modes of expression".

The judicious selection of excerpts meant to make students / readers aware of different layers of meaning as well as text / genre and its structure are forerun via a task-oriented instruction (Durant 2001) "by encouragement of broad interpretive skills and confidence" from simple decoding to understanding texts (while enhancing students' / readers' critical and reflective skills):

i) with the illustration of possible lecture activities and classroom assignments within the scope of inferential tasks and problem-solving skills;

ii) be it in the form of writing prompts, reading guidelines, debates, portfolios; oral presentations;

iii) to be fostered whatever the physical environment from traditional lecture settings to innovative environments drawing benefits from technological breakthroughs, *i.e.*, computers in the classroom enabling on-line reading, reading and writing across the curriculum, research strategies, self-evaluation of students' output;

iv) with particular attention to a student-centred instruction, facilitated by different forms of work: individual, peer-, pair- and group work reinforced by participants' feedback at different stages of the reading activity (pre-, while- and post-reading activities);

v) stylistic features and layers of meaning provide ways-in to excerpts selected from Adrian Mole's diaries so as to demonstrate that there are several ways to approach texts and their language in order to embark on an interpretive process and grasp their meaning potential. As such, following Halliday and Hasan's tenets (1993: 10), "it is a process in the sense of a continuous process of semantic choice, a movement through the network of meaning potential, with each set of choices constituting the environment for a further set". The display of excerpts for the discussion of Sue Townsend's texts' potentials are presented following the different units of language and layers of meaning at the core of a pedagogical stylistics approach (McRae 1991, Carter and Nash 1994, Montgomery *et al.*

1995, Carter and McRae 1996 and Durant 2001), namely: graphology, phonetics and phonology, lexis, register, cohesion, semantic density, syntax, culture, period and dialect.

With regard to teaching methodology, a practical view of stylistics will be put forward as proposed by several linguists, researchers and theorists, namely Carter and McRae (1994)[89], Lazar (1993), Clark (1996) Durant (2001). These comprise but some of the scholars referred to in Weber's *The Stylistics Reader* (1996), who have published a wide range of materials concerning the reading of literary texts in EFL context. They have also supplied specific guidelines for text accessibility which undoubtedly bear in mind the varied EFL students' language competence and/or cultural background. The presention of several ways to examine Sue Townsend's diaries is likely to promote students' creative and critical skills as is suggested in Pope's *Textual Intervention* (1995) and theorised two decades ago in Suhor[90] (1984: 23) issue on the role of print in an ever more multimodal text basis. Some of the ways are intended to relate texts to culture as a whole, to canonical appraisals and their popular form liable to be brought to lecture setting, in addition to other text types (enclosed in the "miscellaneous" subsection amidst secondary sources in the Bibliography Section), including advertising or even on-line reviews.

For issues of comprehensibility, the bibliography section comprises the major sources and references to back up the main theoretical guidelines with respect to a pedagogical stylistics approach included in the section on language through literature, and key works as theoretical foundations for the study of literary texts and its implementation in the EFL learning context at the threshold level, for example within knowledge paradigms such as: History of Ideas, Language Philosophy, Linguistics, Criticism, Literary Theory, Empirical Study of Literature and Studies in Style.

Given the wide bibliographical resource to be consulted for the grounding of the research study, as point of departure to account for the problem in this dissertation, it solely yields a selection of titles within the scope of reading and applied linguistics as well as the research paradigm and context, *i.e.*, research in statistics and social sciences (along with software applications), official data (National and European Regulations, Data and Publications indicated separately), National and local press releases. Occasional papers and new developments in the hitherto mentioned fields of study will be mentioned in different parts in the argumentation stage and the sources mentioned in end document notes.

Moreover, the diary novels, letters and journal novels as well as novels with major diary elements integrated in the bibliography (Fothergill 1974: 4) "should by no means the

only ones to have been considered" but have been selected for providing distinctive features, in terms of form and function, within the genre. Indeed, until the late eighteenth century (Stephen Watson 1998: vii) the former prose writing, accounts Fothergill (*Ibidem*, p. 2), "has proved a minor form on the periphery of literature" given the wide tradition in prose form of epistolary writing, confessional memoirs, be it within fiction or nonfiction writing, long before the rise of the novel as a genre, as thoroughly discussed by Fothergill (*Op. cit.*, *Ibidem*), Lorna Martens (1985) and Trevor Field (1989). So contends Fothergill (*Ibidem*, p. 2) supported on his research and literature in the field (*Op. cit.*, *Ibidem*):

> The corpus thus established was greatly enlarged with the publication in 1950 of William Mathew's *Annotated Bibliography of British Diaries 1442-1942*, containing nearly twenty-three hundred items. And the list continues to lengthen as still more diaries are discovered and published.

Actually, up to the present time a burst in diary-writing has been issued both by unknown writers such as Helen Fielding's *Bridget Jones's Diary* (1996) - recently been made into film-, including Sue Townsend's ones (from the eighties up to year 2000), to other prose fiction writers who have also been acknowledged for their literary accomplishments within diary-writing like *Virginia Woolf's Diaries 1915-1941*, Christopher Isherwood's *Diaries 1939-1960*, Graham Greene's *In Search of a Character - Two African Journals* (1961), Doris Lessing's *The Golden Notebook* (1962) or *The Diaries of Jane Somers* (1983), and Carol Shields' *The Stone Diaries* (1993), to name some of the twentieth-century (Quentin Bell 1979: xiii)[91] "literary achievements... having the same accurate beauty of writing but also an immediacy such as one finds only in diaries" apart from presenting a lively and idiosyncratic worldly insight of English-speaking cultures (Susan Bassnett 1997) of their own.

Indeed, "all these factors add up to a major problem" - diary selection, to borrow from Fothergill's (1974: 5) remarks, "when one wishes to speak of the diarist's selective rendering of experience or consciousness". This come in the line of the response gathered on many informants' reading preference, namely "narratives of the self" (David Denby[92] 1997: 32, Pope 2001: 179, Carmen Caldas-Coulthard[93] 2002). This choice might owe, to tag along Watson's claims (1998: vii), to the kind of reflective and creative reader, in his view, "not uncommon today, for whom the act of reading is synonymous with search for contradictions in a writer's pages":

> not because these might form a part of the incidental décor of daily existence. It is because the process of seeing, of the qualification of sight and insight, is one of the necessary conditions of any writer's or artist's vocation... this is because of my conviction... that writers will always be exiles in at least one respect: however much their own time may rightly concern them, they must not - indeed cannot - simply parrot its concerns in the language of which the *Zeitgeist* approves.

➢ REVIEW OF THE LITERATURE

> I am not the first person to say that an overview of the study of the nature of reading is impossible.... The number of different theories of reading is simply overwhelming... Added to this are the inevitable complications when we consider the complexities of analysing texts..., which again no individual can hope to overview.
>
> Charles Alderson 2000: 1

A review of the literature to back up the present study, however thorough and concise it might aspire, would end up in a sketchy survey especially because of the large number of publications and research work on reading and its complementary domains, particularly since the seventies, also in the Portuguese scenario. These embrace, for example, and to limit the scope of the literature survey, the reading process[94], metacognition[95] and creative reading[96] thoroughly analysed by scholars stemming from various fields, but sharing a common concern translated by, as depicted by Leech and Short (1986: 4), "new ways of looking at language in psychological, sociological and philosophical terms". These will be offered a detailed analysis in this research (Chapters II. and III.) as well as explicit in the scheme about pedagogical stylistics and its theoretical underpinnings.

The first step would therefore demand a succinct indication of the literature on the interrelated subjects underlying reading literary texts in English in a foreign language teaching / learning situation at the threshold level together with the current studies of interest and latest research findings to the topics in analysis and/or roots to the problem: freshman's reluctant and poor reading skills rendered in poor critical and creative response to texts. Three important areas for this research study, considering its keywords in the title, so to say, *reading, literature skills, strategies* led to a gamut of titles with a special predominance on the first two, but fewer on developing reading strategies based on literary texts, particularly the diary genre.

To begin with, it seems pertinent to point out some of the tenets underlying a comprehensible definition of the up to now mentioned threshold level, translated by students' "attempt at studying academic material", to which Dale Schunk (1996); 362) supplied some insights drawing on E. R. Guthrie's psychological claims (1952) simultaneously extending from some of E. Thorndike's conceptual grounds[97], put forth long before, that is, on the verge of the twentieth century. So reads Shunk's defining stance on the threshold level (1996: 44-45):

> In the *threshold* method, the cue for the undesired response is initially introduced at such a low level or weak strength that it does not elicit the response; it is below the "threshold" level of the response. Gradually the stimulus is introduced at greater intensity until it is produced at greater

> strength. Word stimulus introduced at its greatest intensity initially, the response would be the behavior that it is to be changed (the habit).
>
> [author's emphases]

Concurrently, finding the cues (Guthrie, *Ibidem*, p. 115) "that initiate the action and to practice another response to these cues" involves a strategic procedure so as to overcome routines, (Schunk 1996: 45) "altering habits", in a progressive way triggered first and foremost by students' meaningful internalisation of learning strategies so that the addressees perceive them (*Op. cit.*, p. 371) as "valuable and effective... over time or transfer [them] beyond the immediate learning context". Indeed, these are the foundations of the constructivist paradigm[98] (J. Borkowski 1985, Borkowski, Johnston & Reid 1987). "The main point is that", contends Schunk (*Ibidem*, p. 372), "students are motivated to construct understanding from inputs they receive" from lecturers who "complement this process because it provides rich inputs and a context for students' constructions to take place".

Further on, and borrowing from M. Pressley *et al.*[99] (1992: 10-11), Schunk highlights several strategic steps (*Ibidem*, p. 372) "that can be coalesced into a large package to show how they interrelate", as follows (*Op. cit.*, pp. 372-3): "i) introduce a few strategies at a time, ii) provide distributed practice on diverse tasks, iii) have teachers serve as models, iv) stress to students the value of strategy use, v) personalize feedback and teaching, vi) determine opportunities for transfer, vii) sustain student motivation, viii) encourage habitual reflection and planning". All in all, concludes Schunk (*Op. cit.*, *Ibidem*), "they model reflection, provide opportunities for students to think through problems and create an environment that involves reflection more than simply completing assignments or arriving at correct answers".

Similarly, information processing and strategy instruction reinforce students' self-questioning if it is coadjuvated by a (Schunk, *Op. cit.*, p. 370) "systematic approach to comprehension, along with self-statements to check one's understanding, [forwarded by] a corrective action [if] necessary", in the line of Meichenbaum & Asarnow's (1979) self-instructional training[100]. In the process, students (Schunk, *Ibidem*) "learn to verbalize statements" to be kept in mind "before, while and after" they read a text, whatever its length, "and gradually fade them to a covert level". In order to support students as to what course of action to endeavour, lecturers might provide key ideas and simultaneously develop affective techniques and humanistic approaches (*e.g.*, Adrian Underhill 1989, Luke Prodromou 1992) to assist them in promoting positive thinking, devising goals, setting up a

studying schedule, which ultimately would build on students' / readers' self-confidence to overcome anxiety about tests, assessments and occasional less successful situations.

At this point, it seems appropriate to resort to James Flood's (1984: vii) introductory note on the role of "comprehension of written discourse requiring from readers to use their cognitive and linguistic abilities while processing text which has specific structural organizations". For this purpose it is pertinent to refer to Grabe's notion of interactivity[101] (in Carrell *et al.* [1988] 1993: 58-59). It bears its foundations to Halliday and Hasan's own postulates about (1993: 11) "text as a social exchange of meanings" in the sense that it presupposes a dynamic interaction between the reader, decoder and interpreter, and the text to come to terms with the communicative event underlying its production. Halliday and Hasan further contend that (*Op. cit, Ibidem*) "the fundamental form of a text is that of dialogue, of interaction between speakers [/readers] and writers".

Now turning the centre of attention to developing reading strategies, it might be advanced that the very definition of the concept "strategy" broadly stems from other theoretical frameworks, as Alderson rightly points, mostly related to cognitive psychology, applied linguistics with its related terminology, for example, (Moreen McLaughlin and Mary Allen[102]), "learning strategies", "comprehension strategies", (Williams 2000)[103] "proven strategies", along with an alternative modifier, (Sinclair 1996)[104] "effective strategies" within the pedagogic domain "metacognitive strategies", (Durant 2001) "research strategies" in that order. As a result, infers Alderson (2000: 309), "much of the strategy literature concentrates on oral interaction, listening and writing, and has much less insight to offer in the area of reading comprehension". As a matter of fact, the blurring frontier between skills and abilities comes in strict relation with content in a crossdisciplinary dimension, along with the cognitive function, in Jakobson's claim (cited in Waugh *et al.* 1998: 73), for the reason that "in all subjects [subject-matters / disciplines], students develop skills in using language and other symbol systems", as is reiterated by Purves and Niles[105] (1984: 11):

> they develop the ability to reason; they undergo experiences that lead to emotional and social maturity. Students master these skills and abilities through observing, listening, reading, talking and writing about science, mathematics, history and social sciences, the arts and other aspects of our intellectual, social, and cultural heritage. As they learn about their world and its heritage they necessarily deepen their skills in language and reasoning and acquire the basis for emotional, aesthetic, and social growth.

A more unambiguous distinction between strategies and skills is posited in Carrell's leading article (1998) "Can Reading Strategies Be Successfully Taught", drawing on S. Paris

et. al.[106] (1983) and S. Paris, B. Wasik and J. Turner[107] (1991: 611). Skills and strategies are disentangled in the forthcoming citation (Carrell, *Ibidem*)[108]:

> Skills refer to information-processing techniques that are automatic, whether at the level of recognizing grapheme-phoneme correspondence or summarizing a story. Skills are applied to a text unconsciously for many reasons including expertise, repeated practice, compliance with directions, luck, and naive use. In contrast strategies are actions selected deliberately to achieve particular goals... Indeed strategies are more efficient and developmentally advanced when they become generated and applied automatically as skills. Thus, strategies are "skills under consideration".

It seems, however, that within literature-based approaches on the one level and stylistics on the other, for instance Michael Hoey's (1991)enumeration of typical reading strategies germane to reading purposes in his discussion of the implications of patterns of lexis in text for reading and writing, Pope's *Critical and Creative Strategies for Literary Studies* (1995), as well as a plurality of strategies related to designing a discourse syllabus (McCarthy and Carter 2001), have broadened the defining parameters of the concept towards the realm of language, text and discourse. These might offer some grounding for Alderson's cautious reiteration, namely that (2000: 309) "there are ways in which the categories of language-learning or language-use strategies developed in other areas might be relevant to an understanding of reading, whether or not they have been explicitly researched in the context of reading". Hence a distinction, substantiates Carrell (1998), from "other cognitive processes related to thinking, reasoning, studying, or motivational strategies" appears risktaking. She goes on to itemise a gamut of reading strategies, most of which unconsciously undertaken by readers especially when interacting with literary texts, in the following manner (Carrell, *Ibidem*):

> traditionally recognized reading behaviors as skimming a text to get the general idea, scanning a text for a specific piece of information, making contextual guesses about the meanings of unknown words, skipping unknown words, tolerating ambiguity, making predictions, confirming or disconfirming inferences, identifying the main idea, rereading, and using cognates to comprehend, to more recently recognized strategies such as activating prior background knowledge and recognizing text structure.

Alderson's suggestions on reading strategies implicitly highlight the fact that reading, envisaged as a process instead of a product (*Ibidem,* p. 307), presupposes an effort to "assimilate, question" (Michael Hoey 1991: 225) so as to come to an interpretation of the communicative event whatever the medium (Alderson 2000: 309):

> For example, monitoring one's developing understanding of text, preparing in advance how to read and selectively attending to text are clearly relevant to reading. Paraphrasing what one has understood in order to see whether it fits into the meaning of the text, or deductively analysing the structure of a paragraph or article in order to clarify the author's intention might prove to

> be effective metacognitive strategies in order to overcome comprehension difficulties.

At this point it seems noteworthy to account for some evidence for the apology of developing reading strategies. So reads Alderson's current account of the research on reading strategies (*Op. cit.*, p. 306):

> Recent approaches to the teaching of reading have emphasised the importance of students acquiring strategies for coping with texts. ESL reading research has long been interested in readers' strategies: what they are, how they contribute to better reading, how they can be incorporated into instruction.

Amidst the very many defining instances advanced in the literature about developing strategies stemming (Alderson, *Op. cit.*, p. 307) "from the interest in the process of reading" rather than its product, and ranging from didactics and reading in education (Wenden and Rubin 1987[109], A. Brown, A. Palincsar and B. Armbruster 1994, D. Stern 1996, Carrell 1998, Alderson 2000), research in text processing and comprehension[110] (Dijk and Kintsch 1983), reading literature (Carter 2001, McRae 2001) up to coping with multiple literacies[111] (Gordon 2000) several authors have concentrated on the role of developing strategies for the benefit of individuals' autonomous life-long learning. This stance underlies Wenden and Rubin's (1987: xi) broad definition of strategy (as quoted in C. Alderson 2000: 307-308), namely,

> strategies have been referred to as techniques, tactics, potentially conscious plans, consciously employed operations, learning skills, basic skills, functional skills, cognitive abilities, language processing strategies, problem solving procedures.

Indeed, the previous descriptive stance sheds some light on the concept for its problem solving nature, even though it comes somehow intertwined with learning skills, basic skills and functional skills, after all leading to Chomky's concept of (Alderson *Ibidem*, pp. 307-308) "competence and performance" and related to study skills, like the SQ4R Method (*i.e.*, Survey, Question, the 4 R's standing for read - read, recite, reflect and review) and the PQ4R Method (*i.e.*, Preview, Question, the 4 R's for read - read, recite, reflect and review)[112]. Nevertheless, suggests Alderson (*Op. cit.*, p. 307), "claims to teach strategies, skills, abilities remain pervasive and persuasive, and challenge those who would wish to test what is taught". The main issue is that reading acquisition has been viewed from E. Huey ([1908] 1968] up to the present largely as a cognitive and linguistic process whereas less emphasis has been given on the relation between cognition, motivation and emotion.

Alderson's minute but comprehensive illustration of dissimilar currents in strategy design taking into account (*Op. cit.*, p. 304) "an articulation of a construct of reading that

incorporates a view of reading as a process" may be outlined as follows: i) SQ3R Method (*i.e.*, Survey, Question, the 3 R's for read, recite, review) is a top-down approach developed in 1941 by Francis Robinson; ii) PSQ5R Method (*i.e.*, Purpose, Survey, Question, the 5 R's for read selectively, recite, reduce-record, reflect, and review); iii) PRR Method (*i.e.*, Preview, Read, Recall); v) Successful Independent Reading (within the whole language approach) three sets of cues have been advanced (America Reads Movement[113]) entailing "Meaning or Semantics, Syntax or Language Structure and lastly Visual Information or Graphophonics".

However, the controversial motivational question remains: Why do readers develop strategies? As has been randomly pointed out the quantity, frequency and diversity of reading together with background factors (like gender, school and economic level) constitute decisive factors to reading achievement. Scholars have examined (Carter 2001: 55) [114] "the nature of the reading process at some length and drawn conclusions relevant to strategic knowledge as well as the procedures involved on carrying out tasks such as (McRae 1991) "how to do well on assessments", regarding as well the motivations that lead to (*Cauce* 2001) "productive and not merely representational" effectiveness on acquiring reading and/or reflective abilities and pondering also on domains, such as (Freire 1970, 1973 and Giroux 1993), what "teaching strategies" can or should be taken into consideration in order to prepare students for complex responsibilities while developing critical reading strategies. Such procedures and aims range from :

> i) Previewing,
>
> ii) Contextualizing: Placing a text in its historical, biographical, and cultural contexts;
>
> iii) Questioning to understand and remember;
>
> iv) Asking questions about the content.;
>
> v) Reflecting on challenges to beliefs and values;
>
> vi) Examining personal responses;
>
> vii) Outlining and summarizing by identifying the main ideas followed by restating such ideas about the texts' content in the students' own words;
>
> viii) Evaluating an argument by testing the logic of a text as well as its credibility and emotional impact, and to
>
> ix) Comparing and contrasting related readings by exploring likenesses and differences between texts to understand them better.
>
> [adapted Mine]

The term (Baker and Brown, in Flood 1984: 22)[115] "metacognition" was introduced by developmental psychologists to refer to the knowledge and control children have

(Brown 1978, 1980; Flavell 1978) "over their own thinking and learning activities". Metacognition involves at least two separate components (Baker & Brown, in press): 1) an awareness of what skills, strategies, and resources are needed to perform a task effectively; and 2) the ability to use self-regulatory mechanisms to ensure the successful completion of the task, such as i) *checking* the outcome of any attempt to solve the problem, ii) *planning* one's next move, iii) *evaluating* the effectiveness of any attempted action, iv) *testing*, v) *revising* one's strategies for learning, and vi) *remediating* any difficulties encountered by using compensatory strategies. Ever since the eighties studies have also concentrated on the impact of metacognitive strategies on readers' interaction with the language of texts. For instance, the *Reading Today* issue dated September 2001 presented studies on strategies aimed at fostering readers' own "metacognitive" control of their reading, one of which displayed allegedly effective metacognitive strategies evidencing readers' development of their own reading skills and abilities under the motto "Develop Yourself: Expose Your Mind to a Banned Book".

Given that interacting with texts both for meaning-making and reading extensively constitute the main goals in the reading enterprise, staging the activities seems as important as the text structure. The latter has been thoroughly developed by Dijk[116] (1977) and Dijk and Kintsch's model of text types (1983); Beaugrande's text type priorities in the reading process (1980, 1981) and Swales's genre analysis (1990). Nonetheless, the former authors' typology will not be under scrutiny for their complexity and especially because texts will be envisaged as discursive practices in society (Tony Bex 1996, Catherine Belsey [1980] 2002) in accordance with genres and domains (Halliday and Hasan 1993). "Though researchers have also investigated cognitive monitoring in reading for remembering", meaning "studying", to borrow from Baker and Brown's contention[117] (in Flood 1984: 22), identifying text types is meant to familiarise students / readers with their organisation in the process of reading for meaning.

Another distinctive perspective is advanced by Halliday (1994: 70) in his debate of meaning construction as a social phenomenon[118] in the line of (*Op. cit.*, *Ibidem*) "interpretations of development and learning", describes the scholar, "that would make reference to Vygotsky, to Bernstein, and in linguistics, to the functional, social-semantic tradition that derives from European scholarship, especially the Prague and London schools". Conversely, explains the linguist (*Op. cit.*, *Ibidem*), "Chomskyan innatism and... cognitive science models... interpret learning" and meaning-making, "as the acquisition of

ready-made information by some kind of independent processing device" (also borrowing from W. Kintsch, 1998)[119].

Meaningful is Barbara Sinclair's view on learner's autonomy[120] on literature teaching who advances that students' reading autonomy depends on (1994: 24) "the teacher's psychological and methodological explicit training" along with "a self-questioning approach by the learner" in order to develop metacognitive and cognitive strategies". These are: i) at a pre-reading stage - "What do you already know?" / "Why do you want to read this text?"; ii) at while-reading stage - "What do you know now?" / "How do you feel?"; iii) at a post-reading stage - "What did you do?" / "How well did you do?" / "What do you want to do next?".

Concurrently, getting to know readers' interests and motivations (*e.g.*, McRae 1991, McRae *et al.* 1984, 1991, Williams[121] 2000, Ogle[122] 2001) inevitably entails a research on the relationship amidst the issues involving reading as a process in an EFL environment and (Alderson and Urquhart 1984, Urquhart and Weir 1998, Alderson 2000) a knowledge of how variables (age, gender, years of teaching / learning in English as a foreign language, school level / institution, patterns of teaching) might shape readers' choice of and engagement with texts. Findings from this study may thus find solid argument in previous research undertaken by Inês Sim-Sim (1993) and Lourdes Sousa (1994) in the Portuguese context.

However, it appears mandatory to describe and substantiate the choice of the target population for the research study within a disruptive contemporary postmodernist paradigm[123] (Martin Kayman 2000, Carmelita Williams 2000: 48). Besides, a personal concern for adolescents' poor engagement with reading, creative and critical response to academic demands also comes to the fore in the view that there is an ever-growing expenditure on commercial goods, TV sets, videos, hi-fi systems and entertainment gadgets, in the course of the professed, acknowledges Jean François Lyotard (cited in Bill Osgerby 1998: 198), "steady collapse of traditional securities", thereby "all overarching claims to knowledge and truth being subjected to growing scepticism and doubt".

In addition to the biological and psychological developing features[124] depicting youth, a life stage marked by "social and psychological vulnerability", acknowledges Osgerby (*Op. cit.*, p. 1), "its chronological boundaries have been changing for the last two centuries above all in the course of the late twentieth century with a gamut of *protective legislation*" [author's emphasis]. Besides (*Op. cit.*, *Ibidem*), "a new range of specialized welfare

bodies and employment practices, marked out youth as an identifiably distinct social group associated with particular needs and social problems". These are related to four vital factors in every youngster's life course depending on each country socio-economic, cultural, historical and political specificities: leaving parents' home, completing studies, getting a job and starting a new family.

While resorting to the above parameters for their influence upon the conceptualisation of youth as a "social construct" (Osgerby, *Op. cit.*, p. 2), the target population in this research is ascribed in terms of "age group" to the period covering adolescence / teenage years and late period of adolescence to "mature adulthood" (*Op. cit.*, *Ibidem*) as was the case of 12th formers and freshman informants in the study. Their age ranged from late 16 to mature students in their twenties or over and concomitantly so did their instruction in English as a foreign language differ greatly. They were expected to have been exposed to the teaching / learning of two foreign languages, English and French or German, at different school levels (*cf.* Appendix A, Scheme A. I. I.).

The first foreign language introduced on the 5th form, the second one on the 7th form and a third optional one on the 10th form in case of some fields within the Humanities area of studies. Moreover, "Supporting Young Adolescents' Literacy Learning" Programme, in Ogle's comments[125] subsequent to the *PISA* Survey (2002: 6), should strongly rest on: i) "continuous reading instruction… that is individually appropriate"; ii) "assessment that informs instruction"; and iii) "ample opportunities to read and discuss with others". This view seemingly echoes some of Rosenblatt's tenets ([1938] 1999), with respect to adolescents' reading literature (*Op. cit.*, p. 79), involving the psychological cline, too:

> The adolescent reader comes to the experience of literature out of a mass of absorbing and conflicting influences. It has become a cliché to describe itas a time of storm and stress this stage when children are coming into possession of the physical and temperamental endowments with which they will function as adults.

With regard to the second step, within Alderson's opening remark for revising the theoretical foundations "of analysing texts", a special focus will be given to "language as literary medium" and the role of stylistics in language and reading development. In this respect, single out Lier's tenets (within *Language Awareness* and the growth of proficiency, 1996: 54) on readers' / EFL students' "developing a *feel for the game*", citing Pierre Bourdieu (1991), inasmuch as they go on "participating and working hard", combining intuition and

comprehension in the interpretive process. Hence, "to understand the language of a text", acknowledges Culler (1994: 135), "is to recognize the world to which it refers".

Also recurrent is the controversial issue on textual approach especially in the teaching / learning of a language, not to mention that the current dissertation focuses on non-native environments. Stanley Fish's [1980] 1995[126] and Leavis's (1943) criticism[127], albeit kept apart from time, constitute a standpoint for more traditional proponents in the literary context, some of which are, contends Douglas Hewitt[128] (1999: 168), "to be seen very clearly" in one of the most influential of all journals, *Scrutiny*, founded in 1932 and lasting up to 1953. In Hewitt's debate on Leavis's impact (1943)[129], in the span of years to come, the gulf between academics, also editors of *Scrutiny*, "addressed to those for whom the study of literature was a primary occupation", unlike earlier magazines, and the common reader appears to have deepened. As a result, concludes Hewitt (*Ibidem*, p. 170), "the establishment of a canon clearly affected by the professionalization of literary studies… enshrined in syllabuses is not easy to change".

Dealing with the issue of text understanding and the particular emphasis given on the linguistic comprehension together with the cognitive cline, Thomas McLaughlin[130] (1995: 87) centres his argument on the figurative activity to be "deeply rooted in all [human] mental life and that poetic figures can bring us into contact with powerful psychological forces". Consequently, challenges McLaughlin (*Op. cit.*, *Ibidem*) "if all levels of thought are figurative, the power in the act of perception and understanding seems to lie in language". Resorting to the Saussurean concept of language as a multifaceted entity (Saussure [1959] 1966) drawing on the psychological and social contexts, McLaughlin advances that language (*Op. cit.*, p. 87) not only "shapes our perceptions, but it *is* also *shaped* by its social context [author's emphasis]". Moreover, argues McLaughlin (*Op. cit.*, *Ibidem*) "because of its strategic role in perception, language must be shaped to serve the needs of dominant groups". Thus, advertising and TV advertising with its series of commercials, comprise some of McLaughlin's illustrations of extensive use of figurative thinking though with dissimilar degrees of appeal to readers' emotions, coupled by representational language in that (*Op. cit.*, p. 87) "the figures are usually expressed visually rather than verbally, but the same mental function is called into action". To put it simply, a referent and the use of the figure make readers / consumers (*Op. cit.*, p. 88) "active participants in the meaning of the visual association". The effectiveness of text reception, for example in the case of advertisements and commercials hitherto mentioned, depends on the association of two complementary levels. In his words (*Op. cit.*, *Ibidem*):

> It accomplishes the emotional association it sought, so that we feel positively toward the product. And more profoundly, it reinforces our reliance on culturally powerful systems of thought and feeling. It makes us use them and they work smoothly for our comprehension.

Seeking to examine the relationships (complementary, antagonistic, etc.) between text (including scientific texts) and image in general (Clark 1996) for readers' anticipation of meanings (format, text type and layout) drawing on verbal and non-verbal stimuli has been the object of Gunther Kress's (2001) research and several studies have found their theoretical groundings on his postulates on the concept of text's multimodality and its reception. Their bearings draw, on the one level, on text imagery, enshrined in:

i) depictions of the foreign, and/or unfamiliar as might be offered in Sue Townsend's Adrian's saga through its quest for identity, nationhood, satirical renderings of insider / outsider perspective;

ii) representations of classic myths like revisiting Pandora's myth and her contemporary realisation as an act of creativity;

iii) and dynamic portrayals of gender relationships filtered by a male-biased stance resorting to tropes, metaphoric language (G. Lakoff, M. Johnson 1980, E. Levenston 1992), clichés, idioms and catch phrases in everyday language use, creatively contextualised in the diegetic world.

On the other level, "mixed-modes" of representation[131] (Bearne and Kress 2001: 91) involve the combination of non-verbal and verbal language in the same text. These vary from pictures, illustrations, cartoons, photographs, graffiti, graphics, captions (comic strips) technological advances in the field of private and public communication (*SMS* messages or Internet chat page layouts and encoding, for example) and the periodical manipulations of visual material in, for instance, advertisements and political propaganda. Another aspect might be related to individuals' necessary research autonomy as long as they have to come to grips with bibliographical codes (that is, format, paper, price, advertising, among other) in different domains, media.

Marie Winn's viewpoints [132] (1977: 248) could not be more appropriate in the sense that "television experience must be compared with the reading experience to try to discover whether they are, indeed, similar activities fulfilling similar needs" in the individual's life. Her anticipations on a reading crisis translated by an ever-growing number of citizens lacking reading habits and awareness of different modes of text presentation on the web require other strategies from readers (from young to mature readers), namely: on-

line-reading by Internet users - zapping; extensive reading on-line of a wide-range of text types. In this regard, several researchers have carried out studies on the relation of reading comprehension and strategies in hypertext. For instance, Peter Foltz (1996) has researched[133] on-line reading strategies and their impact on time spent on reading. Several limitations have been related to the use of technology not only concerning on-line reading and improving reading comprehension but also current approaches to assessment:

> i) One thing that seems to be missing is paper, the feel of a book when you hold it, its grain, its texture, its elasticity, its whiteness. The sensation of paper is bound up in the experience of reading. We have a long-term kinetic memory of paper.
>
> Robert Darnton, New York Times[134]
>
> ii) Unfortunately, computers, as they are used for quick scoring, can't handle responses that demand written thought or discern which students can initiate and pursue a long-term project, or even read books... computers fall short when students formulate their own questions or write longer essays to show their thinking.
>
> Donald Graves, *Reading Today*[135]

Having briefly touched upon issues associated with text comprehension in everyday literacy practices and their impact on readers' / students' attitude towards reading, it seems now time to move on to another question of major importance for this study, together with a synoptic view on arguments already raised, notably: Have 12th formers homogeneous interests when they apply for a Humanities Degree?

In their discussion of standards and expectations in higher education, Mercer and Maidment (*Learning English: Development and Diversity*, 1996) bring about a set of problematic issues, raised by many authors and equally confronted by students and teachers / lecturers at the threshold level, in that many students (*Op. cit.*, p. 291) "fail to meet the standards expected of them by their tutors and examiners". This situation not only involves students learning English as a foreign language but also those, acknowledge Mercer and Maidment (*Op. cit.*, *Ibidem*),

> who have gained better-than-average qualifications in school and may well have begun to study in school the subject that they are studying at university... - to use the basis of their educational experience and strong competence in English to make sense of structure and lexis of the more advanced academic *Englishes* they encounter.
>
> [authors' emphasis]

The broad semantic scope enshrined in the concept "Englishes / Englishness" comes in the line of most contemporary language/cultural agenda discussed by Crowley

(1989), Parakrama (1995), Phillipson (1996, 2003) and Crawford, to name but a couple of scholars.

Very often teaching and learning appear to be activities oriented towards students' passing assessments and getting credits McRae (1991) adds that a traditional approach to evaluation extends to the realms of representational materials and, predominantly, in literature courses. In his view, what is being tested is not only students' memory skills with an undue emphasis on author's biographical data forwarded by contextual and theoretical framing but also some extratextual knowledge concerning the historical or social-political background of the text, in the line of Leavis (1943). McRae's argument allegedly rephrases Bakhtin's criticism on envisaging the literary text as representative of an epoch or lethargy period. Conversely, tagging along some of Barthes's arguments in *Image, Music and Text* (1977), posits Allen (2003: 71):

> The author, or the name of the author, then is what forced us the "work" as opposed to "text". As Barthes puts it: "the explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the *author*, "confiding" in us.
>
> [authors' emphases]

Indeed, Louise Rosenblatt has long considered the notion of ([1938] 1999: 27) "*background information* often mask[ing] much that is irrelevant and distracting" [author's emphasis] in students' / readers' interaction with the literary text. In her words (*Op. cit.*, *Ibidem*),

> those reassuring things called facts – facts about the social, economic and intellectual history of the age in which literary works were written; facts about the responses of contemporary readers; facts about the author and his life; facts about the literary traditions he inherited; facts, even, about the form, structure, and method of the work. Yet, all such facts are expendable unless they demonstrably help to clarify or enrich individual experiences of specific novels, poems, or plays.

Arlette Willis and Violet Harris (2000: 86)[136], who account for the use of standardised testing in the USA, have recently reiterated the assumption that school achievement has determined reading patterns. Students, advance the authors (*Op. cit.*, *Ibidem*), "may be forced to adopt ways of knowing and mechanical responses to literacy". The focus is drifted on to, advances Claire Kramsch (1994: 5), language "structures in drills and other mechanical exercises" to do "well on test, instead of thinking critically, creatively, and imaginatively". Hence, conclude Willis and Harris (2000: 86), students' achievement is translated on their recognition of texts' structure and field familiarity via identifiable technical instructions (mainly associated with reading comprehension activities) and writing

activities (for example, gapfilling, short-answers). Consequently, in test design and evaluation, to put it briefly, personal response to texts is often neglected either because students underestimate their interpretations / reactions to texts, most times evaluated as "wrong" or with insufficient theoretical support and critical appraisal, or some educational environments simply and solely take into account the critics' opinion as an authoritative stance.

In so doing, "the basic premise now", contends Edward Said (1984: 383), "is provided by a residue of nationalism, with its various derivative authorities in alliance with professionalism that divides material into fields, subdivisions and specialities, accreditations and the like". Moreover, the skill versus content dichotomy has thus given in to "the trivialization of the teaching of foreign languages" yet a way out entails, in Kramsch's view (1994: 4), "seeing learning by doing and learning by thinking as two sides of the same coin". With regard to American foreign language education, for example, and bearing in mind B. Freed and E. Bernhardt's (1992) latest findings within foreign acquisition research and the classroom, Kramsch refers (1994: 4), " it values action over reflection" in the belief that, the scholar puts it (*Op. cit.*, p. 4),

> the sole responsibility of language teachers is to get their students to talk and write as well and as fluently as possible. Depth and breadth of thought belong to other subjects. To be sure, much of this content is not verbalized, it is the unspoken ideological substratum of the educational system, the community, the peer group, the family.

As such, a decline of reading at the elementary level, for example, has been pointed out by Willis and Harris (2000) in their illustration of innovative approaches translated by Stotsky's stress on (*Op. cit.*, p. 86) "the inclusion of multicultural literary works in language arts texts"[137]. The authors vindicate the (*Op. cit.*, *Ibidem*) "engagement with fiction and non-fiction texts and aesthetic pleasure" as "the ultimate objectives of learning to read" in its broader sense. Again, it seems noteworthy to go back in time and recall Philip Sidney ([1595]1986: 16) and his vindicating the readers' creative understanding of fiction for

> whatsoever action, or faction, whatsoever counsel, policy, or what stratagem the historian is bound to recite, that may be the poet (if he list) with his imitation make his own, beautifying it both for further teaching, and more delighting, as it pleaseth him, having all, from Dante's heaven to his hell, under the authority of his pen... I speak of his art not the artificer.

In fact, these may be the foundations of active reading, a complex process culminating in the individual's effort to interpret any message. Some of the (Benton and Fox 1992: 119) "activities along the way" [138] from recognising the code, decoding the message up to coming to an interpretation deserve some enlightening at this point of the

description of the process which in the authors' claim match the ones undertaken by skilled / committed readers (Benton and Fox, *Op. cit.*, *Ibidem*):

> Skilled readers regularly seem to be engaged in making mental pictures [*i.e.* understanding], whose strength may be visual or emotional, or both; in looking forwards, or back, or around "inside" a story; in allowing their own experiences to interplay with those offered by the book; in bringing their judgement to bear upon the way in which the story is being told - its descriptive power, characterization, humour, liveliness of dialogue, or structure.
>
> [authors' emphasis]

Concomitantly, a communicative approach to teaching / learning, as the one supported throughout this dissertation, should be developed (*Op. cit.*, *Ibidem*) "to encourage those processes for those who do not yet see themselves as habitual readers… [or] to enjoy their journey through a story / [text interpretation]" within an intersubjective or dialogical model of communication. It may be briefly sketched in Light and Cox's review (2001: 20-27), on reading as "the type of aesthetic experience" not to be found anywhere else as in literature: *language*, *form*, *observation* and *feeling*. This approach substantiates Chomsky's "refusal to separate language as system (*langue*) from language as use (*parole*)" and the focus on the "utterance" - "a *real unit* of speech communication [authors' emphasis]". Similarly, reads Bakhtin's ([1935] 1990) distinctive perspective from (Light and Cox, *Ibidem*) "sentence" - "an abstracted unit in the language system" [authors' emphasis].

Another aspect associated with the overemphasis on oral skills (Michael Swan 1985), in the process of teaching / learning English in many foreign educational settings, is supposed to bear direct influence on undervaluing reading and writing skills, especially in what creative response to reading and writing is concerned, under the influence of the misunderstood / miscarried communicative approach[139]. Kramsch (1994: 5) adds that the notion of social interaction metaphorically referred to as "teacher talk / student talk" (N. Flanders 1960) has been mistakenly replaced by "talking" in Kramsch's criticism overlooking either (*Op. cit.*, *Ibidem*) "what is being talked about" or "what meanings are negotiated"[140]: on behalf of the (David and Yvonne Freeman 1993: 614)[141] "theory of language acquisition emphasising the need for comprehensible input as incidental language and vocabulary development" defended by Stephen Krashen (1982). It is thus asserted that teachers end up promoting quality input envisaged in its reductive structural term, rather than (1994: 60) "in terms of quality of interaction, or in overall gains in cultural understanding", concludes C. Kramsch. The former theory, describe Freeman *et al.* (1993, 615), applies four basic principles:

> i) Learning occurs most easily when language is kept as a whole.
>
> ii) Classes should be learner-centred and include activities that are meaningful and functional.
>
> iii) Learning takes place in socio-interaction that employs all four modes of language.
>
> iv) Learning requires that teachers have faith in learners.

Nevertheless, the communicative approach has tended in some settings, further reiterate Urquhart and Weir (1998: 59), "to stress language use, and hence disparage attention being paid to *knowledge* areas such as syntax" [authors' emphasis]. Other times, and on the contrary, acknowledge Urquhart and Weir (*Op. cit.*, p. 60) supported by M. Randall and P. Meara's findings (1988), "a concentration on *high-level* factors such as background knowledge, skills and strategies, led to the comparative neglect of lower-level factors such as syntax" [authors' emphasis].

The aforementioned insights on the communicative approach apparently wrongly perceived and implemented is reported to have left marks not only in terms of lower levels of proficiency but also on reading skills, to be still evidenced in many students' output, which is also acknowledged by Nuttall (1982: 1-2), stating that "some of the things that happen in the classroom may interfere with reading rather than promote it", to the extent that "in great many classrooms the reading lesson is used as an opportunity to teach pronunciation, encourage fluent and expressive speaking", along with a way in to grammar instruction. Sharing a similar viewpoint, Alderson and Urquhart (1984: 246) go on to infer that "students are likely to be influenced in their reading behaviour by this language focus in *reading* classes" [authors' emphasis]. Conversely, argues Nuttall (1982: 31),

> The focus of interest in the reading lesson is neither language nor content, but the two together: we want our students to learn how language is used for conveying content.

The implicit distinction to be drawn here between foreign language education and training has been a recurring theme for many authors, as stated before. At this point, Widdowson, borrowing partly from Peter's philosophy of education (1973), enlarges the scope of an educational approach whilst speaking about (Widdowson 1983: 18) "developing *abilities*" as long as an approach should promote "an understanding of principles *in order to extend the range of their application*" (*Op. cit.*, p. 17) opposing training, seen by the same linguist as simply (*Op. cit.*, p. 18) "the imparting of *skills*" [author's emphases]. So read his contentions (*Op. cit.*, p.17):

> A person educated in a certain language, as opposed to one who is trained only in its use for a restricted set of predictable situations, is someone who is

> able to relate what he or she knows to circumstances other than those which attended the acquisition of that knowledge... education in a language presupposes the internalization of what Halliday calls "meaning potential".

Under many circumstances, and in many educational settings in which scarce opportunity for internalised meaning potential at the expense of fostering reading rate is offered, it would be much "wiser", using Gower's words (1986: 125-128), to adopt the well known "reading comprehension passages". These would be accompanied by a set of predictable activities from the learners' / readers' understanding of the activity rather than the process, albeit a favourite activity present in many textbooks. Furthermore, language learners have been supplied (Urquhart and Weir 1998: 59) "fodder for grammar practice" and/or introduced to vocabulary to be learned and given specific guidelines to tackle written texts, mostly simplified accounts (Widdowson 1979), first and foremost to succeed in exams (McRae 1991), since there have been constraints placed on both teachers and students by exam syllabi and external recognition.

Hence, reading comprehension activities, adds Roger Gower (1986), amount to other ways of reminding students what they do not know rather than building on their prior knowledge. Rather striking looks Luke Prodromou's emphatic comment (1992: 36) on reading comprehension activities "based on the formula "text + questions"... and then plod through the comprehension questions, which often do not do what they are supposed to anyway, *i.e.*, test comprehension!". Conversely, suggest Brown and Baker[142] (1984: 22), "comprehension monitoring entails keeping track of the success with one's comprehension in proceeding, ensuring that the process continues smoothly, and taking remedial action if necessary".

All these factors are believed to lead to low confidence and a decline in reading, above all reading literary texts. Reading comprehension has figured, thus, as the most frequent activity usually directing students / readers, so read J. Ulijn and G. Kempen's arguments[143] (1976) reported by Urquhart and Weir (1998: 60), "to use a *conceptual strategy* consisting largely of knowledge of the text's subject area" [authors' emphasis], its limiting function of informing / getting knowledge, and "a syntactic element" might be unduly overlooked. Urquhart and Weir (*Op. cit.*, p. 61), on the contrary, posit that "a thorough syntactic analysis is unnecessary" on the grounds that "the amount of syntactic knowledge necessary for reading is less than that required for writing and speaking". This dilemma, either translated by a focus on the content, or on the form of the text, has been disentangled in Jakobson's arguments on the study of language (in Waugh *et. al.* 1998: 71) and recurrent issues related to reading purpose and text and impact. The interdependence

of layers of meaning and factors of the speech event, involving at times a couple of theoretical approaches, ought by no means to be "mistaken for the quietist principle of laissez-faire", so contends Jakobson in his analysis of the interpretive act (in Waugh *et. al.*, *Op. cit.*, *Ibidem*),

> The label of "literary critic" applied to an investigator of literature is as erroneous as "grammatical or (lexical) critic" would be applied to a linguist. Syntactic and morphological research cannot be supplanted by a normative grammar, and likewise no manifesto, foisting a critic's own tastes and opinions on creative literature, can serve as a substitute for an objective scholarly analysis of verbal art.
>
> [author's emphasis]

The apology of reading described as a mental journey into a language and a culture, broadening one's horizons by means of a literary text, as is defended by many scholars and writers like Michel Butor (1974), to illustrate a contemporary writer, or further backwards in time by Marcel Proust in his *Journées de lecture* (1919), is thus contended to be replaced by (Michael Smee[144] 1977: 233) "immediacy", a "new aesthetics of the moment" in Luc Ferry's viewpoint (1990) closely associated with (Ferry 1990: *avertissement*) "l'individualisme démocratique" and the fast-changing social patterns of the last decade of the twentieth century. Interestingly, Douglas Hewitt (1999: 169), in his discussion of F. R. Leavis's influence (1943), describes common readers' reading northerned by a major concern (*Op. cit.*, *Ibidem*) "if not with the plot (though some often are), then with a sense of some forward movement through the book" together with stereotyped readings. As such, highlights Hewitt (*Op. cit.*, p. 170): "a vast amount of critical discussion of Joyce passes by questions of character and happening in favour of quasi-cryptographic devices of a mechanical but explicable kind. A discussion of the works of Conrad as self-referential metafictions is of the same nature".

The overemphasis on the referential, denotative meaning, over the representational level of language irrespective of the text's discursive practices, is thought to explain in a certain way the rise and fall of readers' interest in reading for aesthetic / metaphorical purposes, described as "the fascination and the pleasure of being in the presence of a purity of observation" and "to a degree... [of] creative development" to cite William Burford's words, in his introductory note to Proust's *On Reading* (*La lecture*, 1906). Besides, evidence points now to a "new wave of pragmatic readers", concludes Smee (1977: 233), to be distinguished by age, job, class, gender, ideology, interests, among others, who interact with texts for specific, if not limited purposes, reiterating some other authors' argument on present day readers' practical utilitarian view of reading. In addition, there is a shift

concerning leisure time reading and Smee (1977: 233) contends that "thrillers, adventure-romances, satirical fiction and fantasy" (postmodernist reading) are favoured to the former "modernist[145] fictional themes and discursive form". Consequently, accounting for leisure reading of literature, conclude Beach, Appleman and Dorsey[146] supported by Svensson's research[147] (cited in Robert Ruddell *et al.* 1998: 707), has proved to be "a significant predictor of the ability to infer a range of different similarities... [B]y reading literature, students acquire inference strategies necessary for making symbolic inferences about texts, including the strategy of connecting texts".

The text, consequently envisaged (Halliday and Hasan 1993: 11) "as an object in its own right" particularly the literary one, has been frequently regarded as an end-product (Carter and Long 1991). It has been sometimes interpreted for "the right answer", having a determined meaning, to be decoded by the learner / reader or dispelled by the teacher, still pictured as the owner of the message or (to follow Patrick Scott's criticism cited in Robert Eaglestone 2002: 29), rather than the facilitator for the problem-solving. Halliday and Hasan (1993: 11) go on to describe one of the approaches:

> One method of describing a text is by exegesis, or *explication du texte*, a kind of running commentary on the product that reveals something of its dynamic unfolding as a process. The problem for this approach is that you need to look beyond the words and structures so as to interpret the text as a process in a way that relates it to the language as a whole.
>
> [authors' emphasis]

Analysed from this perspective one gets to the model of reading defined as a bottom-up activity (Goodman 1969, 1998), a rather passive view of second language reading, whose main problems "were viewed as being essentially decoding problems, deriving meaning from print" (Carrell *et al.* 1993: 2). Conversely, "the main emphasis of the teacher's job", assert Benton and Fox (1992: 24), "is not, in fact, *explication du texte* but the cultivation of individual and shared responses to the text".

It was not until the 1980s that second language reading would be seen as an active interactive process, (Carrel *et al.* 1993: 9) "involving the reader in ongoing interaction with the text" after Goodman[148] (the forerunner of the psycholinguistic approach - "guessing game") had situated reading (Carrell *et al.*, *Ibidem*) "within the broader context of communicative, meaning-seeking, information processing" rather than a vehicle for language instruction. Another impulse in the conceptual model of reading was due to R. Anderson and P. Carrell 1993, D. Rumelhart *et. al.* 1995, among others, who put forward

(Silberstein 1987: 31) "the top-down, knowledge-based (inside-out), conceptually-driven information processing". Anderson and Carrell (1993: 4) further explain,

> not only is the reader's prior linguistic knowledge ("linguistic" schemata) and level of proficiency in the second language important, but the reader's prior background knowledge[149] of the content area of the text ("content" schemata) as well as of the rhetorical structure of the text ("formal" schemata).

From the above definition it is relevant to borrow from D. Rumelhart's prior assumption[150] that (1984: 2), "a schema theory is basically a theory about knowledge", as a multifaceted concept involving the linguistic, factual, rhetorical, procedural and strategic components, notably because, advances Rumelhart (*Op. cit.*, *Ibidem*),

> a theory about how knowledge is represented and about how that representation facilitates the use of the knowledge in particular ways. According to schema theories all knowledge is packaged into units. These units are the schemata. Embedded in these packets of knowledge, in addition to the knowledge itself, is information about how this knowledge is to be used.

Widdowson's "The Process and Purpose of Reading", an article issued in 1979, gives account of the turning point in the theory of English as a second language (ESL) reading "with the introduction of reading components into ESL curricula" to borrow from Sandra Silberstein's comments (1987: 29). Therefore, for an insight of *effective reading*[151] (Williams and Burden 1997, A. Cohen 1998) reinforced by training in metacognitive strategies towards reader autonomy (Grellet 1981, Carrell *et al.* 1993, Davies 1995, Sinclair[152] 1996), whether in a first or second language, Goodman (1969), Rumelhart (1977, 1995), Dijk (1983), Widdowson (1978, 1983), Carter (1991, 1994), McRae (1984, 1991), Durant (1990, 2001) amongst others, left their contributions insofar as they advocate that bottom-up and top-down processes in reading texts should be complementary, operating interactively.

While discussing social strategies, Stern[153] (1996: 350-351) in his turn, advised to observe language teaching policy and practice in the areas of: (a) class size, (b) group composition and (c) interpersonal relationships (*Op. cit.*, p. 350).

> Older, more able and experienced learners are seen as needing less personal help and being capable therefore of working more independently in larger groups, while younger slower or less experienced learners will need more help in smaller classes.
>
> Group composition either based on "students' prior level of language proficiency", for example beginners, intermediate and advanced levels or "individualization of instruction as a way of catering to individual differences". Subjacent issues of heterogeneity underpin group composition whatever the criteria: "discrimination and social injustice", "human differences and educational efficiency".

> Interpersonal relationships are related to the variable degree of teachers' encouragement in "the development of initiative, responsibility and independence among his/her students". In order to promote the requisite social conditions for productive learning and personal growth, teachers have to steer a middle course between the extremes of over protection on the one hand and lack of necessary support and encouragement on the other.
>
> [author's emphases]

Given that "too little time is made available for effective teaching in many countries", acknowledge Patrick Allen and Birgit Harley (1996: 351), in due course, asserts Stern (1985: 24)[154], timing strategies have to be reassessed by the classroom teacher "to allocate different times to classroom activities in accordance with student factors, (*Op. cit.*, *Ibidem*) *i.e.*, "age, aptitude and prior language experience").

Also relevant for the present review undertaken in the field of expeditious reading drawing on text and attack strategies reported by Urquhart and Weir (1998) figures the one on Hamp-Lyons's work (1985). Accordingly, "students taught by a text-strategic approach", state Urquhart and Weir (1998: 221), [have] "evidenced higher gains in a pre-test / post-test design than students who followed a traditional approach", [155]. The authors also mention empirical evidence on the benefits of extensive reading programmes pointing to "statistically significant improvements" observed by Hafiz and Tudor (1989) in experimental groups although more relevant in terms of their writing skills, than in reading scores.

Grasping the aforementioned disciplines, reading in education, language education, stylistics and the teaching of literature, together with linguistics and applied linguistics (psycholinguistics and socio-linguistics), namely the Saussurean ([1959] 1966) description of language as (Durant and Fabb 1992: 33) "a system of conventional contrasts or differences", and Halliday and Hasan's definition of text is crucial for the study of reading as communication (1990: 1-2):

> A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion on a committee. A text is a unit of language in use... a SEMANTIC unit... not of form but of meaning.
>
> [authors' emphasis]

Halliday and Hasan's conception of "text", both as a product and process, evolves from the Saussurean notion of the linguistic system, therefore language embodying a set of relationships despite its still limiting and, in Halliday and Hasan's perspective[156] (1993: 3), "atomistic conception of the linguistic sign". "For this reason", conclude J. Harste *et al.* (1984: 58), "it is useful to talk of a surface text as a *text potential* and what the reader creates

in his or her head as a *text* [author's emphasis]"[157]. Intrinsically related to the notion of text in Halliday and Hasan's tenet precedes the notion of "con-text" (1993: 5) to include "other non-verbal goings-on - the total environment in which a text unfolds... with an emphasis on the situation". The latter, "being prior to the discourse that relates to it", is described by these scholars as both "the context in which texts unfold... and are to be interpreted". Also subsequent is, to put it simple, J. Culler's (1994: 136) definition of genre as "a conventional function of language" offering "a particular relation to the world which serves as norm or expectation to guide the reader in his encounter with the text".

I assume that I am now able to introduce the main focus of my work: "reading literary texts in the EFL setting" having briefly set the main problem (in terms of both theory and practice), namely a faulty, insensitive and frequently discouraging instruction on reading along with a limited use of the text based on different models of reading (the traditional bottom-up ones) and teaching methodologies (grammar-translation, audiolingual methods) contrasting to more contemporary interactive models and "schemata" theory.

The last three decades are described by a burst of publications on stylistics (See Leech, Short, Crystal, Ronberg) and the teaching of literature especially among British scholars whose purpose is to show the learner / reader (be his/her main interest in language or literature) that, and I shall borrow Leech and Short's words (1986: 4),

> [one] should approach the subject of style with appreciative curiosity, and should take a sympathetic view of our guiding maxim, which is that to make progress in understanding style *one has to make use of an explicit understanding of language - not just language in a literary context.*
>
> [emphasis Mine]

"Language / literature interface" borrows to a large extent from pragmatics in that it presupposes a multi-layered interpretive framework: different levels of meaning and layers of context (linguistic, interactional and social context) come into play in the meaning creation. Equally noteworthy is the reader's effort to interact with the text for meaningful purposes, owing much to a rote cooperative principle defended by the philosopher Paul Grice (1991).

However, interfacing language and literature in the teaching / learning of a foreign language for communicative purpose has not been enthusiastically adopted in many countries, including Portugal and above all at university level (while in other countries, for instance in Great Britain, it has been widely advocated by many scholars / theorists cited previously). At the secondary level, nevertheless, literary texts have been adopted as

extensive reading for all levels and some textbooks include excerpts arranged according to topic areas as prescribed by the latest educational reform[158].

In fact, there is not much emphasis on the "language as a literary medium" approach owing to a lack of resistance to methodological instruction on this overlapping field in many countries involving textual approach especially in the teaching / learning of a language in non-native environments. Nevertheless, several authors and scholars have argued about the benefits of using literary texts, for instance Durant 1990, 2001, Lazar 1993, Cook 1989, 1992, McRae 1991, Carter 1991, 1994, Simpson 1993, 1997, among others who have extensively written on the subject, so as to make students sensitive readers. It has, nevertheless, been regarded as problematic since the EFL teacher is supposed to have no authoritative interpretation, not to mention sound qualification, and may run the risk of undue interpretations of literary texts when these are used in EFL contexts for communicative purposes (Fish [1980] 1995).

On the contrary, and according to Brumfit and Carter (1987: 8), literature should not be regarded as a language variety, bearing in mind that "there is no such thing as literary language which can be recognised and isolated in the same way as, for example, the language of newspaper headlines, or legal language, or the language variety of weather forecasting". Furthermore, and citing Brumfit and Carter again (*Op. cit.*, *Ibidem*), "a literary text is the only *context* where different varieties of language can be mixed and still admitted" [author's emphasis]. As such, what is of utmost importance is the discussion "about language and literariness rather than *literary language*" [authors' emphasis]. In this respect, Widdowson's ([1975] 1991: 6) distinction between the linguist's and the literary critic's tasks might add a helpful insight into an approach to literature as *discourse* [authors' emphasis], that is stylistics (*Op. cit*, *Ibidem*) "which attempts to show specifically how elements of a... text combine to create messages, how, in other words, pieces of literary writing function as a form of communication". It is in this sense that reading literature in the pedagogic setting might benefit from a stylistics approach while shifting readers' focus onto the language of texts, literary or not, as communicative events. In the process, readers would extend their reading ability both via intensive and (Urquhart and Weir 1998: 104) "careful reading" (text-driven) with reference to the whole text / excerpt into reading fluency fostered by reading all sorts of texts extensively. In short, these arguments offer a sound counter-argument to sceptical attitudes shared by opponents of the status-quo[159], amongst whom figures *the literary critic*[160]. Thus, Carter and McRae have claimed (1996: xxvi):

> Literature, history and criticism have always gone together, and, in teaching, the one approach which unites rather than divides is an approach which focuses on language. How any text works is the tenet of interface work. The historical, the social, cultural, critical, psychological and philosophical aspects of language and literature study all necessarily derive from and reflect back to linguistic parameters.
>
> [authors' emphases]

Nonetheless, some scholars still hold secular views concerning the "use" of literary texts in EFL classrooms drawing on the assumption that the language teacher, as mentioned before, may "trivialise"[161] the literary text for lacking both the skill and knowledge of (Appleman 2000: xiii) "contemporary literary theory", apart from the fact that the literary text is doubted to be "within the intellectual grasp of most high school students". A consequent misinterpretation of literary texts is also reproached whenever the teacher grounds his/her response to texts on linguistic patterns / textual power (a discourse-based view of language) rather than on literary criticism (Terry Eagleton 1991). However, stylistics, undergoing a major conceptual shift, has afforded ever since the late sixties ways in to approach the language of texts (Leech 1969, Widdowson [1975] 1991, Fowler 1977, Leech and Short 1986, Davy and Crystal 1991) within a linguistic perspective[162] most beneficial for reading literature in the educational setting, to follow Widdowson's suggestion ([1975] 1991: 4):

> stylistics can... provide for the progession of a pupil from either language or literature towards either literary criticism or linguistics.

It was within similar premises that stylistics[163] has been reported (Leal de Lemos 2001: 160) to have determined the 70's generation of critics in the Portuguese academia (Prado Coelho, Lurdes Belchior, D. Mourão Ferreira, to name but a few scholars having influenced later generations in their approach to literary studies), notably in the Classical University of Lisbon. In Leal de Lemos's (*Op. cit.*, p. 157) view, literary stylistics, with a focus on the language of literature, yet to be promoted in literary courses, has narrowed the gap between literary studies and linguistics, manifestly evidenced in the Philological degrees ever since the 1957 curricula reforms in the Classical University.

Yet, stylistics has been sometimes traditionally and widely grasped for classical rhetoric, and still is sometimes in the Portuguese educational environment, even though Aguiar e Silva's *Teoria da Literatura* (1994) has offered some systematic and diachronic insights on the way the concept "style" has underpinned different approaches to the analysis of language and literature, especially when referring, for example, to Charles Bally[164] (1909) and more frequently to Dámaso Alonso's texts[165] (1960). On the verge of this millenium, M. Leal de Matos[166] (2001), another Portuguese scholar, has dedicated a

whole section on stylistics in her *Introdução aos Estudos Literários*, with an indication to the pedagogical interest drawn from its methods casting away former premises, relating it to classical rhetoric. The latter might be broadly defined as the (Dennis Freeborn 1996: 58) "study of style", *i.e.*, the study of tropes and figures which are "device[s] that involve *meaning* and *expression*" [author's emphases]. These, contends John Stirling (*A System of Rhetoric* 1733), were "necessary to illustrate the Classics" and "the use of schools". Conversely, stylistics, so runs Jonathan Culler's wording (1994: 135), encompasses "a series of operations which enable one to move from the textual surface with its metaphors and synedoches, to the meanings which are essentially references". As such, posits Stephen Watson (1998: 8),

> The failure to pursue the questions of aesthetics - all that we mean by questions of style - has any number of implications, almost of them damaging. For if we grant that language is more often than not the medium through which life finds its meaning, then the matter of style, being inseparable from the matter of language, is obviously intrinsic to whatever sense we might have of this meaning.

At this point, a definition of stylistics appears enlightening considering its foundations and proponents, objects of scrutiny and the hitherto mentioned current strands within this field. As far as style is concerned, it has developed from *elocutio*[167], in the Classic Antiquity, as a division of rhetoric, meaning the style of expressing ideas, thus inherently interwoven with *dispositio*, or the arrangement of ideas. Unlike further developments of the concept in the history of rhetoric, notably the study of tropes and schemes[168] (traditional stylistics)[169], it was formerly perceived as intrinsically intertwined with the sorts of reflection that ignite ideas to be displayed (Ronberg 1992: 131) "in the style and rhythm of prose writing" (*i.e.*, form and function at the core of the communicative act). So comments Ronberg (*Op. cit.*, *Ibidem*):

> Rhetoric has ists origins in natural eloquence, and in calssical times it was concerned much more with speech (oratory) than with literature although both the Greeks and Romans showed consideral interest in the bearing of rhetoric on literary style.

In so doing, classical rhetoricians[170] such as Aristotle, Cicero, and Quintilian, acknowledged style for embracing, states K. Frerichs[171] (1997: xv) in terms of Cicero's tenets, "the elements that combine to make a speaker's language distinctive" and germane to "many different verbal techniques, or figures". In the Renaissance period the Ciceronian style influenced many writers like Sir Philip Sydney owing to the use of Latin syntax featured by (Ronberg, *Ibidem*, p. 107) "long, perfectly controlled sentences" besides, bears

in mind Ronberg (*Op. cit.*, p. 108), "that a heavily hypotactic latinate style was one of fashion rather than one belonging to a certain type of text or a certain register".

From Bally's[172] (1909) first treatise on French stylistics, and Leo Spitzer's[173] (1928) studies on style, with a strong impact from structuralism stemming from Saussure's vital contribution, stylistics first and foremost has come to draw readers' attention to the (J. Thornborrow and S. Wareing 1991: 6) "formal features of a text": from units of language to layers of meaning in order to describe "the ways that writers use language, and the choices that they make in creating texts".

However, style "is usually understood", expand J. Thornborrow and S. Wareing (1988: 3) from Wales's (1991: 438) dictionary entry on stylistics, "as the selection of certain linguistic forms or features over other possible ones" in texts. In order to briefly but comprehensively wrap up the ways from which contemporary stylistics has departed from traditional stylistics, I shall borrow from Thornborrow and Wareing's close analysis. In first place, Cicero's apology for both organisation and effective language (K. Frerichs 1997: xv) "to match... [a] particular purpose and audience" is reassessed within the pragmatic framework underlying stylistic analysis. In so doing, advance Thornborrow and Wareing (1988: 7),

> it is now more frequently held that meaning is not a stable and absolute thing, but depends upon the process of interpretation by a reader or a hearer... depend[ing] on many contextual factors, including... cultural background, and the circumstances in which read[ing takes place].
>
> [adapted Mine]

Secondly, and going back to its major shift in the seventies, stylistic analysis takes into account linguistic theories about reading and interpretation processes (*i.e.*, K. Goodman 1969, 1998, D. Rumelhart 1977, 1980, 1984). The third relevant move from traditional stylistics has encompassed in Thornborrow and Wareing's description (1988: *Ibidem*) "general linguistic models of phonology, morphology, syntax and discourse".

All in all, stylistics, henceforth envisaged as a branch within linguistics, borrows extensively from its frame of reference and terminology particularly in that, state Durant and Fabb in *Literary Studies in Action* (1992: 31), its concern revolves around "with the way that language is used in a text and so [stylisticians] are interested more in the findings of linguistics about language than in the methodologies used by linguists". As for literary criticism, acknowledge Traugott and Pratt (1980: 20), "linguistics helps ensure a proper foundation for analysis, by enabling the critic to recognize the systematic regularities in the language of a text" although the discipline itself "does not encompass literary criticism".

Seeing Through Language (also a title of a book by Carter and Nash back in 1993) fosters confident reading and above all it entails, in the scholars' view, "a source of pleasure and stimulus to personal development", "a way in and access to literary texts". It thus bridges the most troublesome gap between Matthew Arnold's contrasting world (in which ethic values were disregarded in favour of more utilitarian principles, necessarily involving the ethic dimension) and practice conveyed in his essay "The Function of Criticism at the Present Time"[174]. Accordingly, culture should involve, goes on Dominic Strinati to comment borrowing from Arnold's own words ([1867] 1996: 23), "the pursuit of [one's] total perfection by means of getting to know, on all the matters which most concern [one], the best which has been said and thought in the world"[175]. However, a distinctive point has departed from Arnold's criticism in terms of placing the literary text as a sacrosanct entity (Wellek and Warren [1942] 1984: 94) provided that stylistics encompasses contemporary views shared by culture scholars and philosophers like M. Foucault ([1966] 1994, 1972), C. Belsey ([1980] 2002), among others relevant for the paradigm of knowledge underlying this dissertation.

When, for instance, Belsey argues that language learning implies the acquisition of a set of (*Op. cit.*, p. 41) "differentiating concepts which identify not *given entities* but *socially constructed meanings*" [author's emphasis], the so-called linguistic determinism, she does not exclude the productive essence of language to which subjects resort so as to challenge ideology and common sense along with constructing (*Op. cit.*, p. 43) "new meanings and new ways of analyzing the world". Reading literary texts embraces the ethic and aesthetic dimensions as long as any discursive practice in a language class will be (Carter and McRae 1996: xv) "a world worth exploring and a world worth explaining" if readers / learners are genuinely involved with the diegetic world overcoming the confines of the EFL artificial setting: for personal growth along with language and culture awareness. To put it in other words, as Brumfit and Carter claim (1987: 21),

> Seeing literature along a continuum of discourse styles can help students to develop sensitivity to all language use as well as foster acquisition of those kinds of sense making procedures particularly but not exclusively relevant for the interpretation of literary discourse.

From the 90s up to now it has been many theorists' assumption that (Carter and Long 1991: 9) the "language as a literary medium" approach promotes individual responses to texts by "flexible student-oriented and process-based methodologies". Therefore activity-based classes far from being regarded by and large as sheer temporary solutions for particular immediate classroom problems, shall prove its validity, feasibility while making

students (McRae 1991) "readers of the world and not just literature". Carter and Long[176], in their turn, propose (1991: 10) "motivating alternative pedagogic modes", shortly sketched as follows:

> We have to recognise that much depends on *approaches to reading*, that is, on how and for what particular purposes we are reading literature, especially reading literature in a non-native language. If we are studying for examinations, then a syllabus has to be followed and skills acquired... Normally... knowledge about literature and its cultural and socio-historical background. If we are studying... for cultural knowledge about societies... the approach to reading... can embrace complex cultural interpretation. However, if we are reading for personal enrichment, we are likely to read it more closely.

The teacher's task thus becomes a multifaceted one in Carter and Brumfit's viewpoint (1987: 18). It implies promoting "the necessary literary competence to be sensitive to the kind of styles, forms, conventions" or ultimately pointing to "an interesting combination of linguistic, socio-cultural, historical, and semiotic awareness". Subjacent are Urquhart and Weir's theoretical assumption on reading (1998: 46) depending on readers' styles as advanced by educational psychologists:

> One can have all sorts of variations of interactive top-down and interactive bottom-up models... Different tasks may require different types of reading and different models of the processes involved.

Once the methodology is developed to include a task-based approach interacting with texts and interpreting them as (Belsey [1980] 2002) signifying practices, reading is hardly seen as a lonesome private experience in lecture setting. Gillian Brown (1990: 148) posits that "it is not difficult, though, to re-create the experience of listening as one of a social group, where listeners are co-operatively trying to arrive at a joint interpretation".

Before coming to a conclusion, and within the approach hitherto developed, termed stylistics, Language / Literature Interface or *New Rhetoric* (McRae and Carter 1994, Clark 1996, Durant 2000), it is absolutely necessary to refer to structuralist insights shared by Saussure and Jakobson early in the twentieth century deemed enlightening in textual approach. They will open-up the text - inevitably requiring that attention will be paid to the meaning potential (Halliday 1989, Widdowson 1996) of the text to borrow from Saussure's arbitrariness ([1959] 1966) between the signifier and the signified - and simultaneously exploit its features / layers of meaning,

Besides, further back in time R. Jakobson, in the aftermath of F. de Saussure's linguistic contention on the arbitrariness of the sign and the notions of synchrony and diachrony in language description ([1959] 1966), has set the underlying foundations both to literary studies, (in Waugh *et. al.* 1998: 71) "with poetics as their focal point" along with

linguistics. Jakobson highlights the synchronic study in literature falling back on issues of canon and "the selection of classics and their reinterpretation by a novel trend". In fact, "the status of our modern classics", states Douglas Hewitt (1999: 170), "owes much to academia" and "it is very hard to revive minor writers... and to keep them in print unless they find a place on a syllabus".

To put it more clearly, Jakobson advances that (*Op. cit.*, p. 72) "any contemporary stage is experienced in temporal dynamics, and, on the other hand, the historical approach both in poetics and in linguistics is concerned not only with changes but also with continuous, enduring, static factors". Accordingly, (*Op. cit.*, p. 72) "language must be investigated in all of the varieties of its functions" which upholds Ronald Carter's perspective to the extent that literary criticism shall not be replaced by a developing view of stylistics[177] (as mentioned by Carter and McRae in an interview issued in *Greta*, 1994) since it is claimed (Carter and Long 1991: 11):

> There needs to be a distinction made between studying literature and the use of literature as a resource... [which] involve[s] different approaches and results in different outcomes for the student. There is a difference between knowledge about literature and knowledge of literature.

SECTION ONE

Why try to improve students' reading?

Wayne Booth 1999: vii[1]

CHAPTER II. EFL CONTEXT AND THE RESEARCH PROJECT

> It will only be through the interaction of theory, instruction and assessment that the a challenge of this authentication can be addressed in classrooms, or indeed in examination halls, and the legitimate pressures of the textual, the cognitive and the social can be accommodated by researchers, teachers and testers.
>
> Candlin 1998: Preface, xv-xvi (in Urquhart and Weir 1998)

Concerns for analysing theory, instruction and assessment, in the line of Candlin's claim, have dictated the course of action underpinning the multifaceted organisation of the current chapter. After succinctly presenting some yet crucial insights on the EFL context, envisaged from a worldwide perspective, and the way the reading construct has been shaped in the pedagogical setting, it has been my purpose to narrow down the scope of analysis to the Portuguese environment. As such, the descriptive components on reading in English language courses in Portugal after curricula reform on the verge of the nineties have a focal point on Humanities high school education and threshold level.

The above course of action takes along most of the premises advanced in *Reading Today* released in September 2001. Despite focusing on second language, they might well apply to EFL context and research needs especially because the context of teaching / learning and research[1] is "such an important factor, and... can change quickly" inasmuch as "98 percent of the issues are sociocultural, and two percent are linguistic". Several other issues came into argument, namely: the affective component, immigration "both forced and unforced", language learning policy, research on "the transition from spoken language to literacy and from first language literacy to second language literacy", technology's role "in the process as it exists today, with many students dealing with multiple languages and inventing new literacies through media". All these factors, to be offered some brief discussion, together with the theoretical foundations advanced in Chapter I. have contributed to select a set of possible hypotheses believed to be at the core of the major problem.

Furthermore, research procedures underlying the current study necessarily imply a research methodology systematically presented throughout the chapter as follows: the description of subjects intervening in the study, settings, design and testing of research tools for validity, reliability and authenticity, variables for the study, procedures for data collection, analysis (methods) and organisation, criteria and categorisation of qualitative data, drawing on respondents' output to open-ended questions.

A. ELT – WORLD PERSPECTIVE: ESL / EFL CONTEXTS

Before entailing any depiction of English language teaching, however sketchy for going further beyond the scope of this dissertation[2], on an international and national level in tertiary courses, either vocationally or academically-oriented, it seems relevant to account for the status of English studies as a shifting ground, so asserts Balz Engler (2000: 2-3), because of meaning[3]

> different things in different places. In some countries, especially English-speaking ones, "English" refers exclusively to the study of literature(s), not only English, but also American, Scottish, Welsh, Irish, Australian, New Zealand, Black British ... This may increasingly be complemented by aspects of cultural studies.
>
> [author's emphasis]

Despite the fact that (*Op. cit., Ibidem*) "literature and linguistics are both integral parts of "English" and as this tends to be the case where English is a foreign language", in Engler's belief, Modern Language and Literature degrees in Portugal are not reported[4] (Martin Kayman 2000: 13-32) to combine applied linguistics and language learning within varied degrees and methodologies with the major fields of study. This could be inferred from Kayman's problem posing (*Op. cit.*, p. 23):

> In short, one of the major questions which, to my mind is yet to be resolved ... is precisely the constitution of the element "language" and, more generally, the relation between the major components - language, literature, linguistics, culture - that make up the degrees. What rationale has replaced the philological paradigm?
>
> [author's emphasis]

Rather noteworthy figures the effort and academic endeavour undertaken by some linguists, notably Emília Pedro (1987) with her expertise on discourse analysis together with linguistics applied to the teaching / learning of English. Peter Panes *et al.*s' (1985) didactics research also gathered some theoretical approaches within an applied linguistics paradigm in German as a foreign language underpinned by theories in the line of G. Neuner, C. Edelhoff, M. Krüger (1981) and H. Piepho (1979, 1980). Other courses on applied linguistics have been developed at times in several universities in Portugal launched in the aftermath of the 1980s' major reforms at the threshold level, particularly those offering majors with a professional orientation towards teaching. The University of Aveiro may be said to be one of the forerunning institutions embracing the European trends in the field of teaching. Still, acknowledges Marie Winn[5] (1977: 248), "few people besides linguistics students and teachers of reading are aware of the complex mental manipulations involved

in the reading process". Accordingly, the spoken version has been strikingly fostered in EFL courses (Brumfit 1996: 274)[6].

Kayman, in addition, suggests that language teaching has reduced the notion of language to its so-called (2000, *Ibidem*) "pragmatic *communicative* functions" deprived of the "critical, linguistic and cultural capacities", in his view, presumably fostered (*Op. cit., Ibidem*) "in other component disciplines", meeting, nonetheless, students' compliance considering their preoccupation (*Op. cit., Ibidem*) "with what they imagine to be their futures". This scholar's contention might find some grounding in Engler's argument (2000: 6) provided that "three persistent conflicts may be perceived, between autonomy and public service, between mother tongue and foreign language, and between European and global cultural integration".

First and foremost, comes the issue, and drawing on several reports (Engler, *Op. cit., Ibidem*), that "in most European countries English as a university discipline was introduced because there was a need for academic professionals, specially school teachers ... trained by the universities in the same way as lawyers, doctors, chemists". At any rate, what should be borne in mind is that whatever the field of studies, claims the scholar (*Op. cit.*, p. 7), "the foreign perspective will always include the English perspective as well, if only because much of the secondary material used is written from an English-speaking perspective, and because the scholarly community is dominated by Anglo-American voices".

Yet, "depending on the prevalent notion of education at the time of institutionalisation", reiterates Engler in what autonomy and public service are at stake, (*Op. cit., Ibidem*) "the [English] subject could be more or less academic". The point at hand holds true in Engler's description of (*Op. cit., Ibidem*) "more recent matters of teaching languages" liable to shape educational policies to support "that teachers only need a smattering of applied linguisitcs". As a result, there seems to be a clash between the way English as a university discipline is conceived in academic curricula and the degree, to follow Engler's (*Op. cit., Ibidem*) concluding remarks, according to which "public service is in the foreground", especially because "the discipline will be dominated by external forces, by measures imposed on it by politicians, by local, regional and national needs, and it will view its success in terms of serving these". In his beliefs (*Op. cit., Ibidem*), universities may not meet the needs for teacher education as long as (*Op. cit.*, p. 7) "they try to keep up British traditions of pragmatism and enlightened compromise ... find[ing] themselves on the margins of the public debate".

Coming to the second argument put forth by Engler, the scenario in Portugal differs to the degree that most participants in the educational community perceive English as a second language following the basic and secondary school national curricula terminology (Fátima Sequeira 1993: 8) whereas, advances Jill Bourne (1996: 243)[7], "English is learned as an additional language" limited to the the formal setting of education, in the language classroom. As a result, many EFL learners, posits Brumfit[8] (1996: 273), "have loyalty to their mother tongue... self-realization may be a role for some individuals, but the prime purpose of learning English is to participate in an international community, expressing what it is to be Finnish, or Chinese, or Zairian in an international context".

Nevertheless, EFL learners' personal acquaintance with everyday English is fostered through their contact with (Engler 2000: 7) "popular culture (music and film)", not to mention the Internet as if they were in a second language environment mainly through their use of words and concepts from English into their mother tongue. These are chiefly the scarce occasions of language / culture learning dimension, posits Engler (*Op. cit.*, p. 7), "where innovation is strongest", especially because, adds the scholar, "elsewhere English will always be viewed against other languages". Furthermore, reports Brumfit[9] (1996: 274), "until recently, the general consensus for mother-tongue learners was that the written language for education was the standard language of public print, adapted of course to specific communication purposes". In the course of changes of language policy in "the English National Curriculum (following the 1988 Education Act)", goes on Brumfit (*Op. cit.*, *Ibidem*), "there have been several attempts to introduce the notion of spoken standard English as a goal for all learners".

However, different methodologies are required to teaching English either as a second language[10] (William Labov 1972, Richard Ellis 1985, Vivian Cook 1993) or a foreign one (already discussed in the review of the literature section when quoting Grellet 1981, Nuttall 1982, Carrell *et al.* 1993, Davies 1995 and Sinclair 1996[11]) above all in what concerns transferring skills from individuals' mother tongue into the teaching and learning of a foreign language so as to avoid most EFL speakers' anxiety for lacking lexical competence. In the process, a common (Engler, *Ibidem*, p. 6) "pursuit of knowledge" comes to the fore at the expense of "the development of a critical stance". Conversely, concludes Engler (*Op. cit.*, *Ibidem*), "those doing English in an English-speaking country find themselves, along with their colleagues in History and Sociology, at the centre of cultural debate, on the site where cultural meanings are formulated, enforced and displaced".

When speaking of the English discipline in degrees addressed to, for example, physicians or chemists in English departments, the language is envisaged in its technical cline, acquired as "a lingua franca", to cite Kayman (2000: 21), in the "name of the requirements of modern employment" (Robert Phillipson 1996) ever since the wide adoption of the American register to be equally perceived in the Portuguese context. In other words, the alleged "English for Special Purposes" language courses (ESP) have been "increasingly professionalised and to a large extent led by private language schools" instead of being envisaged as discursive practices and communities (Belsey [1980] 2002, Mercer and Maidment 1996, Bex 1996). Indeed, most universities and professional schools in Portugal offer English as an optional course predominantly perceived as ESP (English for Special Purposes - a "survival kit") courses.

Actually, Phillipson extends the debate into one that challenges language policy[12] due to the fact that (2003), posits Phillipson (*Op. cit.*, p. 149), "English is clearly not merely a lingua franca but also a *lingua economica*" [author's emphasis] more specific-oriented and privileging, for instance, the expository text for communicative purposes. In the mid-term, language acquires a reductive scope while being limited to its informative function. So read Phillipson's claims (*Op. cit.*, *Ibidem*):

> Some countries invest far more in foreign language learning than others. The marketability of English accords immediate benefits to the British and the Irish, as English opens many economic doors. British insularity has naïvely assumed that importance of English globally made the learning of other languages unimportant. As a result, children in school can opt out of foreign language learning at age 14, and few young people appreciate what sort of return they will get on a personal investment in learning foreign languages.

Moreover, and relating this fact-based account with (*Op. cit.*, *Ibidem*) "successive British governments and language policy makers", ever since the 1950s "aided and abetted by the media", argues Phillipson (*Op. cit.*, *Ibidem*), the *lingua economica* "is a global leader in the teaching of English as a foreign or second language, in teaching methods, in curriculum development, and in language learning theory". Also, concerning "adult education" the scholar strongly believes that such language agenda has been influential (*Op. cit.*, *Ibidem*) "in the market globally". In fact, there are also other language schools, namely the British Council, Cambridge School, International House, American Institute, to name but a few, attended by students in the mainland irrespective of their age, professional and vocational areas to improve their knowledge of the English language worldwide. Concurrently, a reading knowledge of English is becoming more and more important at university level, even if courses in English Joint Honours are taught in Portuguese. Similarly, the emphasis goes beyond the former tenets on spoken English so that school leavers and EFL learners

in other fields of study may acquire the basic skills to communicate with other speakers in / of English.

Jill Bourne (1996: 243)[13] acknowledges another cline, likely to be perceived in a foreign language setting of which the Portuguese 12th Form Humanities Curriculum valid in 1997 / 1998 has offered an example (See Appendix A, Table II.1.), namely: "teaching the system - the words, sounds, grammar and ways of using the English language as codified in grammar books, dictionaries and textbooks" [*i.e.*, usage]. Yet, Bourne goes on to cite Edge's state of the art[14] (1996: 243) on the grounds that learners, too, despite being "sure that the function of what [they] are saying and [their] pronunciation are not very clear, [these] are appropriate" in their discursive practices [*i.e.*, use]. Hence, states Edge (*Op. cit.*, *Ibidem*), they "need to know the words that express [their] meanings and how to put those words together in grammar so that they make sense".

Besides the hitherto precepts on institutional / academic endeavours to foster the learning / acquisition of a foreign language, Bourne (1996: 243)[15] raises the personal issue to be included in the debate on how English has been presented to learners. Coming to terms with Prodromou's (1992)[16] depiction, Bourne starts off with the case of Greece, in which strong moves to introduce English from primary schools up to upper levels have been gradually implemented by and large in accordance with Bessie Dendrinos' educational foregroundings (1992)[17]. Moreover, new materials have been designed to foster study skills in English. Shifts from functional to communicative approaches have been encompassing reforms worldwide.

Yet, in Bourne's (1996) view a couple of issues ought to be taken into consideration since "learners' attitudes towards English may be ambivalent". Firstly, "a positive national policy towards teaching a language", especially at secondary school, "does not necessarily mean", posits Bourne, "that an individual is equally positive about learning that language", meaning a second or foreign language. Secondly, the way English has been presented to learners / readers has had a strong impact on subjects' perception of the language, its use and usage, varieties and culture. Engler (2000), in his turn, while resorting to a diachronic perspective of English studies worldwide, refers to English and American language, literature and culture being interchangeably perceived as (*Op. cit.*, p. 8):

> the complex relationship between the cultures of Britain and the United States, with the United States rightly claiming English culture (as for example Shakespeare) as part of its own heritage, and with Britain claiming a special relationship with the United States, has produced where confusing links and moves become possible.

Another pending issue, priorly mentioned, comes in the line of Bourne's discussion, notably the one raised by Brumfit[18] (1996: 271): "English for speakers of other languages: which varieties of English for which groups of learners?". This question may find some roots on Brumfit's report on EFL education intended to foster (*Op. cit.*, p. 274) "a *neutral* educated variety offered the widest access to English throughout the world, while a model based on a particular locality (rather than a general British or American one) would be unpopular for learners because it was too restrictive".

Both British and American varieties of English have been taught in state schools in the Portuguese setting. For the past decades, language classes, formerly larger than nowadays, have had to cope with limited financial resources. Therefore, textbooks and audiovisual material "equally spread all over the world"...mainly from the UK and USA", illustrates Jill Bourne[19] (1996: 246), "are likely to overcome most teachers' worries and concerns" for learners' diverse EFL competence. Yet, contends Bourne, "rather than considering students' needs those materials constitute a form of *cultural colonization*". From Brumfit's debate[20] it might be realised that EFL teaching/learning should encompass both curricula requirements, and the limits of planning in education in that (1996: 274)

> where large numbers of speakers use non-native English for many purposes, there is little that teachers can do to combat the effect of constant use of the local dialect. Consequently, if the goal is English for local communication, contact with international English will need to be maintained through reading matter, backed up perhaps by audio material for comprehension purposes.

"The notion of a uniquely rooted, *pure* English language and literature [a]s something of a myth" appears in Timothy Weiss's debate on "English Studies Today"[21] (1999: 52-58), a stance also shared by Samuel Johnson back in the 18th century up to contemporary scholars, for example, Edward Said (1994), and "within programs of English as a foreign language around the world". Indeed, rightly stated Johnson ([1775] 1984: 47) in *A Journey to the Western Islands of Scotland*, "a stranger may be sometimes forgiven, if he allows himself to wish for fresher air". Although, "it is still true that the shape of English Studies in a particular local depends on local factors and considerations, and it is therefore difficult to generalize about studies in" different contexts, Weiss regrets that (*Op. cit.*, p. 52) "the central player is now English as a vehicle of business communication and scientific and technical communication".

Research studies in applied linguistics and literature on the teaching / learning of English as a foreign language have become of rising importance in the 80s with authors like Grellet (1981), Nuttall (1982), Alderson and Urquhart (1984), reinforced with the setting up

of *Objectives for Foreign Language Learning* by J. Van Ek and J. Trim in 1987 and Pam Czerniewska (1992). The latter began to distinguish isssues of functional literacy in ESL / EFL settings. She advanced that, for example, for Sino-Vietnamese families in Philadelphia "English [was] a priority", defining therefore their learning as a second language because they had to deal with English, for them a foreign language, on an everyday basis for communication and survival. However, concluded Czerniewska on some research findings (1992: 78), "their involvement in English literature for personal expression and enjoyment was not evident and its eventual development was not certain". This also points to a very much debated question in the post-colonial discourse, namely the individuals' displacement, nostalgia, resistance to and/or acceptance of origins, history, roots depicted in literary representations of autobiographical nature by non-native English-speaking authors aiming at, so read Amy Tan's hopes[22] ("Mother Tongue", 1991),

> Captur[ing] what language ability tests can never reveal: [her mother's] intent, her passion, her imagery, the rhythms of her speech and the nature of thoughts.

In her view, being literate in a second language goes far beyond the learning / acquisition of the basic R's (reading, writing, arithmetic) towards awareness of different language varieties, different speakers, readers and writers, different discourses, so that speakers soon realise that reading leads to autonomous interpreting, listening and speaking; recognising the sounds and creating new words, thus unfolding into starting to write critically. "From this perspective", acknowledge Harste and Mikulecky[23] (1984: 49), written language literacy involves not only knowledge of and familiarity with signs, but also critical reflective writing and thinking. So they posit (*Op. cit*, p. 58),

> Written language literacy involves not only knowledge of and familiarity with signs, but also ability to decide what to make of them; that is why psychologically and sociologically they oblige a language user to do. Schools and school literacy programs, from this perspective, can be studied in terms of which signs they familiarize [subjects] with and which they ignore.

Wide research on second language learning and acquisition in English-speaking countries all over the world of which the *IRA* (Delaware) and *UKRA* (Oxford) have provided a forum for exchange of research expertise and theoretical approaches. These have largely contributed to define the ever-increasing needs and approaches to teaching / learning methodologies backed up by learning models within a psychological theoretical framework. The first major turning point owes to Frederic Skinner's impact (beginning in the 30s up to the 70s) on the behavourist principles and cognitive accounts of learning reflecting (Dale Shunk 1996: 64) "functional analysis of behaviour", "against the backdrop of conditioning theories to learning processes" put forth by some of the forerunning

behaviourist scholars from early-twentieth century onwards. All these scholars (*Op. cit.*, p. 62) "have helped to establish psychology as a science and learning as an area of study", notably, J. Watson, I. Pavlov, E. Thorndike, E. Guthrie and C. Hull.

Farr and Wolf (1984) have debated various perspectives on the reading evaluation process with the purpose of contributing to educational practice. Some argue that it is outcome-oriented and ineffective because evaluation should anticipate needs instead. Other evaluation approaches, referred to as objective-based assessment, are expressed "in terms of student performance" (*Op. cit.*, p. 273). This "is a limited conception of the evaluation process" in Farr *et al.*'s opinion, since "a potential information" resulting from teachers, administrators and students voicing their critical stances "about the programs and activities in their schools is frequently ignored". And they conclude that (*Op. cit.*, pp. 273-274) "evaluation should be used to determine whether a program is *good* or *bad* [authors' emphases], but rather it should be used to make decisions leading to the improvement of instruction".

Secondary school reading programmes are effective, in Herber and Nelson-Herber's view[24] (1984: 174),

> only when they are responsive to the continuing challenge of *becoming a reader in a complex society*... support students in the process of learning to read, learning to read to learn, and reading to learn. They create in students the expectation that the process is never-ending... also with rich experiences through reading so they develop a lifetime hunger for learning.
>
> [authors' emphasis]

For the attainment of these goals whole-language approaches (Goodman 1984, Pearson 1994) and particularly literature-based approaches (Louise Rosenblatt [1938] 1999, Deborah Appleman 1985, 2000, Richard Beach and Deborah Appleman 1984, Arlette Willis 1997, just to cite some of the forerunners) promoting activities such as "reading, and writing workshops, journal writing, reading logs, literature circles, reader responses, and portfolios", to borrow from the description provided by Willis[25] (1997: 147), are widely fostered not only in the United States but also all over the world.

Many practitioners and reading experts (Grellet 1981, Nuttall 1982, Goodman 1998, Urquahrt and Weir 1998, Alderson 2000) advocate that reading is the best way to acquire new words in context, consolidate others, learn about the English culture or even try to overcome possible daily difficulties which would not be met if individuals had the opportunity to interact with native speakers. In fact, owing to, by and large, a lack of time and overcrowded classes, most teachers reduce the reading lesson to a reading

comprehension activity, often called intensive reading and a source of stereotyped language exercises, according to which students just account for obvious data and linguistic features in a discontinued way neither reading between the lines, nor learning about cultural, socio-historical aspects (McRae and Boardman 1984).

The consequence is, comment Alderson and Urquhart supported on Clare Hosenfeld's case studies, that students' reading *behaviour* shall be influenced by this language focus in *reading* classes (Hosenfeld 1984: 247) on the one hand, and on the other the former find it difficult to have (*Op. cit.*, p. 246) "their *habits* changed, especially if they already consider themselves to be adequate readers in their own language" [author's emphases]. It seems, then, not surprising, posits Gower (1986), to listen to people saying that they hate reading, especially literature because "school puts them off" if reading comprehension is undertaken within a reductive angle, notably a way of reminding students what they do not know rather than building on their prior knowledge. This activity solely aiming at assessment, criticises Nancy McCracken (in Clearly and Linn 1993), either written or oral, is likely to be found in some educational environments, where (*Op. cit.*, pp. 554-555)

> the trivium remains: literature, grammar, and writing with its own separate strands - often illustrated by separate books - for vocabulary and spelling. Sometimes separate units on "critical thinking" are taught... But these separate units are insufficient to help students to move beyond decoding and Hirshian "cultural literacy" to interpretation of the language they will hear and read in their lives.
>
> [author's emphases]

Modern foreign languages in the English national curriculum, quoting *APPI Newsletter*[26] (2 / 2000: 9-10), "sets out two sorts of requirements: knowledge, skills and understanding - what has to be taught in *MFL* during the key stage (readers foreign languages), and breadth of study". In the same line, many EFL teachers are pointed to include texts from manuals coupled by "authentic texts", another tenet in their language planning, organised according to definite repetitive topic areas in the design of their language syllabi likely to meet students' interests and vocabulary needs. Consequently, these become pedagogical routines affording a limited way in to knowledge concerning linguistic, literary and cultural issues.

Interestingly, Crawford Camiciottoli's'[27] research study back in 2001 reports White *et al.*'s[28] findings (1987), having disclosed that (Camiciottoli, *Op. cit.*, p. 136) "college freshman were keenly aware of" pleasure reading even in a native language given its "efficacy as a means of vocabulary acquisition". Yet, reiterates Camiciottoli (*Op. cit.*, *Ibidem*),

"US college students studying Spanish as a second language did not place much value on reading as an effective way to learn new vocabulary". On the whole, there are contrastive attitudes to reading not only in EFL learning contexts but also reading for pleasure driven by vocabulary learning even in a mother tongue.

➢ READING RATIONALE

Before enticing any defining stance on the construct of reading along with some considerations on the reading rationale, it seems most pertinent to present two competing theoretical outlooks. These refer to the extent to which reading instruction has been shaping the reading process paradigm as well as research in the field ever since it was first conceptualised in E. Huey's *The Psychology and Pedagogy of Reading* ([1908] 1968). For the benefit of its succint overview I will include David Freeman and Yvonne Freeman's (1998: 80) comparative way of looking at key features corresponding to two opposing theoretical frameworks. As was previously touched upon, these oppositions have raised a fierce debate among educationalists including educational policies and political agenda[29] all over the world.

On the one hand, stands the long-standing phonics approach whose proponents are, for example, Adams and Bruck (reported in Goodman 1998: 13), Keith Stanovich (as quoted in E. McPike 1995[30]) and William Honig[31] (1988). It concentrates on promoting decoding skills and loading words with meanings (phonemic awareness). Reading fluency is determined, as well, by reading pace, appropriate decoding and identification of words/sounds. Considering that it presupposes a skill-oriented instruction supported by "proven strategies", it develops routines in the comprehension of the written code. K. Goodman has argued for some time on the side effects of this approach, exhaustively summarised in *Defense of Good Teaching*, as follows (1998: 7-8):

> Huge numbers of people aren't learning to read. That produces many other problems: emotional difficulties, school dropouts, delinquency, and drug use. All that could be easily avoided with a shot of "synthetic, explicit phonics." Teachers and others "who don't agree are part of a conspiracy to deprive children of literacy and destroy North American society."
>
> In Arizona, for example, they pushed for strong phonics requirements in the proposed state reading standards while they opposed the adoption of any state standards... In reading, they want skills taught while controlling and censoring what kids are permitted to read.
>
> [author's emphases]

On the opposite cline figures reading within a whole language approach blamed in Robert Dole's political agenda (in the USA) for having, quotes Goodman (*Op. cit.*, *Ibidem*), "widely replaced the *tried -and- true* phonics reading method... [by] modern education experts...[with an] *amazing gift for making simple things complicated*" [Dole's emphases]. Accordingly, continues Dole, "children are taught to read with open-ended exercises that emphasize creative writing, inventive [sic] spelling and literature"[32]. Goodman, Purves, Niles, Pearson and Brinkley figure amidst the advocates of a a whole language approach or (*Op. cit.*, *Ibidem*)[33] "the real books approach", in Goddman's own words. B. Wade's *Reading for Real* (1990), in his turn, accounts for the "language awareness movement" in England having had a strong impact on reading instruction (McRae and Boardman 1984, Ellis and McRae 1991, Wallace 1992, Davies 1995, Montgomery *et al.* 1995) supported on a process-oriented meaning-making approach and the aesthetic guessing game (Goodman 1998) borrowing from interactive models of reading (E. Bernhardt 1991, B. Freed and E. Bernhardt's 1992). As far as the decoding process is concerned, said "as a part of reading but not the whole" (Urquhart and Weir 1998: 17), it involves syntactic[34], semantic and pragmatic knowledge. The latter underlie processing and interpreting stages.

According to Goodman (1998: 32):

> The success of whole language lies partly in the solid knowledge base it has built, but mostly in the translation of that knowledge base into successful classroom reality by highly professional, committed classroom teachers... whole language teachers are not the dupes and pawns of whole language "gurus". They are professionals who base what they do in their classrooms on what they know and who themselves continue to contribute to the knowledge base of whole language.

Two Views of Reading Research

Phonics Approach	Whole Language Approach
Reading as Word Recognition	Reading as Meaning Construction
Researchers use an empirical approach with control and experimental groups.	Researchers use naturalistic studies of children reading.
Research focuses on identifying the skills readers need to recognize words.	Research focuses on the strategies readers use to construct meaning.
Testing is based on children's ability to decode words or nonsense syllables from a list.	Testing is based on observation of children reading complete texts, using tools such as miscue analysis.
Testing for comprehension is kept separate from testing for fluent recoding.	Testing includes both comprehending and comprehension.
Researchers assume that reading is an unnatural process that children can learn only through direct instruction and that many children will not learn to read successfully without intervention.	Researchers assume that learning to read is a natural process that children acquire through being read to and read with and that most children will acquire literacy without need for intervention.
Can be replicated - focuses on a method.	Not replicable - focuses on a reader in a certain context.

David Freeman and Yvonne Freeman (1998: 80)[35]

For some decades in the past reading research under behaviourism orientation used to be considered a problem solving and, report briefly Anthony and Pearson *et al*[36] (1993: 283), "research in reading began to assume a *product orientation* with attention given to accuracy in oral reading and performance on tests of reading skills" [authors' emphasis] ending up with "an undue emphasis on phonics skills". David Freeman and Yvonne Freeman (1998: 80)[37] described the empirical research as departing from "a word recognition view of reading". They go on to describe the process in that

> researchers attempte[d] to identify and isolate skills, such as phonemic awareness, that they believe[d] readers needed to identify words. The effectiveness of teaching each skill [was] tested by having students read lists of isolated words or nonsense syllables under pre-and post-test conditions. Comprehension [was] kept separate from skill acquisition; if comprehension [was] measured at all, it [was] usually through tests containing a series of detailed questions.
>
> [adapted Mine]

Research has proved that there needs to occur some degree of automaticity in readers' eye movements in reading print messages, in recognising words by means of direct instruction in alphabetic coding in early reading instruction (sound-symbol relationships), as key to the whole system. This is brought forth in K. Goodman's assertion citing Marilyn Adams (1990)[38] and K. Stanovich (as quoted in E. McPike 1995[39]), particularly concerning

their views of the reading process, for the present argument the decoding of the foreign language, into a view of reading instruction for their concomitant nature.

Under the influence of cognitive psychology and Chomky's cognitive theoretical approach to linguistics, the reading process has been redefined in terms of encoding (input) and decoding (output) processes. Similarly, assert Sadoski and Paivio[40] (1994: 582), schema theories "have been the most influential theories of cognition in reading". They further describe that

> four encoding processes - selection, abstraction, interpretation, and integration - and one retrieval process - reconstruction - are assumed... The selection process holds that in reading a text, only the information relevant to the variables in the currently activated schema will be encoded. Of the information selected, the deep structure of the message will be encoded, and the surface (lexical and syntactic) will be lost. These encodings are then interpreted in such a way as to be consistent with the activated schema, with other variables in the schema... This encoded information is then integrated with other encoded information acquired during reading, which may affect the overall encoding of the text.

Moreover, and "under the influence of structuralist linguistics", considers Brown (1990: 145), a two-fold problematic issue came up. First, (*Op. cit, Ibidem*) "it did not seem effective in its aim of helping students to cope with listening to the foreign language with understanding". Secondly, "it did not prepare students to listen with understanding to the foreign language". Consequently, practising oral reading and listening comprehension to extend spoken discourse in the target language replaced, in the eighties, the former approach. It was featured by practice in coping with the phonetic signal of speech, requiring much expertise from the teacher. Learners' higher language competence was, likewise, a pre-requisite for them to follow the EFL teachers' talk, to understand the (*Op. cit, Ibidem*) "spoken language used in real-life contexts", when the written code was given primacy (Brown refers to oral drills), and to be (*Op. cit*, p. 146) "able to use the phonological code sufficiently well to identify which words were being used by the speaker and how these were organized into sentences".

Accordingly, concludes Yetta Goodman supported in her studies on oral reading miscues[41] (1993: 329), "readers tend to pay more attention to the sound system as they read" thus concentrating on the graphic system [and] become less aware that reading is supposed to make sense". To put it simply, and in Y. Goodman's words, the focus will remain on the surface structure / accuracy up until the moment readers are encouraged to read on and "decide what the word means from the cumulating context". As for the case of proficient readers, these are stated to rarely (*Op. cit., Ibidem*) "produce substitutions miscues which consistently show high sound and graphic similarity".

The problem is that, contends Y. Goodman (*Op. cit.*, p. 334), "many of the students... diagnosed as problem readers are able to do a lot better job of reading and thinking than they are given credit for" provided that they are given longer stretches of different types of texts, of their own selection, "working with someone they trust not to laugh or constantly correct their efforts". Therefore, asserts Y. Goodman (*Op. cit.*, p. 335), "classroom time should be organized so that more actual reading takes place" at different paces, modes and reading styles and she suggests a staged course of action (*Op. cit.*, *Ibidem*):

> i) give students the opportunity to read and "be immersed in the language which comes from the author as readers try to reconstruct the message";
>
> ii) foster students' guessing or prediction skills which "are based on the cumulative information and syntactic structure" being learnt worth risk taking;
>
> iii) concentrate students' attention on the reading process in a dynamic way: involving their reading on or backwards until they get to the meaning potential of texts (Halliday 1989).
>
> [adapted Mine]

Again a methodological problem was associated with developing listening skills and showing reading and listening fluency. So reads Brown's criticism (1990: 145):

> It was quite rare that students were permitted simply to listen, and to enjoy listening, to discourse in the target language... rather they were required to demonstrate their understanding... students were asked to answer comprehension questions on the discourse... [*i.e.*] an ability to *memorize* the discourse and then to relate the questions to your memory of the discourse... Understanding seemed to imply being able to memorize the discourse and then being able to demonstrate that you had: (i) correctly identified the words used; (ii) correctly identified the meanings of the words; and (iii) correctly identified the cohesive structure of the discourse.

Hence, teaching reading comprehension has turned, in some educational settings, acknowledges He Ji Sheng[42] (2000: 12), into a focus[43] "only on the surface structure level of comprehension and ignores comprehension at the deep structure level", being appreciation and evaluation thereby overlooked in the process. He further stresses (*Op. cit.*, p. 13):

> Reading comprehension not only includes linguistic recognition and cognitive understanding (semantic comprehension at both surface and deep structure levels) but also tends to be affected by the reader's reactions to the content, which affect the reader's evaluation and appreciation which become part of the reader's RC.
>
> [author's emphasis]

Within the same view, Leech's (1990) linguistics perspective on the study of meaning plays a crucial role in reading at different levels for its stress on the communication system itself. Seven types of meaning come forth in his (*Op. cit.*, p. 20) "accounting for all that a piece of language may communicate", of which boundaries are

sometimes difficult to "demarcate" and "more especially, problems of separating conceptual meaning from the more peripheral categories" come to the fore. Hierarchically displayed in Leech's *Semantics* (1990), "meaning" or "communicative value", the scholar's alternative term (*Op. cit.*, 23) "embracing the wider sense", comprises three major groups pointing to conceptual meaning, associative meaning and thematic meaning with relation to what is communicated. They are defined as follows (*Op. cit.*, *Ibidem*): i) conceptual meaning or *sense* [author's emphasis] - "logical, cognitive, or denotative meaning"; ii) connotative meaning - "by virtue of what language refers to"; iii) social meaning - "of the social circumstances of language use"; iv) affective meaning - "of the feelings and attitudes of the speaker / writer"; v) reflective meaning - "through association with another sense of the same expression"; vi) collocative meaning - "through association with words which tend to occur in the environment of another word"; vii) thematic meaning - "by the way in which the message is organized in terms of order and emphasis".

More recently, and concerned with the way comprehension strategies were being "shared" or "gone over" [authors' emphasis] with students" without "being taught explicitly" (*Reading Today* 2001: 11)[44], McLaughlin and Allen launched a book[45] providing "a detailed, classroom-tested process for teaching reading from a comprehension-based perspective" in the hope that teachers and students (*Op. cit.*, *Ibidem*) "become active, strategic readers", by no means a new terminology for it was already advanced in D. Pearson and R. Tierney[46] (1984), S. Paris, B. Wasik and J. Turner[47] (1991) and supported by P. Carrell (1998). In this regard, rightly claims Burbules (1993: x):

> Exhorting teachers to engage in various liberatory practices, as many progressive educational theorists do, without also providing a realistic means to acquire, reflect on, and improve those practices has often had the effect of discouraging teachers more than inspiring them.

Secondly, posits Nuttall (1982: 168), "reading comprehension work involved more writing than reading". In this case, multiple choice comprehension exercises, matching exercises, gapfilling exercises, seldom "accompanied by introspections *à la* Hosenfeld", to use Alderson *et. al.*'s words (1984: 23), cover the commonest activities connected to reading. Besides, classes are having so many students enrolled that teachers find it difficult to prepare, monitor and guide them reasonably enough to encourage them to read extensively on a regular individual basis so as to enhance autonomous reading. In order to be more concise, a further contrastive analysis of different reading purposes and textual strategies towards text comprehension, understanding and interpretation, either under

teachers' / lecturers' guidance or gradual instruction towards readers' progressive independence from the teacher / lecturer, will be offered in Section Two.

For that goal to be fulfilled, literary texts amidst other authentic texts will be discussed for building on readers' self confidence in the act of reading. Also considering that reading is undertaken in the context of a foreign language, those involve the readers / learners for genuine purposes, first and foremost aesthetic and ethic grounds in that they come to terms with issues of identity and otherness (the crosscultural perspective advanced by Kramsch 1994). Besides, evidence points strongly that, state Early and Ericson[48] (1993: 316), "literature offers rich sources for vocabulary development, more so than do most other subjects in the curriculum, to the extent that the vocabulary is non-technical and widely applicable", apart from being learnt in context and closer to all language levels.

Reading Recovery, Success for All, as is reported in *Reading Today* (2001: 15), and programmes alike under way not only in the United States of America but also in some other countries, be it on a one-to-one basis, parents' regular reading practice, to name but a few, are but endeavours signalling a greater emphasis placed on improving reading instruction in a mother tongue and/or official language (*e.g.,* English in the USA, the UK and India).

Another impulse in reading education is indebted to critical reading strategies towards critical literacy grounded on Freire (1973) and Giroux (1993) presented in the review of the literature on strategies to improve effective reading. Freire's *Education for Critical Consciousness* (1973) presents, thus, a peculiar perspective in that language awareness fosters reading development thereby empowering subjects to read and transform the world. As such, Freire's philosophy embraces liberatory practices and the subject is perceived as an active individual in the community and the world. Some of the strategies setting from his works comprise: previewing; contextualizing (*i.e.*, placing a text in its historical, biographical and cultural contexts); questioning to understand and remember; asking questions about the content; reflecting on challenges to readers' beliefs and values: (individuals' own analysis of personal responses); outlining and summarising (identifying the main ideas and restating them in readers' own words); evaluating an argument (testing the logic of a text as well as its credibility and emotional impact); comparing and contrasting related readings (exploring likenesses and differences between texts to understand them better).

Simultaneously, moves towards interdisciplinarity and cross-disciplinarity have been suggested because English studies should be "reshaped not only by the literary and cultural developments but also by English as international language-code of business and technological advancement", so is Weiss's view (1999: 54). "The foremost challenge facing English studies today", adds the author, "is the reconception of its identity within the university in such a way that it not only responds to economic globalization and technological change but also provides a new vision of the importance of interpretive, language and communication skills in the 21st century".

Likewise, and of major importance for her stress on the importance of reading a wider variety of discursive practices to promote language awareness and critical reading, figures Belsey ([1980] 2002), who acknowledges the economic cline

> that has taken place within cultural studies over the course of the 1990s. However, recent years have seen the gradual emergence of a newer generation of British practitioners many of whom, while clearly locating themselves in the tradition of Hoggart, Williams and Hall, nevertheless regard deconstruction and deconstructive modes of thinking as extremely important to their work.

➢ TOWARDS A DEFINITION OF READING

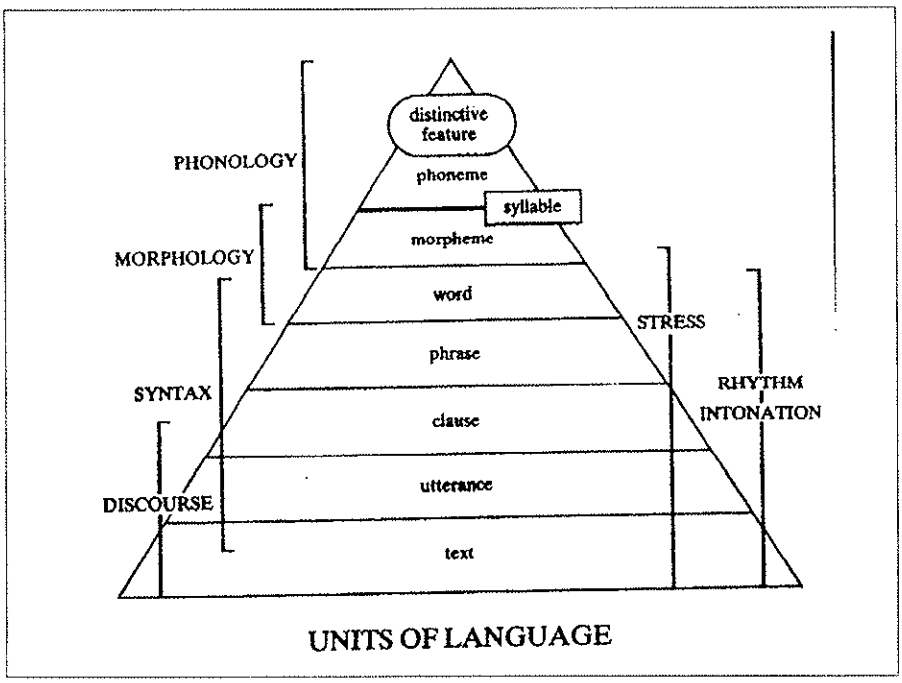
Traditional perspective of language envisaged in a hierarchical manner in that blocks of language are built on (to accord with the pyramid of units of language in van Lier's own design presented underneath) should follow a centripetal construction of meaning via a multi-layered interpretive framework entailing sound - word - utterance - intonation - kinesics - background knowledge - interactional level - social level- overriding the notion of literal meaning . Metaphorically speaking, "the meaning is a bit like an onion" in van Lier's assertion (1995: 41):

> We can peel off the layers one by one, but we should not expect to get at the heart or the core of the onion eventually: when we peeled off all the layers, the onion is gone.

In the same line of thinking, though within a psychological theoretical framework, might be associated Lev Vygotsky's influence on the reading process ([1938] 1978: 64) "that we need to concentrate not on the product of development but on the very process by which higher forms are established... to alter the automatic, mechanized, fossilized character of the higher form of behaviour and to turn it back to its source through the experiment. This is the aim of dynamic analysis". Paulo Freire (1970), this time within a

critical pedagogy stance, is for the "dissolution of hierarchies by insisting on a *bottom-up* rather than *top-down* model of hierarchic change in the educational dialogue", to use Rob Pope's words (1995: 187).

Conversely, to illustrate a hierarchic and atomistic approach to language units likely to be fostered in reading within a phonics orientation I suggest Leo van Lier's graphic display, enclosed underneath, which represents (1995: 15) "language in terms of the bits and pieces by means of which it is put together". Hence, it revolves around the commonsensical question following any reading activity in the language classroom, " what does it mean?", in that it might relate to knowing the meaning of a word or a text. As such, Lier describes this perspective anchored on (*Op. cit.*, p. 32) "at least four kinds of things", to use his own words, when getting "to *know* a word": "how to pronounce it [phonology]; how it is made up of parts [morphology]; how it combines with other words in phrases and sentences [syntax] and the different things it can mean".



Picture 1: Units of Language (Leo van Lier 1995: 15)

As a matter of fact, such an analytical display overlooks the dynamic unfolding in a communicative event especially because (*Op. cit.*, *Ibidem*)"social or pragmatic knowledge" along with the dialogic nature of language interaction are shifted into the background. In van Lier's bearings, supported on a holistic view (*Op. cit.*, p. 39), "meaning is constructed by speakers and hearers through processes of interaction, in the context in which the language is used". Unlike the stepwise organisation of units of language, van Lier suggests a model in

which meanings come to the fore and the signs of language (units of language and layers of meaning) are represented in concentric circles.

Consequently, "all the *building blocks* of higher" (in Alex Kozulin's introductory notes to Lev Vygotsky's *Thought and Language*, [1986] 1999: xxvi) order reading skills with its hierarchical pyramid may be called "materialistic" if envisaged through Lev Vygotsky's psychological description of tools as artificial formations since no other data are given about their assembly. So advances Kozulin (1999: xxvi): "the constructive principle of the higher functions lies outside the individual - in psychological tools and interpersonal relations".

Modes of reading in education comprise diverse supporting procedural stages for students' comprehension of texts (Urquhart and Weir 1998). To enumerate some of them, I shall borrow from the scholars (1998: 103):

i) from reading aloud - having the teacher read the entire text aloud or some chunks with the main purpose of involving the readers' / listeners' with the text (for enjoyment) and simultaneously triggering background information and intertextual relations;

ii) getting students to read the text autonomously, most times silently;

iii) teacher-oriented interactive reading combining various ways of fostering text comprehension from reading aloud so as to allow students some time for exposing their predictions, expectations to silent reading aiming at enhancing inference and concentration skills;

iv) guided reading intended to promote effective reading strategies in text processing with a gradual rise on the level of difficulty (for example, on the lexico-grammatical, supra-sentencial level, or text length);

v) reading for words in a systematic way concentrating on different decoding skills (phonics approach) from letter-sound correspondence to syntax and lexical awareness;

vi) students' independent reading forwarded by teacher-oriented assignments such as (so advocate Judith Langer 1995, Susan Hynds 1997, Deborah Appleman 2000, Patricia Carrell 1998[49], among others) drawing a picture of a favourite part of the book, discussing the book / chapter read with a partner or a small group, keeping a record or log of each book read in full; writing a brief summary of the content.

Similarly, the type of reading purpose is demed crucial for students' / readers' comprehension of texts. Urquhart and Weir (1998: 104-105) present, thus, a rationale which is contrastively presented with some terminology frequently used in EFL teaching. When there is a "clearly defined goal", readers might devise either the so-called "search reading" (reader-driven), comprising "skimming" and "scanning" (*i.e.*, selective) activities, or "careful reading" aimed at the "global level". In case of no defined goal, readers might carry out "browsing". When readers' attention is drawn to the macrostructure of the text, they may resort to some of the activities mentioned before in the following way: i) "careful reading" (*i.e.*, done by reference to the whole text); ii) "skimming" (*i.e.*, from parts of the text); iii) "search reading" (*i.e*, only certain key ideas in the macrostructure will be sought); and iv) "browsing" (*i.e.*, some vague notion of the topic may be built up, but without any attempt to retain it).

In the specific situation of the teaching / learning of a foreign language within a communicative stance, routines (Davies 1995, McRae 1991, Naciscione 2001) and common views of learning and knowledge construction[50] would definitely change if the language teacher / lecturer promoted as frequently as possible a personal critical reading. Then, they would emphasise at first the reader's response to texts to be forwarded by a "whole language approach" (Goodman 1998) inherently celebrating (Ellen Brinkley 1998: 60)[51] "cultural diversity... and multiple ways of knowing", centred on text features, stylistic patterns or any other theoretical considerations to be dealt with in class. Leech himself (1986), while speaking about the plurality of results in linguistic research, challenges more reluctant attitudes (*Op. cit.*, p. 5): "If a text is regarded in objective simplicity as a sequence of symbols on paper, then the modern[52] linguist's scrutiny is not just a matter of looking *at* the text, but of looking *through* the text to its significance" [authors' emphases].

Consequently, the development of linguistic skills would be implicit, "even extended into more abstract domains associated with increasingly advanced language competence" (Brumfit and Carter 1987: 15) whereas reading and responding to literary texts would be actually considered as a process. This would also embrace aesthetic and ethic issues, so much defended formerly, in the aftermath of the industrial crisis back in the late-nineteen and early-twentieth century, firstly by Arnold (1867) and then by Pound ([1951] 1991), among others. Likewise, this process of permanent problem-sensing and problem-posing integrates (Brumfit and Carter 1987: 23) the student's / reader's "own needs, understanding, and expectations with a written text". This stance is rather close to the *PISA* reading literacy standards provided that it comprises (*Reading Today* April 2001: 8)

"forming a broad general understanding of the text, interpreting it, reflecting on the content and form of texts in relation to... [readers'] own knowledge of the world, and arguing about their own point of view".

Hence, students' / readers' job, suggests Harmer (1994: 185) within the pedagogical point of view, entails their interaction with the text in order to understand its meaning potential (Halliday 1989) "and this seems possible", suggests Harmer (*Op. cit.*, p. 185), "even where the text contains language which the students are not able to produce. All over the world there are students who can read English (often for scientific or academic purposes) but who are unable to speak it very well".

An emphasis is then put on the dialogic nature of the reading process, in other words, meaning creation depends on this dialogue between the reader and the text (borrowing from Bakhtinian principles), which, in its turn, determines (Carter and McRae 1996: 14) "the nature of discourse and in particular what freedom you have to construct your interpretation". Hence, for the everlasting project of literacy and reading autonomy, as advocated by the same authors, both "referentiality and acquisition of vocabulary which goes beyond the merely synonymic" are turning points, since the reader is required (*Op. cit.*, *Ibidem*) "to go through some evaluative procedures as regards how and why the message is being communicated, in short, to process the text in terms of language, content, effect and impact".

B. DESIGN OF THE STUDY

Foreign language teaching / learning at the academic level shares most of the assumptions taken for granted nowadays for the teaching and learning of any other academic subject. In this respect, there is a general agreement amidst several authors (Vygotsky [1938] 1978, Freire 1970, Bruner 1966, 1999, Foucault 1972, Urquhart and Weir 1998, Alderson 2001, McCarthy and Carter 2001 among others belonging to various scientific fields even though deemed relevant to the crisscrossing field of pedagogical stylistics to be discussed further on) that, to quote Diana Laurillard (1997: 37), "students need to practise in the interpretation and manipulation of the formal representations found in any academic subject".

When involving both 12th form students, freshman and second year undergraduates as the starting point for this study, it is my purpose to enquiry, first and foremost, about "what students bring to learning", to follow Laurillard's contention (1997: 30) that "there is a many one relationship between where students are at the start of a course, and where teachers want them to be by the end". Another aim equally implicit in this collaborative research embraces a key concern for bringing to the public discussion how students' insights and habits of reading have twisted Foreign Language teaching / learning in higher education.

Solely drawing on students' previous examination results, constituting academics' only information offered by the educational system, has in fact proved to be insufficient (Laurillard, *Op. cit.*, p. 31) since "each new course builds on an assumption about what the student has already mastered" or is expected to have acquired. Therefore, prerequisite knowledge is often to be found in several studies, along with national regulations for the secondary education, the *White Book for Education* issued by the European Community, or even prerequisites outlined in proficiency courses as if individual learning styles and accomplishments could be homogeneous, (Laurillard, *Op. cit.*, p. 32) "fixed and immutable for an individual". Consequently, to quote Ladson-Billings (in Willis and Harris 2000: 79), "instruction is conceived as a generic set of teaching skills that should work for all students". Quite on the contrary, "evaluation is more than a *testing program*", emphasise Roger Farr and Robert Wolf[53] (1984: 280) who contend that "exclusive focus on learner outcomes ignores the encounters that students have with each other, with teachers, and with the materials provided... [thus] omitting information about these transactions provides a limited picture, at best".

Now that the ever-developing technological era with distance learning, Internet, new anthologies and digitised archives has gradually reshaped classroom / lecture settings, patterns of teaching, contexts of interaction and literacy practices, "the new knowledge being taught", acknowledges Laurillard (1997: 105), also drawing on Noel Entwistle and Paul Ramsden, "depends greatly on students' individual experiences for they necessarily affect how they deal with academic knowledge". From cognitive psychology research, dated as far back as the thirties and deeply rooted in Lev Vygotsky's tenets on the relation beteween thought and language, it has been reported that (in Kozulin [1986] 1999: 98) "a fundamental change both in the form and the content of thinking does occur at [adolescents'] age under the influence of the transition from the use of preconceptual to the use of conceptual means of reasoning". The lecturer / facilitator may overcome institutional bias and students' constraints, meet differing interests and (Laurillard 1997: 105) "students' diverse background", by acting on the data, written output or direct observation, regarding the nature and implications of text reception in a particular context.

> Examinations are designed not simply to determine whether their students have read various set works but to test their acquisition of an ability.
>
> Jonathan Culler 1975: 121[54]

➢ PRESENT SITUATION

English, or any other language except for Portuguese, is spoken / learnt in Portugal as a foreign language. This situation did not differ greatly from the one depicted by Jill Bourne[55] (1996: 243) insofar as "much of this learning has taken place at least partly within the formal confines of an English language classroom". However, their interaction with English is also enhanced in other contexts beyond the educational one as if it were a second language environment, through the national radio stations, TV channels and films in their base version easily followed by subtitles, comic strips and cartoons and video clips. The acquaintance with everyday English fostered in their daily contact with pop culture heroes / singers whose lyrics are learnt by heart and hummed even before getting to know the basic R's in a foreign language usually from pre-adolescence onwards:

> lyrics is a way of [d]ancing and knowing the song by heart. (Inf. 177)

Some youngsters still have the privilege of exchanging mail with English friends and pen pals or relatives:

> letters [by] my cousin who is in England. (Inf. 26)

Most students take four hours of English or French in the Second Cycle - from the age of 10 / 11 to 12, depending on the first foreign language they choose, henceforth indicated as L. E. I (See Appendix A, "The Portuguese Educational System", Scheme A. I. 1. and Table A. I. 1.). In the Third Cycle - 7th to 9th Forms - another foreign language is mandatory in Portuguese Curricula (English, French or German), along with other new subjects, which implies a decrease in the number of hours in each FL course: L. E. I and L. E. II (three hours a week in each language course). Most secondary students, 10th to 12th Forms, pick up English as their favourite foreign language option and the number of hours per week varies in accordance with the area of studies (Appendix A, Table A. II. 13.). More recently, and following *The Curricular Revision Document*[56] (2001), the number of hours per subject will be shortened (two weekly 45-minute lessons) as well as the introduction of 90-minute lessons in some of them, namely Portuguese.

A reading knowledge of English becomes increasingly important at university level, whatever the scientific field of studies, even if courses are taught in Portuguese, either for research purposes or for everyday contacts with other speakers of English. Although the national educational policy places some emphasis on teaching / learning English for communicative purposes, school leavers are confronted with "the need for a close integration of foreign language learning and the pursuit of more general educational aims", as put forth by van Ek and René Richterich [57] (1989: 57) as far back as the year 1989 to be fully implemented with the outset of the Educational Reform in Portugal (following the European Educational trend) in the year 1993, and more specifically in 1993-1994 in Madeira (basic schooling only): "the nature of the change envisaged...exchange, integration, immersion" (*Op. cit.*, pp. 60-61) constitute the key concepts, in the authors' argument, to be embedded in a socio-cultural dimension (also drawing on Gerhard Neuner).

In fact, what is at stake is meaningful learning across the curriculum imbued with a person-centred / learner-centred dimension, similarly to other reforms taking the whole language approach, as is reported in D. Freeman and Y. Freeman[58] (1998: 79) "for a process approach to teach reading and writing" against the previous top-down instruction" via a task-oriented methodology "with built-in opportunities for choice". In addition, new materials, ever since abounding in the market, have been designed to foster study skills in English. Teachers have been (D. Freeman *et al.*, *Op. cit.*, p. 79) "including literature" that "would engage students in reading significant literary works" (borrow Freeman *et al.* from Bill Honig's official statements on whole language approaches, *Op. cit.*, p. 83) and expect

(*Op. cit.*, p. 79) "to find ways to make their curriculum accessible to... non-English-speaking students". Still, the intricacy involving teachers' sudden change in their practice (*Op. cit.*, p. 76) "to reflect current research" is a matter of concern certainly conveyed in the set of questions ensuing the scholars' depiction of the present situation, notably (*Op. cit.*, *Ibidem*):

> i) Were teachers prepared to implement this new kind of reading program?
>
> ii) Could they be prepared adequately in a short time?
>
> iii) How would results be judged?
>
> iv) Just what forms would the new tests take?
>
> v) How would all this be funded?
>
> vi) And what about the growing population of English language learners?
>
> [adapted Mine]

These have guided the brief account of reading in Portugal after the national reform, not only in secondary education but also its impact on students in their sophomore years in the Humanities Degree to be complemented with teachers' and lecturers' insights when appropriate.

READING IN PORTUGAL AFTER THE NATIONAL REFORM

An urgent literacy and critical empowerment have changed the educational scenario and Portugal was thrown in the same eandeavour since the onset of a national reform in education. This, too, emphasised culture awareness presupposing the knowledge and acceptance of national and transnational socio-cultural and linguistic dimensions without overlooking diverse past and present specificities. Along these tenets, subjects were supposed to become better equipped with critical and reflective tools to face the forthcoming ever-increasing demands in the inevitable globalising venture overwhelmed by a wider and wider gamut of information tecnhologies.

Thus, education and language education in particular (Fátima Sequeira 1993: 8) have been the ground of multidisciplinary discussion ranging from linguistics, culture, psychology, philosophy, history, and literary theory intertwined with reading in education. Whatever the situation, it is nevertheless certain that now an effective teaching, including higher education, should be envisaged as problem-solving, as any communicative event, addressed to students' needs whether to develop their reading and writing skills, improve discourse competence, build on vocabulary, consolidate the knowledge of grammar, history, culture, or language varieties and change. Therefore, reading literature either with a

small "l" or with a capital "L" (McRae 1991) is nowadays of upmost importance in EFL / ESL contexts as "a particular set of learning objectives" which are "the cultural model, the language model and the personal growth model" (Carter and Long 1991).

Striking seems the fact that the backup bibliography on methodological and theoretical assumptions foregrounding the document on the English Curriculum[59] (L. E. I / 1995), a rather lengthy compilation outlining goals, specific aims and content areas with a strong emphasis on reading as an integrative and interactive skill, have included:

i) a glossary comprising, among other, key terms in stylistics analysis and the overlapping domains of pragmatics and discourse analysis (1995: 88-91), like style, cohesion, coherence, genre, syntax (tense, time and aspect);

ii) some texts by proponents of literature-based approaches as well as stylistics under the heading "Methodology and Didactics".

iii) a select bibliography for teachers' resource taking in, for instance, Collie and Slater (1987), Carter & Long (1991), McRae (1991), including Katie Wales's *Dictionary of Stylistics* (1991) under "Dictionaries and Encyclopaedias", together with Leech and Svartvik's *A Communicative Grammar of English* (1977 edition) and John Sinclair with his *Collins Cobuild English Grammar* (1990), *Collins Cobuild Student's Grammar* in the section entitled "Language, Language History and Grammars", amidst other authors from different strands contributing to set the theoretical bases for pedagogical stylistics approaches in EFL setting these take in.

The secondary school curricular reform issued by The Basic and Secondary Board of Education (1992) is shortly mapped out in the light of course content, methodology, teaching / learning approaches, in "Programa de Inglês", Secundário L. E. I. Now considering the major theme of this dissertation, it is time to allude to the abovementioned curriculum specific aims and assumptions on reading skills, strategies and text types drawing on the base document, The *DGEBS*[60] Upper Secondary School Programme, also available on-line [translation Mine], as well as on its concise outline undergone by V. Hartnack (1999: 155-167). On the whole, it implies the following tenets: interpreting and production of different text types, with a special focus on descriptive, narrative, argumentative and expository texts and their features to build on learners' discursive and strategic competence and text awareness bearing in mind point of view, intention, emotive language, logical reasoning (induction and deduction) together with its informative, ethic and stylistic dimension.

As far as (Hartnack 1999: 159) "developing, consolidating techniques leading to reading", curriculum presupposes the identification of reading aims, guessing and speculating on the text's meanings, drawing on pictures, titles (paratextual elements), keywords and background knowledge, relating words or phrases to the text's subject matter and developing personal reading strategies addressing learners' / readers' expectations. As far as extensive reading is concerned it is aimed at

> i) fostering learners' reading experience by means of extensive reading in English;
>
> ii) enhancing antecipation strategies in ever-incresingly complex texts;
>
> iii) discussing reading motivations and/or interests;
>
> iv) speculating on text's subject-matter falling upon paratextual features, visual and non-visual stimuli, key words, protagonist's traits, commentaries / criticisms on the text, personal ideas and experiences tied up with the content of the text / book;
>
> v) predicting about unfolding of events;
>
> vi) personal research and organisation of data related to: author, content, context (social, economic, historical and cultural) and text's reception (critical appraisal);
>
> vii) self-evaluation of readers' progress in terms of their understanding of culturally diverse settings, critical appreciation and reading taste.

Considering, now, curricula management and reading lessons, in the teachers' / interviewees' standpoint (See Appendix B, Part III., Teachers' / Lecturers' Output), "it [has been] really a struggle" to combine a comprehensive and demanding curriculum and encouraging further extensive reading, claimed 35.0% of the teachers consulted who reported to "have hardly met curriculum impositions for its length and complexity". Time limitations (3 to 4 hours a week as is indicated in Appendix A, Table A. III. 15.), fifty-minute lessons (in 50.0% of the situations), coupled by students' poor grammar and written skills in mixed-ability classes, some of which with a large number of students, hindered the undertaking a real student-centred, task-oriented pedagogy so that syllabus pre-requisites might be met.

Only those classes in which at least one two-hour lesson (35.0%) was assigned for the English class in students' timetable (See Appendix A, Table A. III. 16.) could benefit from class collaborative work as well as class-time library research and concentration skills might be promoted[61]. These could also come across collective interactive reading of literary excerpts out of their compulsory texts, Shakespeare's *Hamlet* (1598) or Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861). Besides the positive aspects resulting from reform implementation, namely "closer relation between teacher and students: learning about

today's world and students' future needs" (5% of the teachers inquired in the research), negative aspects in teachers' opinions might be synthesised in "overlooking pleasure and creativity in the teaching / learning process" (20%), "an overemphasis on quantity and on historical and cultural background" (5%) and the remaining 60% of interviewees skipped this optional item.

Fully aware that students' success and future commitment with English including reading extensively, other than mere exam-oriented readings, depended on teachers' "caring, competent, and qualified" (Donna Ogle[62], 2001: 8) performance, and 46.2% of the interviewees were teaching for six or more years (Appendix A, Table A. III. 5.), they tried to follow a student-oriented approach as much as possible, yet with a special focus on content. The most inexperienced and younger ones believed curriculum reform to be "*ambitious* taking too much for granted with regard to students' and teachers' competence" [teachers' emphasis] despite students' heavy schedule: approximately 26 hours a week (Appendix A, Table A. III. 13.). Indeed, Portugal is pointed as one of the European Community members[63] (1996: 50-53) with more teaching / learning hours a year in the Humanities Studies. Reducing time spent on teaching came up in teachers' personal encounters, in favour of "teachers working together to solve instructional problems" and students' / readers' engagement "in classroom research regularly" to use Ogle's recommendations (2001: 8).

Other major remarks were put forth: few challenging backup material, for instance, videos, *CD-ROM* versions of fictional texts, particularly the compulsory ones in the syllabus, and lack of instruction on a wide range of reading strategies as well as the close reading of literary texts, including journal articles and other publications. A common concern is shared worldwide, and *IRA* Urban Leadership Academies have recently gathered to discuss (*Reading Today* 19/1), 2001: 5) "critical elements" in four key areas, like instruction, leadership, assessment, and political support" so as "to foster effective urban education".

As a matter of fact, a variety of sources briefly sketched by Ogle report that schools achieving better results depended on their environments[64] "in which all teachers, paraprofessionals, and administrators are learners... Schools are all different, yet each succeeds with students other schools often leave behind". Hence, cites D. Ogle from the USA National Reading Panel's report (*Op. cit.*, p. 8), "teachers not only must have a firm grasp of the content presented in text, but also must have substantial knowledge of the strategies themselves, of which strategies are most effective for different students and types of content and of how best to teach and model strategy use".

National Curriculum Analysis (Secondary School)

> A positive national policy towards teaching a language does not necessarily mean that an individual is equally positive about learning that language. Learners' attitudes towards English may be ambivalent.
>
> Jill Bourne 1996: 243[65]

Portuguese National Curricula foster a pedagogical framework focusing on student-centred, task - and process-oriented premises towards learner / reader autonomy supported by literature-based approaches, which feature the latest educational policies in many countries, some time before the turn of this millennium. EFL teaching / learning, within a cross-disciplinary framework, aims at promoting linguistic, discursive, strategic, sociolinguistic, and cross-cultural competence. Consequently, reading is conceived as a way of promoting a cultural / multicultural understanding and communication between the EFL speaker / reader and "the other". Yet, to borrow from Gunther Kress's account of the state of the art (1997: 383), in "that theory, change, other than as that rare event of creativity, is produced via *critique*" on the grounds that,

> In a *theory of the use* the task of the individual is to understand, have competent control of the representational system and its capacities. Although the potentials of the system make possible a vast - even infinite - range of textual forms, their scope remains circumscribed; hence the evaluation of "creativity" as rare in such a theory.
>
> [author's emphases]

Discourse analysis and background knowledge (schemata) become important in the process of meaning-making and negotiation "not only for verbal art but also for all varieties of language", posits Roman Jakobson in his seminal discussion of the speech event and the functions of language (in Linda Waugh *et al.* 1998: 70), "since language shares many properties with certain other systems or even with all of them", so stands his line of reasoning supported upon "the theory of signs, that is semiotics".

If the stylisticians' heuristic model has been largely discussed in the academic field (particularly regarding linguistics and literary criticism) and embedding the tenets of curriculum reform, it has been overlooked by applied linguists and teachers alike. The Regional Teachers' Union Representative has considered national curricula imbued with an academic philosophy seemingly inappropriate and inadequate to today's students' human and psychological growth (Susana Freitas 2001: 3). This is so much worse if instruction facilities are taken into account, above all in the case of overcrowded schools. Besides, rightly acknowledges *IRA* President Donna Ogle[66] (2001: 8), "for teachers to be successful with all students, an on-going staff development, an inquiry process for teachers needs to

be in place...not obscured in shadows of quick, scripted solutions" provided that "teachers play a central role in creating the future". In so doing, more than analysing curricula it seemed relevant for this study to enquire about teachers' particular way to cope with curriculum impositions, national / international educational policies and students' needs bearing in mind Jerome Harste *et al.*'s contention[67] (1984: 49),

> By this view, society, and the school curricula which that society creates to further its ends, ought to be concerned with expanding communication potential rather than systematically shutting off certain forms of expression through overemphasizing some, and neglecting others, of the Humanities.

In the line of the most contemporary standards defined for foreign language teaching[68], the constellation of tenets underlying L. E. I syllabus[69], designed after the major Reform in education in Portugal, comprises three main dimensions, linguistic-communicative and cultural agenda, forwarded by building on identity issues, "I - me - my world" > "us - them - their world", to use Vicky Hartnack's phrase (1999: 149), and interaction across the curriculum, in that students "reinforce and further their knowledge of other disciplines through the foreign language". Consequently, a process-oriented approach is fostered, which combines philosophical guiding principles, with a focus on learner autonomy, and a psychological cline, with its cognitive and socio-affective dimension in the process of teaching / learning. To put it briefly:

> i) Learners' meaningful interaction with the English language so as to internalise its rules as a system as well as its appropriate use, fluency;
>
> ii) Contents and their operationalisation in terms of morpho-syntactic awareness, cohesive ties, coherence (connectors), modality, finites (tense, time and aspect);
>
> iii) Language variety (in accordance with phonetics, spelling, lexis, syntax), change (historical and cultural issues) and the making of British and American English (borrowings, neologisms and foreign words);
>
> iv) Building on notions of register, field, tenor and domain as well as the grammar of spoken and written language;
>
> v) Focus on language skills and functions: explaining / clarifying; defining; comparing, process analysis.
>
> [adapted Mine]

However, four main constraints between syllabus design and its success or failure in innovation, supported by Theodore Rodgers' contention on educational renewal[70], come up in Hartnack's[71] insight (1999: 148-149) likewise succinctly displayed for comprehensibility issues:

> 1) There is a strong academic focus on learning English ...considering the fact that most students coming from the 9th grade, with 3 or five years of school English behind them, still have to learn some very basic grammar,

> widen their word-power quite considerably and vastly improve their fluency in all four skills.
>
> 2) One of the big drawbacks in the socio-cultural content of the syllabus for each of the three years in the upper school is the diversity and range of topics that students "should" know about. Indeed, the topics constantly come up in the national examination papers and have only served to demonstrate how poorly they have been assimilated and how they bear no actual relationship to the students' linguistic and communicative skills.
>
> 3) The material is sequenced and structured; interaction is structured and there is heavy teacher or text control over the selection of materials as well as goals - in conformity with a syllabus that has been previously ordained.
>
> 4) Facts of overwhelming importance such as teacher philosophies which are still geared around product (linguistic) competence, pressure to comply with the established syllabus, national written examinations, increasing reliance on tests or school and classroom conditions... if there is no scope for students to experiment and plan their progress [have to be kept in mind when designing a curriculum nowadays].

The last item in the above outline, namely teachers' philosophies and their own academic background, to draw on Portuguese university curricula aimed at Humanities undergraduates, Joint Honours (English and Portuguese / French / German) up to that moment, might lead to their misunderstanding of the language / literature and culture interface to be dealt with in their classes. In fact, the EFL teaching / learning approach in curricula innovation bears some resonance to The English National Curriculum (following the 1988 Education Act), designed in Anglo-Saxon Countries in the late eighties and early nineties, with a strong developing view of stylistics orientation (for example Carter and Long 1987, 1991, Carter 1991, McCarthy and Carter 1994, Montgomery *et al.* 1995). A "back to basics"[72] approach quite popular in the eighties gave way to a "rights and responsibilities" educational policy, pursued for more intrinsic reasons of pleasure, self-fulfilment and empowering participation in real life. This approach might have some bearings to major philosophical issues developed by Foucault ([1966] 1994, 1972) and Lyotard (1984) and their challenging notions on education.

In the course of the mandatory description of informants taking part in the research study, curriculum reform and its impact on students' performance will be object of consideration both by teachers and lecturers.

National Exams Sample Analysis

Standard examinations at the end of secondary education together with 12th Form national final assessments (See Appendix A, Scheme A. I. 1. supported by specific legislation on university applications and assessment standards[73]) and *numerus clausus* per state university determine secondary school leavers' future careers (areas of further studies),

either their continuation in the educational system or application to the job market with no professional qualifications whatsoever.

With regard to reading assessment, posits Laurillard (1997: 31), "the examination may be good for the selection process, but is no use at all for the academic who needs to know what kind of teaching the students now need". "Reading proficiency for many areas of human activity, *e.g.*, for academic study, business or technological purposes", argue Urquhart and Weir (1998: 115), is related to testing, "a political reality", borrow then the authors from Farr *et al.* (1986: 135), "with which all students, teachers, and administrators know they will have to contend". In the same line, The Regional Teachers Union Representatives together with parents and students (Susana Freitas 2001: 3) have expressed their dissatisfaction regarding national examinations and assessement standards for not having pondered the various learning components throughout the course in school, so assessment criteria should be redefined.

Reading and writing requisites which Portuguese students have to meet in EFL standard examinations encompass a range of genres, like "narrative, procedural, transactional, reporting, analytical expository, and persuasive expository" resembling the ones outlined in Wendy Morgan's (1997: 146) description of Board Requirements for Australian Senior Secondary School Studies just before taking "their final end-of-year formal". In her view, also reckoned in Portuguese teachers' / interviwees' remarks, little practice under time constraints foster the skills students are supposed to master.

The careful observation of four 12th form standard examinations samples issued in 1998 (enclosed in Appendix B, Copies 1-4) differed in subject matter, task and criteria in accordance with the target students' number of years in EFL instruction, their field of studies, professional orientation and curricula plans by year of enrolment, to cover the still running Lyceum evening courses for mature students (See Appendix A, Scheme A. I. 1., "The Portuguese Educational and Qualification System" - Law 4 / 98, "Cursos Complementares Nocturnos").

The set of items accompanying the reading passages varied from sample to sample (enclosed in Appendix B, Part IV., Informants' Written Output together with 12th form Examination Samples, pp. 440-454). The following table aims at offering a comprehensible view of their design and content by resorting to pedagogical terminology shared by Widdowson (1979), Nuttall (1982) and Simpson (1997).

	Sample Copy 1 Appendix B, pp. 440-443	**Sample Copy 2** Appendix B, pp. 444-447	**Sample Copy 3** Appendix B, pp. 448-451	**Sample Copy 4** Appendix B pp. 452-454
Text	Abridged newspaper issue: *The Times*.	Unabridged issue: *The European*.	Abridged literary excerpt: *The Picture of Dorian Gray* (Wilde 1891).	Adapted text from *Realm*.
	Informal register both in text and activities.	Spoken register in text; standard written English in activities.	Formal written English and spoken register in text; standard written English in activities.	Informal register in text; standard written English both in text and activitie.
Pre-Reading	"True-False assessment".	Title - "giving reasons".	Reacting to a statement.	Choosing a title appropriate to the text.
While-Reading	i) Sentence completion to get the gist of the text; ii) Lexis in context; iii) Rephrasing (grammar).	i) Lexis in Context ii) Synonyms iii) Sentence completion. iv) Rephrasing	i) Synonymy: -matching (statements and adjectives); - meanings in context; ii) Language and change.	i)Time line - phrases on topics. ii) Sentence writing using logical devices (coordinators).
Checking understanding	"Wh-Questions" "Polar questions" "Defining".	"Wh-Question" Rephrasing.	i) "Wh-Questions" ii)Text in context: Text and the socio-cultultural dimensions of the period depicted iii) Analysing discourse markers for tone	"Wh-Questions".
Writing	120-word essay analytical expository and persuasive expository	i) 120-word opinion issue ii) Intertextuality - argumentative text: contrasting the text with a prescribed novel.	i) Paragraph writing (Victorian Period) on historical and socio-cultural context; ii) Discussing themes in prescribed texts	———

Marking guidelines and standards to be used to determine the grade and syllabi specification of "task" and "criteria" northern teachers' reading of students' interpreting and writing skills to produce equity, therefore mandatory in students' assessment: after all (2002: 54) "reading the canon is doing English", claims Eaglestone. Furthermore, in Morgan's view (1997: 147), in reading student work "the scope for surprise is limited". Besides, points the author (*Op. cit*, *Ibidem*), "any interest may well be evoked only by how closely [a] piece matches, exceeds or falls short of previous work required by students", that is, "a demonstration of... close knowledge of literary or other texts or correctness in expression", say, grammar, cohesion, lexis "and other matters of presentation".

Concluding remarks in the aforementioned comparison point towards Freeman's[74] problem posing (2002) about the clash between 12th form reading and writing requirements and the academic demands on students' lacking interpretive skills (*Op. cit.*, p. 31):

> And how could they tell real understanding from somebody parroting what they were "meant" to say? So, in the end, the examiners ended up marking not what a student's answer said, but how fluently they said it.

READING AT THE THRESHOLD LEVEL

Curricula at university level are defined by the institutions themselves foregrounded by the autonomy conferred to higher education in Portugal. Nevertheless, academic traditions and the literary canon are implicit in their design. Along the same line, argues Álvaro Pina, "English Culture is mostly subjected to the canonical version of *great, historically representative* [scholar's emphasis]" or as Said rightly puts it (1994: 21):

> The wonder of it is that the schooling [formal education] for such relativily provincial thought and action is still prevalent, unchecked, uncritically accepted, recurrringly replicated in the education of generation after generation.

In a national meeting on modern language teaching / learning at the threshold level, back in 1994, Pina[75] stated that curricula constraints and cultural issues underpin the role of teaching / learning foreign languages in Portugal. On the one level, these are shifted into the background whereas Literature, Linguistics and Culture occupy a prominent position in academic curricula mainly because of academics' disciplinary knowledge and expertise regarded as self-empowered "regimes of truth"[76] (to use the Foucauldian concept, 1972). On the other, advanced Pina, they are submitted to the control of linguistics and pedagogic supervision. According to Widdowson (1991), teaching language and literature involves crossing disciplinary boundaries not necessarily founded on intellectual issues but, comments Kramsch (1994: 4), "it serves to maintain a certain academic, political, and economic power structure... The pedagogical question may not be whether language teachers should teach literature or not but rather: how can language teachers help learners read texts at a variety of levels of meaning?". In fact, to borrow from Usher and Edwards (1996: 103), their subsidiary position is reinforced by the fact that hardly any research is carried out within their cultural dimension or their own dynamics except for an (Usher and Edwards, *Op. cit., Ibidem*) "instrumental learning" towards "vocational qualifications around the notion of occupational competence". Likewise, Kramsch casts (1994: 4) some thoughts on the issue:

> The language teacher has hence a lower academic status than the professor of literature or of civilization. The interface between upper-level language courses and literature seminars is traditionally a particularly sensitive area of the academic curriculum in terms of staffing and syllabus.

It is a well-known fact that enormous changes have been occurring in teaching methodology since the 70s, with a discredit of the traditional / transmissionist methods in EFL teaching from grammar-translation, audio-lingual approach. These have been replaced by the communicative method imbued with some eclectic tendencies, in the view of

providing the language learner with better oral skills and more independence. In addition, there is a strong emphasis on student / learner autonomy, that is, a student-centred curriculum. Eaglestone (2002: 29) refers to Scott's detailed analysis of British curricula in *Reconstructing A-level English* as far back as 1989, falling upon his experience as an A-level examiner. The issues raised do not seem to differ largely from what scholars worldwide have been accounting so far. To briefly point the state of the art, asserts Eaglestone (*Op. cit.*, *Ibidem*), whatever A-level candidates' setting, institutional boards, "doing different syllabuses and sitting different papers, they make strikingly similar mistakes". These owe to a (*Op. cit.*, *Ibidem*) "common heritage of teaching about literature" underpinned by the common idea of the "right way", being thereby "actively disabling". Thus, Eaglestone goes on his argument outlining several factors.

At the forefront comes, in his line of reasoning (as cited in Eaglestone, *Op. cit*, *Ibidem*), students' response to texts based on the search for the message as a result from "the only approach to literature", not to mention "the author - any author - having selected a *theme*, then decorates it with a variety of *effects* that will make it *interesting* to the reader" along with questions on (*Op. cit*, p. 30) "setting, character or plot". Consequently, "it was assumed that all readers interpret a text in roughly the same way", for parity and objective marking issues, "often signalled, by the word *we*" [author's emphases], in Scott's belief (*Op. cit*, p. 29) mostly "coercive and exclusive". Scott speaks about English studies as having created "a reading machine" implying the hidden agenda behind examination requirements to the extent that creativity and individuality have escaped the realms of measurability in scoring tests (*Op. cit*, p. 31) "that produced the *right answer* following the *right way*" [author's emphases]. In the end, four major issues may be briefly sketched in Scott's contention (cited in Eaglestone, *Op. cit.*, p. 30-31):

> i) the set texts studied became "a category of book about which literary questions are asked and literary answers are provided";
>
> ii) students learned to speak two different languages in response to texts: An "A-level language" about the "course texts" and an altogether different language to respond to - to criticise - the books and poems read, the films and TV watched, the music listened and danced to in their free time... conflicting versions... quite unmanageable;
>
> iii) the examiners ended up marking not what a student's answer said, but how fluently they said it.
>
> iv) teaching events like videos, summer schools, performances, visits by actors and so on often showed how texts could be exciting and relevant. But if the bottom line was the exam, in the traditional mode, then much of this was wasted. This left many teachers frustrated and angry.
>
> [author's emphases]

However, and glancing back at McRae's argumentation on the overemphasis on reading texts for extrinsic purposes, derived predominantly from the so-called long-standing traditional focus on uncovering the "theme" of the literary text at hand, instead of the text's thematic pulls, binaries in the formalist tradition, with which the reader / learner ought to interact in the world of discourse. In the scholar's view, the pedagogic orientation should rather select text to accord with thematic orientations, such as: argumention, narration, description, exploring, philosophy, leisure, sense and nonsense, loneliness, minorities, sin, power or any other, taking into account texts, syllabi and teachers' / students' interests. The interpreting of texts in the line of a thematic orientation, as was creatively displayed in McRae and Pantaleoni's *Words on the Page - A Course in English Literature* ([1985/6] 1994), would contribute to readers' unearthing of text selection, language and critical growth as well as reading development.

In the meantime, the university's conventional responsibility in the imparting of knowledge has been enhanced in some settings, in particular where an ongoing interweaving of sound views and new technologies are privileged. Higher education in the English-speaking world is developing and commencing its own reforms. These are visible in many courses taught on the basis of the so-called distance learning in various fields within Humanities fostering learner-centred strategies. The latter include critical and creative thinking, active and cooperative learning, and problem solving on a home-friendly based study course, whether at undergraduate or post-graduate level. Wide web communication between students and lecturer facilitate the learning process, constituting in short a broad view of a tutorial system now starting their own way in countries like Portugal on the verge of the 21st century, namely at the university of Madeira in Humanities Departments. Nonetheless, the so-called "Year Abroad" preceding graduation required of all students of languages in Higher Education in many countries like Britain and France has not been planned yet in Humanities degrees at UMa. This academic year spent in a foreign country is meant to promote students' long-term language learning engagement with its discursive practices, aesthetic and ethic values embedded in everyday literacy *modus operandi.*

Conversely, in other settings the arrival of new forms of technology is regarded as subsidiary in more theoretical courses illustrated by the manner in which certain forms of knowledge are organised around major areas of study, so to say Literature, Culture and Linguistics. As such, lecturers / academics end up putting an emphasis on some productive skills. The same applies to EFL Language courses designed to impart the elementary language structures for immediate assessment purposes resulting in "the serious problem of

a lack of reading habits on the part of the students" in such a way that it affects, conclude Leonor Telles and Teresa Cid[77] (1997: 479), the necessary degree of competence as far as the mother tongue is concerned.

Nevertheless, much has been neglected on behalf of the communicative approach, succinctly touched upon by Gomes da Torre's depiction of the Portuguese situation[78] (1999: 32), which was often misunderstood by many language teachers: being able to express an idea was of course of paramount importance but, argues this scholar, language accuracy should be equally taken into account and pointed out as the ultimate goal for upper-intermediate or advanced level students in a Humanities Degree.

Consequently, modern languages students are blamed for poor language accuracy lacking research skills and learning / study skills (supposedly mastered by upper-intermediate level students in the Humanities), as accounted by Steven Fordham[79], while reporting his first encounter with first-year undergraduates back in 1999. An emphasis on (Nancy McCracken[80] 1993: 554-5, Ronald Carter and Michael Long 1991) product-based methodologies rather than process-oriented learning partly explains learners' perception on their EFL language classes in that grammar, reading and pronunciation are given separate strands.

In spite of the fact that the dedicated language lecturer in EFL context desperately tries to innovate and implement as many and varied strategies and activities as possible to take, the English language class frequently turns out to be an attempt to overcome some of the students' difficulties along with a worthy input of vocabulary, better saying a continuous struggle to improve their language production. Remedial work (Jack Thomson 1987: 51) *per se* has been definitely proved as an insufficient, inaccurate strategy to solve the stereotyped mistakes constantly occurring in students' assignments because, actually, remedial work lacks on cognitive and non-cognitive issues, for instance: language and discourse awareness, not to mention creativity, variety and innovation in the strategies devised in EFL setting chiefly based on written assingnments. These generally comprise rephrasing, checking the odd word / phrase out, multiple choice or gapfilling exercises leaving scarce time for a task-based methodology, which means putting forth (2001: 61) "discourse goals rather than the lexico-grammatical interface", to use McCarthy and Carter's tenets on repair strategies. Accordingly, debates on the content and purpose of studies, the canon, or multiculturalism ought to make part of the political agenda inasmuch as the pedagogical one.

In Torre's view, the communicative approach was much more theorised by linguists and experts than extended to the realm of the practitioner - the teacher / lecturer him / herself. This is much in the line of Lier's (1996: 87) discussion of theory and practice in language education policy in that "ideally, linguists and language teachers would have to cooperate to design innovative language courses", therefore, suggests the author, both "have to work towards a *theory of practice* [author's emphases] which is aimed at understanding the shaping and[81] reproduction of educational systems". To reinforce his argument he quotes Halliday[82] (1982: 13): "I would like to reject categorically the assertion that a course of general linguistics is of no particular use to teachers. I think it's fundamental. But I don't think it should be a sort of watered down academic linguistics course". And, as is anchored in Widdowson's *Explorations in Applied Linguistics* (1984: 6), "to the basic belief that effective practice depends on theory, but that the theory has to be relevant to the purposes of practice and has to yield principles which can be interpreted and tested as practical teaching techniques". Amidst the theories to be briefly referred to, it seems pertinent to mention the use of literary texts in English Language teaching / learning along with "the reinstatement of the four skills" (Leonor Telles and Teresa Cid 1997: 479).

Up to the late sixties, in the period of the grammar-translation approach and under the strong influence of F. R. Leavis (1943), reading literary texts in language classes aimed at getting to know about the foreign culture in the target language so as to foster ethical values or what Matthew Arnold, back in 1867, called (1992: 350)[83] "living by ideas". Partly building on some of the principles defended by Arnold, Leavis's longing for "a cultural golden age, a mythic rural past, when there was a shared culture uncorrupted by commercial interests", notes John Storey (1997: 24), was the outcome of "the cultural fall of the nineteenth century". In *Culture and Anarchy* Arnold (1992: 350)[84] posits, thus, "if it were not for this purging effect wrought upon our minds by culture, the whole world, the future as well as the present, would inevitably belong to the philistines"[85].

Storey (1997: 23) comments on Arnold's apology of education promoting the appraisal of [86]"the best that has been thought and said in the world" to be accomplished "by means of reading, observing, and thinking" by "the disinterested and active use of reading, reflection and observation" (cited in John Storey 1997: 23), yet limiting in the scope of cultural analysis. So reads Edward Said's state of the art (1994: 21):

> Little time is spent not so much in "learning about other cultures" - the phrase has an inane vagueness to it - but in studying the map of interactions, the actual and often productive traffic occurring on a day-by-day, and even minute-by-minute basis among states, societies, groups, identities.

In Sonia Zyngier's historical survey of the role of literature in language classes in the Brazilian EFL context there might be some resonance with the Portuguese one. It used to be (Zyngier 1994) "part of language teaching and the student was expected to translate the text from target to source language and vice-versa" (within the scope of grammar-translation methodology). She also refers to (*Op. cit.*) books of grammar forwarded by sets of exercises for students to acquire the rules of a standardised norm[87]. Reading literary texts in EFL setting has followed the tenets of New Criticism, with close reading at its core, supported by lecturer-centred methodologies up to the moment that, acknowledge Theresa Rogers and Anna Soter[88] (1997: 1), "Reader-response theory has... influence[ed] the teaching of literature in schools..., although new critical or traditional approaches still hold sway in many, and perhaps most, classrooms". To put it simply, states Kramsch (1994: 7), "the language-literature dichotomy has been institutionalized in departments of foreign languages and literatures at North American universities, but the split can be found in other forms all over the world".

Their survey further refers to many academics' disinclination for literature-based approaches in language courses at the threshold levels owing to lecturers' lack of interpretive authority and, most importantly, for their use of literary texts for restrictive pedagogic purposes, predominantly for language learning or socio-context awareness. In the end EFL students / readers would fail to perceive ethic and aesthetic values so much praised by Samuel Coleridge (1817) as manifestly imaginative, creative and ingenious pieces of writing to be enjoyed by readers and broaden their imaginative horizons. However, in Widdowson's stance, equally corroborated by Kramsch (1994: 7), teachers' "hesitation... to use literary texts in the language classroom is often a reflex of academic self-defense" on the grounds that the former are supposed to be "competent to teach language, not literature", entailing thereby an issue of "disciplinary boundaries not of intellectual content". As a result, posits Kramsch (*Op. cit.*, *Ibidem*), "even when literary texts are chosen to teach reading because of their general interest and cultural appeal, language teachers seem constrained to teach these texts for their information value only". In this line also comes their often controversial use to improve first and foremost students' / readers' lexical competence reducing its reading to an utilitarian purpose by no means embracing the real goals inherent to the reading activity outside any language courses: for pleasure, as a spare time activity, for personal growth and / or interest.

On the contrary, in *Learning and Teaching in Higher Education* (2001), Light and Cox provide a thorough description of the multiple challenges students and teachers /

academics[89] are faced with learning and teaching in higher education. The former contend that most students' widespread biased opinion on a possible "*self-directed* learning self" in higher education as opposed to a "*teacher-directed* learning self" [authors' emphases], two ends of the continuum, has solid grounds. Thus, many students may (2001: 59) "be particularly vulnerable to courses which, however unintentionally, *demote* [authors' emphasis] them, in the face of superior knowledge, expertise and confidence of the teachers" driven by more pragmatic aims. This contention bears some resonance on other scholars, equally crucial for the arguments to be presented in this research, like Entwistle (1983) and Ramsden (1998), not to mention the epistemological framework put forth by Vygotsky[90] ([1938] 1978). The latter has argued against teaching routines, irrespective of the level, ending up promoting automaticity, thus hindering students' / addressees' higher-order reading skills and critical thinking, writing for life (meaning as a complex cultural activity) to be perceived in this passage (Vygotsky 1978: 117):

> Teaching should be organized in such a way that reading and writing are necessary for something. If they are used only to write official greetings... or whatever the teacher thinks up (and clearly suggests to them), then the exercise will be purely mechanical.

Ever growing cultural diversity has demanded a process approach to reading a wide range of creative texts, with greater emphasis on "reading significant literary works which reflect the real dilemmas faced by all human beings", as advocated by William Honig[91] (quoted by D. and Y. Freeman 1988: 73) together with (*Op. cit.*, *Ibidem*) "meeting individual interests and needs". The type of literature-based approach to teaching literature as experience has its bearings in Rosenblatt's ([1938] 1999) seminal theoretical stance later summoned up in Nicholas Karolides's collection of papers entitled (1992), *Reader Response in the Classroom - Evoking and Interpreting Meaning in Literature*. Rosenblatt *In Literature as Exploration* ([1938] 1999: 26-27) plainly defines the theoretical boundaries and aims of the so-called transactional theory (*Op. cit.*, *Ibidem*):

> i) The starting point for growth must be each individual's efforts to marshall his[/her] resources in relation to the printed page.
>
> ii) The reader approaches the text with a certain purpose, certain expectations or hypothesis that guide his choices from the residue of past experience. Meaning emerges as the reader carries on a give-and-take with the signs on the page.
>
> iii) The teacher's task is to foster fruitful interactions – or, more precisely, transactions - between individual readers and individual literary texts.

A second type of literature-based approach, having had a strong impact in the United States, in the theoretical line of Langer (1995), Hynds (1997), Appleman (2000), is indebted to literature and critical experience borrowing extensively from emancipatory

pedagogies and drawn on critical theory (Frankfurt School of Criticism) to be gradually imparted in the lecture setting. These critical pedagogies follow, for example, Freire (1970, 1985, 1997), Giroux (1993), Vygotsky ([1938] 1978) and Bruner (1966, 1999). In order to better grasp their wide-ranging impact, Applebee's opening statement[92] (2000: ix) may supply some insight:

> Given the close and complex connection between this and myriad other "institutions of interpretation," the implications of these matters of course hold significance for all citizens. But they are especially complicated and essential questions for graduate students planning careers of various sorts, as well as for current junior and senior faculty. This is partly because these questions are being increasingly acknowledged as entangled with all of our exegetical work in cultural studies, and perhaps in the contemporary Humanities at large. In other words, they are starting to look a lot like "core" issues rather than "just specialty" interests for contemporary cultural theory and history.
>
> [author's emphases]

Another literature-based approach is deemed tied up with the learning of literary criticism underpinning any critical literacy practice, in the same way as the two aforementioned approaches because they, asserts Eaglestone (2002: 21), "reflect the different concerns and ideas of a very wide range of people, not just a (so-called) *cultured English elite*" [author's emphasis]. Concomitantly, posits Eaglestone, literary theory (*Op. cit.*, 21)

> is a catch-all term for a huge range of new and different ways of reading and interpreting texts. More correctly, then, it might be called "literary theories", since different approaches needn't agree with each other. Moving on from the "one right way" of interpreting, This means that ways of reading which were marginalised or seen as "wrong" because of the influence of the one, traditional model of English have begun to emerge and develop.
>
> [author's emphases]

Eagleton ([1984] 2000) might constitute a good example of one among the proponents believing that literary theory is essential not only to interpret literature but also to individuals' understanding of the world. He, in particular, envisages literature as an institution to be examined against the ideological pulls in the interpretive act with a concern for (*Op. cit.*, p. 124) "symbolic processes of social life, and the social production of forms of subjectivity". Further on, advances Eagleton (*Op. cit.*, p. 121), "a more profound understanding of such symbolic processes" enables the reader to "seize upon discourses that are connected to social experience". In this light, comments Eagleton (2002: 118):

> Of course, literature, too, is involved with people, societies and how we get along with one another. Dealing with the same issues in this way, literature and politics are inevitably bound together.

Another critical look at literature in that (*Op. cit.*, p.34) "a set of ideas becomes part of your *literary critical* tool kit, always ready to hand" [author's emphasis] might be associated with K. Green and J. LeBihan (1996: 15) who posit that any attempt to interpret literature whatever the setting should be enhanced through the assessment "of critical issues, rather than learning a set of *isms*" [author's emphasis] as a window into the world. Expanding from these words, EFL learners / readers ought, therefore, to display awareness of literary conventions so as to interpret texts. Furthermore, these critical stances or "points of view" are intended to turn readers more (*Op. cit.*, p. 35) "informed and analytical" and presuppose that, claims Eagletone (*Op. cit.*, p. 34),

> rather than reading a critic who develops her or his own presuppositions, you could yourself explore different critical positions on the text (you could think of yourself as a feminist critic, say, or one who is interested in the ethical or political issues in a text). Arguing from a certain position can be very revealing, and it also involves discovering something about the critical approaches themselves.

On the contrary, literature-based approaches elevating the literary text for its esoteric language, literariness, as if one of its exclusive features, and as masterpieces, confront readers, in Kramsch's (1994) contentions, with texts as "culture appropriation" instead of promoting culture awareness and a multicultural dialogue. Aspects related to author and his/her work acknowledged by the canon, context, theme and setting come to the fore in some educational settings. In Eaglestone's description these stand to (*Ibidem*, p. 43) "extrinsic critical attitudes" / "out from the text to the context" unlike the previous approaches concentrating on monuments (*Op. cit.*, *Ibidem*), "the text" and its language, "style, plot and character". The latter points to "intrinsic critical attitudes" / "into the text" drawing on Russian formalism. Yet, Eaglestone himself reiterates, both intrinsic and extrinsic critical attitudes (*Op. cit.*, *Ibidem*) "have a role to play in English as a whole"; hence, "both these general attitudes are valid, as are the critical methods they stimulate".

A whole language approach[93], also called "the real books approach" (in B. Wade's terminology, 1990), with its bearings to the language awareness movement in Anglo-Saxon countries (Lier 1995, 1996), focuses on texts as communicative events. Texts, literary and non literary, are interpreted for their meaning potential (Halliday and Hasan 1985) and readers play a two-fold role: one of interpreters and one of writers (splitting selves in meaning construction). The so-called grammar of texts (Traugott and Pratt's 1980) fosters readers' awareness of language in use / user ("parole") opposing usage ("langue"). While concentrating on how meaning is construed, readers interactively (Goodman 1998) uncover both units of language and layers of meaning in the world of discourse. In Pope's

(1995, 2001) claims the interface of language, literature and the creative nature of all language are inherent to pedagogical approaches to language and literature.

To wrap up, most of the critical literacy practices privilege the interface between language and literature, develop abilities across the curriculum and demand, on the one level, reflective teaching and learning involving an integrative development of skills on the other, a student-centred, activity-based, process-oriented pedagogy.

More recently, two complementary approaches are put forward in D. Laurillard's *Rethinking University Teaching*. One (*Op. cit.*, 1997: 94) "considers student-specific characteristics" amongst which figure students' epistemological belief and intellectual development; another, more task-specific oriented, aims at (*Op. cit., Ibidem*) "understanding conceptions, reasoning, processes and representational skills". In Laurillard's tenet, the latter, rooted in a phenomenographic approach translated in a cooperative style, takes for granted (*Op. cit., Ibidem*) "a dialogue between teacher and student, operating at the level of descriptions of actions of the world, recognising the second-order character of academic knowledge", having four intrinsically-related features described by the author as follows (*Op. cit.*, pp. 94-95):

> *discursive* - "teacher's and student's conceptions should each be accessible to the other; teacher and students must agree learning goals for the topic, and task goals; the teacher must provide an environment within which students can act on, generate and receive feedback on descriptions appropriate to the topic goal";
>
> *adaptive* - "the teacher has the responsibility to use the relationship between their own and the student's conception to determine the focus of the continuing dialogue";
>
> *interactive* - "the students must act to achieve the task goal; the teacher must provide meaningful intrinsic feedback on the actions that relates to the nature of the task goal";
>
> *reflective* - "the teacher must support the process in which students link the feedback on their action to the topic goal for every level of description within the topic structure".

Many colleges and universities offer international students intensive, non-credit language instruction before they begin major coursework. In College Composition I, however, English as a Second (or Foreign) Language students are expected to produce analytical prose on par with that of their English-Native colleagues'. Even in universities that maintain a separate ESL / EFL track for Composition I and II students' failure rates (when taking into account departmental exit exams) can be high, as students are allegedly required to have developed a critical lexis and syntax which a few semesters' language preparation often cannot provide. Hence, language courses are reported to catch up with

much innovative endeavours as the outcome of academic research in the field of literature-based approaches worldwide with a notorious prevalence of British Literature reading courses, to be offered in institutions of higher education, too. Among the authors read figure Ian Banks, Pat Barker, Anthony Burgess, A. S. Byatt, Ian McEwan, Brian Moore, Irvine Welsh, to name but a few.

From the different literature approaches herein briefly sketched several issues hold true in reading and *Doing English* in a critical and creative way (R. Eaglestone 2002), since "literary theories simply offer, argues Eaglestone (*Op. cit.*, p. 23), "different sorts of questions to take into a text".

> By focusing [the reader's] attention on different aspects of the text, the questions make [him/her] read in a different way and so lead to different interpretations of the text. [S/he] might even ignore metaphor or plot if [s/he is] concentrating on text.

Reading Fluency and/or Language Competence

> A reading ability is often all that *is needed* by learners of English as a Foreign Language (EFL), as well as of other foreign languages. (This is not to say that students / learners do not *want* to speak or write English as well.)... Yet despite this specific need for the foreign language, it is the common experience, at least of EFL teachers, that most students fail to learn to read adequately in the foreign language... the problem seems to be whether reading in a foreign language is "simply" a problem of knowing the words and the grammar of the language, or whether there are any causes of the difficulties learners experience.

Alderson *et al.* (1984: 2) rightly question whether reading in a foreign language is a reading problem or a language problem. They try to reach a balance between two opposing views, notably the one advocated by D. Jolly[94] (1978) when stressing the importance of first-language reading ability, an assumption equally supported by Hudelson[95], Goodman (1969) and Nuttall (1982). The latter posits (1982: 170), "reading skills can be transferred from one language to another, so the work done in the FL and the L1 classes will be mutually beneficial if similar approaches are used". Concurrently, inter- and cross-disciplinary reading strategies not only enhance reading improvement but also FL awareness, highlights Nuttall (*Op. cit.*, p. 169), "especially if it is the medium of instruction for other subjects [subject-matters / courses]".

Yorio[96] (1971), on the contrary, argues that success in reading in a foreign language depends crucially upon the knowledge of the foreign language as well as (1984: 1-3) "native language interference in the reading process". What is at stake in his argument might be foregrounded in Harmer's (1994: 183-184) description of receptive skills. In his view, these are largely "subconscious in the minds of experienced and frequent readers... but reading

or listening in a foreign language creates barriers for the learner (often through fear of failure or through simple frustration) which may make these skills and subskills more difficult to use". Those receptive skills are henceforth enumerated (*Op. cit.*, *Ibidem*) as "predicting", "extracting specific information", "getting the general picture" (skimming or reading in breadth), "extracting detailed information", "recognising function and discourse patterns", "deducing meaning from context".

When putting forth Chall's five-stage theory of reading acquisition[97] (1983), Grabe[98] (in Carrell *et al.* [1988] 1993: 64) advances that "the development of reading abilities may be viewed more profitably if seen in terms of stages or skills development", as was advanced by Chall (*Op. cit.*, *Ibidem*), for example, "prereading, initial reading or decoding, confirmation and fluency, reading for new information, multiple viewpoints, and construction and reconstruction".

Over the last three decades much has been written about the dilemma between reading fluency and language competence as possible prerequisites for reading in a foreign language, yet impossible to be object of scrutiny in the present research due to space limitations. In Alderson's latest book, *Assessing Reading*, it has been reviewed comprehensively in terms of studies undertaken up to 2000. N. Segalowitz *et al.*[99] (1991), amidst the researchers mentioned, are reported to have provided evidence (Alderson 2000: 58),

> that even advanced second language learners do not read as easily or quickly in their second language as in their first, not because they do not have an absolute deficiency in vocabulary knowledge but because they exhibit poorer processing "in lower mechanisms that may be involved in basic word recognition". ...What appears to matter is massive overlearning of words and much recognition practice in transferable and interesting contexts, in order to ensure quick access during reading.
>
> Alderson citing Segalowitz *et al.* 1991: 20

Apart from the alleged lexical competence, Alderson (2000: 304) has suggested that efficient reading "inevitably" involves "a view of the process as well as of the outcomes of that process". He goes on to highlight that (*Op. cit.*, *Ibidem*) "considerations of readers and their ability...the nature of the text and the task associated with any reading activity or reading assessment" should be also taken into consideration. His insights succinctly put previous reading researchers' tenets. In fact, a linguistic threshold is deemed acquired not only in Urquhart and Weir's (1998) but also in Devine' s claims (1993: 266), on the one level, implying a certain degree of diverse sorts of knowledge, *i.e.*, background and schematic coupled by textual and genre awareness. On the other, a reading ability in terms

of stages has been likewise identified for contributing to effective reading. These entail, following Grabe's outline (1988: 64), "prereading, initial reading or decoding, confirmation and fluency", from which interactive processing is ignited. A further point is made on (*Op. cit.*, *Ibidem*):

> textual parameters... consistently employed, or created by writers. It is suggested that writers purposefully use and manipulate different combinations of linguistic variables in different text types and genres. This interaction is what ... [is] termed *textual interaction* – the interaction of linguistic forms to define textual functions.
>
> [author's emphasis]

Nuttall (1982), in her turn, has acknowledged the importance of strategic teaching (supported by Carrell[100], too, 1998) so as to promote the reader's ability to interpret texts without overlooking what s/he (1982: 138) "brings to the text (in terms of ideas, understanding, sympathy and so on)". Among these strategies / activities preceding reading, Nuttall (*Op. cit.*, pp. 138-143) mentions role-play, various sorts of informal debate, student-centred task-oriented activities towards "focused discussion" and enhancement of concentration skills, as well as reading aloud (borrowing from Goodman's oral reading apology), "listening with the text", "reassembling and utilizing information", "using diagrams", "summarizing and note-taking", "translation" and "cloze procedure".

A wide panoply of research studies has been undertaken on the brink of this millennium, especially in the United States, stemming from educationalists' and reading researchers' deep concerns with improving levels of literacy, entailing therefore a dynamic discussion among all concerned parties. Most of these studies have been steadily reported both in the *Reading Research Quarterly* (United States) and the *Journal of Research in Reading* (United Kingdom).

Amidst the possible questions to build on students' awareness of new learning strategies towards their autonomy, translated by critical thinking/reasoning (McRae 1994)[101], might come up, for example (Baker and Brown[102] 1984: 21), "How is language acquired?" or even "What does a foreign language learner mentally do to be competent?". Baker and Brown (*Op. cit.*, *Ibidem*) maintain that "a competent reader is able to activate and use prior knowledge during reading, whereas the novice reader is developing the ability to attend to the complex, simultaneously assaulting, demands of reading".

"Measurable changes" have been released on preliminary data from a four-country evaluation (American Institutes of Research) in which the RWCT has had an impact (*Reading Today* 2001: 18) "into national education strategies and the development of a new

higher education... from teacher-centred classrooms focusing on rote learning to student-centred classrooms". Doug Buehl (*Op. cit*, *Ibidem*), in his turn, has illustrated classroom strategies for interactive learning. From his contentions, it might be inferred that the reading fluency and language competence impasse was shifted into the background in favour of teachers' stimulating an open dialogue by means of think- aloud in order to elicit and broaden geographical maps considering the frequent focus in class instruction on content and not on the students' needs, interests.

In the meantime, McCarthy and Carter (2001) have reassessed reading fluency and language competence within a discourse syllabus in their article "Designing the Discourse Syllabus" (2001: 56), focusing on former premises entailing the observation of "a *sequence* of utterances and how such realizations depended on higher-order constraints of genre". To put it simply, restate the scholars drawing on Widdowson (1979: 248), there is the risk of dealing with some of (2001: 56) "the *components* of discourse, not with discourse itself" [authors' emphasis]. They further contend (*Op. cit.*, *Ibidem*) that

> Those linguists and applied linguists who have moved away from the idea of competence as a monolithic concept have already added to the basic notion of communicative competence subdivisions such as socio-linguistic competence and strategic competence.

In their review of former bearings advanced by Widdowson (1979: 248) and Candlin (1976), they assert (2001: 58) that "both come at the problem from the other direction: communicative competence is not a list of learnt items but a set of strategies or procedures" (and quoting Widdowson) "for realizing the value of linguistic elements in contexts of use". They go on to argue for discourse awareness, in that (*Op. cit.*, *Ibidem*) "just as learners may be expected to perceive grammatical regularities in sentences, so they should be given the opportunity to interpret pragmatic clues for the attachment of value to utterances in discourse, and become themselves analysts of discourse". These constitute but some of the turning points embraced in this dissertation.

Authentic Texts vs Literary Texts

There are some points to be made before enticing any discussion on the theoretical grounds underlying the use of literary texts and/or authentic ones in foreign language teaching / learning towards EFL reading literacy whose domains and genres have been previously outlined (Chapter I.) drawing on Marjorie Orellana *et al.*'s research study[103]. As a result, it seems pertinent to reassess the term "authentic" extending from Christine Nuttall's definition (1982: 3)

> to mean reasons that are concerned not with language learning but the uses to which we put reading in our daily lives outside the classroom... to get something from the writing: facts, ideas, enjoyment, even feelings of family community (from a letter)... to get the message that the writer had expressed.

Yet, under the claim for authenticity many EFL language syllabi prescribe manuals in which texts equally follow definite repetitive topic areas supposed to meet the students' interests and vocabulary needs. In addition, the former carefully adopt authentic texts, for example of informative nature, in spite of being far and wide regarded as a limited choice (Rinvolucri 1986, Dendrinos 1997, Bernstein 1997[104]), owing to the fact that their knowledge concerning linguistic and literary theory and its pedagogical implications is scarce. Carter 1991, Cook 1987, McCarthy, Simpson 1993, McRae, Carter and Nash 1993, to name some of the proponents, follow the line of what Harmer (1994: 185) defines as authentic / real texts,

> designed not for language students, but for the speakers of the language in question. Thus English language newspapers are composed of what we could call authentic English, and so are radio programmes for English speakers. A British advertisement is an example of authentic English, so is a chapter from a novel written for an English-speaking audience.

Evidence points strongly and many practitioners have proved that "literature offers rich sources for vocabulary development, more so than do most other subjects in the curriculum, to the extent that the vocabulary is non-technical and widely applicable" (in Cleary and Linn 1993: 316) apart from being learned in context and closer to all language levels.

It is now time to sketchily present major guidelines embedding the course of argumentation on issues of authenticity related to the kind of literary texts used in EFL setting as well as the sort of activities suggested:

i) Simple accounts and simplified versions (Widdowson 1996: 89);

ii) Simplified versus base versions - McRae : understanding of how language can be poorer / richer, simpler / more complex; opportunity for the development of language awareness;

iii) an extensive reading programme definition making use of graded readers - Nuttall who is a proponent along with Davis depicted in Urquhart &Weir (1998: 217).

Students are acquainted with some literary texts in a foreign language - mostly under the heading "extensive reading"[105] (Urquhart and Weir 1998: 216) - so as to acquire either "the supposedly right amount of background information", or (Thomson 1984: 25)

"chapter-by-chapter plot summaries" so as to come up with the plot line (in other words the controversial "reading in breadth" or "for the content", a terminology used by Carter and McRae). These are supposed to be recalled in specific situations, such as examinations, lectures or ultimately for (Lourdes Sousa 1996) "social recognition" and/or "socialising factors", as would be later unveiled in two respondents' answer from the study carried out in Madeira, namely "self-education", either for personal or compulsory reasons, and "to have something to discuss with others" (See Appendix B, Part II. Informants' Output / Items C1.11.a) and C1.12.a)). Consequently, the more data to be stored, the better their performance, and those with good memory skills (McRae 1991) will undoubtedly succeed in their assessments.

At this point E. M. Forster's contention (1990) that there is a false premise between story and plot in that the latter constitutes a dynamic process of understanding causality in the unfolding of events triggered in the reader's mind by curiosity added upon memory and intelligence: (*Op. cit.,* p. 88) "curiosity by itself takes us a very little way, nor does it take us far into the novel - only as far as the story". Accordingly, long-term memory depends on the reader's emotional involvement (ethic and aesthetic values) with cross-correspondences amidst all the facts in prose narrative occurring (*Op. cit., Ibidem*) "through a suspension of the time-sequence" or, to put it metaphorically, borrowing from Forster's words (*Op. cit., Ibidem*), "the ideal spectator cannot expect to view them properly until he is sitting up on a hill at the end".

This response to texts, namely literary ones, seems thus a consequence of a traditional and compulsory use of literary texts in the EFL context some decades ago (until the sixties and Portugal is no exception) in the line of argumentation put forth by Wellek and Warren ([1942] 1984: 21), *i.e.*, "we all must approve the idea that students - and particularly beginning students - should read great or at least good books rather than compilations or historical curiosities". As far as the reading process is concerned, Winn[106] (1977: 248) writes that "shortly after learning to read, a person assimilates the process into his life so completely that the words in books seem to acquire an existence almost equal to the objects or acts they represent".

However, many teachers / lecturers and students regard literature as inaccessible, "difficult", deviant, for its "representational" language as is advanced by McRae (1991). Thus, "when asked to give reasons for their resistance", claims Richard Beach[107] (1997: 69) based on evidence brought to light by Jordan & Purves (1993), "students cite their

difficulty understanding the linguistic and cultural practices portrayed in the texts" (these issues will be discussed further on along with text selection and creativity in Chapter V.). Concerning the causes for comprehension difficulty research, Kintsch and Miller [108] have concentrated on three areas (in Flood 1984: 224):

> i) the structural characteristics of texts,
>
> ii) the cognitive processes that are responsible for prose comprehension,
>
> iii) and the role in the comprehension process of a reader's prior knowledge about the topic of the text.
>
> [outline Mine]

As far as the first item /area is concerned, it is worth mentioning an overview on sentence length and word frequency undertaken by Kintsch and Miller (1984), with a view from cognitive psychology. They have given an account on readability research dating back to the 1920s in psychological and educational literature on which publishing houses have relied for evaluations of their texts' accessibility.

Bearing in mind the evidence gathered so far, the authors advance that, even though (*Op. cit.*, pp. 220-221) "sentence length and word frequency may be correlated with readability", it is uncertain that surface structure factors like sentence length and word frequency are the source for comprehension problems. "The goal of readability research", restate the scholars (*Op. cit.*, *Ibidem*), "should not simply be to identify easy or difficult texts, but rather to provide the guidelines for the construction of easily comprehended texts". Accordingly, assert the scholars, "this research must then concentrate on the actual causes of comprehension difficulty". In their attempt to define readability, they have stressed the role of the reader and the nature of the text which opens up an ever-developing area of research involving various scientific fields (*Op. cit.*, pp. 220-221) especially because, reads their contention, "readability is not a fixed property of text, but rather the result of the interaction between the reader and a text".

The second and third items of intrinsinc relation might find some highlighting in Flood's areas of research (Rumelhart, 1984)[109] in his schematic-theoretical model of reading. The latter stresses the reader's role in looking for clues so as to better understand the written text and he defines text *understanding* [author's emphasis] (*Op. cit.*, p. 18) "as the process of finding a configuration of schemata which offers an adequate account of a passage or situation", in that *clues* from a story (*Op. cit.*, *Ibidem*) "suggest possible instantiations of schemata which are then evaluated against the successive sentences of the story until finally a consistent interpretation is discovered". For a reader not (*Op. cit.*, *Ibidem*)

"correctly" understanding a passage, three major reasons are outlined, within Rumelhart's so-called schema theory. First, readers cannot understand the concepts being communicated if they do not have the suitable schemata. Secondly, albeit readers' appropriate schemata, their failure in understanding a text may be caused by insufficient clues suggested by the author. Provided that additional clues are given they may come to understand a text. Thirdly, readers may come to a coherent construal of the text, but may not find the one intended by the author.

Moreover, when discussing the different sorts of processing problems possibly caused by the types of texts read, literary or non-literary ones (referential and representational language), acknowledges Alderson (2000: 65-66), "there are many different sorts of genres, including non-fiction as well as fiction, within what is popularly thought of as literature". In this respect, McCracken's (1998: 76) broad definition sheds some light on the blurring notion in students' / readers' understanding of the concept (*Op. cit.*, *Ibidem*) "as works of literature that share particular formal characteristics and as literary forms that satisfy certain expectations in a delimited readership".

On the contrary, the major argument goes on that "authentic" texts, meaning media ones or factual writing (letters, reports, fax, memoranda, dialogues, among others), should be favoured for their referential language apart from giving the EFL student the opportunity to learn language for authentic communicative purpose beyond the formal learning setting, (Carter and Nash 1983) apart from varities of standard and non-standard written Englishes. A similar assumption underlies the implementation of textbooks whose language is said, to quote Nuttall's words (1982: 20-21), to be "very convenient for teachers, but [...] have serious limitations as material for practising the skills of reading" to the extent that the message of the text is overlooked for the sake of vocabulary needs. Therefore, concludes Nuttall (*Op. cit.*, *Ibidem*), "reading for language improvement is not an authentic use of text".

Concerning textbooks and reading practices in Portugal, M. Sá-Correia[110] contended back in 1992, that most textbooks which actually stand as (1993, p. 11) "the only form of written language input for students", and predominantly designed by Portuguese secondary school teachers, "placed a special emphasis on situational dialogues" incorporating cultural knowledge for pragmatic / practical ends, *i.e.*, "a tourist visiting Great Britain". Moreover, those have presented a "display of structural features of English... - grammatical and vocabulary knowledge" - and "reading comprehension does not go beyond recognition,

that is, ... testing factual knowledge". He then concluded that "teachers tend, therefore, to focus on usage rather than on use".

Taking now one of the textbooks addressed at 10th formers, namely *On the Edge of the Future* (Albertina Mendes *et al.* 1989), owing to its eye-catching title and claim for more authenticity in EFL teaching / learning, simultaneously embracing some of the forthcoming basic assumptions embodying the national reform, it might be broadly summoned that, despite its wider selection of text types, the reading assignments enclosed focused chiefly on reading for information - top-down reading process. Those ranged from news reports (from *Time*, *Newsweek*, *Club* and *Current* texts and/or excerpts), extracts from non-fiction (abridged and adapted), lyrics, advertisements, quizzes, cartoons, to radio programmes schedule, concentrating on fostering first order reading skills, via skimming, scanning and multiple choice activities (with transferring skills at the core), amidst other language activities: chart filling, word listing, matching, gapfilling, topic outlining, diagram completion and word explosion diagrams.

Moreover, reading tasks were forwarded by factual writing, notably descriptive and narrative writing assignments, except for a few interviews arranged according to topic areas. With regard to extensive reading, the selection covered fiction and non-fiction excerpts, *New Caxton Encyclopaedia* entries, reports (for example *Britain 1984: An official Handbook*) and literary excerpts ("The Kite" by Somerset Maugham), all of which, and once again, mostly in adapted or abridged versions.

Rather striking seemed the inclusion of a literary text, Charlotte Brontë's *Jane Eyre* (pp. 62-63), enclosed in the section entitled "A Long Time Ago" under the misleading heading "When Morning Came" as an introductory text to the major topic area "School". It, thus, reinforced the stereotyped idea of literature as difficult, highbrow reading (*i.e.*, as is acknowledged in literary circles for its aesthetic and cultural cline), otherwise it would not consist of an adapted and/or abridged version.

An emphasis on written standard English featured most texts; so students / readers hardly had the opportunity to read non-standard English versions for their scarce number among the texts included. Rather noticeable was an interview entitled "Punk, junk and loneliness" (pp. 40-41), to use the manual designers' heading phrase. Should it be inferred that the youngsters interviewed, punks, were the one and only individuals to use jargon, informal register, derogatory epigrammatic language? Still, when students are asked to rephrase "Eddy's" speech into "everyday standard English", material designers

undoubtedly showed their concern for displaying standardised norms of language use, in their distinction between spoken and written standard English. However, there were no hints about discourse and pragmatics underlying the type of activities suggested, notably addresser's and addressee's purpose, as well as the communicative context were overlooked.

Ever since the hitherto sample analysis of a textbook (*On the Edge of the Future*), and in the line of major school reforms, several practitioners / scholars from different strands (Lourdes Sousa 1996, Rui Castro *et al.* 1999, Maria Eduarda Santos 2001) have been presenting their analyses of manuals, their strengths and weaknesses, but little has evolved in terms of presenting language as a system and fairly combining the ideational (Halliday 1985, Halliday and Hasan 1985), transactional (Halliday 1985, Nunan 1993) or interpersonal (*Op. cit.*, *Ibidem*) language dimensions. Nor have literary readings been offered many instances of dialogic discourse (Bakhtin [1935] 1990) in that, point out Rui Castro *et al.* (1999: 77), "one could expect that the presence of each type of these [monologic and dialogic discursive instances] would convey different meanings to the reader, with the latter enlarging the field of exemplification to the most common use of language". They further assert (*Op. cit.*, p. 73):

> Textbooks are a central device operating in the constitution and transmission of pedagogic discourse. Such centrality may be established according to different approaches: for teachers textbooks are one of the most important sources for defining pedagogic discourse content, forms of their transmission and corresponding evaluation devices; as far as we consider time spent by studends working on textbooks in classes or doing their homework, we are compelled to accept their relevance as *loci* of definition of legitimate pedagogic knowledge... we can say that for many students and families *textbooks are the books.*

Furthermore, L. Sousa (1996) acknowledges another shift in textbook design in the Portuguese EFL teaching / learning context, inasmuch as literary texts occupy (*Op. cit.*, p. 89) "the most prominent place in the textbook", supposedly according to the whole language approach undepinned by reading literature extensively, for personal, cultural growth and language awareness. However, the researcher (*Op. cit.*, p. 100) comes to some conclusions drawing on her wide corpus, to name the ones relevant for the scope of the present research: i) "the narrow reading possibilities are exhaustively repeated"; ii) "one speaks about reading to show how much one knows and stressing social status", iii) "international discourse analysis".

Turning the spotlight onto the threshold level, it is many EFL lecturers' claim that undergraduates are required to read so much literature and literary texts for different

courses (See Appendix A, Scheme A. 2., pp. 9-18) that they should be dealing with the so-called "authentic" texts for their short length and "real language" in use. This contitutes another controversial issue to be discussed further on in this study (Chapter III. Results of the Study). Instead of using the most criticised textbooks (to give due account to the claims by, for instance, Brumfit and Carter 1987, Bassnett and Grundy 1993, Dendrinos 1997, among others), I shall discuss the implementation of the literary text in English courses in an English foreign language environment, particularly at university level (upper-intermediate and advanced levels), in order to promote language, literary and cultural awareness. In this context, it is relevant to quote Edward Said's statement (1993: xv), which underlies the aforementioned approach while also supporting the implementation of any literary texts and not only (McRae 1991) "literature with a capital *L*" [author's emphasis], that is to say, canonical literature:

> The novels and other books... I analyse because first of all I find them estimable and admirable works of art and learning, in which I and many readers take pleasure and from which we derive profit. Second, the challenge is to connect them not only with that pleasure and profit but also with the imperial process of which they were manifestly and unconcealedly a part...

In so doing, I wish to look more closely at some of the materials used in contemporary language classes, before and after the outset of the educational reform in Portugal, as well as bring about some issues related to authenticity. As has been stated before, textbooks figure at the top materials used in language classes not only in Portugal but also worldwide, albeit the controversy brought about by theorists, linguists and educationalists (Bernstein 1990, Brazil 1995, Brumfit and Carter 1987, Dendrinos 1997, Morgan 1997, Phillipson 1996). Much has been written on this issue, though from a postmodernist educationalist's perspective it is crucial to give expression to border voices, state Usher and Edwards (1994: 50), to "discourses as creating *active* knowing subjects" if a shift from "traditional didactic knowledge-centred methods" into empowering "learner-centredness, negotiated curricula and activity-centred methods" is to be realised" [authors' emphasis]. These are but some of the authors' challenges based on the Foucauldian philosophy of education.

Given the aforesaid reasons and perceiving the learner (Usher and Edwards 1994: 50) "as an active meaning-giving subject with knowledge about self", I found it relevant to enquire about students' opinions on their use of textbooks before enticing any further considerations about reading literary texts whatever the setting. Accordingly, textbooks figure in the "Reading Evaluation Questionnaire" immediately after inquiring about text types read in school / university for two reasons: one, availability and mandatory issues in

the teaching / learning of a foreign language[III] and, two, getting students / readers acquainted with literary texts or excerpts, as intensive or extensive reading, both written in English and somehow representative of English speaking authors' literary culture. In this regard, McRae's argument on the pedagogy of the excerpt might equally contribute to refute and/or offer evidence to adolescents' poor involvement in reading, mainly literary texts. In the author's perception (1991: 18),

> the root of the whole problem of reading in the context of the school can be traced to one long-standing educational obsession with the *whole* text. The tendency is to have less faith in the extract, the representative passage which, if very carefully chosen, can stimulate students' interest more than any long stretch of intensive reading.

For many years in the past, more precisely up to 1974 at the time of the Military Coup / Revolution which put an end to a dictatorial regime in Portugal, "the textbook" or the so-called "English reader" stood for the modern language learners' and teachers' compulsory reading material to be thoroughly tackled in classroom (mainly in terms of text selection for intensive reading) and literary excerpts were included in the selection. After the revolution a major reform in the educational policy took its way and a large selection of textbooks together with a wider gamut of materials, varying in (Stern 1996: 352) "nature, function, and mode of presentation", were designed and abounded in stores with competitive prices (*Op. cit., Ibidem*): "designed for teachers (for example, guidelines) or students, for classroom instruction or private consumption, as core or supplementary materials, and they [might] be comprehensive or specific in purpose" [adapted Mine].

Coursebooks or textbooks head Stern's list (1996: 352) of present day language teaching materials which in Portugal figure as core materials to meet curriculum prerequisites and ensure that 12th formers are familiar with similar content areas, texts, information about the target language and practice, and above all get the necessary skills to successfully meet requirements at a final standard evaluation. Some of them have been designed by teachers themselves so as to address the nuts and bolts set in the English syllabi also bearing in mind Portuguese students' own reality. On the whole, these entail culture and language difficulties also stemming from the mother tongue interference. Others, definitely more expensive, have been designed internationally so as to fulfil the modern languages teaching / learning main presuppositions of immersion, integration and authenticity. As such, stand out Longman series like *Building Strategies* by Brian Abbs and Ingrid Freebairn, or *Meridian* by Jeremy Harmer, as well as the Oxford University Press edition of *Streamline English* by Bernard Hartley and Peter Viney, to name but some adopted

up to the ninth form in Portuguese state schools some years ago. In this case, literary excerpts were literally omitted in the panoply of "authentic" reading activities presented.

As a matter of fact, availability, accessibility and cost constituted some of the key factors for manual selection, in many far-away regions of Portugal when it came to department and/or group policy. This has been particularly so because handouts or any other backup material, including excerpts from literary texts, would be unaffordable for many students (above all those whose parents had a low income) and impossible to be covered by the school budget. In this respect, above all in Madeira, other issues apart from availability and authenticity have been taken into account in textbook selection. These are institutional resources, especially the amount of copies likely to meet the students' applications for school funding, and in due course it was established that the same manuals should be adopted in three consecutive years not only on the Island but also on a national level.

On the verge of the eighties, literary excerpts were gradually introduced in the EFL setting, and one or two novels made part of the compulsory readings at secondary level. At this point of the account of the state of the art it seems appropriate to insert 12th form teachers' opinions (to be involved in the research study) on the materials selected, namely their strengths and weaknesses bearing in mind their students' own reality. In terms of positive aspects drawn from textbooksm, there was a shared standpoint on: providing a wide range of topic-related texts and grammar structures, on the one hand, and displaying a set of authentic texts promoting awareness of the English language (variety and change) and culture, on the other. Literary texts were said to contribute likewise to culture awareness for some interviewees (35%) even though reading Shakespeare's *Hamlet* (25% of the interviwees) was considered beyond students' language competence.

There was some explicit disapproval of the materials used (30%) for their monotonous and repetitive structure and layout, thereby solely used as "guidelines" (following the English syllabus). Some reiterated their dissatisfaction (15%) on the grounds of overlooking some subject-matters present in the English syllabus, equally "long and comprehensive "limiting creativity".

Moreover, two teachers argued that most of the texts presented in manuals were abridged or adapted (Nuttall 1982: 32) thus "removing many of the barriers to understanding offered by the original" in contrast with the sort of authentic texts presented in examinations "retaining the textual quality and discourse structure" with which students

/ readers were supposedly strategic enough to interact with. At this point, their observation could not be more accurate, provided that they can lead students / readers not to cope with "unfamiliar lexis", individual "substantial intervention" otherwise monitored by the teacher / lecturer or the simplified version for pedagogic purposes. Nuttall goes on to assert (*Op. cit.*, *Ibidem*):

> If you make everything explicit, you will not be able to develop the students' capacity to infer. Retain things that will challenge their intelligence so that you can ask interesting questions. Retain new words if their meaning can be inferred from the context... Do not insert explicit connectives (*because*, *although*, etc.) if the reader will be able to deduce the relationships between sentences without them.
>
> [author's emphasis]

To make things worse, assert 30% of the teachers enquired, there seems to occur a mismatch between final examination requirements and the type of activities accompanying the texts in manuals. These concern textual approach, the so-called "text and attack skills" in Nuttall's view very often (*Op. cit.*, *Ibidem*) "under-described", since "the process of interpreting the text as a whole, using all the clues available including cohesion and rhetorical structure" lack reading (text approach) and writing (essay writing, note-taking, outline) skills: beyond course activities.

The literary extract, a simplified version, inserted underneath together with the set of activities included in the same unit in *Prime Time* (1995: 55-58), addressed at 10th formers (either having attended EFL instruction for 3 or 5 years), stands out in the coursebook for its misuse of a literary text. It ows to the fact that, to cite Carter and Long (1991: 2), "the more subtle and varied creative uses of language", along with the different layers of signification were ommited, not to mention the lack of genuine involvement of the reader in the process of meaning-making towards effective reading at this early stage of EFL language competence. Hence, it is somehow evidenced that EFL readers were to acquire a (*Op. cit.*, *Ibidem*) "store of information on conventions and traditions of the target literature" since the excerpt was headed within a theme-based approach on marriage. Moreover, the sort of reading activities suggested for its interpretation hardly contributed to learners' / readers' (*Op. cit.*, p. 3) "personal development and growth" nor "a lasting pleasure and a deep satisfaction in a continuing growth of understanding" as a lead-in to (Brumfit 1983) reading fluency. Thus, state Carter and Long (1991: 3-4):

> An aim being to encourage greater sensititvity and self-awareness and greater understanding of the world around us. It can also supply many linguistic opportunities to the language teacher and allow many of the most valuable exercises of language learning to be based on material capable of stimulating greater interest and involvement.

On the contrary, what comes to the foreground in the excerpt selection is its instrumental use (Carter and Long, *Op. cit.*, p. 4) "in connection with the teaching of specific structures and language manipulation"; the acquaintance with authors coupled by a "view of literary texts as belonging to a *background* of specific historical, social, and ideological contexts" [authors' emphasis]. These comprise two opposing views in reading literature: one for study, or academic purposes; another, literature as a resource; so contend, for instance, Carter 1991, 1997, 1999, Durant, Carter and Long 1987, 1991, McRae 1991, 1994, Montgomery *et al.* 1995, Simpson 1997, Short, Clark 1996, among others.

For a more concise illustration of the arguments presented by hitherto authors, a literary passage was selected from a textbook within the series adopted by schools in which the research was undertaken, aiming at 10th formers with a lower level of English. It is beyond the scope of the present argument to analyse these textbooks in detail apart from the matters already focused, their content, ideology, design, for various reasons. The most striking ones are tied up first and foremost with the fact that such an analysis has been the object of close scrutiny in the past few years namely in the *1st International Meeting on School Manuals* held in Portugal attended by acknowledged academics, and several parties involved in the educational sphere (Lourdes Sousa 1996, Rui Castro *et al.* 1999, Maria Eduarda Santos 2001).

"A Desirable Match", the text enclosed in *Primetime* (1995: 55-56) forwarded by a Victorian picture is offered along with the missing or adapted parts, bearing in mind the base text used for the purpose of comparison. Its selection is, by no means, to be taken as an evaluation of the manual from which the excerpt was taken. On the contrary, it is intended to illustrate the validity of some scholars' conviction (Guy Cook 1987) that the inclusion of literary extracts in many textbooks may lead to misinterpretations[112], not only of the passage but also of the whole text if the teacher leads the students to create a false text, even if the author supplies some guidance (through contextual clues).

Cook falls upon the basic premises in Halliday and Hasan's in text's assumptions ([1985] 1993: 10):

> the important thing about the nature of a text is that, although when we write it down **it looks as though it is made of words and sentences**, it is really **made of meanings**.
>
> It has to be coded in something in order to be **communicated**; but as a thing in itself, a text is essentially a **semantic unit**.

> Because of its nature as a semantic entity, a text, more than other linguistic units, has to be considered from two perspectives at once, both as a **product** and as a **process**.
>
> [bold Mine]

Alternatively to the assumption that judgements "about complex literary texts... can be captured in one or two well chosen phrases" suggesting that a text is "a seamless and consistent whole", to borrow from Eaglestone's (2002: 29) comment on some citations by the educationalist Patrick Scott (1989), stylisticians in particular put forth readers' "using the power of phrase structures to create readerly anticipations in the syntax"[113] to paraphrase Stockwell (2002: 75), notably in what deictic voices inherent to *texture* are concerned (to be later enlightened in Chapter V, when developing an approach):

> Central to deictic shift theory is the notion that speaking, writing, or thinking "voice" represents a *deictic centre*, which a reader can mentally project by adopting a cognitive stance that best accounts for the sense of coherence across a text.
>
> [Stockwell's emphasis, *Op. cit.*, p. 78]

A desirable match

[1]"My dear Mr. Bennet", said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is", returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"You want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know. Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England.[2]"

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet", replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! Nonsense, how can you talk so! But it is very likely that he [3]may fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

"My dear, you flatter me. I certainly [4]have had my share of beauty, but I do not pretend to be anything extraordinary now. When a woman has five grown-up daughters, she ought to give over thinking of her own beauty.[5] But consider your daughters. Only think what an establishment it would be for one of them.[6] Indeed you must go, for it will be impossible[7] to visit him[8] if you do not."

"You are [9]over-scrupulous, surely. I dare say Mr. Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying [10]whichever he [11]chooses of the girls;[12] though I must throw in a good word for my little Lizzy."

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so [13]good-humoured as Lydia. But you are always giving [14]her the preference."

"They have none of them so much to recommend them", replied he; "they are all silly and ignorant, like other girls; but Lizzy has something more of quickness than her sisters."

"Mr Bennet, how can you abuse your own children in such a way! You take delight in vexing me. You have no compassion on my poor nerves."

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least."

"Ah! You do not know what I suffer."

"But I hope you will get over it, and live to see many young men of four thousand a-year come into the neighbourhood."

Source: Jane Austen, *Pride and Prejudice* (abridged)

Margarida Vilela *et al.*, *Primetime*, 1995: 55-56

[1]It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.
However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.

[2]"That he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

[3]*may*

[4]*have*

[5]"In such cases, a woman has not often much beauty to think of. "

[6]"Sir William and Lady Lucas are determined to go, merely on that account, for in general you know they visit no new comers."

[7]for *us*

[8],

[9]over scrupulous

[10]which ever

[11]chuses

[12];

[13]good humoured

[14]*her*

Jane Austen (1813), *Pride and Prejudice* (ed. Tony Tanner [1985]), Chapter I, pp. 51-53.

Picture 2: Margarida Vilela *et al.* (1995), *Primetime,* p. 56

At the bottom of the excerpt some biographical details are provided on Jane Austen, the novelist. Mr Bennet's reaction to his wife's ironic remark was omitted and so were her last words before the narrator's comments on Mrs Bennet's character. Neither anticipation nor prediction might encompass the reading of the literary excerpt, for it was headed by a cunning title "A desirable match", overlooking the reader's agency and reflecting the manual designer's and/or teacher's choice of a text within a unit and the perspective/point of view offered. Reflective reading, as Davies rightly points out (1995: 152), "involves the reader in an active dialogue with the text; it involves pausing for reflection and it involves in-depth processing of the text". Paradoxically, posit Beach and Appleman[114] (1984: 118), "analysis of texts commonly used in schools found them [titles] to be obscure, incoherent, unstructured, and organized around misleading titles and subheads".

Assuming that the simplified version of Austen's text bore in mind 10th formers' linguistic competence in English as a foreign language, reading might be envisaged as a communicative activity. For that reason, authenticity would be at stake (Lier 1996: 46), if both original / base and simplified versions were displayed side by side in class raising awareness of stylistic features of a text and their importance for meaning-making. The omission of the opening paragraph, central for the discussion of Austen's resorting to irony in her writing, has impeded the readers to perceive "irony's social as well as formal dimensions", so reads Linda Hutcheons' opening stance in *Irony's Edge: The Theory and Politics of Irony* (1995: 2). While debating leading questions prone to draw readers' attention to irony's function and multiple uses in everyday language, she thus reiterates (*Op. cit.*, *Ibidem*), "a mode of expression at the end of the twentieth century", from magazine articles

to politics. Hutcheon, herself, poses a couple of simple and straightforward questions, likely to activate the sparkle of inferred meaning and judgement towards autonomous interpretation (*Op. cit.*, *Ibidem*):

> How and why irony comes about or doesn't?
>
> Why should anyone want to use this strange mode of discourse where you say something you don't actually mean and expect people to understand...?
>
> How do you decide if an utterance is ironic?

Significant layers of meaning, or stylistic features, within a "developing view of stylistics"[115], asserts Carter (1994), such as graphology (for example, italics rendered in 3., 4., 7., 14., supplied on the right hand column referring to the parts omitted from the original / base version)[116], denotes some sort of emphasis. In his turn, Leech (1969) refers to the affective meaning of the utterance or the speakers' switching tone, mood setting (Halliday 1985) to be perceived in face-to-face interaction. These are rendered in writing by italics, bold or underlined (to mention some of the paralinguistic features[117]), to which contemporary readers are familiarised in other types of texts such as advertisements, or graffiti, to name just the most recognisable in everyday life.

Language change and the kinds of formality evolving over time sensitise students' / readers to language awareness, its usage and use as well as the semantic density of modal auxiliaries building on students' / readers' knowledge of some of their "attitudinal features in language", to borrow from Simpson's broad definition on modality (1993: 47) and matching registers in ordinary language. These include classroom talk (teacher-students vs students-students), language varieties (listening to characters' turntaking in their original language version TV films with a dominant American language register on Portuguese TV Channels) or on a regular basis in students' daily contact with tourists on the Island whether in transactional language or interpersonal language. Language change related to word-formation according to which many lexical items evolved into hyphenated compound words, formerly "over scrupulous", "which ever", "good humoured", would give readers a sense of linguistic period and the dynamic feature of spelling alterations over time ("chuses").

Similarly, period and gender issues were again deliberately omitted in the several stances of ironic remarks such as the one in the narratorial voice and point of view, like (*Pride and Prejudice* [1813] 1985: 52): "In such cases, a woman has not often much beauty to think of".

The reporting statement to show some detachment from the news learnt would contribute to readers' better understanding of Mrs Bennet's personality and covert disinterest. Also, the contrasting past simple with the formal passive structure "is to take", "are to be", indicating both immediate future and certainty in the unfolding of events is a way of hedging commitment: it is safer if events are narrated from other characters' perspective, not from her viewpoint. Syntactic patterns reveal much about Mrs Bennet's reliability, particularly when she is talking to her husband.

> That he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.

In addition, the illustration accompanying the excerpt reinforces its "subsidiary" role to writing - "the master-code", to cite Bearne and Kress (2001: 89)[118], in their view very much in the line of Barthes's (1977) philosophical and semiotics notion of "anchorage"[119]. As such, (2001: 89) "image had the role of serving that master in specific and limited ways: it occupied the function of *illustration*, of repeating, in visual form, something already stated in the master-code" [authors' emphasis]. Taken together, the "mixed-modes" of representation (Bearne and Kress 2001: 91)[120], graphic display, abridged literary excerpt, designer's title, and picture, already offer an interpretation of the literary text, thus limiting its ideational function[121] (Halliday 1985, Halliday and Hasan 1985) for a considerable part of students' / readers' interpretation of the picture ("showing") comes to them mediated by the textbook designer's language ("telling"), *i.e.*, the product of his/her interaction with the base text. David Lewis[122] (2001: 95) advocates that the discursive component of pictures, for example, Victorian narrative paintings along with picturebooks envisaged as the wealthiest ideational materials, bring "this aspect of the visual image into the foreground". The scholar concludes that (*Op. cit., Ibidem*) "pictures do things differently and when words and pictures are put together... that difference can make all the difference. And ignoring the difference can lead the unwary critic and analyst into deep water".

Conversely, the set of questions subsequent to the excerpt focuses on an "information transfer"[123] (Wallace 1992[124], McRae 1991) and the primary goal of reading, *i.e.*, "understanding [the linguistic code] and learning" (Davies 1995: 152). Widdowson (1996: 96) brings about the notion of "artificiality" by casting "comprehension exercises in the form of questions" on the grounds that learners / readers are barred from embracing "the kind of attitude which will encourage the development of the reading ability". He

claims that "it might be difficult for the learner to treat the passage authentically when the questions and answers are not themselves authentic language behaviour".

Answer these questions.

1 - Mrs Bennet wants to talk about a certain subject with her husband. What is it?

2 - Does she go straight into it? How does she introduce the subject?

3 - Why doesn't she say immediately what she wants?

4 - What does she find very interesting about Mr Bingley?

5 - Why does she want her husband to visit him?

6 - Mr Bennet isn't willing to do that but he allows Mrs Bennet and his daughters to go and even promises to do something. What?

7 - What does he think of his daughters?

8 - How does Mrs Bennet react to his opinion?

9 - Do you think Mr and Mrs Bennet are a happy couple? Justify your answer.

10 - Which of the two do you find nicer? Explain.

11 - What would you say about Mr Bennet's character? Quote from the text to support your answer.

12 - About Mrs Bennet: can you guess what her main occupations are? And what is her deare wish?

Margarida Vilela *et al.* (1995), *Primetime*, pp. 56-57

The first set of items (up to item 5) that makes use of "wh-questions" and "polar questions", in Widdowson's view (1996: 95), "presuppose[s] a questioner and the response is provided to satisfy his (supposed) need for information". In fact, the learners' / readers' "reading ability is deflected by communicative irrelevance" and neither question nor response "combine to create natural discourse". The questioner's authoritative tone focuses on "information to be checked against [his/her] knowledge", so to say, the cognitive dimension of the reading activity. As such, the presupposed social exchange is unlikely to be accomplished and readers might well have answered the questions solely by drawing on the title itself, their social skills and background knowledge (schemata) without having read the excerpt in depth.

So, in Widdowson's line of reasoning (*Op. cit.*, p. 97) "exercises for developing the reading ability should direct the learner to what goes on his[her] mind, to his[her] mental behaviour, and not require him[her] to provide anything like a natural overt response", whether as a means of "practising the composing skill as a separate activity" - in the case of "wh-questions" and "polar ones" for these shift "the learner's attention away from reading as a communicative ability" (*Op. cit.*, p. 97), or as a means of "comprehending skill as a separate activity", by (*Op. cit.*, p. 98) "focusing the learner's attention on the comprehension of the given set of [multiple choice] sentences". Moreover, it simply demands, first and

foremost, avoiding the imparting of lexis, language structures and identifying fiction and some of its components or "aspects" (E. M. Forster [1927] 1990) as has been customarily practised under reading comprehension activities. Consequently, points out C. Alderson (2000: 330), "greater ingenuity needs to be employed to devise non-trivial questions" in an activity-based task-oriented reader / learner-oriented approach[125].

The impact of the literary text might come to play (Widdowson 1996: 98) coupled by "active participation" if Item 10, for example, ("Which of the two [Mr. and Mrs. Bennet] do you find nicer? Explain.") were asked in the first place. It would call for readers' emotional involvement, triggering intuition[126], thus leading to readers' creative response towards characters' interaction in the world of discourse, forwarded by readers' anticipation (relying on schemata) as well as by inference from the characters' words. As such, "wh-questions" might instead focus on (Michael Toolan 1994: 174) "the Labovian six-part analysis", associating reading literature in class with "the oral narrative of personal experience", which in Toolan's view (*Op. cit.*, *Ibidem*) "underlie the structuring of many literary narratives too". These are synoptically presented in Toolan's review of Labovian theoretical foregrounding (1972, 1981), allegedly applied to any (Toolan, *Ibidem*) "**fully-formed oral narrative**" [author's emphasis], namely:

> i) **Abstract**: What, in a nutshell is this story about?
>
> ii) **Orientation**: Who, when, where, what?
>
> iii) **Complicating action**: Then what happened?
>
> iv) **Evaluation**: So what, how is this interesting?
>
> v) **Result or resolution**: What finally happened?
>
> vi) **Coda**: That's it, I've finished and I am "bridging" back to our present situation

Against the backdrop of the last element, "coda", a dialogic interaction might be fostered in the formal context of learning broadening its boundaries towards the (Toolan, *Op. cit.*, p. 162) "process of returning to conversational mode". This is explicit in Labov's (1972: 365) own definition cited in Toolan's discussion of narrative as socially situated (*Op. cit.*, *Ibidem*):

> the property of bridging the gap between the moment of time at the end of the narrative proper and the present. They bring the narrator and the listener back to the point at which they entered the narrative

Fill in the blanks with the correct forms of make or do: (Your dictionary and the notes on page 57 will help you to do this exercise).

1 - Sometimes when Mrs. Bennet asks her husband too many questions, he __a__ not __b__ any reply.

2 - That always __c__ Mrs. Bennet angry.

3 - When she insists, he simply shrugs his shoulders and says: "__d__ what you want."

4 - Mrs. Bennet's life is rather boring, while Mr. Bennet runs his estate to __e__ money to support his family, his wife stays at home and __f__ next to nothing.

5 - She __g__ not __h__ the beds, she __i__ not __j__ lunch or dinner, she __k__ not __l__ her clothes or her daughters'.

6 - The only things she likes __m__ is __n__tea for her friends when they come to visit her, and gossiping. That's something she can't __o__ without.

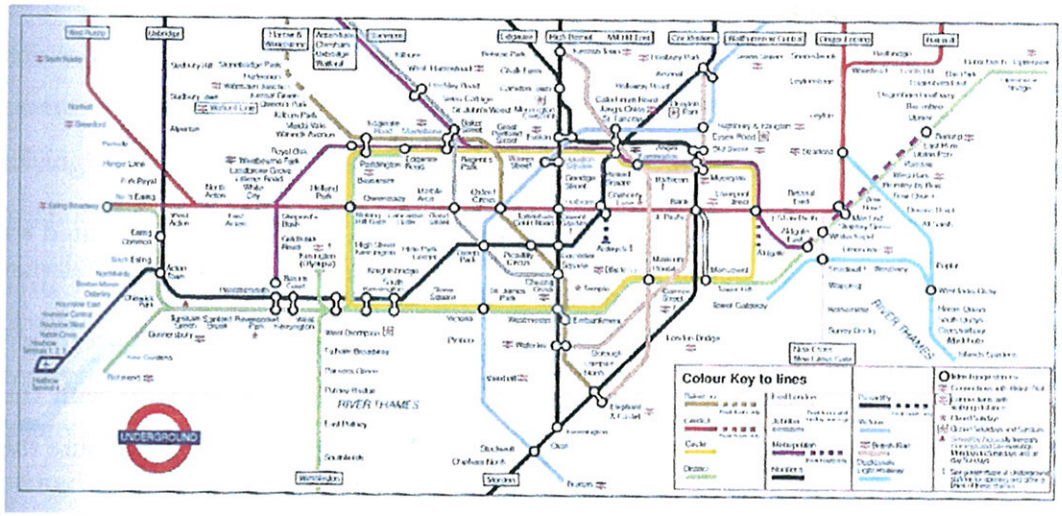
Margarida Vilela *et al.* (1995), *Primetime*, p. 57

Both sequence and type of activities related to Jane Austen's excerpt presented so far might be said to "misunderstand the nature of language in literature", maintain Carter and Long (1991: 2), as well as "may even result in mechanistic and demotivating teaching practices which substitute language activities in place of a genuine engagement with the work as literature and will probably have the detrimental effect of spoiling any pleasure the poem or story might have given".

Moreover, the interface language, literature and culture, another salient aspect in many textbooks, is sometimes offered in manuals in a confusing and misleading fashion. The frontiers between historical fact alluded in literary texts, on the one hand, and the reference to cultural artefacts related to people and their language are sometimes (1999: 55) "creolised", to use Weiss's words. To highlight this point it seems worth citing the lesson sequence presented in Units 25 and 26 of *Promoting Autonomy*[127], a textbook by Alice Pais *et al.* (1995: 81-85). It seems that culture awareness and semantic density of texts, of verbal and non-verbal language of authentic nature, along with the distinction between "high culture and intellectual achievements of a society organized by social class"[128] (Roger Scruton in *TIME*, 1997 / October 27th) and popular culture (in McRae's words culture with capital "C", and popular culture in small caps, respectively) underlie the selection of excerpts and activities. Yet, such distinction is not explicitly stated by the manual designers.

In addition, the reading activity headed by the phrase "underground culture" along with the bottom-line "new experiences for travellers on the London Underground" does not build the logical sequence between the referential[129] (*i.e.*, map of line stations in the British underground) and representational meanings (*i.e.*, "underground culture"), to extend

from Jakobson' s functions of language (in Waugh *et al.* 1998: 73), as food for thought for a possibly ensuing class debate. Indeed, graphological issues contribute to the aforesaid lack of coherence and possible misunderstanding assuming that the titles, offered in bold type face, bottom left of the page (therefore drawing the readers' attention in his/her automatic perception of words on the page - from left to right eye movement in the reading process), are displayed right beneath the picture analysis of a map of the London underground, top central position on page layout.



Picture 3: Unit 25 – *Promoting Autonomy*, Alice Pais *et al.*, *Ibidem.*, p. 81

With regard to the former, that is, the referential meaning, it is taken for granted that most readers have been introduced to the acronym for the London Underground Tube beforehand or, to put it in Jakobson's claims (in L. Matejka 1980: 73), "a code fully, or at least partially, common to the addresser and addressee… enabling both of them to enter and stay in communication". Learners / readers are thus expected to identify the type of text / picture, (*i.e.*, building on knowledge) together with responding to a set of items posed (addressing language exponents like, asking and giving directions, reading timetables as survival strategies). Therefore, it might be thought that this multimodal text was aimed at: i) familiarising 10th formers with the British Underground; ii) building on literacy skills in a foreign language by reading a map / guide and a timetable for readers' / users' future autonomous visits to parts of the city of London unless the readers adopt a bottom-up, top-down approach in order to grasp the semantic density of the words on the page.

There is no previous allusion to London on the page except for the one given (far left bottom) in the bottom-line and in the opening paragraph, (Pais *et al.*, *Op. cit.*, p. 82-83)

"New experiences for the travellers on the London Underground", related to the extract by Elizabeth Burke and Deborah Tyler, BBC English.

The discursive component of the ensuing pictures breaking the text (opinion issue) into parts (Lewis 2001: 95) "comes to [readers] mediated through language"[130] thus replacing readers' creative response.

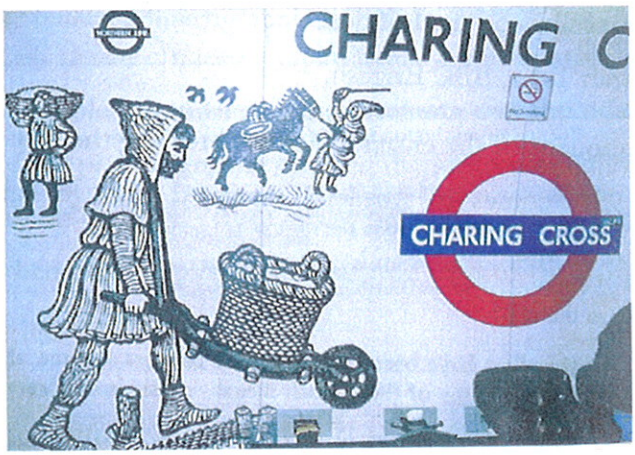
> Culture is coming to the tube.
>
> For some years now travellers have been entertained by buskers at some of the central London stations. Some of this - albeit illegal - music is of a very high quality.
>
> Burke and Tyler, *Promoting Autonomy*, Pais *et al.*, *Ibidem*, pp. 81-82

Picture 4: Unit 25 – *Promoting Autonomy*, Alice Pais *et al.*, *Op. cit.*, p. 82.

> Then came Art. As part of a £75 million modernization programme, London Transport has asked famous artists like David Gentleman and Eduardo Paolozzi to redesign the interiors of certain stations…
>
> Burke and Tyler, *Promoting Autonomy* by Pais *et al.*, *Ibidem.*, pp. 81-82)

Music, art, poetry and theatre come to public awareness in everyday life, broadening an unexpectedly varied audience's cultural horizons while simply waiting for the tube. This holds true, in R. Jakobson's tenets, in that (in L. Waugh 1998: 72) "no doubt, for any speech community, for any speaker, there exists a unity of language, but this overall code represents a system of interconnected subcodes; every language encompasses several concurrent patterns, each caracterized by different functions". Most significantly for the argument at hand, comes Jakobson's assumption (*Op. cit.*, p.76):

> Any attempt to reduce the sphere of the poetic function to poetry or to confine poetry to the poetic function would be a dellusive oversimplification. The poetic function is not the sole function of verbal art but only its dominant determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent.



Picture 5: Unit 25 – *Promoting Autonomy*, Alice Pais *et al.*, *Op. cit.*, p. 82.

What might bring some fruitful dialogue about the interface between language and culture would be the strikingly different levels of meaning standing out in the writers' discourse. The capitalised lexical item in the simple clause, "Then came Art" constitutes a sudden, but intentional, unfolding within the narrative sequence: from a descriptive stance into a change in the course of events by means of a full verb - came - followed by the subject (SVO stands for the usual word order in English). Hence, the meaning potential of "Art" is highlighted within the binary "very high quality music" [but not Art] and the active construction "London Transport has asked famous artists like David Gentleman and Eduardo Paolozzi". In other words, a "general process of intellectual, spiritual and aesthetic development", is highlighted much in the line of one of Williams's definitions of culture (cited in John Storey 1997: 2). The salient position of the clause heading the allusion to "high culture" opposing popular culture is somehow related to Storey's supposition (*Op. cit.*, p. 10) that the "cultural [has] been replaced by the economic, revealing a division between "the rich" and "the thousands".

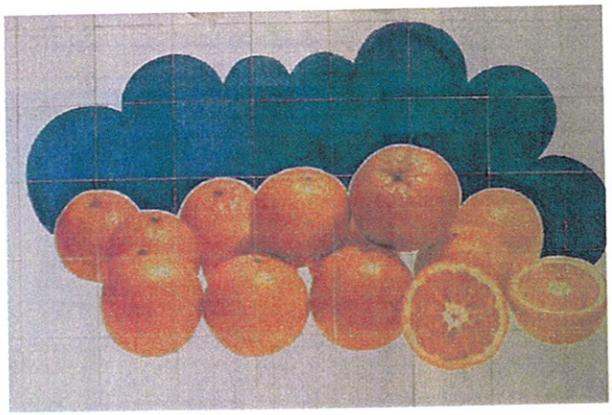
As for the representational meaning, or in Jakobson's terms (in L. Matejka 1980: 76) the "focus on the message for its own sake… which by promoting the palpability of signs, deepens the fundamental dichotomy of signs and objects", so to say the binary "Underground Culture" (the title of the extract by Elizabeth Burke and Deborah Tyler) and "culture is coming to the tube" (l.10 in the same excerpt), there are no further hints to enhance a creative response to the meaning potential (Halliday [1985] 1993) underlying the text selection. This is solely evidenced in the wh-question posed two pages ahead - "presupposing a questioner and [a] response - provided to satisfy his / [her] (supposed) need for information", to borrow from Widdowson's (1996: 94) debate on comprehension items and reading passages. Under the task aimed at (Pais *et al.*, *Op. cit.*, p. 83) "improving

understanding", learners/readers are invited to look for information, instead, and get acquainted with (one of Williams's definitions of culture cited in Storey 1997: 2) "a particular way of life, whether of a people, a period or a group":

> What aspects of culture are mentioned in the text?
>
> Say what these numbers refer to:
>
> 10,000,000 (ten million)
>
> 75,000,000 (seventy-five million)...

Decisions about improving understanding of the text depend to a large extent "on one's views on how understanding might best be checked", states Widdowson (1996: 94). The type of questions transcribed above require, in his view, "an overt response,... [and] make demands on the learner's capacity for producing language", neither question / response "combine to create natural discourse" nor enhance higher-order reading skills implying, asserts Devine (1993: 266), "the interaction of various types of knowledge - linguistic, background, and schematic" in learners' / readers' interpreting process.

There is no evidence for the reading of pictures in depth and the subjacent move from "underground culture", among which might figure, for example, *The New Poetry*[131] (Michael Hulse, David Kennedy and David Morley 1994[132]), to build on students' / readers' own "culture of the underground" into that of the target language / culture (as will be exemplified futher on in Chapter VI.). Given learners' diversity grounded on multiple variables, for example, socio-cultural, EFL competence - third culture[133] (Kramsch 1994), origin within the same country, not to mention age, sex, among other, it would be difficult for a Madeiran EFL learner to associate the referent / "significant" (Saussure [1959] 1966), a couple of oranges represented in a wall tile displayed in a tube station in Lisbon, to the so-called "Larangeiras Station". The latter was entitled so, owing to the fact that there was a large farm in which orange trees abounded in the nearby area in mid-twentieth century. In other words, the referential meaning of the expression.



Picture 6: Unit 25 – *Promoting Autonomy*, Alice Pais *et al.*, *Ibidem.*, p. 84.

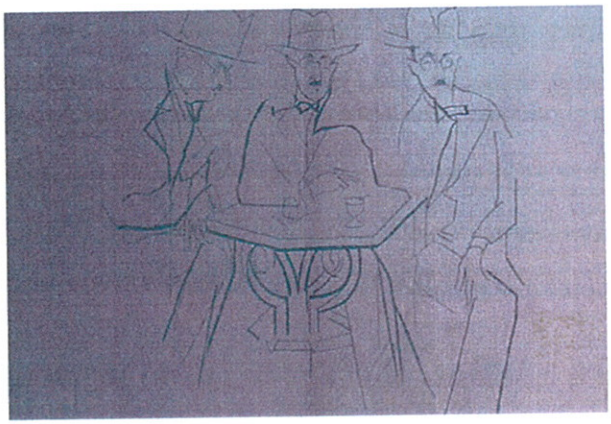
At this point, it is pertinent to quote Rudine Sims Bishop[134] (1997: viii) in that

> less attention has been paid to the specific kinds of instructional strategies that might accomplish these ends, to the effects on response of the sociocultural identities that readers assume, and to the influence on those responses of the social and cultural environments in which readings take place.

Consequently, it is assumed that the teacher / lecturer would adopt a criterious responsive analysis on students' understanding of cultural artefacts, their popularisation and audience response in both national and broader contexts without overlooking the current reception in the cultural and/or critical domain.

Again the broad notion of culture privileging the centre comes into play with the presentation of major Portuguese writers to be found in wall tiles in another underground station in the Lisbon tube in that students are merely asked to identify the figures and their possible relation to the naming of the stube station or its location. It might be a challenging guessing game[135] (Goodman 1967: 226) "on how conceptual knowledge, inference, and background information all affect the reading process", describes Grabe[136] (in Carrell *et al.* [1988] 1993: 57) if a critical analysis were ensued.

Having a close look at the pictures and the personalities in the literary circle particularly linked to Chiado cafés, readers might suggest that the tube Station would possibly be called the "Poets' Station", indeed a wrong inference provided that its real name is related to Rossio, formerly a very famous abode for poets, writers, artists within the Portuguese literary scenario on the brink of the twentieth-century thereafter.



Picture 7: Unit 25 – *Promoting Autonomy*, Alice Pais *et al.*, *Ibidem*, p. 84.

To sum up, only strategic/attentive readers (teachers/lecturers and students) might uncover the meaning potential of the dialogic game between words and pictures likely to foster a prolific discussion of the multiple intertwinings of language and culture while looking at literariness by activating not only their background knowledge, schemata, but also reflective, critical and responsible research skills in the educational setting.

➢ HYPOTHESES

Notwithstanding the fact that reading extensively has been considered a major issue in students' academic life, whether for literary and cultural awareness, on the one level, or, on the other, leading to language improvement or to the acquisition of knowledge, EFL Humanities students, particularly those attending a Humanities Degree (Joint Honours), are reported not to read beyond the course requirements, lacking thus creative and critical skills in their response to texts. Humanities undergraduates show a reluctant attitude towards reading in EFL, in particular longer and literary texts, likely to be grounded on several aspects discussed at the outset of this dissertation, notably, with regard to background and statement to the problem as well as complemented with the review of the literature sketchily presented so far. The forthcoming set of hypotheses is meant to unearth but some of the roots likely to cast some light on the complex problem at hand. Its design ows to a large extent to scholars' and researchers' most pertinent arguments for the current study.

Hypothesis 1

- Reading regarded more as an integrative skill leading to listening, speaking, writing in EFL setting rather than an interactive activity to foster meaningful socially-dependent skills[137] (*e.g.*, Winn 1977, Alderson *et al.* 1984, Urquhart and Weir 1998).

Hypothesis 2

- Reading comprehension activities over understanding process (*e.g.*, Lunzer and Gardner 1979, Alderson *et al.* 1984, Ellis and McRae 1991, Sheng 2000).

- Reading any text is mostly related to a *reading comprehension activity* in EFL - stress on the linguistic (learning lexis, practising syntax) and cognitive aspects of reading (stated, for example, by Brown 1990).

Hypothesis 3

- Reading patterns - emphasis on reading routines in the educational setting leading to automaticity over higher levels of reading skills, such as critical reading (Vygotsky [1938] 1978]).

- Reading patterns - accent on the cognitive and socio-cognitive aspects of reading: reading texts predominantly "for information", including the literary one, notably, to enlarge the readers' historical and cultural knowledge (*i.e.*, English socio-cultural heritage) and ultimately for assessment purposes.

Hypothesis 4

- Limited way reading is undertaken in the formal context of learning overlooking interactivity (Weber 1984, Silberstein 1987, Grabe 1988 in Carrell *et al.* [1988] 1993): reading texts for *the* meaning (*e.g.*, Halliday and Hasan's arguments against *explication du texte* towards the product and not the process, 1993:11), namely the critic's meaning and/or an acknowledged opinion (Candlin 1984: xiii).

Hypothesis 5

- "Literary" *vs.* literariness (*e.g.*, Carter and Long 1987, 1991, Carter and Nash back in 1993, McRae 1991, Miall 1996) – for example, reading literary texts mainly for their ethic values.

Hypothesis 6

- Overlooking students' / readers' perceptions: literary engagement and reader's agency in the process of meaning-making.

- Silent reading *vs.* oral reading - oral reading is overlooked nowadays for its former and most frequent practice to correct mispronunciations in EFL setting rather than for aesthetic reasons, and meaning-making (See Goodman's "guessing game" 1967: 226, Brown 1990, Y. Goodman's "oral reading miscues analysis"[138] 1993: 329).

➢ SUBJECTS / INFORMANTS

Before limiting the scope of analysis and delimiting the universe of research (all sample), it seems pertinent to refer to the major reasons underlying the choice of this particular setting – Madeira. Apart from the fact that I am an EFL lecturer at the university on the Island, I have been concerned with first- and second-year Humanities students' lack of language and literary awareness, supposedly leading to poor critical reading skills as was already reported in other contexts: EFL, ESL and mother tongue (Langer 1995, Hynds 1997, Appleman 2000, Micklos 2003[139]). For instance, other studies undertaken in Portugal in the field of reading in mother tongue and/or foreign language by Isabel Alarcão *et al.* (1986), Inês Sim-Sim[140], Flávia Vieira and Lurdes Sousa[141] are worthy of mention. In all of them, not only the context of formal learning with parents and peer exchange or any other social contacts in everyday life, but also the one of formal instruction, by means of pedagogic strategies, curricula, school achievement, came out to exert some influence in EFL literacy (Hudelson 1981, Alderson *et al.* 1984, 2000, Rosenblatt [1938] 1999).

Having taught for a decade on the mainland in different regions - urban, suburban and rural areas - Madeira offered a particular educational scenario if compared to the ones on the continent owing to an unstable situation come across both by teachers and students on the mainland for various reasons. The relative geographical proximity of each location contrasting to teachers' unstable professional life and constant displacements, if compared to far away temporary job vacancies offered to teachers on the continental territory with deep asymmetries (*Census* 2001), makes it possible for Madeiran teachers to follow curricula thoroughly and involve students in extracurricular activities, such as exhibitions, role-plays and competitions, visits to libraries and bookstands.

Even though EFL students have to come to terms with the artificial situation of the EFL language class, Madeiran students (or any Madeiran resident) benefit from the Island's favourable geographical location[142] and climate[143] as long as they may, on occasions, interact with English as a foreign language in everyday literacy practices. Hence, and with respect to EFL teaching / learning environment, it seems pertinent to refer to the fact that students show an oral fluency in English, from basic schooling onwards, as if English were spoken in everyday life[144], highly contrasting with their poor written output (and 20.0% of the teachers participating in the current study asserted that students' strength consisted of their oral fluency and a rather English native-like accent, in many cases[145]). Portuguese is actually the mother tongue, yet the regular meeting both with foreign tourists and British residents[146] (Bentley Duncan 1972: 76, Samler Brown 1910: 47) on the Island allow EFL speakers to feel at ease to use the language for communicative purposes[147].

The educational policy tries to catch up both with the major guidelines issued in the European Handbook of Education and the Portuguese ones (in accordance with ministerial or official documents and laws - "decretos-lei") without ever overlooking local specificities. EFL teaching / learning benefits reasonably from the backup material to be found in public and private facilities, for example the American Culture Corner - the now Library of Foreign Cultures - *D. R. A. C.*[148], the largest and most important book resource on the Island, as well as the Gulbenkian chain of libraries including circulating libraries. The latter has most recently given in, on the brink of this millennium, its local assets to the supervision and maintenance provided by the Regional Secretary of Education (*SRE*). In the process, new libraries have been allocated thanks to the wide array of Gulbenkian's book resources in different counties throughout the archipelago, replacing the former circulating libraries formerly on hand at established periods to far away places on the Region. The Regional Archive equally constitutes an immense data source for researchers.

Most libraries and the Madeiran Archive are located in urban areas whereas inner parts of the Island used to be periodically visited by circulating public libraries (Gulbenkian), private readers' clubs like *Círculo dos Leitores* or *Readers' Digest's* regular mailing, as a chief source of reading matter in book form. Two kinds of readers / users might resort to both types of reading supplies as is suggested by Q. D. Leavis ([1932] 2000: 7): "there are subscribers who use the circulating libraries to supplement and direct their book-buying... or book-borrowing".

As for readers' clubs, like the aforementioned ones, these get in touch with their subscribers on a monthly basis either personally or by catalogue-sending, in order to

acquaint them with the kind of fiction and non-fiction listed under two types of headings: "best books" or "most popular books". "Instead of improving readers' taste", comments Dominic Strinati on Q. D. Leavis's study (1996: 17), "they rather standardise" it by influencing readers' selections and foreshadowing the next wave of shoppers via advertising campaigns and the presentation of worldwide reading lists and signs (mass culture). These come out from polls among readers, or sales receipts as a result of random data gathering on sales and readers' trends germane to written or face-to-face interviews on readers' favourite books, favourite author / authors, top-10 lists, unpopular books and genres, influential works in readers' or other people's lives. "Reading plans", a marketing strategy devised by readers' clubs, have exerted a wide influence on the public, "looked on with disfavor by some", asserts Diana Herald (1995: 9), for "mapping out in advance a plan to sample various genres" in order "to ensure that the reader advisors be[come] familiar with a diversity of authors within each genre".

Actually, "the necessity of a meta-literary level", claims Achim Barsch (2001: 39), "becomes obvious if we look at processes of literary socialisation" such as the ones hitherto mentioned. In other words (A. Barsch, *Op. cit.*, pp. 38-39),

> On relations between actors and texts taken to be literary. From this point of view poetic statements of authors, literary criticism, interpretations and other forms of communication about literature belong to this level as well as the presenting, lending and exchange [of] literary books.

To be more precise, and still in the line of illustration of meta-literary actions (A. Barsch, *Op. cit.*, *Ibidem*), "discussions about literary texts", for instance, those broadcast on the radio (*Literary Readings*), TV (*Letra Dura, Arte Fina*), press releases ("Autonomia", Luís Calisto[149]), "interpretations of literary texts" (including those by Madeiran authors, *Mão de Sangue*, *O Último Cais*, *Rosa do Adro*, *A Canga*, Herberto Helder's poems) collected in local literary reviews (*Margem*, D. R. A. C.), "literary prizes" ("Semana do Livro e da Leitura", *e.g.*, Lídia Jorge, José Saramago), "literary cycles and reading societies, communities of interest, like the Pen Club or book trade associations" or most recently literary readings held at "Golden Gate".

Following a readership marketing strategy promoting sales around "ideal gifts" and "best buys" on occasions like Father's Day, Mother's Day, Christmas and St. Valentine's Day, the latter with an ever-growing importance albeit its former association with the Anglo-Saxon cultures, consumers favour self-help literature (including politically correct themes by mediatic personalities), books recently adapted to film versions, like Victorian novels, science fiction or fantasy, of which John Tolkien's works (1955) and the

contemporary Harry Potter's saga (J. K. Rowling) comprise some of the examples, and children's literature. Book reviews, contemporary critics' rankings of literary texts and authors presented in quality newspapers like *Público* and *Expresso* along with the widespread information on laureates in the media, all weigh into readers' literary consumption without having to consult the glossy advertising booklets on poetry, prose, drama, autobiography or biography amidst the most popular genres or subjects' most frequent titles mentioned in their response to the questionnaire on reading interests and habits.

Rather noteworthy is the fact that their illustrations were extensively available at the aforementioned reading resources. Other libraries have been launched in recent times, for example at Caniço and Ribeira Brava (*Diário de Notícias* 2001 December 19th), not to mention other fairly equipped bookshops such as *Bertrand*'s local branch with wider print choice and traditionally acknowledged reputation all over the country.

Notwithstanding the fact that library resources on the Island have tried to meet the lay readers' interests and needs, the titles offered are mostly in Portuguese version (except for the case of The Library of Foreign Cultures to which books in other foreign languages, chiefly in English and Spanish[150] are donated by public and private entities). For a long period of time, books in foreign languages were available at high prices in a local bookshop, together with another centenary one, holding the sales monopoly in the market. More specific titles related to a wider readership's interest in religion, philosophy-, psychology- and sociology-oriented writings (mostly Daniel Sampaio, C. Brook, E. Kant and Heidegger), juvenile classics and epistolary writings have been also affordable at *Edições Paulistas* of religious sponsorship and *Calcamar-Imprensa Madeirense.* Bookstands and newsagents could equally offer a couple of contemporary bestselling long and shorter fiction, in English and German, amidst a wider selection of newspapers and magazines (in terms of circulation, language version, gender and genre) simultaneously directed to the ever-coming foreign visitors and meant to include the foreign-resident community in the audience of readership. Moreover, textbooks designed for the foreign language teaching / learning situation along with technical books in some areas[151], read predominantly in English as the hegemonic foreign language in Madeira, undoubtedly made part of readers' offer in bookshops.

Reading in a foreign language has been promoted not only by teachers in the educational setting, but also in events such as the annual book fair in which books in English, mostly Wordsworth Classics, Penguin editions, Longman and Oxford graded readers, are available for various reasons. On top of these still figured "the study of isolated

great books", so stands René Wellek and Austin Warren's emphasis ([1942] 1984: 21), as likely to be "highly commendable for pedagogical purposes". Indeed, another major reason was tied up to the wider circulation of copies supplied at cheaper prices by competitive publishing houses aiming at far-reaching markets and seemingly affordable (Diana Herald 1995: 4) by a wider fringe of readers irrespective of their socio-economic status. However, the Madeiran population, and a large majority with a low income[152], was reported not to spend much on cultural events[153] in spite of the fact that there appears to exist a slight increase in book sales on the verge of 2000 and henceforth, because a couple of bookshops have widened readers' choice of books, also in English version in various fields, at prices now similar to those observed in the mainland.

Between 1985 and 1997 a growing number of public libraries have afforded an ever-increasing number of items - books, periodicals - adding up to the refurbishing and expansion of the already existing bookshops. To keep up with new reading demands of a larger readership there are, for example, a *Bertrand* branch on the Island, and the unionshop at UMa. Newspapers like *Notícias* and *Diário* have now their own bookstands. Collections of titles in Portuguese version, either canonical Portuguese or foreign authors (much in the view of Portuguese publishers' agenda of enhancing the formation of national identities and promoting the reading activity[154]), make part of editorials sales promotion, being periodically supplied at an additional cost or later available in their sales stands at a cheap price[155]. Some respondents are fully aware of ths factor, like,

> some people don't have the financial means to buy a "good" book. (Inf. 213)

Despite the fact that Madeira is an Island and far away from the national centre of political and economic decision, it has managed to keep the balance between its original culture and history and the multiple influence arising from the economic exchange with foreign countries[156] (Rui Carita 1996: 489). It is equally marked by an ever-growing autonomy from the mainland emphasised by the fact that it has benefited from its inclusion in the group of ultra-peripheral territories of the European Union, even if depending on the Portuguese National Budget. Notwithstanding the fact that the Island had been devoted to a long historical, economic and cultural stifling up to the 1974's Revolution[157], it has tried to overcome its isolation[158] and drawback[159] by means of political autonomy[160] (with a regional parliament) and favoured by a geographical privileged position (A. Biddle 1896: 101)[161] in the Atlantic: a tie between Europe, Africa and America to contribute to its economic and cultural growth.

From its discovery, in the XV century, Madeira has been enjoying a close relationship with European countries as well as with far away regions[162] (Alberto Vieira 1991: 11) chiefly owing to commercial exchanges, notably sugar and wine trade[163] (J. Sousa 1967: 63). Besides, its climate[164] (J. Sainz-Trueva 1990: 107) has been the source of development for the tourism industry, which brought about cultural enrichment for native and non-native residents of Flemish, German and British origin, to name but a few.

As an ultraperipheral region[165] (*cf.* Amsterdam Convention 1997, Law 2 / 299; *Comunidades Europeias* 2001), for its remoteness, not only from the mainland but also from the European territory, Madeira has been profitting ever since 1991 ("Poseidon" 1989, "Poseima" 1991) from The European Cohesion Policy and Enlargement[166] towards a more "phased-out" decentralised strategy. Taking stock of issues of demography and technological change (according to studies and figures released on territorial development[167], *Enlargement Process*, by Paulo Casaca[168] 1997) *vis a vis* globalisation, favoured therefore by the allocation of resources[169] (by population, surface area and GDP / head) to ensure parity, it has been directed to setting up infra-structures, addressing partnership, diversification of the economic structure, regional competitiveness, genuine empowerment in the region together with social and economic integration within the Portuguese territory, on the one level, and integration in the global community, on the other. Economic growth[170] (supported on GDP / head figures in the European Union and three ultraperipheral regions, Ireland, Spain and Portugal) and increasing levels of qualification within the servicing domain (Ronald Hall 2001), envisaged as the vital force for the diversification of the economic structure on the Island[171] (Alberto João Jardim 2002), have been also reported at the international seminar on "Ultraperipheral Regions within European Enlargement Policy"[172] (Funchal 2002 / June). Amidst the measures to be borne in mind and directly concerning this dissertation's major issues, *SOCRATES* and later *ERASMUS*, both European Funding Programmes, have granted some scientific development and research projects, contributed to education and qualification, culture and technological upheavel[173].

In the same fashion, international contacts have been incremented by technological development, information and communication systems. Moreover, the local government has recently set up a programme for the period 2001 - 2004 in the view of turning the Region into a Euro-Atlantic platform *par excellence*. Taking the geographical premises favourable to international trade, tourism industry and scientific and technological development[174] (CRPM, 1999: 1) for granted, the programme aims at promoting cultural

values and new technologies so as to keep up Madeira's pace with the present cognitive edge. A great part of its population is reported to have access to technological breakthroughs, and the government has set the scene for several ventures to avoid info-exclusion, for instance, a "Home - PC campaign"[175] and the programme Madeira - Digital Region, coordinated by *Madeira Tecnopolo*, to be fully operational from 2002 onwards. This wide-ranging programme, taking into account the development and funding of scientific and technological projects, involves various public and private institutions, notably regional secretaries and public offices to promote citizens' education and levels of qualification apart from the use of new technologies in Health Services. In 2001, and on behalf of The Secretary of Education, also within the celebrations of the 25th year of Madeira's Autonomy, free access to the Internet made part of a temporary endeavour, lasting for the 2001 summer period, so as to acquaint each and every citizen with worldwide information networks as well as arts in their leisure time[176], as a project for advanced literacy skills. Moreover, on occasions, cyber kiosks, set up in the centre of Funchal, near the harbour, were meant to draw any by-passers' attention (including seasonal tourists looking for a long-distance connection) to computer facilities, e-mail access and web. These were also intended to make them aware of the importance of technology in everyday literacy practices. Similarly, and worth mentioning came out the combination of art performances during the evening period on the very same site: education for fun.

Having now shortly sketched the most striking peculiarities leading to the choice of the Madeiran setting for the present research, I will come back to the selection of informants' level of instruction and age, already foregrounded with particular reference in the introduction of this dissertation. In fact, several aspects undermine the selection of the informants for the sample. In the case of the present study carried out to check whether freshman reading habits, strategies and motivations owed much to their previous schooling contact (namely teaching methodologies, styles, institutional bias, national curricula, amidst other factors to be discussed in Chapter III and IV), I could not but select the 12th. Form school leavers and first-and-second-year Humanities undergraduates (so as to come to more balanced samples[177]) in the belief that data might flash out similarities, differences and particular motivations amidst both groups. Moreover, theoretical assumptions largely borrowed from the empirical research in Social Sciences and Humanities provide the major guidelines throughout this research study, including issues of statistic "representativity"[178] (Pappas 1996) in the selection of informants. In this respect, I subscribe to Burgess (1995)

in that delimiting a universe of informants is a risk-taking and challenging decision even if statistics data are considered.

At this point, it is pertinent to refer to three important aspects closely related to the selection of first- and second-year Humanities undergraduates, notably the expected number of enrolments in the first year (varying from thirty to forty students - See Appendix A, Table A. II. 8.-9.) would create unbalanced samples (12th Form school leavers and freshman) to be compared. Therefore, second-year university students, still reported not to fully adapt to "second-order character of academic knowledge"[179] (Laurillard 1997: 94), were included in the sample, which would obviously raise the number of informants thus contributing to external validity and representativity. Besides, both groups of undergraduates were exposed to a stylistics approach in their English language courses: an introduction to stylistics concepts (English Language as a Literary Medium) in the first year and a pedagogical stylistics approach in the second year[180]. Thirdly, and falling back upon "The European Language Proficiency Survey 1994-95"[181] involving the universities of Duisburg (Germany), Portsmouth (Great Britain), Milan (Catholic University - Italy), and Politechnics of Setúbal (Portugal), there were significant differences in terms of improving English language proficiency between second- and third-year undergraduates in Portuguese students (only Foreign Language students in the case of 3rd-and-4th-year undergraduates) irrespective of the institution attended (university and polytechnics since the inquiry was implemented in several Portuguese universities). So the first two years in higher education were deemed relevant for this study chiefly because bridging the gap between secondary and university level was at stake from the outset of this research.

Among the 12th form Humanities students and the first-and-second-year Humanities undergraduates, a few being expected to have English speaking origins due to their parents' former emigration, there are major and minor differences relating to their home background, socio-economic level, the number of years speaking / learning the foreign language, their residence and the school location. Therefore, it would be difficult to limit the population for the sample, mostly because there would be variations among students and among groups of students. Consequently, the criteria grounded on "typical" or "representative" (Robert Burgess 1995: 59) sites might be both misleading and incomplete.

The point at issue is that local specificities (students' home residence and socio-economic background among others) should be taken into account for the informants' and research site selection above all concerning the 12th formers attending the 4th group. As is

indicated in Table II.1., there were only nine secondary schools on the Island[182] offering the Humanities area of studies on the 12th form regardless of their geographical location and students' origin per residential area.

TABLE II. 1. State and Public Schools (2nd Cycle up to Secondary Education) in Madeira in 1997 / 1998

Institution	2nd and/or 3rd Cycle and/or Secondary Schools	Sec. Schools (4th Group: Offer)
State Schools	23	8
Public Schools	6	1
Total	**29**	**9**

The table underneath (Table II. 2.) points to six schools including APEL, a public school, in the urban area of Funchal[183] (bearing the highest population density at rate of 75.0% of Madeiran inhabitants by 35.0% of its territory, not to mention the highest population density not only in the Portuguese territory but also in the European Union) - except for the case of São Roque Secondary School, located in the so-called "high surroundings"[184] of the city (Galeão), henceforth considered a suburban[185] area. Santana[186], a rural area at the time of the data collection, offers both its residents and those in nearby areas a basic and secondary school though some of them opt to attend other schools. Such is the case of Francisco Franco Secondary School attended by students coming from all over the Island. Transportation facilities have been arranged with private enterprises in agreement with the local authorities and The Secretary of Education; students in need are granted some refund for the fares (Roberto Loja 2001: 7).

TABLE II. 2. Madeiran State and Public Secondary Schools offering the 4th Group (Humanities) by Territorial Area (Subdivisions of Funchal District)

School Area		Secondary Schools (4th Group: Offer)
Câmara de Lobos		
Calheta		
Funchal	**São Martinho**	Básica e Secundária Gonçalves Zarco (**E. S.G. Z.**)
	São Roque	Básica 2+3 de São Roque (**E. B. S. R.**)
	Santa Luzia	Secundária Dr. Ângelo Augusto da Silva (**E. S. A. A. S.**)
	Santa Mª Maior	Secundária Jaime Moniz (**E. S. J. M.**)
	Santa Luzia	Secundária Francisco Franco (**E. S. F. F.**)
	Imac. C. de Maria	Complementar do Til (**APEL**)
Machico		Básico e Secundária de Machico (**E. S. M.**)
Porto Moniz		
Ponta do Sol		
Porto Santo		
Ribeira Brava		Básica e Secundária P. Manuel Álvares (**E.B.S.P.M.A.**)
Santa Cruz		
Santana		Básica e Secundária Bispo D. M. F. Cabral (**E.B.S.S.**)
São Vicente		

Source: Sec. Regional da Educação, Gab. Estudos e Planeamento, "Rede Regional Escolar: 2° e 3° Ciclos do Ensino Básico e Secundário - 1997 / 1998", R. A. M., pp. 34-55.

Figure II. 1. not only accounts for the total number of students attending each secondary school in 1997 / 1998 involved in this study but also points to the proportion of school population coming from other areas (See Appendix A, Scheme A. II. 1.) rather than the school location (and transportation facilities are sponsored by The Regional Secretary of Education[187]), except for the cases of S. Roque and Santana secondary schools. Their students belong to the school area.

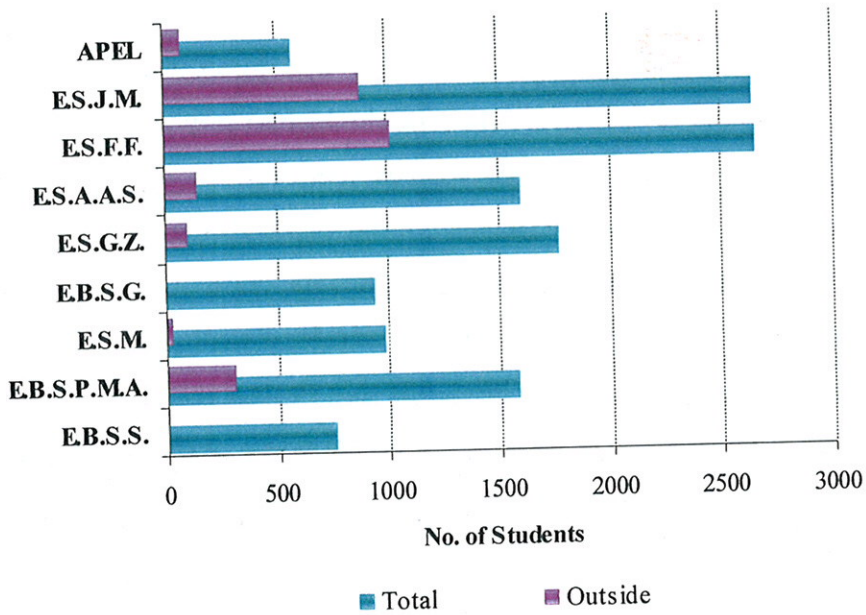


FIGURE II. 1. Students' Origin (Residential Area) by Secondary School

Source: Sec. Regional da Educação, Gab. Estudos e Planeamento, "Rede Regional Escolar: 2º e 3º Ciclos do Ensino Básico e Secundário - Ano Lectivo 1997 / 1998", R.A.M., pp. 34-55.

In short, the aforementioned factors underlying the selection of informants and research site for the present study follow J. P. Spradley's criteria[188] (reported by Burgess 1995: 60). These are: "simplicity" (the researcher's free-moving from simple to complex situations), "accessibility" (favourable access to a larger sample due to the Island population estimate[189]), "participation" (likelihood to share in-progress activities), and "permissibleness" (few limitations to researcher's entry to educational settings and contact with educational representatives). In fact, this study was complemented with valuable data provided by many 12th Form teachers, the local / national teachers' union (a dynamic institution and link between the researcher and the schools) together with further explanations conveyed by the then Secretary of Education himself as is mandatory (Pappas 1996: 225-226) for any such a collaborative research.

➢ SCHOOLS / INSTITUTIONS

The population intervening in this study attended ten institutions on the Island, namely nine secondary schools (including one public school as was shown in Table II. 2.) and the University of Madeira, covering respectively: the 4th group / Humanities on 12th form and 1st- and 2nd-year Humanities students (Joint Honours) taking English jointly with either French, German or Portuguese (corresponding to The Modern Languages and Literature Degree and The English and German Languages and Literature Degree which plans are displayed in Appendix A, Scheme A. I. 2.). The aforementioned secondary schools (henceforth indicated in block letters) comprised the only ones offering the Humanities course in the Archipelago of Madeira in the school year 1997 / 1998. The school buildings and facilities vary greatly from school to school depending on the date of their construction, their initial field of studies and level of education before becoming secondary schools, the number of buildings, the surrounding area, the extra curricular activities available.

As schematically presented in Table A. II. 1., in Appendix A, backed up on official data (1997 / 1998) and complemented with direct observation, all schools were equipped with labs, personal computers[190] with Internet facilities in a media room, library, Xerox room, canteen, playground (except for the case of a school situated in a rural area), sports facilities and in four schools there were also swimming-pools.

Out of the six secondary schools located in the urban area two of them seemed to have particular features apart from their largest number of students and teachers. They are both situated in the centre of Funchal and stood in the past for two opposing traditional fields of study contemplated in educational curricula up to the aftermath of the Military Revolution in Portugal back in 1974, before major socialist reforms in education and school curricula[191] were implemented, as was reported by Stephen Stoer (1982: 37). The then industrial and/or commercial schools as well as the Lyceum (also called grammar school, meant in the past for those students intending to go on their higher education) became secondary schools. These are attended by a larger number of students (over four-thousand students as is indicated in Table A. III. 7., Appendix A) from different parts of the city, including far away areas, for three major reasons: their wider offer of courses in different areas of study (see teachers' overall description of courses and number of classes with English in Appendix B, Observation Register, Part II and III, and its summary in Appendix A, Table A. III. 9.), as well as evening classes addressed to mature students or

early regular school leavers (See Appendix A, Scheme A. I. 1., Notes (8), (9) regarding "The Portuguese Educational and Qualification System"). The third reason is related to the institutional reputation acquired throughout time: a senior teaching team with a traditionally acknowledged status in the study of Humanities and higher education (the largest secondary school) and Arts and Crafts towards professional qualification (the second largest one): Table II.3. In one case the school building formerly located at Jesuit college[192] (Cândida Proença 1997: 121), then moved to a manor house with several yards later adapted to students' leisure areas. Consequently, the size of these buildings have not met the school population growth and demands in terms of teaching staff, pre-service trainees, students, and regular staff (See Appendix A, for teachers' overall description of buidings' size and student population - Table A. III. 7., along with teaching staff in each institution - Table A. III. 8.).

Owing to the ever-increasing attendance of secondary school students (Table II. 3.) in the centre of Funchal[193] (albeit a gradual fall in the number of students lately, classes thereby becoming smaller particularly on basic school levels) most schools were reported[194] (Roberto Loja 2001: 6) to have scarce feasibility and availability for "teamwork", "project teams" [195] (John Micklos 2001: 4), "teachers working together to solve instructional problems" and regular "classroom research" (Donna Ogle 2001: 8) to follow the latest recommendations in curricula innovation (*The APPI Newsletter.* 1 / 2000: 6-7). This situation was particularly outstanding in E. S. A. A. S. (Susana Freitas 2001: 3) whose students were also reported by their teachers to belong to low-middle socio-cultural background and lacking motivation and engagement in the teaching / learning process.

These circumstances did not apply to the private school intervening in the study, in which students had some additional book resources and teachers were reported to be refunded for the necessary books for classroom research.

TABLE II. 3. Students' Origin (Residential Area) by School, Madeira 1997 / 1998

School	E.B.S.S.	E.B.S.P.M.A.	E.S.M.	E.B.S.G.	E.S.G.Z.	E.S.A.A.S.	E.S.F.F.	E.S.J.M.	APEL
School Area	750	1274	951	937	1665	1461	1635	1765	488
Outside	-	309	28	1	102	140	1016	877	83
Total	**750**	**1583**	**979**	**938**	**1767**	**1601**	**2651**	**2642**	**571**

Source: Sec. Regional da Educação, Gab. Estudos e Planeamento, "Rede Regional Escolar: 2° e 3° Ciclos do Ensino Básico e Secundário - 1997 / 1998", R. A. M., pp. 34-55.

The other six secondary schools, one of which was a private school (adapted from a private villa) also with a teaching staff with a considerable reputation, were more recent

buildings whose teaching staff was likely to be younger. Some of the teachers for the English subject were former trainees at the local university (henceforth indicated as UMa).

Having briefly touched upon the most noticeable features describing the school population in secondary school institutions involved in this study, it is pertinent to address some succinct fact-based descriptive lines on the population attending the still recent University of Madeira, founded in 1988 albeit having to rely on scarce raw data being treated in the university database in the expanding Information Systems Centre at that time. This partly explained the percentage of students (1.2%), indicated in the pie diagram, Figure II. 2. (Appendix A, Table A. II. 9.), whose precise origin could not be tracked in the data files available at the time of data gathering (data files were under construction), except for the broad locations indicated in Table II. 4..

In the academic year 1997 / 1998 there were about 2130 students (Table II. 4.) enrolled in several courses offered at UMa. Striking was the number of undergraduates, in a total of 1618, either from Funchal area, indeed a large majority, or from other locations on the Island. Distance, flight cost, higher cost of living (against low, and difficult to attain, student funding), scarce number of halls of residence, university recent foundation and academic tradition might foreground the small number of students coming from the mainland, despite the lack of vacancies in a wide range of courses in state universities there.

TABLE II. 4. UMa Students' Origin (1997 / 1998)

Origin	UMa
Madeira - Funchal	1042
Madeira - Other	576
Portugal (excl. Madeira)	136
Abroad	351
Not Identified	25
Total	**2130**

Source: UMa, Information Systems Dept., 11-04-2000

The number of students of foreign origin (chiefly from Venezuela, South Africa, the Channel Islands, The United States and France) in a total of 351 students at that time, Figure II. 2., owed chiefly to the number of second-generation former Madeiran emigrants' comeback to the Island.

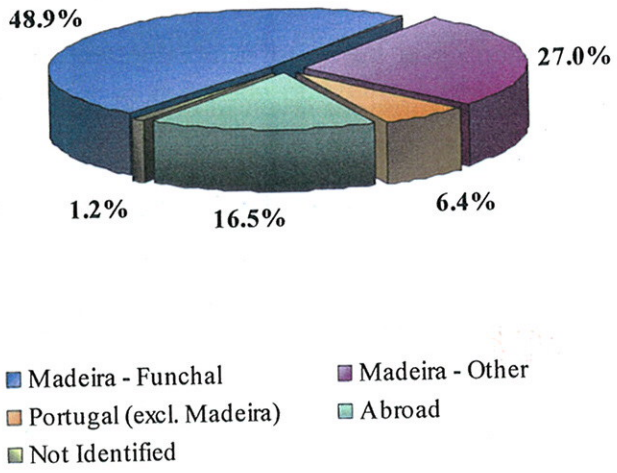


FIGURE II. 2. UMa Students' Origin Percent

At UMa, English fulfilled a general education requirement in optional courses in hotel management (1997-1998 University Degrees), science (computer, biology, social sciences, sports) and a requirement for Humanities students with an English major. The English and German Studies Department has been planning English for special purposes modules[196] underpinned by an ongoing survey to address undergraduates' academic and professional needs and interests at diverse levels of study. In addition, students' feedback, other university department's language course programmes coupled by a developing view of stylistics[197] orientation have informed syllabi renewal and materials writing[198] (Alcina Sousa 1996, 1999, Alcina Sousa and Dominique Costa 2001). With curricula reorganisation into a credit-based system throughout the university in 1996-97, common core language courses have been developed and assessment criteria standardised to ensure parity in the final award of diplomas and degrees on a national level.

➢ STUDY

The presentation of results cannot exclude "traditional research conventions of validity and reliability", concludes Pappas (1996: 216), "including issues of representation" [199], in particular if the participants in the sample are few: the smaller the population size, the higher the error to generalise and make inferences about a larger group. Furthermore, advances J. Garfield[200] (1994), "there is often little information contained in a non-random sample chosen by convenience". Not only is information from a larger sample more

accurate, but also representativity matters are granted (*Op. cit.*, *Ibidem*) "if a good sampling process is used", suggests Garfield. Accordingly, representativity, as stated before, meant confronting various voices involved with Humanities students, particularly 12th form students and freshman whose texts were confronted with others' voices: teachers, university lecturers, educational representatives (albeit parents' representatives were not drawn in) and the curricula themselves. Also, given the privileged geographical position and the fact that the study was implemented on an Island with approximately three hundred thousand inhabitants (representing a population growth of fifty thousand residents ever since the last *Census* in 1991, *i.e.*, 253 426 inhabitants then) data will be compared on four complementary location levels, the regional, the national, the European and the international levels whenever possible for issues of reliable comparative examination of the situation involving the participants in the enquiry (1997 / 1998) and henceforth developments (2002).

After implementing the questionnaires and gathering data, it was found that from the target population split into two different groups, 12th form students, on the one level, and 1st-and 2nd -year undergraduates, on the other (in a total of 254 informants), only 197 informants out of 242 secondary students and 57 out of 86 freshman filled-in the questionnaire. This fact owed to a couple of reasons to be discussed further on, notwithstanding that Arroz (2002: 19) has already alluded to very many students' (be it secondary school leavers or the ones in their sophomore years) frequently skipping classes, disregarding deadlines and assignments. It was liable to signal subjects' low motivation and lack of responsibility in the learning process due to routines long acquired to succeed in standard examinations. As a result, their overreliance on the product of indisputably limited short-term repercussions will hardly contribute to their learning for life.

Still, in the universe of Humanities students in Madeira, freelance 12th form standard examination candidates and university applicants were not included in this sample because they had not enrolled in the school year 1997 / 1998. Some of them were at hand in Teacher C's class as freelance attendants in the English course. Nonetheless, their number was exhibited in official figures kindly made available by The Secretary of Education in Madeira. It was hence necessary to check the sampling error committed so that inferences might be made about the target population - adolescent Humanities students on the Island, 12th form students. That is with an accuracy of about 3.0% when inferring about the secondary school students and 7.5% about freshman as was calculated by means of inferential statistics.

TEACHERS' DATA (OBSERVATION REGISTER PART II / III)

Issues of objectivity and reliability should always guide the researcher's data collection. Therefore, questionnaires to be implemented in the 2nd-year English Course, whose lecturer was the researcher / observer of this study, were filled-in in another Course sharing the same students, British Cultural Studies I / II (1); North-American Culture I / II, belonging to the same academic year (though filled-in in two consecutive classes because of students' skipping the first lectures at the beginning of the semester). Consequently, these respondents' depiction was based on the latter's opinions and perceptions (See Appendix B, Part III., Teachers' / Lecturers' Output - Observation Register). The teachers and lecturers participating in this study were the ones responsible for lectures in which the questionnaires were applied.

They were thirteen in number, all white urban, standard class, Madeiran residents and non-native speakers of English except for one female bilingual 12th form teacher brought up in Australia[201] and one French-Madeiran lecturer. On the whole, there were nine female and three male 12th form teachers, and two female lecturers - one in the 1st-year undergraduate course and another in the 2nd -year undergraduates (See Appendix A, Table A. III. 3. and Table A. III. 4.), out of which a larger proportion (46.2%) were in their thirties or late thirties immediately (Figure II. 3.) followed by those aged between twenty-five and thirty years (30.8%). The subjects belonging to both age groups were 12th form teachers and in three cases, two male and one female had taken their degrees at the university on the Island as well as their pre-service training, being therefore less experienced in the teaching job and novice on the 12th form.

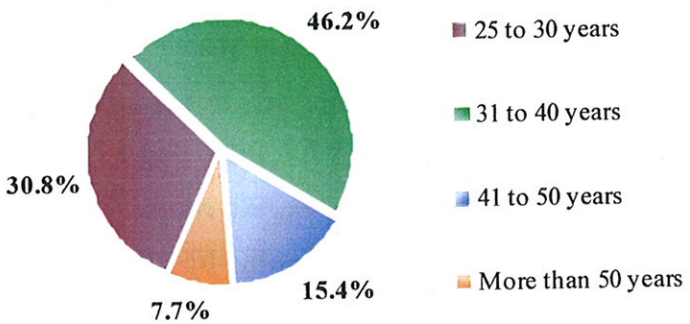


FIGURE II. 3. Informant Teachers' Age Range (Percent)

Insofar as subjects' experience with students' forms or grade was concerned only three female subjects, two lecturers and one 12th form teacher were over forty years of age

with a longer teaching experience[202]. Yet, the first-year undergraduates' language lecturer was involved with freshman for the first time (See Appendix A, Table A. III. 5. and Table A. III. 6.) despite having taught other courses and levels at the university previously. The former subjects corresponded to 15.4% of the teachers / lecturers enquired with ten or more years of engagement with the grades or levels at stake (Figure II. 4.). Notwithstanding the fact that teachers possessed a varied number of years of teaching experience in the 12th form, all appeared to be aware of other 12th form EFL teachers' strategies to overcome "curriculum impositions and standards in final assessment". On the whole, lesson time was spent on learning and limited time addressing students' own needs: poor written language skills. Local proximity, accessibility on the Island and the small number of 12th form Humanities classes made gatherings among teachers feasible.

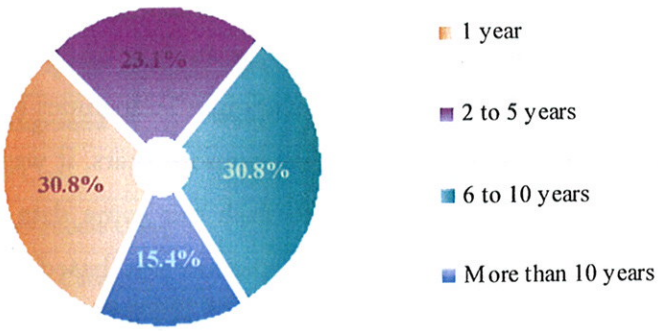


FIGURE II. 4. Experience Class / Teacher (Percent)

As was already mentioned, the possible universe in this sample (Figure II. 5), 197 informants out of 242 secondary students and 57 out of 86 freshman, corresponded to 77.4% of the whole universe of Humanities secondary school leavers in Madeira and freshman at UMa in the school year 1997 / 1998. Actually, those students were the ones who filled up the questionnaire seeing that they were the ones present at data collection, observation setting and teachers' informal semi-structured interviews.

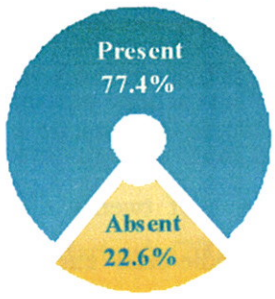


FIGURE II. 5. Present and Absent Students at Data Collection in all Classes

Despite the fact that proximity and accessibility on the Island would likely make it possible to cover the whole group of students, the researcher / observer might run the risk not to have reached all the subjects from the universe of regular attendant students in the school year 1997 / 1998, not to mention the ones who would apply for the 12th form standard national examination as external applicants: either because of having failed the previous year or belonging to other scientific areas, some of them with six years of English instruction as was depicted in "Madeira University Humanities Students' Applications 1998 / 1999" (Appendix A, Table A. II. 6.).

SUBJECTS' CHARACTERISATION

> Factors like age, previous learning experience, region, educational ambitions and employment opportunities all contribute to a specification of possible target language varieties - whether or not the learners are mother-tongue, second language or foreign language users of English. [203]
>
> C. Brumfit 1996: 274

Taking as a starting point the low motivation in Humanities students within reading, creative and critical skills, observed in their sophomore years, it was deemed pertinent to provide informants' characterisation so as to flash out some data underpinning present students' perceived behaviour. The ensuing depiction was based on data collected from teachers' semi-structured interviews and complemented with quantitative data from the questionnaires filled in by students concerning school, class, number of identification, age, sex and number of years in English instruction in addition to official data provided by The Regional Secretary of Education (Appendix A, Table A. II. 2. and Table A. II. 4.) on the schools in which the questionnaires were implemented.

Socio-Cultural Background

Broadly speaking, the informants in the study constituted a heterogeneous group as regards linguistic and socio-cultural background, age and geographical origin - an economically and ethnically diverse school / working class community with low income compared to other regions in the country[204]. Teachers' perception of their students' socio-cultural background offered some but not enough evidence for the informants' characterisation. In so doing, in eleven out of twenty classes, informants' origin was considered as belonging to urban low middle-class except for three classes in which students' social setting was much more related to rural and semi-urban middle-class status. Actually, a growing number of rural workers getting jobs in the tourism industry, construction area, and other services, aiming at improving their living standards, has

increased over the last decade on the Island (*Census* 2001). Rather outstanding has built up the number of women getting a job, formerly housewives and dedicated to underpaid embroidery or to working in agriculture, thus contributing to household budget.

In classes 16, 17 and 18 (one in a public school) informants were mainly described as stemming from standard / middle to upper socio-economic contexts (Table II. 5.). In other cases teachers stated that their students were of heterogeneous socio-economic origin. There were only three classes in which informants were deemed of low to middle class status. It might be inferred that the socio-economic status to which most informants belonged, *i.e.*, standard middle class (to use the same sociological rankings used by A. Nunes *et al.* 1969 and Robert Burgess 1995), was partly explained by the fact that the latter were no more attending basic compulsory schooling but secondary to higher education levels.

TABLE II. 5. Teachers' Description about Students' Social Background / Area

Social Background	Rural	Suburban	Urban	Total
Middle Class	1	2	8	**11**
Standard to Upper-middle Class	-	-	2	**2**
Low to Middle Class	-	1	2	**3**
Other	-	-	4	**4**
Total	**1**	**3**	**16**	**20**

However, teachers' description should be complemented with quantitative data related to income levels of the Portuguese population and the population in Madeira in particular. Available data dated back to *Census* 1991[205], which could not depict at all the major changes that occurred in various spheres in private and public life. The access to basic schooling and higher levels of education, sometimes with state funding and private sponsorship[206], brought about some improvement in the population socio-cultural and economic levels equally related to better job opportunities. Striking is the number of undergraduates in 2000 - approximately 8000 students attending regional, national or international universities with a meaningful percentage of bursaries: 19.6% corresponding to 1570 applicants.

More recently, Pedro and Martins's (2002: 6) study[207] has brought about noteworthy results concerning "the differences in returns to education for workers with similar characteristics":

> Returns to education across workers who have high wages are particularly higher than those returns across similar workers but who have low wages. This result means that *wage dispersion is higher for workers of high schooling attainment levels*. It may be also interpreted as evidence of a powerful interaction between workers' characteristics and their schooling, in the wage determination.
>
> [authors' emphases]

Even though migration[208] has contributed to many families' economic improvement, social mobility on the Island has been much more associated to qualification and educational indicators than to economic and birth[209] issues as had been the case for so many years up to the 80s. This fact was corroborated in Pedro and Martins's study on the Portuguese setting, especially at the point that (2002: 6) "changes in schooling did not translate into economic growth, unlike initial levels of schooling" and the scholars further illustrate (*Op. cit.*, *Ibidem*),

> Old and highly educated workers are those who benefit from the larger increases in real wages during the period covered... their real monthly wages increase by more than 40%. They are then followed by the old and low educated (35%), the young and highly educated (28%), the young and low educated (25%), the old and medium educated (20%) and the young and medium educated (10%).

The foundation of a university on the Island, in 1988, along with the broadening of cultural horizons, offered the chance to Madeiran young adults, including a larger number of female individuals formerly denied the access to secondary education, to get a degree once inaccessible for economic reasons (namely the high cost involved with attending a university on the continent). For prestige issues students belonging to well-off abodes were reported to attend either older institutions in the mainland or abroad.

In this respect, the regional policy is reported to have played an important role in widening socio-cultural opportunities (enjoyed in the past chiefly by a privileged group), insofar as a considerable amount of the national budget granted to The Autonomous Region of Madeira (2000: 4)[210] has been alloted to the education and sports areas on behalf of The Regional Education Office, entitled to make way to population socio-cultural growth.

The university on the Island has also benefited from the (Pereira *et al.* 2002: 28) "allocation of financial resources" as a consequence of the Portuguese education policy from the 1995-1999 period[211] (D. Neto 2001). From 1991 to 1999 there was a significant rise[212] in the percentage of individuals awarded university degrees on a national level, chiefly singled out in the female graduates' proportion at 2.6% up to 7.3% whereas in male graduates the rise was inferior: 3.4% to 6.9% (*Fenprof* - Ensino Superior 178 2002 July : 7).

Due to the aforementioned local specificities, the informants' characterisation should rely on the official statistics (available in 1997 / 1998 at the Regional Education Office[213]) related to the level of academic qualification of the school population in which the questionnaires were implemented[214]. Besides the sources of information referred up to now, statistics indicators provided by each institution (See Appendix A, Table A. II. 2-3.) involved in the present study were deemed relevant and adequate for a more concise illustration of the educational qualification obtained by most parents whose children / students were attending the above institutions (1997 / 1998) briefly displayed in the following bar chart (Figure II. 6.).

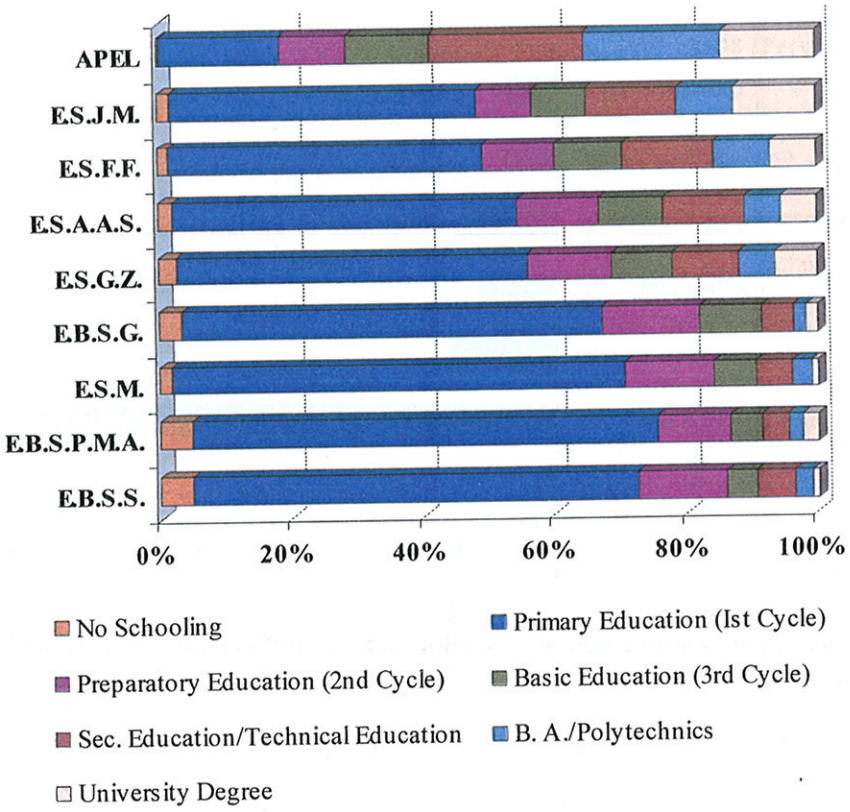


FIGURE II. 6. Parents' Formal Education / Qualification by Secondary School (Offering the 4th Group)

Source: Sec. Regional da Educação, Gab. Estudos e Planeamento, "Rede Regional Escolar: 2º e 3º Ciclos do Ensino Básico e Secundário - 1997 / 1998", R. A. M., pp. 34-55.

While acknowledging the fact that literacy levels have been improving in Madeira, if compared to the situation depicted one decade ago by *Census* 1991, Figure II. 7. (See Appendix A, Table A. II. 4.) accounted for a higher percentage of adults possessing the first cycle of Primary Education Certificate than all the other levels of qualification in all institutions except for APEL. A more homogeneous distribution of individuals by all levels

of instruction was perceived. Striking was the situation depicted on both ends of each bar: an increasing percentage of individuals, even if few in number, having either a university degree or a B. A.[215] from rural to urban schools, reaching a peak in a private school, on the right-hand side of the cline. There was a gradual fall, on the opposite cline, in the percentage of individuals stating not to have attended any formal schooling at all up to 1997 despite the educational programmes for emergent literacy, set forth towards the learning of the basic R's after the aforesaid Revolution. In the urban schools located in the Funchal area the distribution of individuals by levels of instruction was identical. A dissimilar proportion of educational qualifications amidst individuals with respect to basic education against higher levels of education was evidenced in the figure underneath.

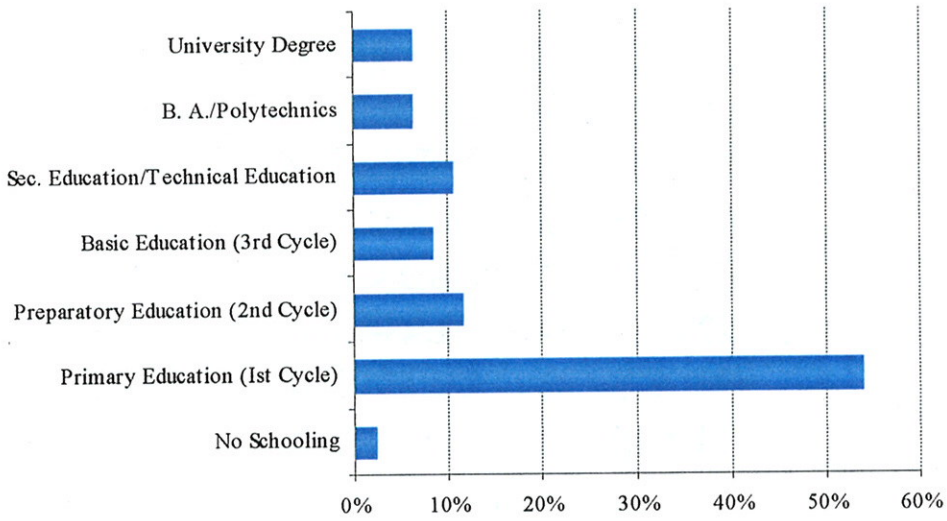


FIGURE II. 7. Parents' Formal Education / Qualification in all Secondary School (Offering the 4th Group)

Source: Sec. Regional da Educação, Gab. Estudos e Planeamento, "Rede Regional Escolar: 2º e 3º Ciclos do Ensino Básico e Secundário - 1997-1998", R. A. M., pp. 34-55.

Interpreting the data set in the light of Pereira and Martins's assertions on Portuguese students' parental background and family income levels (2002: 28), these were likely to differ considerably across schools, notably in the top five institutions represented in Figure II. 6. As far as UMa students were concerned, and given that these might have come from different parts of the region as well as diverse parental socio-cultural background, relying on students' funding might shed some light on students' parental income level on the whole (See Appendix A, Table A. II. 5.). University funding, corresponding to the average sum of approximately thirty thousand escudos at the time (150 Euros approximately), not only depended on students' parental annual income level

but also on students' age, *i.e.*, the case of mature students with a fulltime job whose parents' income was higher than the one established by the government. In 1997 / 1998 out of 822 UMa bursary applicants 586 students got funding as was indicated in the pie diagram in Figure II. 8.

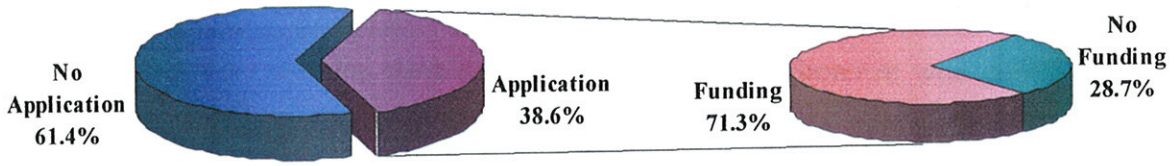


FIGURE II. 8. UMa Students' Application to University Funding 1997 / 1998 (Percent)

As a matter of fact, an overriding number of students applying for a bursary evidenced that their socio-economic level did not differ greatly from 12th formers, as was depicted by teachers participating in the inquiry, notably coming from low-middle working class backgrounds (public servicing, industry, and agriculture domains[216]). Bearing in mind the percentage of non-applicants it might also be inferred that the situation depicted by A. Nunes and J. Miranda[217] (1969) two decades ago concerning the socio-economic level has improved if compared to the one in the Azores Archipelago[218], though sharing the same platform[219] (1998) as far as theunemployment rate was concerned (5.4%), all the same lower than the one realised on the continental territory (Census 2001).

Despite the former's considerable improvement, just as indebted to funding from The European Union on a nation level (ever since Portugal's membership to the community in 1986) as The Ultra-Peripheral Regions European Union policy [220] (Maastricht Convention 1999 - Objective 1 addressed to low developed regions), overriding efforts must be taken to face the challenges ahead, namely within the following areas: qualification of human resources, diversification of productive structure, accessibility and communication facilities, infrastructures to meet people's basic needs (*i.e.*, home, sanitary conditions), environmental issues, regional asymmetries (*Census* 2001 equally pointed out to regional asymmetries in Portugal).

All in all, "literacy does not develop overnight", posits Lori Rog (2002: 6) cited in the *PISA* Survey[221], when unfolding some factors likely to have contributed to Canada and Finland's higher reading literacy scores. "If a high use of school resources and a relative lack of socio-economic segregation were among the factors that could help disadvantage

youngsters close the performance gap" (*PISA* Survey 2002: 6) and inherently make them confident readers, it was equally true that teachers' / lecturers' professional recognition amidst their peers and the community at large might contribute to making reading a popular activity. A home environment "fostering daily reading practice", facing "books as popular gifts", encouraging newspaper subscriptions and visits to libraries, largely contributed to overturning cultural practices, as well.

Sex

Turning now to another variable at stake, sex, female subjects outnumbered the male ones in both groups of respondents in the area of Humanities (Table II. 6.), 85.4% female and 14.6% male respectively - a similar situation to the one depicted in some European countries[222] (1996: 48-49) released in *Les chiffres clés de l' éducation dans l'Union Européenne-1995*. Striking was the decreasing number of male students from secondary school (33) to university subjects (4) in the same field: 4 male against 53 female undergraduate informants[223]. Seemingly associated might be the fact that a persisting clash between male and female wage rates (at 30.0%) despite of their similar academic qualification rankings[224] (*Fenprof* 2002: 7) in the private entrepreneurial world was largely indebted to few leading positions granted to female graduates. Civil service and teaching jobs have enlarged female perspectives of lessening the ranking and salary gap.

TABLE II. 6. Informants' Sex by Institution

Sex	Secondary School	University	Total
Male	33	4	**37**
Female	164	53	**217**
Total	**197**	**57**	**254**

Thus, Madeira proved to have caught up, within a decade, with European figures related to a higher number of female students getting their secondary school certificate in all areas of studies including the Humanities (Figure II. 9.), in spite of the fact that a nine-year universal compulsory schooling was only implemented in 1986 in Portugal. Latest *NAEP* Scores drawing on an international study carried out in 2002 [225], have indicated key findings in all countries, notably that "4th-grade girls had significantly higher average achievement than boys".

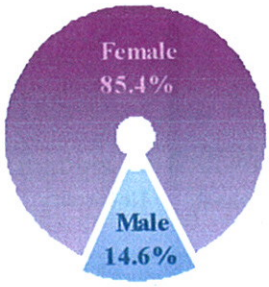


FIGURE II. 9. Informants' Percent / Sex

Age

Concerning the age range, from the figures[226] displayed in Table II. 7., secondary school informants at Galeão (a peripheral school in Funchal with daytime students), stood out since they were slightly older than, for instance, than the ones at Jaime Moniz Secondary School, some of which were attending evening classes (mature students). Subsequently, it might be inferred that informants' average age was higher in the suburban school at Galeão if compared to the one of other secondary school daytime, regular students.

TABLE II. 7. Informants' Age (Mean) by Institution

School	Mean[227]	95% Confidence[228] Interval for Mean		Median[229]	Std. Deviation[230]	Minimum	Maximum
		Lower Bound	Upper Bound				
E.B.S.S.	17.33	16.79	17.88	17	0.52	17	18
E.B.S.P.M.A.	17.82	17.33	18.31	18	0.95	17	20
E.B.S.G.	19.00	16.09	21.91	19	1.83	17	21
E.S.M.	17.85	17.50	18.20	18	0.75	17	19
E.S.G.Z.	18.03	17.71	18.35	18	0.94	17	21
E.S.A.A.S.	18.45	17.89	19.01	18	1.19	17	21
E.S.F.F.	18.29	17.85	18.72	18	1.12	17	22
E.S.J.M.	19.36	18.00	20.73	18	4.48	16	38
APEL	17.77	17.34	18.20	18	0.97	16	20
UMa	22.74	20.90	24.57	20	6.92	18	49

Considering that there was a larger group of informants at the age of 18, to be found in three schools (Table II. 8.), the urban schools "Escola Secundária Gonçalves Zarco", "Escola Secundária Jaime Moniz" and "Escola Secundária Francisco Franco", those constituted hereafter a separate group. See Appendix A, Table A. III. 1. and Table A. III. 2. for a thorough depiction of informants' age group by class and school. The age range 16 to 17 was created due to the fact that there were no 12th formers younger than 16. Actually, secondary school students were expected to finish their secondary education before 19 and many students entered university at the same age level. This explained, to a certain extent, the age range 19 to 20. Indeed, students over 20 years of age were most likely to be attending university rather than the secondary school. Still, there were ten

secondary school leavers included in this age range in all schools except for the rural one, "Escola Básica e Secundária de Santana", and the now urban "Escola Secundária de Machico".

TABLE II. 8. Informants' Age Group by Institution

Age Group	Secondary School	University	Total
[16; 18[	64	-	**64**
[18; 19[	74	12	**86**
[19; 21[	49	21	**70**
≥21	10	24	**34**
Total	**197**	**57**	**254**

Language and/or Course Choice

Another crucial aspect in subjects' characterisation represented their motivations for having chosen the Humanities area of studies. Figure II. 10. presents a synthesis of all 13 teachers enquired about their students' reasons for course choice irrespective of the number of classes (See Appendix A, Table A. III. 17.). Striking was the percentage of remarks related to "avoid science courses", which coupled with the one "for compulsory reasons", associated with students from a suburban area, and "languages easier to learn", particularly the English language for present subjects' everyday contact with foreigners and the overwhelming use of English in media and worldwide communication, computer language, music and cinema, made it clear that a great many number of students' choices for Humanities constituted a way out to get either a 12th form certificate (Table II. 10.) or attend polytechnics (See Appendix A, Table A. I. 1 - "12th Form Humanities Curriculum"). Besides, in most teachers' opinion very many subjects did not wish to study onwards (Table II. 10.). A a result, a decrease in the percentage of students having chosen this field of studies either for academic purposes (Teachers A, B, I and J) or preference for languages (Teachers E, F, G and H) was reported irrespective of the institutions attended and their locations. Hence, except for the case of students belonging to Teachers / Lecturers C, E, J, L and M, in every other class there were at least two major reasons for subjects having selected the course with an English component.

Undergraduates were reported to have decided on the same area "for professional reasons" even though most of them were enrolled in the scientific field, (See Appendix A, Scheme A. I. 2.) taking the English Course I / II (1st year) and English course II / III (2nd year), without any particular qualification for the job market unless they would fulfil the requirements (14 points out of 20 as average grade in their degree) to apply for further academic studies in MA courses. Two vital issues came to the ensuing job crisis, namely the

relation between the entrepreneurial world and the panoply of degrees offered at Portuguese Faculties or Universities[231] (*Fenprof* 2002: 7) particularly noticeable in the Humanities area of studies with limited way-outs for undergraduates to be turned into the wide world having a traditional number of courses in their curriculum: general language knowledge together with a linguistics, culture and literature background.

Still, in lecturers' perceptions of their students' motivations, these were reported to have opted for a Humanities Degree, combining two areas of study (Joint Honours) - English and German or French or Portuguese – in the hope of becoming teachers, translators or urban guides (even being aware of getting no specific qualification for these jobs). Concurrently, a steady fall of first time enrolments at UMa from 1998 up to the present has been observed (See Appendix A, Table A. II. 19.) for two major issues:

i) first, informants' preference for tourism industry and journalism-related jobs;

ii) secondly, temporary suspension of degrees in the field of EFL teaching[232] (*Fenprof* 2002: 19) for the design of more up-to-date cross-disciplinary degrees (the so-called umbrella-like degrees) to be set to ground from 2002 onwards, assuming that forthcoming graduates would have scarce job opportunities even in the teaching field on the Island, now over-crowded.

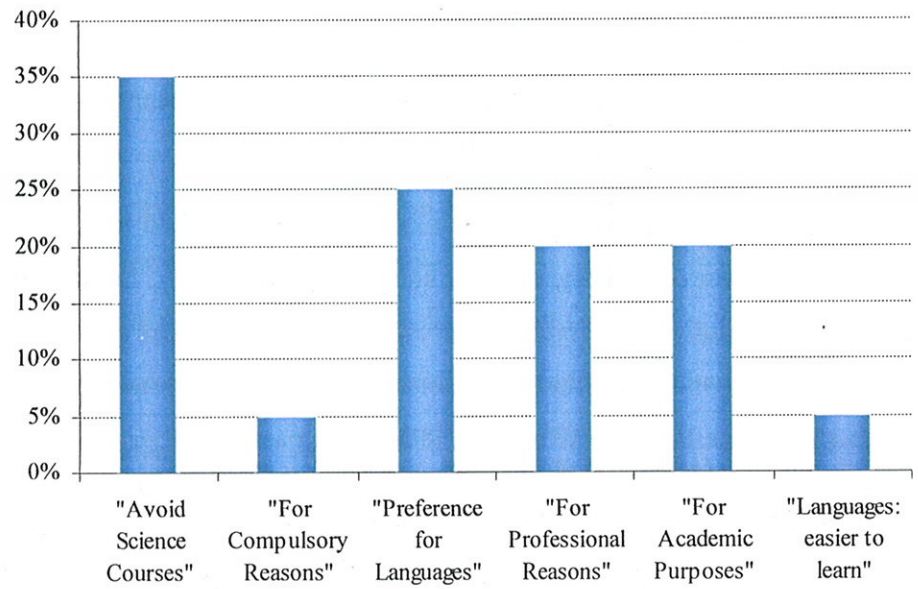


FIGURE II. 10. Teachers' Opinion about Informants' Course Choice

Meanwhile, private schools have been offering a wider choice of alternative courses in tourism, translation, administration (clerical and accounting), and public relations, with wide open job prospects on the Island for its overriding tourism industry, likely to be

related to those interviewees' remarks headed by "other" (Table II. 9.). This evidence reiterated some of the claims by A. Saraiva[233] (1999) and J. Hartog *et al.* [234](2000) in that "there are positive returns to vocational training in colleges and in a working environment" (as was quoted in Pereira and Martins 2002: 16). The latter benefiting from E.U. qualification programmes funding in ultraperipheral regions.

TABLE II. 9. Teachers' / Lecturers' Perceptions on Students' Intended Jobs by Class

Jobs	Occurrences	Classes
EFL Teaching	14	70.0%
Tourism Industry	15	75.0%
Translation	4	20.0%
Journalism	4	20.0%
Other	10	50.0%
No Idea	1	5.0%

The decreasing number of Humanities students not only at the University of Madeira but all over Portugal and abroad reiterated the assertions by Pereira and Martins (2002: 1) that "some types of vocational schooling are very low" together with the fact that "holders of technical degrees have outperformed holders of similar degrees", contributing by and large to the explanation of figures in Table II. 10. Rather noteworthy figured the data set analysis on *Fenprof* - "Ensino Superior" [235] (2002: 7) in that the percentage of university graduates employed in Portuguese private enterprises solely registered a slight rise (10.1%) in the larger ones (holding more than 500 employees) coupled with the fact that degrees in social sciences, commerce and law (46.8%), forwarded in the ranking by degrees in engineering, transforming industries and construction (at 28.9%), were the most rewarded in the private sector.

At any rate, 9.0% of Madeiran private enterprises were ranked in the same study after Lisbon (19.0%), Aveiro (13.0%), Oporto and Coimbra (12.0%), Leiria (11.0%) and Setúbal (10.0%) to hold university graduates, irrespective of their field among their staff. Notwithstanding the fact that a pointless proportion of academically qualified individuals has occurred (1.4%) in the Portuguese tourism industry, a rising number of subjects in the sample (See Appendix B, Part III., Teachers' / Lecturers' Output - Observation Register, Part II and III) were perceived to get tourism-related degrees for its potential economic dominance on the Island.

TABLE II. 10. Secondary School Teachers' Perceptions on Students' Further Studies

Further Studies	Occurrences	Classes
University	17	94.4%
Polytechnics	9	50.0%
Other	3	16.7%
Quitting Studies	5	27.8%

Language Level: EFL Learning / Instruction

The informants were non-native speakers of English and fluent Portuguese speakers, except for three female native speakers, two university undergraduates and three 12th form students (See Appendix B, Part III. Informants' Output). The majority of secondary school leavers were adolescents and the other young adult or adult students of English as Joint Honours differing greatly in the backgrounds inherent to each degree combining different languages, so to say English - Portuguese Studies, English - German Studies and English - French studies (Appendix A, Scheme A. I. 2.).

From Table II. 11. it might be inferred that a higher percentage of subjects studied English for eight to ten years in higher education, whereas in secondary schooling more informants aged between sixteen and eighteen (41.1%) had attended English classes for eight years than the same age group with six or seven years of instruction in English (28.4%). As was expected from the observation of Portuguese study plans and corresponding levels of schooling by age group (χ^2=69.7; df=3; p<.000), there were a couple of undergraduates aged twenty-one or more with either seven or less years in EFL learning, or eleven or more years in English learning. There were only two 12th formers with less than six years of EFL instruction to confirm the still existing cases of students having attended French from the 2nd cycle onwards and English in the 3rd one (former curricula and evening school, *cf.* Appendix A, Scheme A. I. 1.).

TABLE II. 11. Informants' Years in EFL Instruction / Age by Institution

Institution	Age Group	Years in EFL Instruction				Total
		<6	[6; 8[	[8; 11[	≥11	
Secondary School	[16; 18[	1	23	40	-	**64**
	[18; 19[	-	33	41	-	**74**
	[19; 21[	-	24	25	-	**49**
	≥21	1	5	4	-	**10**
	Total	**2**	**85**	**110**	-	**197**
University	[18; 19[	-	3	9	-	**12**
	[19; 21[	-	4	15	2	**21**
	≥21	1	4	14	5	**24**
	Total	**1**	**11**	**38**	**7**	**57**

The study of two languages (either two foreign languages or Portuguese and a foreign language) in The Modern Languages and Literature Major with a compulsory triad of literature, culture and linguistics (the last of introductory nature with a survey on English phonetics and phonology at UMa) as core courses lay at the very axis of the Humanities Degree in Portugal. Modern languages and literature majors not only aim at enhancing skills in reading, writing, and speaking foreign languages (within the scope of each combination, that is English / German, English / French, English / Portuguese[236] or French / Portuguese) but also look at and build on an appreciation for literature and broader foreign cultures and people within students' Joint Honours. Besides these majors, the Portuguese plan of studies (in the Department of Romance Studies) offered undergraduates the opportunity to study the Portuguese language and literature within the larger context of Portuguese Area Studies with a thorough study of Portuguese expanding its analysis to broader dimensions of literature and culture in Portuguese.

Back in 1999, Thomas Grigg expressed his concern for the wide-ranging levels of competence and clashing performance in sophomore English language courses at the Classical University in Lisbon. It has been truthfully a common denominator in many language courses in other universities, owing to some extent to applicants' dissimilar number of years in EFL instruction from previous schooling (See Appendix A, II. 11.). In this research, from the expected number of first time enrolments in a Humanities Degree at UMa, in a total of 45 students, 68.9% had attended English as their first foreign language (L. E. I), while the remaining 14 cases had been exposed to fewer number of years in EFL instruction (L. E. II), five years and in fewer cases solely for three years.

What "seems odd", to follow Rinvolucri (cited in Prodromou 1992: 7), "is the idea of teaching a unitary lesson", strikingly evidenced in the case of the teachers interviewed in classes 5, 6 and 7 (See Appendix B, III. Observation Register, p. 432) for overlooking their students' number of enrolments in the current form (See Appendix A. III. 14.). Indeed, Mario Rinvolucri (1986) and Luke Prodromou (1992) have argued about students' diverse socio-cultural backgrounds and language ability, positing that (Prodromou 1992: 7) all classes are "mixed ability" [author's emphasis] inasmuch as "all classes are made up of individuals who differ in any number of ways". However, it is the disparity in freshman's language ability in English[237] (John Micklos 2003: 3), from false beginners to advanced levels, to be overcome within a four-year period towards graduate student professional qualification and to face the outer world challenges, that makes it hard to come to terms

with (Prodromou 1992: 5): "helping slower [EFL students] to consolidate old material while still sustaining the interest of the entire class".

Analysing Table A. II. 12. (Appendix A) and the percentage of UMa 1st year subjects' level of instruction in English in 1998 / 1999, 68.9% out the first-time enrolments in the first year had learned English for eight or nine years (only two students falling in the last case). The remaining subjects were unevenly split within 6 years (28.9%) and 3 years (false beginners), some of which had attended the old plans / curricula encoded as either "Inferior" - L. E. II. or "Superior" - L. E. II. (See Appendix A, Scheme A.I.1.) with slightly different curriculum requirements, since some of the classes were attended by evening mature students.

Overlapping respondents' hitherto mentioned data with their teachers' / lecturers' considerations on their language production, whatever the medium, made it possible to come to what Micklos (2003: 3) reported about the "percentage of 12th graders at or above Basic declined" as long as only 30% of the subjects fell into the category "False Beginners to Low-Intermediate or Intermediate Level" (See Appendix A, Table A.III.32.) in the present study. Concerning the categories "Low Intermediate to Intermediate Level (*e.g.*, "mixed-ability class")" together with "Intermediate to Upper-Intermediate Level", both of which related to six, eight or more years in EFL instruction, their percentage presented a 10% decline in the second case. Ultimately, "upper-Intermediate to advanced level" appeared to be associated with students having attended English for more than eight years or even native speakers at a low percentage, that is, at 10% of respondents in all sample irrespective of the institution.

Similarly, and to broaden the scope of inquiry to latest research in the field on an international level, Micklos's report (*Ibidem*) on the *NAEP* 2002 writing assessment[238], has reiterated some of the figures already offered in the Madeiran setting back in 1997 / 1998. In his survey "while the percentage at or above Proficient did not change[,] all the three grades showed a small increase for the percentage at or above advanced" from 1998 to 2002 owing to interrelated factors: committed teachers eager to lessen the gap between students' differing levels of achievement by means of a task-oriented approach, in the line of an ongoing professional development, parents' involvement and pre-school educational incentives.

Considering students' poor written competence and critical skills manifested in the previous semester, the inquired lecturers (See Appendix B, Part III. Teachers' Output -

Observation Register II / III), reported having: designed curricula aiming at the enhancement of students' cultural and literary awareness; carried out intensive recycling of major areas of difficulty concerning grammar and lexical items, both of which intended to bridge the gap between secondary school and the threshold level. In their claims secondary school curricula reform in English did neither bring any improvement in students' performance nor broaden learners' culture awareness despite its emphasis in the English curricula. Hence, the communicative approach to language teaching / learning has proved ineffective particularly evidenced in students' written output.

Having briefly underlined the major discrepancies between theoretical guidelines in L. E. I curricula and their practical implications, envisaged at least by lecturers in their encounters with Humanities freshman, it seems pertinent, for the moment, to account for secondary school teachers / interviewees' opinions in the ensuing research. With reference to reform implementation a third of them argued that it was "ambitious" and taking too much for granted regarding students' and teachers' competence especially, explained a couple of teachers, in terms of assessment requirements and syllabus' comprehensiveness given the limited time available. As a result, the reform turned out to be ineffective, stated another group of teachers whose students' poor language competence figured as an impediment to catch up with the historical and cultural component.

In opposition, only one teacher observed that the successful implementation of reform guidelines in the English course depended on a careful selection of material according to students' needs to cover the topic areas and lessen the gulf between content areas and language practice towards language awareness, fluency and accuracy. Indeed, most teachers were concerned with the fact that students' language needs had to be sometimes shifted into the background for the sake of following new grammar items, the already mentioned historical and cultural focus for the sake of coping with final assessment requirements. Likewise, and within the personal sphere, students' likes and reading preferences with respect to literary texts were envisaged by some teachers to be disregarded.

Regarding English curricular reform and its impact on students' future needs, many teachers acknowledged that most instruction was exam-oriented and they had to provide learners with the necessary language structures and lexical items to cope with examinations and further studies, notably future academic needs. It was, thus, not surprising that some corroborated time limitations to promote creative work outside the classroom. Other

expressed their concern for students' lack of skills to face future challenges be it within job requirements or further studies.

➢ MATERIAL

> In order to gain insights into methods, techniques or procedures for assessing process, we should look closely (and critically) at which teaching / learning exercises are advocated and developed in textbooks and teacher manuals. A better understanding of how such exercises actually work in class and what they are capable of eliciting will help not only assessment but also instruction.
>
> Alderson 2000: 356

The materials resorted to in this research comprised: i) informal interviews; ii) semi-structured classroom observation registers (See Appendix B) during questionnaire filling-in; iii) self-designed reading evaluation questionnaires taking the premise of a privileged "participant-as-observer role".

The material used for the inquiry entailed: i) a questionnaire, to be filled in by 12th formers and Humanities freshman on Madeira Island; ii) first and final samples enclosed in Appendix B, Part I and Appendix A, Part I; iii) interviews to teachers and lecturers in the classes / lecture settings object of inquiry (Appendix B, Part I); iv) the design of an observation register partly filled in by the interviewer (Part I), partly by the teacher / lecturer interviewee (Part II and III) simultaneously implemented with v) the reading evaluation questionnaires for a consistent record of data, without overlooking any issues under scrutiny, chiefly backed up by Albano Estrela's (1990) and Robert Burgess's latest work (1995), *In the Field, An Introduction to Field Research* (that is, format and content focusing on the teacher's role, students' immediate and long-term outcomes, the syllabus and the English course in the degree).

The content of the questionnaire was organised in accordance with five major areas, also considering that the main issue consisted of inquiring about readers' habits, behaviour, preferences, motivations and perceptions of reading, together with strategies used so as to bridge the gap, not only between secondary school and academic level but also enhance the role of language and text awareness within a broad-based, trans-disciplinary move (literature, culture and linguistics courses) fostered by a pedagogical stylistics approach in an EFL context. As such, the questionnaire design tagged along some of latest research

trends discussed beforehand (in the introductory chapter of this dissertation) and restated by Alderson himself (2000: 355):

> the use of qualitative methods, like think-alouds, immediate recall, interviews, self-assessment and the like, with test-takers, *about* their performance, in order to begin to get a better understanding of why test-takers responded [to texts] the way they did, how they understood both the tasks and the texts, and how they feel that their performance does or does not reflect their understanding of that text / those texts, and their literacy in other areas also.

The questionnaires design and the organisation of item extensively drew on the literature on reading and pedagogy, reading literary texts and foreign language education, mainly supported on authors such as *Reading in a Second Language: Process, Product and Practice* by Urquhart and Weir (1998), Nuttall's *Teaching Reading Skills in a Foreign Language* (1982), Alderson and Urquhart's *Reading in a Foreign Language* (1984), McRae and Boardman (1984), Ellis and McRae (1991) and McRae (1990, 1991) on literature teaching, Carter and McRae (1996), Carter (1997) on text understanding and interpretation alomg with Durant and Fabb's *Literary Studies in Action* (1990).

Item design and variety follow Widdowson's (1996: 95) types of questions and prompts to engage students with a responsive filling-up, therefore better getting to subjects' critical thinking by inserting a couple of open-ended questions in the hope of overcoming the traditional quizzes, routinely filled-in by students. As for closed items, there were "yes" / "no" items forwarded by giving reasons, "wh-questions", multiple choice items whereas matching, ordering, describing, defining, illustrating comprised the open-ended items. This study differed from many others in the field for the wide variety of types of items selected for the reading evaluation questionnaire, above all in the sense that the multiple choice test formats was avoided for two main reasons, albeit considered a suitable and objective method. First, it sometimes calls for authenticity (Ware and Chastain 1989, 1991 and Quilici and Mayer 1996), so corroborates R. Nickerson (1995), "since real-world research problems do not come packaged with multiple-choice answers"[239]. Secondly, it avoids subjects' repetitive filling in liable to alter research findings. However, in items requiring a definition of the reading act and the reading comprehension activity, a multiple choice item was provided to help those subjects who found some difficulty in wording abstract concepts, even if they had been exposed to those skills and processes all along their formal education in English as foreign language.

➢ PROCEDURE

> One cannot write a "methods" chapter without addressing the traditional research conventions of validity and reliability... and then two issues of representation.
>
> Christine Pappas 1996: 216

As is mandatory in any research in human and/or social sciences, also implying ethnographic issues, a wide range of authors provided the theoretical framework for carrying out this research, thus contributing to external validity and reliability from its outset up to data gathering and analysis, namely: sampling, the type of data collected, gathered and underlying techniques preceding its synthesis and forthcoming analysis; inferencing; interpretation in the light of conceptual understanding of underlying theory so as to come to a balanced report of the research findings and their discussion.

Amidst the first steps to undertake, P. de Bruyn *et al.* (1975), M. le Compte *et al.* (1982), J. Herman (1983), J-P. Deslauriers (1987), J. del Bayle (1991) and M. Lessard-Hebert *et al.* (1994) have offered vital insights on methods and procedures in the field of qualitative research for the last three decades. Considering that the wide variety of techniques, resorted to in this research as was already foreshadowed (in the introductory chapter under the heading Methodology), the present sub-section will be completed in the course of the discussion about decision-making and underlying theoretical support (external validity) concerning the ensuing subject-matters at stake: i) constructing the instruments; ii) testing them; iii) and scoring. This careful procedure owed to various factors, namely design of instruments in English, a foreign language for informants, confidentiality of data, authenticity, validity and reliability. In terms of the process and methods, data collecting, gathering, synthesis and analysis of the procedures, a separate description was offered and so were the methods and techniques used before entailing a systematic and coherent data analysis. Those comprised criteria in data analysis, categorisation of open-ended answers and their backup, both with corpus analysis, via concordancing tools along with subjects' own responses to reinforce the line of description and argumentation throughout Chapters III and IV.

Internal validity and reliability have followed the theoretical grounds put forth by G. Mialaret (1991) and A. Woods *et al.*'s (1996). Their seminal discussion and illustration of the role of statistics in human sciences, with a particular focus on language studies, together with J. Kirk *et al.*'s (1986) former claims on coherent and explicitly succinct display of categorical and measurement data on variables, have presided over the methodological

approach, partly indebted to a positivist cline, underlying the data presentation methodology adopted in Chapters II. and III. in this dissertation.

ConcApp Concordance Browser and *Editor* for *Windows* were the software applications, amidst a couple of other concordance tools becoming available so far, used for (Biber *et al.* 1998: 254, Alan Partington 1998, Elena Tognini-Bonelli 2000[240], Susan Hunston *et. al.* [1953] 2000) "investigating word frequencies, word associations and even certain morphological characteristics" in text analysis. Before both texts / corpora, secondary school respondents' database and undergraduates' database, were input from two different files, previously formatted into *RTF*, subjects' output to open-ended items was sorted out and their identification codes attached, that is class / teachers' code and number. Hence their response to closed items and the instructions in the "Reading Evaluation Questionnaire" were discarded.

For a better analysis of lexical occurrences (of target words or phrases) and matching contexts observed, concordance lines were retrieved, sorted by right and/or left collocates and given line numbering. These were included in Appendix A in the view that contexts might be later checked. Now and then, researcher's previous careful reading of respondents' output made it possible to look for misspelt keywords (within the realm of the target word, for example the items knowledge, technology, pleasure and quiet frequently misspelled by subjects), otherwise not spotted in its automatic retrieval, to be added up in the frequency counts. Collocates were then displayed in charts with frequency counts. For a concise illustration of the arguments in question, informants' statements in which the **node** occurred were introduced.

All in all, thorough and extensive unfolding sub-sections foreground techniques and methods approach as well as research strategies design for issues of comprehensibility following Pappas, Foucault (1972), Barthes (1981) and Alderson (2000), albeit coming from different strands, to validate collaborative research. Concomitantly, the major focus of the dissertation, developing reading strategies based on literary texts, was always under scrutiny not only from subjects' categorisation of responses, but also from their discussion. This sound and systematic presentation of data ended up demonstrating the relevance of the arguments presented in the discussion of hypotheses in Chapter IV.

➢ PROBLEM POSING

> If we could identify strategies we might be able to develop good diagnostic tests, as well as conduct interesting research.
>
> Charles Alderson 2000: 307

The relevance of this research might be broadly reiterated in Alderson's own lines of reasoning previously mentioned unless a number of probable impediments would not come into the research process of (2000: 307) "how reading strategies have been identified and *taught*" [author's emphasis]. Amidst the aforesaid difficulties, ponders Alderson, might figure (*Op. cit., Ibidem*):

> First, the test-taking process... because it may inhibit rather than encourage the use of some of the strategies identified: would all learners be willing to venture predictions of text content, for example?
>
> Secondly, the prescriptive nature of testing:... responses are typically judged correct or incorrect, or are rated on some scale.... Good readers are said to be flexible users of strategies. Is it reasonable to force readers into only using certain strategies on certain questions? Is it possible to ensure that only certain strategies have been used? We find ourselves back with the skills dilemma.

Before embarking on a daring enterprise of self-designing an instrument of evaluation, former research and various types of test or assessment procedures on the reading construct were consulted. Alderson's *Assessing Reading* (2000) undoubtedly gave due account of assessment instruments, several approaches and procedures. There has been an accent on the need of research on the reading process (Alderson and Urquhart 1984, Candlin 1984, Urquhart and Weir 1998, Alderson 2000), since a large amount of research, comments Alderson on evidence put forth by Hoover and Tunner (1993), has concentrated on descriptions aiming at reading ability. In addition, advances Alderson (2000: 53), "even if we try to simulate real-world purposes for reading a given text... the fact remains that the ultimate purpose of the event is to evaluate the reader's ability to read. This is rarely the purpose for which real readers read real texts".

Besides, "different tasks may require different types of reading and different models of the process involved", suggest Urquhart and Weir (1998: 46), "once we include other kinds of reading", rather than close reading of textbooks (Rayner and Pollatsek 1989), which are more text driven (*i.e.*, careful reading) if compared to search reading (*i.e.*, more reader-driven in Urquhart and Weir's view, 1998: 46).

Another set of factors should be foreshadowed before setting up the questionnaires so as to come up with reliable and consistent data. Curricula bias, previously evidenced in the literature on the subject as well as teachers' own observations, should be overcome in

the language used in the questionnaires. Similarly, and in order to overcome institutional constraints, the researcher attempted to establish a direct contact with school boards, teachers and lecturers not to mention the imparting of the objectives of the study and its instruments' design. Hence, participants in the study should by no means feel that their output would be assessed but it was the researcher's intention to make them envisage this study to uncover causes for many of the empirical problems posed so far. In their reflective endeavour they should be aware of their role as agents of educational and social change.

In terms of item design in the Reading Evaluation Questionnaire and further interpretations of respondents output in open-ended items, the present study took into account Alderson's assertions (2000: 304):

> i) build[ing] upon earlier accounts of the reading process by looking particularly at what have been termed "strategies" for reading,
>
> ii) the process and product may be very different if the reader reads for self-generated reasons;
>
> iii) whilst there is other research (Bachman *et al.*, 1996) which shows that judges can be trained to identify item content using a suitable constructed rating instrument, it still does not follow that the processes the test-taker engages in reflect those that the reader-judge thinks will be engaged, or that s/he engages in as an expert reader.
>
> [adapted Mine; author's emphasis]

From the above arguments it follows that students / informants would likely to feel at ease with filling in the questionnaires especially because they were set up in an EFL setting liable to end up into an artificial environment to conform to Alderson's problem posing: "Real world versus test taking" or questionnaire filling-in rightly introduces this issue. First, recommend Schuman and Presser (cited in *Survey Research Using SPSS*, 1998: 4/12), "If attitudes are important to measure, it is almost always worth obtaining some indication of the strength with which they are held". Second, types of questions/items, rankings and encodings (*Op. cit.*, p. 4/14-15):

> "Closed questions offer respondents a limited set of response alternatives... Open questions simply provide a space for respondents to provide an unstructured answer in their own terms... [yet] an open may be a reasonable format [dependind on theoretical guidance]... on limitations and misuse.
>
> Open-ended questions are often used [in case of uncertainty] of the range or type of answer a respondent may give, or when [in need] to capture the words of a respondent exactly.
>
> [adapted Mine]

The point is not how "*real* it is but how *different,* and thus how generalizable our conclusions can be from one setting to another...or (in case of diagnostic tests) how well [a person's] performance [in a reading test] can explain reading in other settings",

"approximates to or predicts how they will read in other settings". In order to avoid as much as possible misinterpretation of items either by the researcher or the respondents, the Reading Evaluation Questionnaire, preceded by "pilot trials", was coupled by "think-alouds" during filling in as well as informal interviews in the line of the strategies set forth by Alderson's postulates. Hence, unlike (Alderson *et al.* 1984) "A great many studies in the field [of] quantitative in nature", this study also aims to provide qualitative data in the hope of reflecting (Alderson 2000: 304) "on future directions in reading".

➢ RESEARCH QUESTIONS

• "Can the information be used to make programmatic decisions arising out of participants' needs, interests, and concerns so that the reading program can be improved?" (Farr and Wolf 1984: 281)[241]

• How might students' perceptions and habits of reading affect Foreign Language teaching / learning in higher education?

• Have 12th form students homogeneous interests when they apply for a Humanities Degree?

• How does the teacher affect this community and how do the students?

• "What constitutes a text?" (W Booth's (1995) foreword to Rosenblatt's *Literature as Exploration* [1938] 1999: vii)

• What role do students' texts / readings play in these communities?

• What is an authentic text?

• "Does each classroom include a wide range of reading materials, in terms of both topic and ease of reading, so that each student can experience success in reading?"

• "Does the library have adequate reading materials for a wide range of student reading abilities? "Should classroom libraries be developed?"

• "Are special reading classes needed for some students?"

- "Should all students be scheduled for developmental reading classes or should reading instruction be the responsibility of each classroom teacher?"[242] (Farr and Wolf 1984: 285).

➢ CONSTRUCTING THE INSTRUMENTS

> It is becoming increasingly clear that future research will have to focus upon individuals, and be specifically designed to allow a detailed examination of the nature of their abilities, strategies, knowledges, attitudes and motivations, and any other variables that appear to be of relevance.
>
> Charles Alderson 2000: 178

Amidst the techniques in which a balanced approach relying on both quantitative and qualitative data analysis, notably protocol analysis, a special focus will be given on the use of questionnaires, namely their aim, content, results and validity (F. Singly 1992, R. Ghiglione *et al.* 1993), inquiring about different stages of the reading instruction meant to foster reflective teaching / learning as well as student / reader autonomy (to be evidenced e in their own learning planning and monitoring).

The questionnaire was designed not only for research purposes but also to provide data for future research on freshmen's efforts as a result of improving methodologies at the threshold level. It was meant to flesh out problematic issues stemming from differing demands between high school and university levels on students' critical and creative reading / writing in more umbrella-like Humanities degrees, possibly combining dissimilar areas of study. The same instrument of research concentrates on, to borrow from Garfield[243] (1994), evaluation rather than testing or grading to foster students' learning and reading development.

When envisaging future educational / pedagogic purposes intended to bridge the gap between secondary level and university level, equally relevant in this research paradigm, R. Nickerson's (1995) arguments ("Can Technology Help Teaching for Understanding?")[244] seem enlightening. While pondering about benefits to be drawn from technological appliances to getting to know students' motivations, understanding their needs within a problem setting, problem posing pedagogy, Nickerson imparted crucial insights on involving, in a collaborative way, all parties in the microcosm of the classroom / lecture setting as well as to outer dimensions, for example, institution, family and community without constraints. However, the scope of the questionnaires was limited as the inquiry

was confined to subjects' perception both of the reading construct and reading instruction to corroborate Alderson's contentions (2000: 178-179):

> "We again confine[d] ourselves to the written word, and in particular to reading, since many institutions and academic disciplines make different demands on various aspects of language users' communicative competence, and thus wish to differentiate how well a student can read in the language from their ability to understand spoken language, or to write or speak. Different disciplines or institutions will consider reading more or less important than other skills. Hence the justification for a skills-based test."

Furthermore, the language, native or foreign language, should be carefully considered in the design of questionnaires. The careful use of L2 and/or foreign language in the questionnaires opens up a wide range of issues to be discussed. Starting from Devine's premise that (1993: 266) "there is a threshold of linguistic competence necessary for successful L2 reading", different strategies can be used to account for language accessibility via descriptive and/or test statistics. The most common one relies on subjects' / informants' output being compared at two different times in a pilot study. As the main goal consisted of checking the impact of the questionnaire on the students to be enquired, without running the risk of being known by most informants, another class with fewer years of instruction in English was selected for the pilot study (See Appendix B, Part I - Reading Evaluation Questionnaire). In fact, it would "allow some comparison to be made" between groups though (1995: 60) "not strictly representative" of the whole group, to follow Robert Burgess.

Corpus analysis was equally applied as the first step in language check so that "language processing difficulties" (Devine 1993: 273) would not raise any impediment in information processing. Alderson himself (2000: 234) has suggested ways in which "such corpora could be used at all stages of test design and construction, as well as for scoring". The following graph (Figure II. 11.) displays the word frequency in terms of occurrences (word count: 1331) by parts of speech, drawing on the final sample of the questionnaire implemented (See Appendix A, Part III - Reading Evaluation Questionnaire: Final Sample).

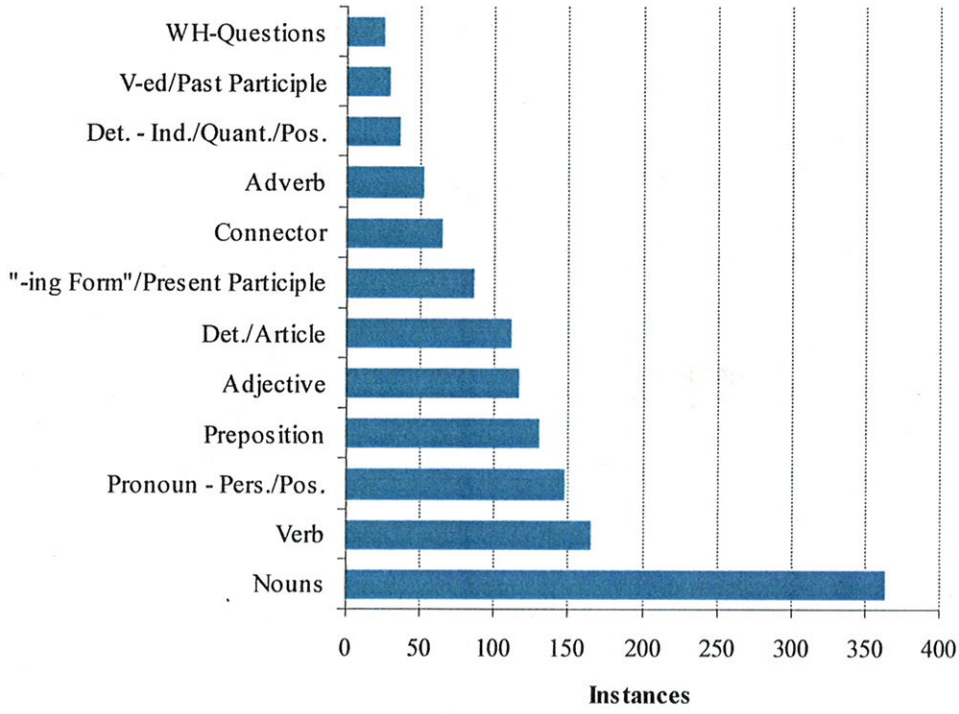


FIGURE II. 11. Questionnaire (Word Count): Number of Observations by Word / Class

Yet, important collocates should be "identified because of their frequent presence, and... classified on one or more parameters" to borrow from Tognini Bonelli's[245] corpus linguistics approach in the context of EFL classroom. She further illustrates the parameters, such as "grammatical position, word class, and semantic similarity, among others". This meaningful language check, though within a different theoretical and methodological framework, does not exclude in this study previous research findings reported a decade ago by Devine in that a linguistic threshold (1993: 266), "will vary, not only from text to text", but also "on the interaction of various types of knowledge - linguistic, background, and schematic".

Consequently, the questionnaires were designed in the foreign language considering that the informants were required to have a minimum of five to eight years of instruction / practice in English as a foreign language before enrolling in the Humanities Degree, as was indicated in Table II. 12..

TABLE II. 12. Informants' Number of Years in EFL Instruction by Institution

Institution	<6	[6; 8[	[8; 11[	≥11	Total
E.B.S.S.	-	1	5	-	**6**
E.B.S.P.M.A.	-	9	8	-	**17**
E.B.S.G.	-	4		-	**4**
E.S.M.	-	4	16	-	**20**
E.S.G.Z.	-	10	26	-	**36**
E.S.A.A.S.	-	7	13	-	**20**
E.S.F.F.	1	19	8	-	**28**
E.S.J.M.	1	26	17	-	**44**
APEL	-	5	17	-	**22**
UMa	1	11	38	7	**57**
Total	**3**	**96**	**148**	**7**	**254**

To account for a reading ability in an EFL setting, a minimum of structures, both lexical and syntactic, are deemed acquired (Charles Alderson *et al.* 1984, Alderson 2000) not necessarily interconnected with the number of years in English instruction. In so doing, a set of open-ended questions was selected for statistical analysis against "the level of vocabulary difficulty"[246] (Neil Anderson 1999: 32) in the questionnaire sample. Different levels of achievement among students were clearly noticeable in the pilot study, since a couple of questions were left unanswered and given short but incomplete answers. Nevertheless, the circumstances will have to be taken into account, that is mood setting and the time of the year as was explicitly addressed in the inquiry stance shared by Farr and Wolf[247] (1984: 289):

> Evaluation must attend to differences across individuals as well as across contexts. Evaluation cannot resolve such differences (nor should it try) but it can serve to identify, explain, and clarify them. The clarification process is aimed at promoting understanding by sharing information.

In fact, irrespective of the language, L1 (mother tongue) in the former research, and L2 (foreign language) in the current study, similar conclusions might be drawn when comparing research findings on the characterisation of the level of literacy of the Portuguese language students (albeit being 4th and 9th formers at the average age of 9 and 14 years, involved in the study reported by Inês Sim-Sim[248], and Sim-Sim and Ramalho[249] back in 1993) with the target population for the validation of the questionnaire within the Portuguese speaking dimension of EFL reading. It apparently owed to the fact that, to directly impart the former researchers' own understanding of their target population (Sim-Sim and Ramalho 1993: 67), "the majority of the language problems of the students examined was related with their level of knowledge of syntax, and with their ability to reflect on, and explain their uses of the language". In order give a brief synopsis of their final discussion of results (*Op. cit.*, pp. 66-67) on subjects' response, Sim-Sim *et. al.*

accounted for respondents' poor lexis, grammar, semantics (including collocation) and mechanical accuracy, predominantly translated by difficulties with (*Op. cit.*, *Ibidem*):

> the recognition of relative pronouns and relative clauses;
>
> coordinate sentences and subordinate - relative sentences;
>
> syntactic function of the constituents of the sentences;
>
> word order rules and combinatory rules;
>
> using punctuation correctly;
>
> subject / verb agreement and in using verbal mood inflection appropriately;
>
> correctly us[ing] prepositions, and the coordinate structure.

Besides the above mentioned difficulties, there were other types of problematic areas evidenced in subjects' response in English (in the sample questionnaires in the current research), namely no concise notion of graphology (capitalisation, spelling, punctuation, indexing biographical data, underlining titles or bracketing), poor grammar and morpho-syntax awareness (Vinay and Darbelnet [1958] 1995). Yet, subjects' poor written competence contrasted with the decoding of the written message because the task was performed even though there was a striking L1 interference into English renderings apart from poor language awareness (layers of meaning), for example:

> Inaccurate rendition of single lexical items, *e.g.*, the binary "interesting" / "boring"; romance, novel, historical text; or distortion of longer phrases, *e.g.*, faulty use of the possessive case;
>
> Errors of interference: false cognates, *e.g.*, "actual" instead of contemporary, and unusual lexical combinations (collocation);
>
> Cohesion: misuse of deixis, *e.g.*, "The newspaper", "the newspapers"; tense shift, pronominal shift;
>
> Syntax: long sentences, broken sentences (sentence break and lack of parallelism), omissions, redundancy;
>
> Register shift and loss of rhetoric effect.

On the whole, informants, be it in the pilot study or those in the whole sample (254 subjects), mentioned a lot of Portuguese canonical works albeit poor discourse competence and genre awareness. Only a couple of questionnaires (for example, Inf. 6) presented a response conveyed half in Portuguese, half in English, in some items, despite evidencing a correct decoding of the questions. Actually, the language of the questionnaire proved to offer no impediment, especially in the case of subjects belonging to Teachers / Lecturers A, B, C, E, F, G, H, K, L and M whereas in classes D, I and J unfamiliar lexis was rephrased by the researcher during item response, notably "leaflets"; "hearsay", "cloze"; "blurb"; "compulsory", "betrayed", "stuck". Some subjects asked for an explanation of some items, for example in Items A6., C4., D2., D8., for their apparently similar pattern

despite requiring their reading in depth. Similarly, some subjects' dependence on the EFL teacher might be inferred in this reading comprehension activity.

Comparing students' time spent on filling-in the questionnaire with their teachers' observations about their language competence, it might be concluded that (See Appendix A, Table A. III. 11.) low intermediate mature students at Jaime Moniz Secondary School took longer to complete the task than all the other fellow students. One factor to be taken into account might be the English lesson duration in evening classes which was longer than any day-time lesson at the secondary school. Interestingly, a group of informants in a school in the rural area handed in the questionnaire forty minutes after its handing out. The same happened with two other groups despite their differing language levels, from low-intermediate to pre-intermediate level: one in the largest urban school and the other in a suburban area (at the time). The same time was spent by low-intermediate students in a suburban school.

It seems relevant to state that informants have been exposed to many teaching styles and "Englishes" (Crowley 1989, Parakrama 1995, Phillipson 1996) all along their schooling and the average mark attributed to English should not offer enough evidence to account for informants' language proficiency. Therefore no conclusive observation might be stated (Table II. 13.) from subjects' number of years in EFL instruction and the time spent in the task completion.

> Sorry [for] the mistakes. (Inf. 27)
>
> Not demanding. (Inf. 109)
>
> I need to improve my [ac]knowledge of [the]English Language. (Inf. 254)

TABLE II. 13. Years in EFL Instruction / Questionnaire Filling up (Duration)

Duration	<6	[6; 8[	[8; 11[	≥11	Total
Up to 40 minutes	-	15	19	-	34
Within 45 minutes	1	38	34	-	73
Within 50 minutes	-	21	45	-	66
Within 60 minutes	1	14	34	5	54
More than 60 minutes	1	8	16	2	27
Total	**3**	**96**	**148**	7	**254**

Yet, the time subjects took to complete the task depended on the variable institution. The time spent by undergraduates in filling in the questionnaire differed significantly (χ^2=164.9; df=4; p<.000) from the one spent by 12th form school leavers (See Appendix A, Table A. III. 12.). A couple of factors might support this finding. Being used to accomplish their tasks within forty-five minutes, 12th formers tried to fill-in the questionnaire sooner. Lectures, on the contrary, last longer, two hours and so do tests. Leo

van Lier (1996), in his discussion of the triad motivation, autonomy and achievement in the educational context, contends that extrinsic demands, above all considering the time at which the questionnaires were implemented - subjects had just been or were about to be under formal assessment pressure - (L. Sousa's *Thesis* and McRae's tenets on intrinsic motivational issues) "interefere with, or kill off", posits Lier (1996: 155), "intrinsic motivations, reducing the individual to carrying out externally imposed actions".

The five-page reading questionnaire comprised sixty-six items of which twenty-one items were open-ended questions. These consisted of a greater number of items on "giving reasons" included and analysed as separate items for more objective scrutiny. Considering that the main objective was meant to a large extent to learning subjects' conceptions of reading, their definitions, and their anxieties, informants' answers to open-ended items were transcribed (resorting to Excel 2000 and *SPSS* for *Windows* 10.0 tools), displayed in Appendix B and the corresponding frequency tables and figures (diagrams, charts, graphs) presented subjects' original output. Indeed, open-ended items in evaluation questionnaires constitute in Garfield's (1994) claims[250] (supported on D. Hopkins 1993, S. Noffke and R. Stevenson 1995 and E. Hollins 1999), one of the evaluation methods[251] to come to a real understanding of subjects' (Garfield's, *Op. cit.*) "understanding in contexts that reflect realistic situations". Despite subjects' output being imported directly from the database to the current volume for descriptive or illustrative purposes in the course of the argumentation, some changes in their statements (mostly concerning spelling and syntax) were introduced for readability and confidentiality reasons, therefore, appropriately signalled via square brackets.

Consequently, the content of the questionnaire should address the issues at hand involving the informants with questioning, prompting and reflecting by means of open-ended questions. "Giving reasons", also making part of item-dependent open-ended questions / answers, should follow short answers and multiple choice items so as to promote higher-order reading skills. Once the main goal consisted of accounting for content, understanding subjects' critical point of view through their own statements, these were directly transcribed without changing their writing, spelling or punctuation when transcribed to the database (*Word* for *Windows 2000* version).

Short-form answers and multiple choice items amidst other questionnaire tasks devised though ascribed by Widdowson (1996: 95) as a way of "measuring the truth of given propositions against [the interviewee's] knowledge", calling for "an internal, mental

response", gave the researcher some perception of subjects' familiarity and knowledge of some important data to build on at the threshold level.

In order to account for reading habits not only in English - Item A7. - but also reading poetry - Item C4. - (given adolescents' fondness for lyrics), and their reading strategies - Item E 2. - their response entailed the choice of Likert scale factors. It consists of a scale of one to five factors with the last being the highest: "never; rarely, sometimes, frequently, everyday" were the factors selected for Item A7.; in Item C4. the last factor was replaced by "quite often" whilst the inquiry on subjects' reading strategies solely comprised four factors considering the nature of the item: "never; rarely, sometimes, frequently". Moreover, the inquiry about subjects' reading habits in English together with their giving reasons (Item A7. and C4.) aimed at examining whether undergraduates' reluctance to reading in English, to follow the discussion by Alderson 1984 (in Alderson and Urquhart 1984: 1-27), Urquhart and Weir 1998, Alderson 2000 and Nutall 1982, was due to: i) poor knowledge in a foreign language"; ii) existence of a threshold level (conceptual, syntactic, semantic, discursive); iii) "problems with reading as a set of strategies".

Since new developments and shifts in the theory and practice of literature have been underway after the Educational Reform, the design of Items A4., A6., A10. and C2. (in the Reading Evaluation Questionnaire) aimed at comparing subjects' readings from their illustrations of text types read under various circumstances so as to come up with possible mismatches between their favourite types or genres read on their own and the ones read in the formal setting, above all in EFL classroom / lecture setting. The titles mentioned neither covering the full range of what was then being read nor taught or even as what should be read and taught in the university literature lecture setting apparently seemed close to the amount of reading undertaken by subjects after juxtaposing set readings across levels and language courses, teachers' data and curricula. Thus, Item C3., focusing on subjects' genre awareness, in which subjects were required to mention broad genres in prose fiction, *i.e.*, novel, short story and drama text,. had to include the phrase "so far" for informants' limited range of texts read at the secondary school, above all in English, as had been unveiled in the pilot study.

Extending the subjects' description in the sample to the wider community of Madeiran high school classrooms as well as lecture rooms at the University, of increasingly diverse and urban nature, implied addressing to subjects the following issues subjacent to Items A4., A6., A9., A10. and C2. (in the Reading Evaluation Questionnaire), synthesised in the questions borrowed from Theresa Rogers[252] (1997: 97): i) how does the teacher

affect this community and how do the students?; ii) what counts as text?; iii) what role do the texts of students play in these communities?"

Informants' genre awareness, solely drawing on their own choice and wording without being given any further clues, was supposed to be learnt from Items A4. and A6. (in the Reading Evaluation Questionnaire), specially in the case of Item A9. ("What kind of texts do you read in English?"). Also, given their genuine feedback, one might account for their acquaintance with different types of texts in the institutional setting, be it in their mother tongue or foreign language. The point at stake consisted of enquiring about subjects' genre awareness whether as (Jonathan Culler 1994: 136) "simply a taxonomic class" or, conversely, as "an attempt to define the classes which have been functional in the processes of reading and writing, the sets of expectations which have enabled readers to naturalize texts and give them a relation to the world", to reiterate Culler's problem posing.

➢ TESTING THE INSTRUMENTS

Some of the pilot students' answers were improved, with regard to spelling, syntax and punctuation, since the actual main goal consisted of checking the impact of the questionnaire on the students to be enquired (issues of confidentiality should equally be followed): their response and appropriateness according to the reported language competence in accordance with the number of Years in EFL Instruction.

Notwithstanding that a descriptive analysis of subjects' response to the first sample was enclosed in Appendix B in graphs and tables, several remarks appeared worthy of mentioning, bearing in mind the theoretical support accounting for "strategies to improve reporting" or give reasons "particularly in interview surveys" (*Survey Research Using SPSS*, 1998: 4/16), namely:

> 1. Use as short a time period as possible, especially for minor events [because]... questions about past events and behavior are prone to two types of error, *forgetting* and *telescoping*, or time compression
>
> 2. Use simple direct language so the respondents can focus on remembering, not deciphering the words in the question.
>
> 3. Try to be consistent with the order and format of how people learned or experienced the information.
>
> 4. Ask multiple questions about an event or behavior.
>
> 5. Ask questions earlier in the questionnaire or interview when the respondent's concentration is higher.

[ranking and adapted Mine]

However, the direct contact with the first set of respondents in the pilot study made it possible to learn some of their own suggestions envisaged as relevant as the outcome of their output analysis.

► Meeting a linguistic threshold in EFL students (the first group of students, with fewer years in EFL instruction, selected for the pilot study) appeared to be the primary requisite to give due account of language accessibility for Humanities students' filling in the questionnaire. Some lexical items were altered for lexis accessibility and replaced by Latinate words closer to lexis in the subjects' mother tongue, for instance "neglected" instead of "overlooked". Other words were supplied some synonym phrases between brackets, such as "transfer activity", technical jargon used in the pedagogic scenery, "carrying over of specific information from one text to another" to cite McRae's explanation (1991). Concurrently, subjects' awareness in English and L1 into L2 transfer skills were underpinned, envisaged as a (McRae 1991: 27) "deductive and cumulative process", "covering a range of personal feelings, communicative relationships, and ideas of social context and setting".

► Many informants, *i.e.*, 16 out of 25, justified their reading habits by choosing the option "for personal reasons". Therefore, asking for a further specification, in this case, or even a further explanation, seemed relevant inasmuch as (McRae 1991: 28) "the process involve[d] affective and cognitive convergence" along with "an opening up of cultural, social and human horizons" pointing to "a second stage in a language learning context". The latter was identified by McRae (*Op. cit.*, *Ibidem*) as a "more subjective mode of interpretation, reflection and evaluation"[253].

► Some informants were reported to have hardly read in English; others did not remember any text to be included in the text types offered in Item C3. irrespective of their institution. In order to avoid a blank answer, informants in the pilot study suggested that the phrase "so far" would offer no misunderstanding in their illustration of texts read in English or any other language. Thus, this lexical phrase would flash out subjects' readings in EFL. Also starting from the supposition that there was a decline in reading habits, especially in EFL, a question of the type "How many books have you read last month / three months?" (implicit in most reading surveys[254]) would not provide enough evidence for a sound argument on the main problem of this research. Above all the time of the year in students' calendar would dictate the amount of readings for independent personal

endeavours and compulsory texts read in breath before the examinations. Asking for the last book read would unravel time that the amount of reading depends on subjects' availability, age (older people are likely to have more free time), job, and time of the year (holiday time reading is more frequent), place (in some remote locations book choice is limited) to name a few factors. In addition, illustrations turned up to genuinely commit subjects with giving examples of their readings in English, Portuguese or any other version of the categories suggested.

Scoring (Language Competence)

> The problem occurs if some readers do not call upon that supposedly measured skills when responding. When analysing tests or research results, the *valid* or intended responses to items are added to the invalid or unintended responses. Perhaps we need to rethink the way we design our data collection and aggregation procedures, in order to group responses together in ways that reflect how students have actually processed the items.
>
> [author's emphasis]
>
> Charles Alderson 2000: 305

Scoring and categorisation of respondents' output in the questionnaires rested upon Alderson's (*Op. cit.*) propositions in that issues of validity in response acceptance, with the exception of blanks or "no answers", should be carefully revised even if instruments were scored for reliability, briefly displayed in Appendix B (See Table B. I. 2. to Table B. I. 8. and matching graphical displays). In the first sample there were 75% or more "answers" over "no answers", except for the case of some open-ended items at a higher percentage of "no answers". Nonetheless, the items were still included in the final questionnaire because subjects' reply was deemed meaningful for this study as is contended (*Survey Research Using SPSS*, 1998: 4/14): an open-ended response and the length of response, are often related to respondent characteristics, chiefly education. This is particularly true for self-administered formats", above all, with respect to the definition of the reading construct, or the reading comprehension process. The same procedure was then carried out with all sample as was explicit in the figures presented in Appendix A by dissimilar type of items and subjects' response by institution (See Table A. III. 18., Tables A. III. 21 up to A. III. 25.).

Scoring subjects' language competence in accordance with their response to the questionnaire took into account Alderson's (1984: 21) suggestion insofar as responses should be evaluated "in ways that reflect[ed] how students ha[d] actually processed the items" (See Appendix A, Table A. III. 29. up to Table A. III. 36.). Certainly, getting to know subjects' different levels of foreign language proficiency, one of Cumins' major concerns[255] while comparing different groups of subjects, was deemed important from the

outset of this research. Nevertheless, data collected so far in very many studies solely reported to examination results (See Appendix A, Table A. II. 6.), therefore of quantitative nature, concentrating (1984: 21) "upon the product of reading - the comprehension of text - rather than the *process* of reading", to cite Alderson's contention on the limitations of wide research in the field of applied linguistics and reading in education.

Moreover, tracing back 12th form respondents' overall results in national standard examinations in English per school on the Island was not feasible for two reasons. Firstly, it has been up to The Ministry of Education in the mainland to collect statistical data on applicants' final results per school (Marta Caires 2001: 16). Secondly and concurrently, the overall results, though kindly gathered by the regional office, only made reference to the total percentage of positive and negative marks obtained by 12th form school leavers and university applicants in the Humanities group, without further reference to their school, except for the number of years in EFL instruction (See Appendix A, Table A. II. 17. and Table A. II. 18.) some of which had already attended this form in previous academic years, therefore not making part of this sample.

In order to trace back some of the 12th formers participating in this study, first-time enrolled Humanities freshman's files in the academic year 1998 / 1999 were collected (Figure II.12) , in a total of 45 enrolments out of which 29 (64.4%) belonged to the English - German field and 16 (35.6%) belonged to the English - Portuguese or French area (See Appendix A, Table A. II. 8.). Consequently, their instruction in English was different: 68.9% with English as foreign language one - L. E. I - (from 2nd Cycle onwards) and 31.1% with English as foreign language two - L. E. II - (from 3rd cycle onwards). Yet, there were subjects having attended former curricula therefore included in the figures corresponding to 6 years ("INF" - Lower Level) and 8 years ("SUP" - Upper Level) of instruction in English (Appendix A, Table A. II. 12.).

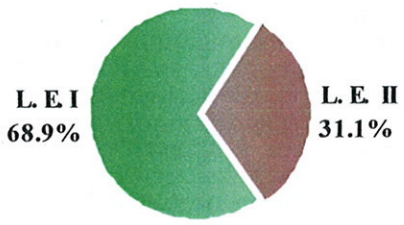


FIGURE II. 12. UMa 1st-year Students' EFL Instruction 1998 / 1999 (Percent)

After looking up in the university files and their examination results (Appendix A, Table A. II. 6. University Enrolments), it was confirmed that most freshman (84.4%) came

from Madeira (Figure II. 13.) with a strong possibility of having taken part in the set of informants enquired the previous year on the 12th form.

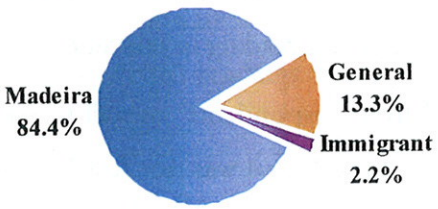


FIGURE II. 13. UMa 1st-Year Students' Origin 1998 / 1999

Notwithstanding the fact that 12th formers final application mark (far right-hand column in Table A. II. 16., Appendix A) was positive in all cases, a striking number of subjects applied for a Humanities Degree at UMa having obtained a negative mark in the standard national examination in English 1998 / 1999 (Appendix A, Table A. II. 7. and Table A. II. 10.): 16 applicants with a negative mark and 16 with marks ranging between 100 and 127 points; and solely 14 students with 140 points or over, as was indicated in Appendix A (Table A. II. 6. University Enrolments). Their final marks in English from 10th to 12th forms (Appendix A, Table A. II. 15.) also counted in the calculation[256] for the final application mark. Interestingly, 48.9% of subjects obtained 14 to 16 (out of twenty points) as overall mark. This was based on a continuous and final assessment in English. Conversely, in the 12th form final standard examination (Appendix A, Table A. II. 14.) 35.6% of the subjects got a negative mark.

Examination constraints, overload of subjects (See Appendix A, Table A. I. 1.), stressful situations have been pointed out in the literature in the field (Urquhart and Weir 1998, Alderson 2000) as influencing candidates' low performance in examinations. In an interview dated August 2001, Ana Abreu (Susana Freitas 2001: 3) has advanced that students' major failure in 12th national examinations might due to the fact that students were not familiarised with formal compulsory examination situations (and the concomitant pressure underlying their application for a university vacancy), not until the 12th form, unless they have to take a final examination on the 11th form because of having failed the continuous assessment either on the 10th or 11th forms in any of the subjects/courses.

Interestingly, the analyses of teachers' / lectures' opinion about students' commitment in class in the current study pointed out to a larger number of statements stressing students' / respondents' participation in class, some of which coupled by the

attributes "interested", "hard-working", "cooperative". However, almost half of the statements shifted into "poor participation" even though a few respondents revealed some research skills, and other some "interest". Several factors might underlie respondents' less positive attitudes to an EFL teaching / learning: lower level of language competence (See Appendix A and Appendix B, Teachers' Output) contrasting with curriculum requirements as was evidenced in "hardworking but having difficulties with curriculum requirements"; learners' styles (personality traits and cultural traits); lack of involvement with subject-matters and materials supplied, among other.

Strikingly, a couple of statements indicated that "hard-work and autonomous responsible work" might feature some students' attitude. It might be advanced that the corresponding teachers' / lecturers' somehow focused on "learning doing" strategies so that students met past and forthcoming assignments successfully. Would that mean that the very same teachers' / lecturers' aims consisted of familiarising students with immediate examinations as well as long-term purposes as way-out to Ana Abreu's former report?

TABLE II. 14. Teachers' Opinion about Student Profile: Commitment in Class

Categories	Frequency	Percent
Cooperative, Participant	2	10.0
Hardworking but having difficulties with curriculum requirements	1	5.0
Poor Participation	5	25.0
Hard-Working, autonomous responsible work	4	20.0
Interested in class but poor participation	2	10.0
Some research skills but poor participation	2	10.0
Interested and participant in class	4	20.0
Total	**20**	**100.0**

Going back to the design of the questionnaire and the report on strategies to check language difficulty and informants' response to the questionnaire, it is pertinent to describe the way the third strategy was devised. The selection of two open-ended items involving "the expressing and justifying of opinion" (McRae 1991: 103) with the largest number of answers over "no answers", namely Items A3.1. and B4. (indicated in the summary Table A. III. 29. and Figure A. III. 1., Appendix A) lay behind the criteria to check the questionnaire accessibility in terms of informants' fulfilment of the task without overlooking linguistic features in their response (spelling, lexis, syntax, mother tongue interference). A score was given to each criterion in accordance with the number of errors observed per informant's answer to each item: "2" (good) - no errors; "1" (fair) - one error; "0" (unfair) for two or more errors observed. Rather than testing what students do not

know (Culler 1994) a feature of the traditional assessment, informal evaluation of strengths / needs[257] would make the researcher aware of lexis, syntax, cohesion and register from informants' written output.

Based on the pilot study, "lexis" should not offer any impediment in informants' filling-in the questionnaires, being thus the criterion "task" at stake. The frequency table underneath presents the scoring per criterion (See Appendix A, Table A. III. 30.). Consequently, in Item A3.1., the expected scoring attributed to the respondents' output as regards "task" should be 251 (Table II. 16.), *i.e.*, a total of 194 points for secondary school informants (3 cases were excluded: Informant 20, "because is"; Informants 181 and 182: "No Answer") and 57 points for undergraduates. Informants' response to task outscored the expected count because 186 informants scored two points in this criterion.

In the criteria "syntax" and "L1 interference" there were more subjects scoring "one" point, 134 and 145 subjects respectively; the number of subjects scoring "two" was higher for the criterion "spelling" and "lexis", albeit a higher performance in the former.

TABLE II. 15. Frequency of Informants by Criteria and Score (Item A3.1.)

Score	Lexis	Spelling	Syntax	L. 1 Interference	Task
Zero	4	7	42	9	1
One	101	53	134	145	64
Two	146	191	75	97	186
Total	**251**	**251**	**251**	**251**	**251**

In a subsequent and more detailed account of subjects' scoring by criteria and their institution it was concluded that there were significant[258] differences ($^{*}\chi^2=7.8$; df=2; $p<.021$) among subjects scoring "two" points with respect to the criterion "L1 interference" (See Appendix A, Table A. III. 31.). So, there was a higher percentage of undergraduates scoring "two" as was displayed in the bar chart, Figure II.14., that follows. Conversely, 12th formers scored little less well than the other corresponding set of subjects. A meaningful improvement in syntax and not so much influence from the mother tongue into the target language was patent in undergraduates' output who had to use English for all purposes: academic discourse (essays, reports); communicative purposes and everyday language classroom, to express their doubts, opinions, negotiate their interpretations. Yet, there were still some freshman who did not overcome their difficulties in "syntax" and "L1 interference" as was illustrated in the bar chart underneath.

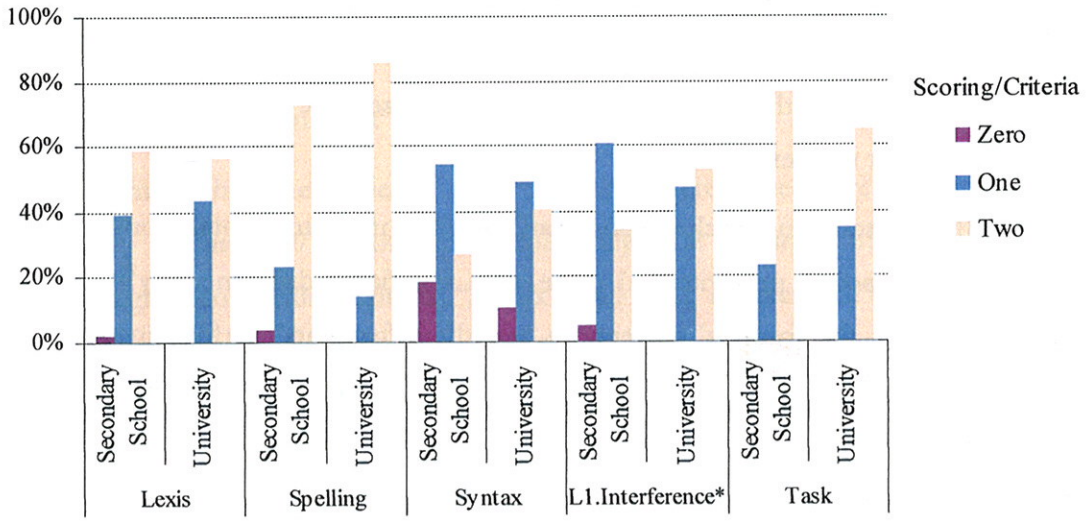


FIGURE II. 14. Informants' Scoring in all Criteria by Institution (Item A3.1.)

The comparison of teachers' remarks (See Appendix B, Observation Register Database) with subjects' score per criterion made it clear that solely drawing on their perceptions about their students' language competence (See Appendix B, Part III, Observation Register, Part II) should not offer enough evidence for the effective questionnaires filling-up (See set of tables in Appendix A, Table A. III. 32.). Inferential analysis, by means of Pearson Chi-Square Test[259] applied to all criteria, enabled to identify significant criteria - "syntax" and "L1 interference" - between the formers' observations and subjects' response.

As far as the criterion "syntax" was concerned (χ^2=17.3; df=6; p<.008), and bearing in mind the matching residual values[260], there were more respondents with "zero" score than was expected taking into account their teachers' description as falling on the category "false beginners to intermediate level". The same applied to score "one" and the corresponding set of teachers considering the depiction of their students' competence as "low-intermediate to intermediate level". In the case of teachers including their students in the group of "upper-intermediate to advancede level", the respondents scoring "two" outperformed the other ones.

Again there were significant differences (χ^2=14.9; df=3; p<.002) between informants' score per "L1 interference" and their teachers' perception on their language competence. Here, it was pertinent to discard the informants scoring "zero" in order to meet the constraints[261] for the Chi-Square Test. There were more students with score "one" than expected, above all those whose teachers included them in the group of "false

beginners to intermediate level". Conversely, the ones with score "two" were fewer than expected. In the case of students whose teachers' remarks fell into the category "upper-intermediate to advanced level" and "low-intermediate to intermediate level" a similar scoring was obtained: those scoring "two" outnumbered the other ones; those scoring "one" were fewer than expected.

After crisscrossing teachers' observations with informants' total scoring (calculated on the sum of points per criterion) there were significant differences (χ^2=25.0; df=12; p<.015) between the formers' perceptions and the informants' performance of the task required in Item A3.1. (Appendix A, Table A. III. 33.). From the residual values it might be concluded that within the set of teachers including their students in the broad group of "false beginners to intermediate level" or "upper-intermediate to advanced levels" there were fewer cases of respondents scoring "nine" points. On the contrary, there were more subjects scoring "seven" points in the case of those whose teachers' remark fell into the category "low-intermediate to intermediate level". It was pertinent to mention that all informants scoring less than seven points, in the sum of scores in all criteria, equally fewer in number, were agglutinated in one class[262] (Woods *et al.* 1996: 144) so that the Chi-Square Test might be applied (meeting its constraints).

A more reliable analysis effectively required that the procedure hitherto undertaken for Item A3.1. was worked out with Item B4. - with the second largest number of answers over "no answers", despite implying higher-order reading skills[263] (Devine 1993: 266) from informants' giving reasons for the decline of reading habits.

TABLE II. 16. Frequency of Informants by Criteria and Score (Item B4.)

Scoring	Lexis	Spelling	Syntax	L1 Interference	Task
Zero		4	32	1	3
One	87	64	154	136	21
Two	159	178	60	109	222
Total	**246**	**246**	**246**	**246**	**246**

Analogously, in Item B4., the expected scoring attributed to the respondents' output as regards "task" should be 246 (Table II. 16.), *i.e.*, a total of 189 points for 12th formers (8 cases were discarded due to their missing answers: three Informants / Teacher B; three Informants / Teacher H; two Informants / Teacher L) and 57 points for undergraduates (See Appendix A, Table A. III. 34.). Informants' performance in the criterion "task" outscored the expected count because 222 informants scored two points in this criterion (See Appendix A, set of tables on variables within Table A. III. 35.). The

Pearson Chi-Square Test pointed to significant differences (***χ^2=7.7; df=1; p<.006) between undergraduates' and 12th formers' performance in "task" (represented in Figure II.15.): all undergraduates scored "two" whereas 12th formers scored "two" (N=165) and "one" (N=23) in the critrion "task".

Concerning the criteria "lexis" and "spelling", there were more subjects scoring "two" points - 178 and 159 respondents, respectively. The frequency of subjects scoring "one" was higher concerning criteria "syntax" and "L.1 interference", albeit a higher frequency of respondents in the former criterion. Once again, a meaningful improvement not only in syntax but also in lexis and not so much influence from the mother tongue into the target language was patent in undergraduates' ouput. Significant differences between undergraduates and 12th formers in their scores in "lexis" (*χ^2=10.3; df=1; p<.001) and in "syntax" (**χ^2=15.2; df=2; p<.000) were flashed out. Residual values pointed out scores "zero" and "two" as contributing to more significant differences between the two sets of respondents.

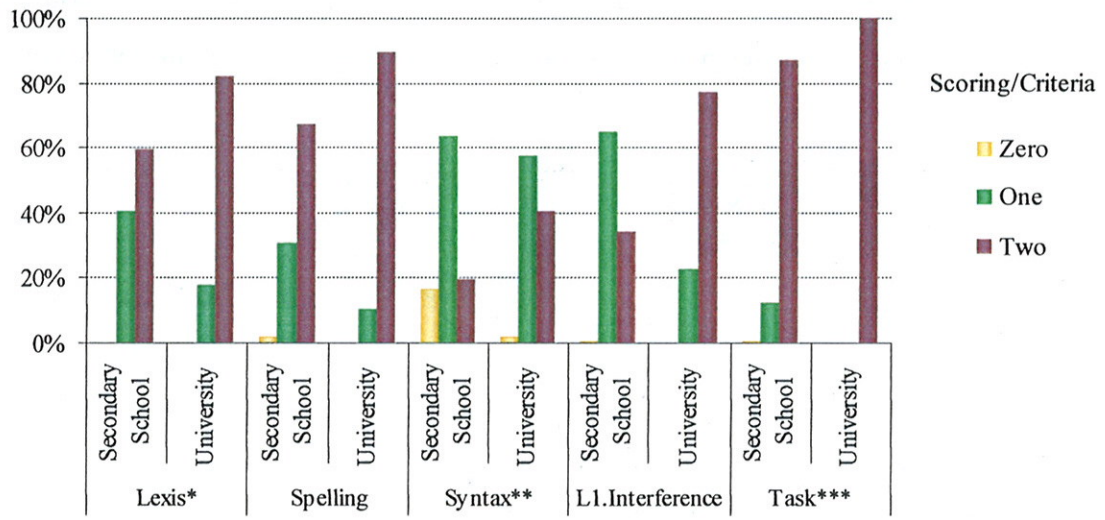


FIGURE II. 15. Informants' Scoring in all Criteria by Institution (Item B4.)

For a consistent procedure, informants' scoring in all criteria in Item B4. were crosstabulated with teachers' remarks on students' language competence (See Appendix A, Table A. III. 36.). Once more, and similarly to Item A3.1., in which all informants scoring less than seven points were grouped in one class, in Item B4. all respondents scoring less than six points, in the sum of scores in all criteria, equally fewer in number, were grouped in one class so that the Chi-Square Test might be applied (meeting its constraints). Likewise, there were again significant differences (χ^2=26.5; df=15; p<.033) between teachers' observations on their students' language competence and informants' completion

of "task" after comparing the formers' perceptions (See Appendix B, Part III. Observation Register, Part II and III) with respondents' total scoring. From the residual values it might be inferred that there were more respondents scoring less than 6 points and fewer scoring 9 points in the group described as "false beginners to low-intermediate or intermediate level". On the contrary, there were no respondents scoring less than 6 points in the group considered as "intermediate to upper-intermediate level", thus corroborating teachers' remarks.

A supplementary descriptive scrutiny based on respondents' scoring on their written output in both items, first in Item A3.1. followed by Item B4., was performed so as to point to possible (dis)similarities. The curves in Figure II. 16., with a most identical trajectory, connected points corresponding to the percentage of subjects obtaining the same scoring in both items. However, a higher distance between points was aknowledged in the case of subjects scoring 7 and 10 points corresponding to: an increasing percentage of respondents scoring 7 in Item A3.1. against a sharper decrease in the percentage of subjects scoring 10 points in the same item despite the difficulty involving the response to Item B4., in which the falling percentage of respondents scoring 10 points was not so accentuated.

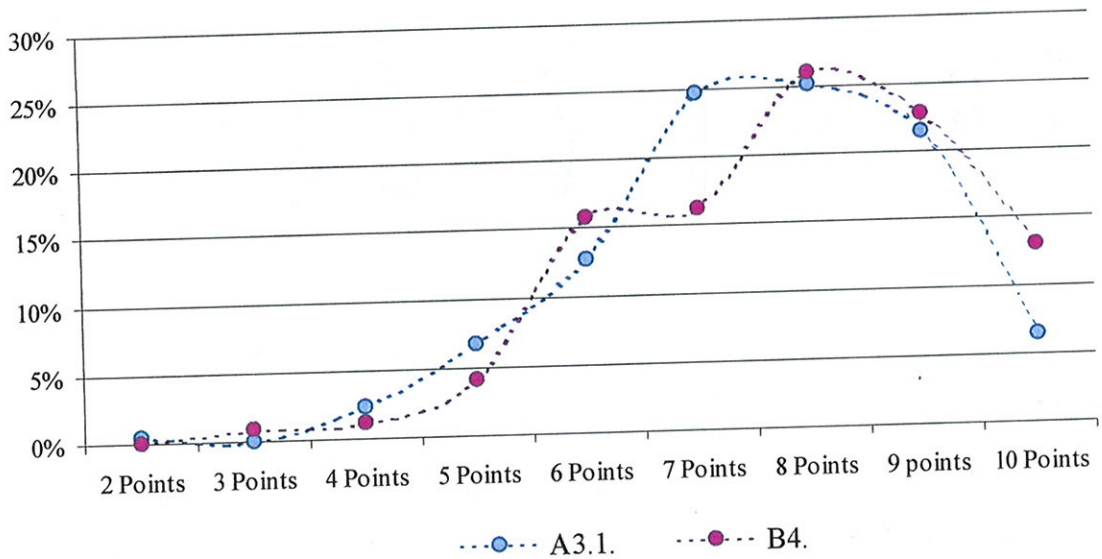


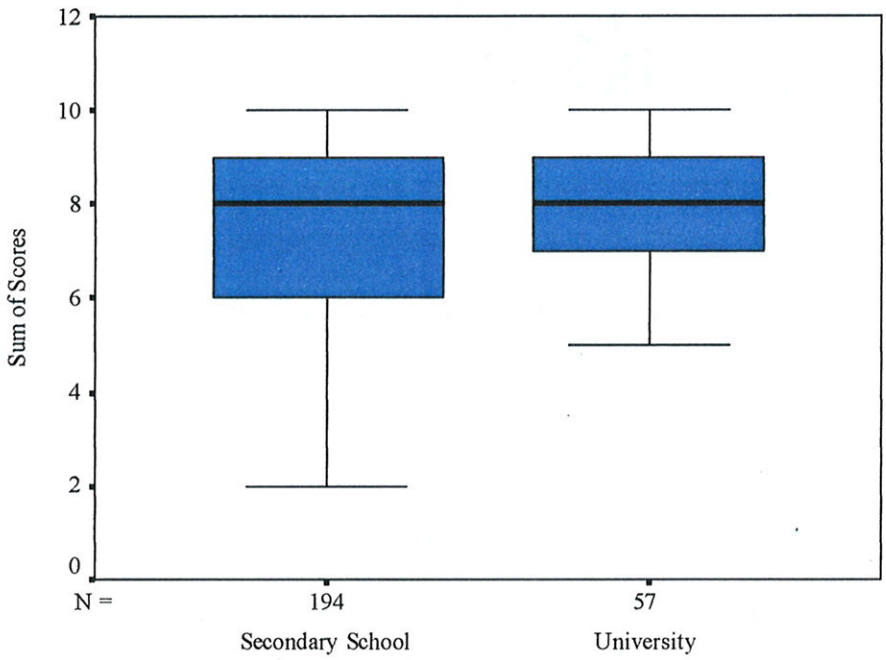
FIGURE II. 16. Comparing Informants' Scoring / Criteria in Items A3.1. and B4.

Table II. 17. displayed the mean score resulting from the sum of scores in all criteria ("lexis", "spelling", "syntax", "language interference" and "task") per informant in Item A3.1. with the purpose of checking how the mean scores would differ in terms of the variable institution.

TABLE II. 17. Sum of Informants' Scoring (Mean) by Institution (Item A3.1.)

Institution	No of Students	Mean	Median	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
Secondary School	194	7.41	8	1.51	0.11	7.20	7.63	2	10
University	57	7.89	8	1.21	0.16	7.57	8.21	5	10
Total	**251**	**7.52**	**8**	**1.46**	**0.09**	**7.34**	**7.70**	**2**	**10**

The median value was equal for both institutions (8 points). Yet, and as might be inferred from the statistical analysis (independent samples test[264]) and the boxplot[265] presented in Figure II. 17., both variance (Levene's test[266]: F=4.37; p<.04) and mean score (t-test for Equality of means: *t*=-2.5; p<.01) depended on the institution, *i.e.*, there were significant differences between variances and between mean scores. In other words, undergraduates' minimum and maximum score, on the one hand, ranged from 5 to 10 points, though the majority scored between 7 and 9 points. On the other hand, 12th formers' score ranged from 2 to 10 points and there was a larger number of respondents scoring between 6 and 8 points.



t-test for Equality of Means

t	df	Sig.	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
					Lower	Upper
-2.50	112.46	0.01	-0.48	0.19	-0.86	-0.10

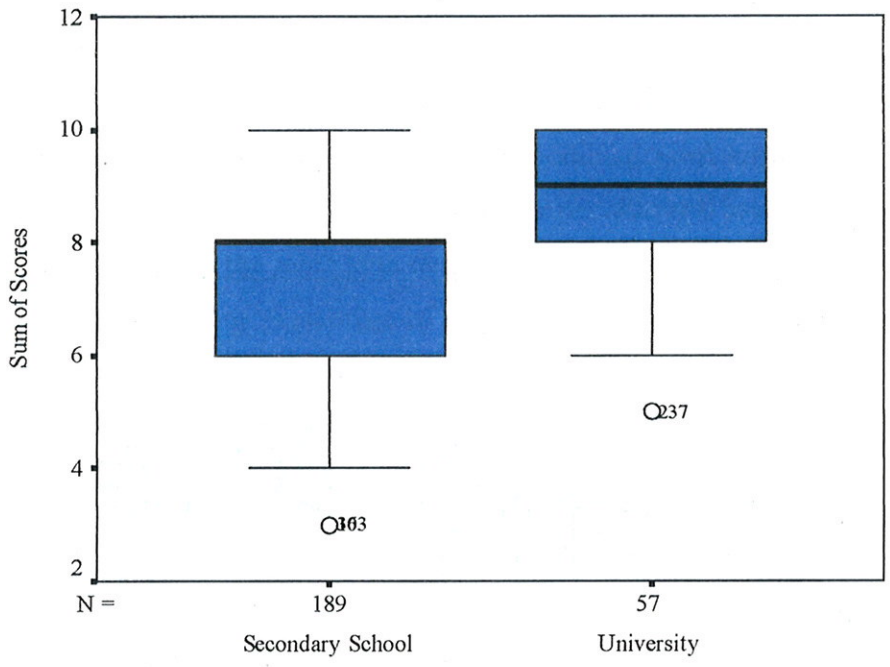
FIGURE II. 17. Boxplot: Sum of Informants' Scoring / Criteria by Institution (Item A3.1.)

In Item B4. an identical analysis to the one undertaken with Item A3.1. was devised. The median value was higher in undergraduates' case (9 against 8 points) and so was the

mean score. With regard to the statistical analysis (Table II. 18.) and the boxplot presented in Figure II. 18., there were significant differences amidst both variances (Levene's test: F=21.92; p<.000) and mean scores (t-test for Equality of means: *t*=-8.89; p<.000).

TABLE II. 18. Sum of Informants' Scoring (Mean) by Institution (Item B4.)

Institution	No of Students	Mean	Median	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Mini' mum	Maxi mum
						Lower Bound	Upper Bound		
Secondary School	189	7.47	8	1.48	0.11	7.26	7.68	3	10
University	57	8.88	9	1.05	0.14	8.60	9.16	5	10
Total	**246**	**7.80**	**8**	**1.51**	**0.10**	**7.61**	**7.99**	**3**	**10**



t-test for Equality of Means

t	df	Sig.	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
					Lower	Upper
-8.89	138.50	.000	-1.43	0.16	-1.75	-1.11

FIGURE II. 18. Boxplot: Sum of Informants' Scoring / Criteria by Institution (Item B4.)

➢ SETTING UP THE QUESTIONNAIRE

When setting up the questionnaires, two major issues foregrounded the course of action in this research, to follow Farr and Wolf[267] (1984: 290):

> i) Validity, reliability, and efficiency - the three common criteria for selecting tests - are the same criteria needed to determine whether the information collection strategies will be useful.
>
> ii) Responsive Evaluation is a complex process that is both difficult to manage and time-consuming. The key to successful implementation is keeping the lines of communication open between the evaluatior(s) and the program staff most involved in the evaluation process.

In fact, some of informants' response (both teachers and students) to this research confirmed the cautious implemetation of questionnaires, as one of the tools of enquiry. This "speaking consciousness" was evidenced in some of their statements, like the one enclosed underneath:

> Thanks, I liked doing the questionaire and hope to see you next year! (Inf. 93)

Having decided for a sort of ethnographic research has proved to flesh out a wider sort of data than in any sheer quantitative study, even if the latter was not excluded from the gamut of research methods devised for the current research. As will be discussed further on, reliability of types of tools used and of data collection will be foregrounded in the pilot study preceding (Appendix B) the implementation of the final questionnaire (all sample). Indeed, there were no excluded cases given respondents' commitment to the tasks suggested either in the testing stage (pilot study) or in the current study (all sample).

In addition, the crisscrossing of subjects' response to two subject-related items enclosed further apart in the questionnaire made it possible to account for data validity and reliability. The successful accomplishment of the tasks in the two open-ended items (A31. and B4.) demanding higher-order reading skills, for their focus on critical and reflective thinking, proved that respondents' diverse language competence did not offer any impediment in decoding, comprehending and interpreting the items. In short, the techniques devised so far in terms of testing the self-designed instruments construction were appropriate allowing for an evaluation on respondents' perception of the reading construct and the extent to which reading instruction has shaped their attitudes towards the reading activity. This is so much true as latest research has resorted to similar methods of enquiry (See, for example, Crawford Camiciottoli'[268] and her review of the literature [269]).

Confidentiality of Data

In this study, it was relevant to complement the students' / informants' data with their teachers' comments not only regarding the educational setting and teaching strategies towards curriculum and institutional impositions, including materials used, but also on their students' biographical data, commitment in class, progress and future prospects. For the

attainment of this goal the researcher had but to adopt a "participant-as-observer role" [270] (Donald Roy 1970 cited in Burgess 1995: 82) to be able to "penetrate social situations... to establish relationships with informants, so that some understanding of their world [might] be achieved". "Combining data collection with an area of social conflict", ponders Burgess (1995: 82), especially between teaching / learning setting (in this case secondary education) and academic research, has involved an understanding of the context, the participants and the rules - "norms, values and routines" in school organisation highlighted by Bernstein (1997) - (Burgess 1995: 82) "on the basis of exchanges taking place between the researcher and the researched", concludes Burgess.

As was mandatory in such a research like the one carried out, the researcher sought permission from the authorities to undertake this study, despite having a privileged position of "going native" / "gaining access" (Burgess, *Op. cit.*, *Ibidem*) - inside / outside perspective - thus becoming a guarantee of confidentiality and reliability[271]. Major advantages had been granted steming from this strong connection with the teaching profession - formerly an EFL secondary school teacher and then a teacher trainer, pre-service scientific supervisor (English field) and lecturer at UMa having had the opportunity to gain access to main secondary schools on the Island. As a result, in many situations of data setting up the questionnaire, interviewing all participants and observing their behaviour while filling-in the researche did not feel as an intruder. The process should then be envisaged as open and authentic. (See Appendix B - Observation Register - Part 1).

Several factors broadly contributed to the authenticity and successful implementation of all queries for informants' genuine response. Among the aspects of significance to its sucessful implementation, data gathering and and synthesis stood out: i) the careful scheduling to set up the "reading evaluation questionnaire", at centre of this research study; ii) the direct explanation of its goals both to teachers/lecturers and students involved in the study; iii)the straightforward relation with teachers/lecturers. These were previously contacted on a personal basis to enquire about their availability, willingness to cooperate and ocasional reshuffling of lesson schedule so that queries filling up would fit in their limited time before national standard examinations. Hence, researcher's prospect of setting up the questionnaires and observing all classes involved despite their different locations, overlapping timetables in terms of the English lesson came into the line of careful planning.

In order to overcome any sort of constraints, the researcher opted to give teachers the freedom either to fill in a set of questions in the observation register or to provide a

spoken reply, later transcribed and displayed in Appendix B. It turned out a value added strategy in setting up the sudy and gathering data (Burgess 1977). Not only were items consistently tackled in all interviews, but also additional comments might be gathered within a short period of time. Sometimes within the interval between teachers' and students' lessons.

Teachers' data, either gathered in informal conversations or interviews, were reorganised, in the Observation Register - Parts II and III (Appendix B) - following the sequence of questions / guidelines displayed. Reliable data collection demands shifting roles from the researcher, either "go native and no longer gather data", advances Burgess (1995: 81), or, now and then, take leave from the setting to be able to "record, reflect and analyse the data that are collected" since, concludes Burgess (1995: 78), "the social world is not objective but involves subjective meanings and experiences that are constructed by participants in social situations".

Apart from issues of systematisation, the reorganisation of teachers' linguistic output was due to two major reasons. Firstly, teachers were not informed about future presentation of their linguistic production. Concurrently, the researcher would avoid future refusal regarding the implementation of any other research work on the Island. Secondly, the teachers' linguistic output, however relevant to be taken into consideration in such an analysis, but beyond the scope of its main objective, will not be given a special status (variable factor) for other variables and factors (independent variables), seemed to offer enough evidence for testing the hypothesis on students' reluctant reading of literary texts brought about by reading routines in a foreign language.

Authenticity of data gathering and the participants' demand for confidentiality in data gathering and analysis might ground a situation depicted in Appendix B, Part III. Interviewer's Notes (Observation Register, Part I), in which a young female teacher (former trainee at UMa) "provided as little information as possible concerning school facilities and conditions, talked about her competence; informed that many other students would like to attend the English course but had to choose another subject for professional reasons". It implied, as was appropriately pointed out by Farr and Wolf[272] (1984: 281), the fact that:

> If evaluation is to be useful, then we believe it must be ongoing and open to allow for broad participation and public awareness. The blanket of secrecy that often surrounds reading program evaluation tends to evoke fear and hostility and often motivates the persons involved to "cover up" their weaknesses.

Corpus analysis, in the fashion advanced by Biber *et al.* (1998), has yielded a value added feature to grant confidentiality of data presentation owing to the fact that it demands (*Op. cit.*, p. 250) "certain practical considerations, such as ensuring consistent transcription of spoken data...and the legal matter of obtaining permission from copyright holders" before being made public. Therefore, the researcher has opted for retrieving the data in Appendix B in a CD ROM version, not accessible without prior authorisation.

Authenticity

Questionnaires were implemented under interviewer's direct observation. Furthermore, authenticity in this research depends extensively on three main issues:

i) procedure in data collecting;

ii) open questions / answers (categorical analysis): type of instruments designed - questionnaires on their reading habits making use of open-ended questions/answers (categorical analysis); observation register to gather information before, while and after subjects accomplished the tasks including with semi-structured interviews (Observation Register, Part I);

iii) categorisation according to informants' choice - techniques and categorisation of subjects' response departing from informants' choice.

Despite the fact that "*being evaluated*[273] without any substantial involvement in the evaluation process often breeds suspicion and hostility", remind Farr *et. al.* (1984: 279), most teachers' and lecturers' readiness to cooperate albeit time limitations in their lesson planning (some of them had to ask students to come to an additional class to fill up the questionnaire), their willingness to engage students to commit themselves in this study so as to dispel major problems in their reading activities hindering their language development and reading for life, and their warm welcome to an outsider (the researcher), signal the authenticity of such a risktaking endeavour (See Appendix B, Part III. Observation Register, Part I - Interviewer's Notes).

Validity

Validity and reliability have a value-added dimension in qualitative research within a collaborative / balanced methodological paradigm. Most non-qualitative methodologies place their focus on, argue Kirk and Miller (1986: 21), "a variety of checks on reliability and none on validity". Several other authors (Fernand Gauthier 1984, 1987, Matthew Miles and Michael Huberman 1984) have been re-evaluating theoretical foundations concerning

studies on external and internal validity so that researchers / practitioners can selectively account for the process of validation. Broadly speaking and with respect to validity, the present research accorded its underpinning criteria, briefly mentioned underneath.

i) Relevance of observations to research goals presupposing internal validity. It includes "structural coherence" (put forth by Jean-Marie van der Maren, 1987) strictly related to rhetoric, *i.e.*, the logical sequence of different components in a dissertation, involving appropriate types of discourse (from narrative to argumentative, not excluding the persuasive discourse also grounded on finding evidence) to the expository text.

ii) Relevance of observations to a theoretical framework, or external / internal validity. Lessard-Hébert *et al.* (1994) consider that theoretical validation involves more than the interpretation of observed data in the light of theoretical principles. Thus, the way research questions, hypotheses and variables are at work with the theoretical postulates also comes into question. In this light, making inferences cannot solely depend on the type of techniques used, as is the case of inferential statistics (Pearson Chi-Square Tests, for instance) applied to quantitative research, but also on the methodology that is the way the subjects decode and encode their experience to perform the task assigned by the researcher, not to mention the inevitable adjusting to the researcher's preestablished codes, especially in the case of closed items. Indeed, conclude Lessard-Hébert *et al.* (*Op. cit.*, p. 70), it is the process of encoding and not the observed data that should be analysed.

iii) Relevance of observations to the referent / object. Subjacent criteria of fidelity and authenticity have a direct influence on the researcher's process of data selecting, decoding and encoding.

Concerning, thus, the study to be carried out on the whole sample (254 informants out of 328) of 12th formers Humanities regularly attending school (enquired in May / June 1998) and first- and second-year Humanities undergraduates, English Major (March 1998) together with the subsequent inquiry to be undertaken, issues of external validity necessarily required a previous study, the so-called pilot study attached in Appendix B, Part I: involving first 11th formers belonging to a Science Group (November 1997) to be compared with their fellow students' response in a Humanities Group (December 1997) in a second stage.

After collecting (Appendix B, Part I. Informants' Output) and synthesising data in frequency tables (Appendix B, Table B. I. 2. to Table B. I. 8.), the percentage of "answers" and "no answers" was analysed in both data sets making up the pilot study (11th formers in

the Science Group and Humanities Group, whose figures were systematically inserted in two different columns in the tables or graphs enclosed). Its purpose entailed the reshuffling of any item with more than 25% of "no answers" concerning the first sample of the reading evaluation questionnaire (Appendix B, Part I. Reading Evaluation Questionnaire - 1st Sample). Besides, this procedure would certainly add up to the reliability of the study.

From the graphical displays (Appendix B, Figure B. I. 1. to Figure B. I. 6.) it was evidenced that the items with more than 25% of "no answers" implied: i) giving illustrations - A8., C4.1., D2. c), D2. d), E1. d)1.; ii) describing a reading comprehension activity - D5., iii) giving reasons - A6.1., E2. a).5.. In fact, the researcher wished to trace back informants' response as potential data to discuss readers' / students' perceptions and motivations for the reading activity. Moreover, students' lack of reflective skills, grounded on data surveyed at the outset of this dissertation, was reported in the literature (McRae 1991, Ricardo 1996) to influence students' higher-order writing skills. For a more accurate scrutiny of informants' answers in both groups, their response was briefly compared in Table B. I. 8. (Appendix B). As was expected, Humanities informants supplied a higher percentage of illustrations.

With regard to the items E1. a) - identifying previewing guidelines; E1. d) - the impact of the title on the readers' expectations, and E3. a)2. - post-reading strategies, some informants stated[274] that lexis was an impediment in the items understanding, namely "blurb", "betraying" and "transfer activity", thus object of linguistic improvement and/or definition in the final sample. In Items D10. / D10.1. some subjects could not identify "York Notes" or "Longman Notes" as summaries and synopses of literary texts or even literary guidebooks for students' reference (such as series of "critical guides" to author and their works by Routledge[275]), despite the fact that they were reported to have used them as reading backup material in the interpreting process. In the course of the questionnaire enhancement, item identification was equally reorganised for an easier encoding of items in the database.

Within the Bakhtinian framework of giving expression to "speaking consciousness" of both university- and teacher-researchers, thus narratives of emancipation (advanced by Foucault 1972), Pappas[276] (1996: 225-226) rightly asserts that an involvement in school - university collaborations, is not merely of "mechanistic" order to be taken in superficial terms as a set of research procedures; on the contrary, validity "involves a dialogue on how to interpret data by considering alternative perspectives". C. Alderson's presentation of a

gamut of respondents' output decoding and encoding refers (2000: 305) to W. Li's[277] "introspective data". The latter used (*Op. cit., Ibidem*)

> data to show, firstly, that subjects seldom reported using one skill alone in answering test questions, secondly that when the skills used corresponded to the test constructor's intentions, the student did not necessarily get the answer correct and, thirdly, that students answered correctly whilst using skills that the test constructor had not identified. He grouped his results into two types: predicted and unpredicted. What he called *predicted results* were (i) the expected skill (with or without other skills) leading to a correct answer; and (ii) unexpected skills leading to a wrong answer."
>
> [author's emphasis]

Li's perspective shed some light on the encoding of subjects' responses evidencing item comprehension but unclear answer, by no means to be categorised as "no answer", though headed under "unspecified" because several factors might foreground the faulty written ouput, notably, language competence, discourse and genre awareness, common knowledge rather than specific knowledge of skills and strategies or even mother tongue interference in their expressing of motivations and interests. After a thorough examination of informants' response no excluded subjects were singled out in the end.

Accessibility[278], confidentiality[279] and language competence in English while inferring from informants' response (task completion) to the questionnaire guided the selection of the first group of students for the pilot study. Starting from Joanne Devine's premise that "there is a threshold of linguistic competence necessary for successful L2 reading" (1993: 266), an 11th form Science class was selected for having been exposed to fewer years of instruction in English though "not strictly representative" of the whole group, to follow Burgess (1995: 60), "but did allow some comparison to be made" between groups. Besides, following Alderson and Urquhart's conclusions on former proficiency tests, cite Urquhart and Weir (1998: 68), "arts students were more proficient than development and finance [undergraduates], who were in turn superior to the engineers".

Face validity of the questionnaire may be backed up by participants' supporting reaction (teachers / lecturers and students) to their individual filling up. Both teachers and students were eager to provide further suggestions on germane issues: syllabus, materials (illustration of some self-designed, student-oriented handouts), fellow teachers and students' involvement in promoting reading for pleasure on a school-based scope.

> I think it's an interesting questionnaire, and I hope that your work be[comes] what you e[x]pect from us. So good luck and sorry [for] the mistakes. (Inf. 27)
>
> I think this questionnaire is a very good way to see how people read the books. (Inf. 34)

> I think your question[aire] was well done but some questions I didn't know how to answer and when I don't know I must [write] put an[y] thing that I don't feel. (Inf. 40)
>
> I'm very pleased to be part of th[is] questionaire. And if I can give my opinion, I think that nobody sees interest in reading because it's so boring. (Inf. 73)
>
> Thanks, I liked doing the questionnaire and hope to see you next year! (Inf. 93)
>
> I liked [filling in] this questionna[ire], as you can see, our schools specially our own teacher don't provide us different activities, our class is so boring, you can't even imagine,... I don't like my English classes, but I need to have them. (Inf. 94)
>
> I hope this will help you. (Inf. 140)
>
> I personally think this question[n]aire was very interesting and very important in the way that the people who are going to read it will learn more about teenagers. (Inf. 181)

Dissenting opinions on questionnaire length and time spent on filling out considering time constraints involving participants also came up in subjects' comments, once again accounting for the pre-requisites in any investigation.

> We lose a class for this. (Inf. 34)
>
> In my opinion this questionaire was very big. (Inf. 182)

Reliability

Analysed from the perspective hitherto developed, reliability should not be solely regarded in terms of "duplicating procedures", so is quoted by Pappas (1996: 225), and borrowed from Gitlin *et al.*[280] (1992), "but rather on attempts to satisfy the underlying principle of voice and its relation to a particular type of school change". Therefore, reliability and internal validity would be at stake owing to respondents' commitment to the task and speaking consciousness.

Provided that informants were not meant to be tested[281] (Woods *et al.* 1996: 215-216) rather asked about their reading habits, perceptions, motivations, interests and opinions, reliability, in the present study, could neither be observed in terms of replicability nor on the total number of mismatches in each informant's response. The first (replicability) arose from the fact that questionnaires would be known as well as discussed in the educational community, thus exerting multiple influences in their filling in. The latter was due to the fact that subjects' "missing or unintelligible responses" (Woods *et al.*, *Op. cit.*, p. 251), usually leading to informants' discarding from the sample[282], were, on the contrary, meaningful in such an inquiry (See Appendix A, Figure A. III. 1. Selecting Open-Ended Questions).

If the number of excluded subjects depending on "yes" / "no" answers criteria were more related to statistical sampling, validity should take into account "the proper specification of the informant" (Burgess 1995: 74). The researcher's selection of informants in the pedagogical setting should draw on non-probabilistic sampling frequently guiding field research because informants, concludes Burgess (*Op. cit.*, p. 75), "are selected for their knowledge of a particular setting which may complement the researcher's observations and point towards further investigation that needs to be done in order to understand social settings". Consequently, respondents' output, of quantitative and/or qualitative nature, should offer evidence to be interpreted according to possible variables, even in the case of "no answer", "unspecified" and "don't know" / "don't remember". Principle components analysis figured among the techniques for presentation of results of exploratory nature underlying item analysis and categorisation of open-ended items in the "Reading Evaluation Questionnaire".

Consequently, two topic-related items (A9.1. to be checked against C3. and vice versa) were included so as to check whether informants were giving a consistent answer. These items were actually filled in at different times of the task, also involving (Widdowson 1996: 94) "different types of question by reference to form"[283] and reading strategies: identifying text-types read in English (checklist) and illustrating novels, dramas and short stories (open-ended items) read (See Table II.19).

TABLE II. 19. Informants' Response Frequency per Item by Institution

Item	Secondary School	University	Total
A9.1.	67	23	90
C3.	177	57	234
A9.1. Crosstabulated with C3.	64	23	87

Subjects signalling Item A9.1. (35.4% of all sample), *i.e.*, stating to have read fiction in English, either canonical and/or non-canonical texts (subjects supposed to be acquainted with in the English classroom / lecture), presented at least one title illustrating the text types - "novel", "short story" and "drama" - suggested in Item C3. (to follow informants' response frequency supplied in Table II. 20.) even though informants' response in Item C3. was higher in number (92.1% in Table II. 20.). This was likely to be grounded on two factors.

First, it ended up being evidenced that many informants were not familiarised with the terminology used in Item A9.1., notably concerning the lexical item "fiction" (See concordance lines in a further reference to categories offering major difficulty in encoding

along with Appendix A, IV. Corpus-Driven Approach). The proportion of its occurrence in open-ended answers, as was shown in the Table II. 21., was much lower (24.4%) than the percentage of respondents providing illustration to Item C3..

TABLE II. 20. ***FICTION*** **(Instances): Frequency by Institution**

*Lemma**	Secondary School	University	Total
fiction	24 (12.2%)	8 (14.0%)	32 (12.6%)
canonical ***fiction***	4 (2.0%)	2 (3.5%)	6 (2.4%)
non-canonical ***fiction***	2 (1.0%)	3 (5.3%)	5 (2.0%)
fiction-based	3 (1.5%)	-	3 (1.2%)
some kinds of ***fiction***	-	1 (1.8%)	1 (0.4%)
pulp ***fiction***	1 (0.5%)	-	1 (0.4%)
science ***fiction***	9 (4.6%)	4 (7.0%)	13 (5.1%)
[in touch] not with ***fiction***	1 (0.5%)	-	1 (0.4%)
Total	**44 (22.3%)**	**18 (31.6%)**	**62 (24.4%)**

Note: Percentage relating to the whole sample (254 informants).

*Lemma, as defined by Biber *et al.* (1998. 30), "is used to mean the base form of a word, disregarding grammatical changes such as tense and plurality" identified by small capital letters.

A second reason, pointed out by Van der Maren[284] (1987: 9), might explain subjects' response provided that these might have hardly found any "particularities" in the genres already "experienced to make them coincide with the categories... imposed in the questionnaires".

Within the group of subjects responding to both items, *i.e.*, 87 informants (34.3% of the whole sample - Table II.19), there were significant differences (χ^2=20.2; df=3; p<.000) amidst the text-types illustrated (occurrences) and informants' institution (Appendix A, Table A. III. 19.). Undergraduates gave more illustrations of short stories whereas 12th formers mentioned a higher number of drama titles related to syllabi specificities. Shakespeare's dramas made part of the list of texts to be read in the 12th form. A wider variety of text-types were tackled in English at the threshold level, including short stories.

Collecting Data

> Employing a wide variety of data collection techniques should be considered: both formal and information interviews, observations, questionnaires, work samples, logs, standardized test, criterion-referenced tests, and teacher-made tests... it is usually best to employ multiple strategies simultaneously to minimize the total error possible and maximize the integrity of the information that will guide the evaluation process.
>
> Roger Farr and Robert Wolf 1984: 289[285]

Given the nature of the present research, and also the foregoing procedure on collecting data defended by Farr and Wolf (*Op. cit.*, *Ibidem*), a collaborative enquiry pressuposing a "going native" approach, a close observation of settings - schools and classes - implied the judicious schedule arrangement with each and every teacher per school to be involved in the study without overlooking students' pressing needs (especially coming standardised national examinations for 12th form school-leavers and recent first- and third-semester examinations for university freshman). Besides, to make inferences about the whole universe of Humanities students in Madeira, calculated beforehand in a total of 328 regular attendant students in the school year 1997 / 1998, required giving voice to as many subjects as possible. However, as was succinctly displayed in Table II.21., only 254 students were present at the time data was collected and questionnaires filled up. The remaining 74 students, scattered throughout 12 out of 18 classes at the secondary school and 2 other at lecture settings at the university, did not fill up the questionnaire on a later occasion for teachers' and observers' time limitations not to mention that questionnaires' confidentiality should be kept.

TABLE II. 21. Total No. of Students (Present and Absent) by Class / Teacher

Teacher	A	B	B	C	D	D	D	E	E	F	G	H	H	I	I	J	J	K	L	M	Total
Present	6	8	9	4	5	12	3	13	23	14	6	16	12	15	10	16	3	22	24	33	**254**
Absent	2	2	-	-	-	2	8	2	1	2	-	2	-	3	2	17	2	-	10	19	**74**
Total	**8**	**10**	**9**	**4**	**5**	**14**	**11**	**15**	**24**	**16**	**6**	**18**	**12**	**18**	**12**	**33**	**5**	**22**	**34**	**52**	**328**

Source: Teachers' Data (Observation Register Part II, III)

The most striking figures in the above mentioned table, for their high occurrence of absent students, inevitably lead to fall back on teachers' valuable explanations for the reasons underlying a higher absence, as was illustrated in the figure to follow (Figure II.19.), in the cases of some classes, by teachers 7 (D), 16 (J), 19 (L) and 20 (M): first and foremost, the time of the day - last lesson in the afternoon on that day – for data collecting stood out (*cf.* "Collecting Data - Timing / Class" in Appendix A, Table A. III. 10.), secondly came out students' overload of final tests before national examinations leading, therefore, some of them to skip lessons on the day of a final test to clear up some doubts about the subject matter in question. Time constraints undoubtedly came up in subjects genuine additional comments:

> I think this questionnaire is a very good way to see how people read the books. But in my sincerely opinion this is a waste of time. We lose a class for this. (Inf. 34)

Stressful situations like the one above , reported to happen in many countries, have been object of major concern for many educators since "there is pressure to succeed on entrance exams and other tests"[286] (Joseph Howard, 2001: 4) equally shared by teachers who also strive to meet standards. With regard to classes 19 and 20, specifically undergraduate classes, not all students were reported to come to the first lectures of each course / semester and some do not come regularly to lectures. In addition, there were a couple of students who used to enrol the courses but ended up skipping final examinations.

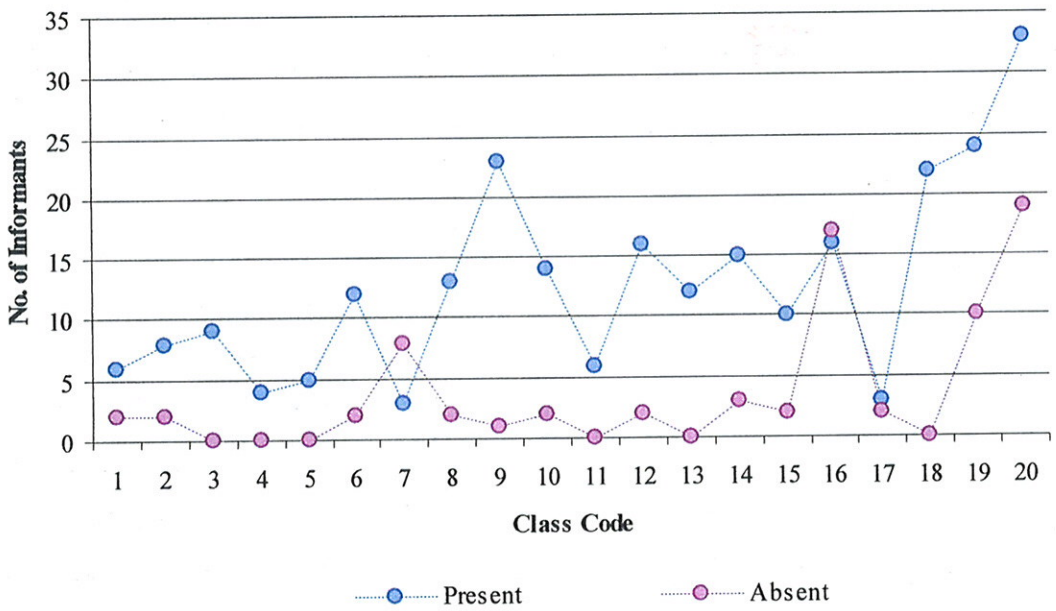


FIGURE II. 19. Students (Present and Absent) by Class / Teacher

As for timing, the researchers' schedule for data collecting took various factors into account as mandatory in any collaborative study: school and institution schedule and teachers' own availability and lesson planning apart from theoretical and/or previous research findings[287] reported by Albertina Palma (1999) and Thomas Grigg (1999). Furthermore and bearing in mind that the researcher was also lecturer responsible for the Humanities 2nd year undergraduates in the language course III/IV at the time the questionnaires were implemented, a second course of action was taken for validity and reliability on data collecting and subjects' genuine response. In so doing data, collecting concerning the above mentioned group of subjects was carried out in another lecturer's course, notably in the British and American Studies, in the view that the researcher adopted a coherent role as observer. In addition, the same group of students' practice (See Appendix B, Observation Register, Teacher' /Lecturers' Interviews) bore in mind the former lecturer's remarks on the items asked.

Provided that Humanities students, originating from mixed ability classes, were considered to lack "reading and writing skills", adds Olga Botino[288] (1999: 213), "who have only a knowledge of very basic structures and vocabulary, and some not even these", it seemed a reasonable timing for data gathering, namely by the end of the school year: just before the 12th form standard examination took place, for secondary school leavers (May / June 1998); and the beginning of the second semester both for 1st- and 2nd-year undergraduates (March 1998), immediately after a period break for mid-term examinations (before which it would be unlikely to meet a larger number of informants due to examination constraints). Besides, these were supposed to have been exposed to some instruction on academic discourse and some hands-on sessions on stylistics approaches in EFL language courses, at the corresponding level / courses so that inferences might be drawn and comparisons between both groups of respondents might be made.

Some schools had more than one 12th form Humanities class either taught by the same teacher, which implied different times for query implementation, or taught by different teachers whose timetables did sometimes juxtapose. Overload of lectures and seminars of other major annual courses which students had to take during their first and second years were obviously taken into account, specially because courses were offered by different departments with their own schedule having inevitably to match in the overall university schedule. In other words, Classical Culture, Introduction to Theoretical Linguistics, Computing for the Humanities and English, to mention some of the courses attended by the informants (See "Plan of Studies" in Appendix A, Scheme A. I. 2.) involved in this study, all belong to different departments.

Taking all the constraints (schedule, time of the year, school and institution schedules) into account and all parties' effort involved in this research, the number of subjects informed managed to meet the standards of representability to draw reliable inferences about a large body of students on the Island against the problem disclosed at the outset of this research: students' reluctant attitude towards reading or in some cases poor extensive reading of texts, namely literary ones.

C. DATA ANALYSIS AND ORGANISATION

Different types of data were selected bearing in mind the research instruments used in this study: observation registers (teachers' opinions and informants' reactions while collecting data), questionnaires, official data, namely 12th form Students' Enrolments at Secondary School 1997 / 1998, Madeira University Students' Applications 1998 / 99,

Parents' Schooling (Secondary School Subjects 1997 / 1998). These were analysed in accordance with two broad groups of data:

i) categorical data (Woods *et al.* 1996: 250) "for which each observation was a type" for example, gender / sex (male or female), origin (urban, suburban, rural), social background thus considered qualitative variables;

ii) numerical data (*Op. cit.*, p. 17 and 250) "for which each observation was a numerical value" like the quantitative variables: timing, students' schedule and test scores by criteria. The variables (*Op. cit.*, p. 17) "age", "years in EFL instruction", "duration" (questionnaire filling-in), students' mark in English entrance examination were then grouped in range / class intervals converted therefore into a qualitative variable.

In Farr and Wolf's (1984: 281) discussion of "responsive evaluation"[289] and analysis of secondary reading programmes, to which the present study also largely subscribes, (*Op. cit.*, *Ibidem*) "it is the combination of both quantitative and qualitative procedures" that should northern comprehensive evaluation of reading paradigms, rather than limiting it (*Op. cit.*, *Ibidem*) "to the application of techniques that depend upon traditional assessment, statistical analysis and inference, or research design". They strongly (*Op. cit.*, *Ibidem*) "believe that this is too narrow a focus, one which ignores many valuable and rich qualitative sources of information... and the ultimate criterion in the selection of information and... methods for collecting and analysing such information is utility".

STATISTICAL ANALYSIS (TECHNIQUES)

Accounting for data concerning Humanities students - 12th form school-leavers (4th Group Humanities), 1st- and-2nd-year UMa undergraduates - with respect to their reading habits, motivations, purposes, strategies (performance and meeting reading and writing academic requirements) and reading preferences within English as a foreign language context foregrounded the present research study. The statistical validation and treatment of the data collected for this project turned out to be of paramount importance for the confirmation / refusal of hypotheses formulated at the onset of this study. In so doing, collaborative work with a statistics expert enabled to carry out the study.

The sample comprised 254 questionnaires with 66 questions in which open-ended questions prevailed: reading habits, purposes, strategies, illustrations and comprehensive lists of reading material. Such data of qualitative nature demanded categorisations, synthesis and analyses facilitated by the software applications listed underneath. Quantitative data,

such as date, time, duration, age, years in EFL instruction were directly inserted in the database, some of which were grouped in classes / intervals to simplify data interpretation:

i) *SPSS* analytical tools 10.0 for *Windows* (raw data): descriptive / exploratory (*e.g.*, ANACOR, HOMALS) and inferential statistics (*e.g.*, Pearson Chi-Square Test; independent samples test - Levene's test and *t*-test for equality of means - and ANOVA).

ii) *Excel 2000* tools were used for a higher quality of frequency tables and figures (diagrams, charts, graphs) despite the fact that the database originally reported to Excel 1997.

iii) ConcApp - concordance software for corpus analysis (data-driven approach) "(Biber *et al.* 1998: 256) "designed especially to allow searches of this type, for example, to examine frequencies of words or collocations" later.

iv) *Word* 1998 and its updated version (2000) to convert the database into RTF in order to run concordance tools.

Data treatment and analysis demanded a fifth-staged course of action:

i) The reorganisation of the database (output in *Word* 2000 version / *Microsoft Office 2000 Premium*) by means of *Microsoft Excel* 97 as well as its adaptation to the *SPSS* 10.0 version tools for *Windows* followed by the database validation including its authenticity and reliability.

ii) The number of "answers" and "no answers" (blanks), firstly to "close" items (*e.g.*, multiple choice items and short answers), then to open-ended items, were quantified and displayed in two-way tables with corresponding frequencies and/or occurrences, in Appendix A, per group of items, because of the universe being dependent on the type of item: open-ended items (Table A. III. 21.), item-dependent open-ended items (Table A. III. 22), multiple choice and ranking items (Table A. III. 23.), item-dependent (Table A. III. 24.) and finally short answers (Table A. III. 25.).

iii) Concerning item analyses (in the "reading evaluation questionnaire"), always preceded by a descriptive study, the categories "unspecified", "don't know" (or "don't" / "can't remember") and "no answer" (blanks), given a separate study by items and variables (Appendix A, Table A. III. 26 up to Table A. III. 28.), were not included in the frequency tables, in which the universe of response per item was studied (See, for example, the observations underneath the tables presented in Appendix A.).

iv) The resource to multiple response analysis was adopted so as to interpret informants' reasoning for their choices or statements. Informants' response to these items (A6.1. and A10.1.) were encoded in categories and the percentage calculated on the number of answers, excluding the categories "no answer" and "unspecified", per group of informants. So the "universe of response" was different from item to item in each group of informants: say 79 answers (secondary school) and 30 answers (university) in Item A6.1.; and in Item A10.1., 95 answers (secondary school) and 38 (university).

v) The categorisation of illustrations regarding informants (extended lists of reading material); forwarded by accounting for frequencies and/or occurrences and subsequent normalisation. In order to analyse open-ended answers comprising the corpora to be explored, it was essential to reorganise the database in *Excel* into *Word* version so as to run a concordance software (ConcApp) – enabling the search for keywords related to the problem to be discussed throughout the thesis not to mention accounting for occurrences related to categorical data (lexical and grammatical units), their normalisation (*Excel* tools) followed sometimes by inferential analysis (*SPSS* analytical tools for *Windows*).

As far as inferencing is concerned, this research made use of a non-parametric test: Chi-Square Test. The Pearson Chi-Square Test was devised in analyses of whole sets of data collected from the sample whenever it was feasible (E. Reis *et al.* 1997). Likewise, it turned out an adequate statistical measure in corpus-driven analysis, as long as it was not used for the analysis of "a list of the most important collocates for a single word", to stick to Biber *et al.'s modus operandi* (1998: 267-268), notably that "the researcher must identify the two words to compare and the size of the window (*i.e.*, the span of words) to consider". Consequently, in most observations, in the present corpus-driven research, 35 to 38 characters were programmed for word string width. Then, a frequency of collocates for each word was displayed in a frequency table for easier comparison among collocates and thorough analyses.

Nevertheless, and rather frequently, the constraints were not met above regarding all the variables "sex" and "institution". Provided that female subjects largely outnumbered male ones in both groups of respondents in the field of Humanities Studies, resulting in unbalanced samples, respectively 85.4% female and 14.6% male subjects, it might lead to undue speculations particularly on data displayed in a two-dimentional space (Anacor). With respect to the variable "institution", two-way tables with frequencies and/or occurrences were given from the outset of the descriptive analysis presented in Appendix A, so that percentages might give a broad view of the two groups of informants' response.

All in all, inferencing was backed up by Biber *et al.*'s premises (1998: 268) in that, "statistical calculations are generally not reliable with very low frequencies, and for any statistical test, it is important that you make sure you have enough tokens for the analysis". Notwithstanding that (*Op. cit.*, p. 248) "some discussions of size in corpus design focus exclusively on the number of words in the corpus", acknowledge the researchers (*Op. cit.*, p. 249), "the number of samples from each text also deserves attention" not to mention (*Op. cit.*, p. 248) "subject matter" for issues of "diversity". Moreover, to subscribe to the scholars' postulations (*Op. cit.*, p. 249), "the number of words in each sample" was crucial "for providing a reliable count of features" in each database: twelth formers' and undergraduates' response presented separately in Appendix B. In order to strengthen their arguments they further claim that (*Op. cit.*, *Ibidem*):

> lexicographic studies require particularly large corpora. Many words and collocations occur with low frequencies, and a corpus must be many millions of words, taken from many different texts, to enable investigations of their use. However, for all kinds of research, it is important to realize that size cannot make up for a lack of diversity.

Thus, whenever the constraints to apply the Chi-Square Test were neither met nor significant differences between two independent variables came out, a correspondence analysis (Maria Pestana and João Gageiro 1998: 294) with the purpose of, as outlined by Dianne Phillips[290] (1995), flashing out via a two-dimensional display[291], the relationships between the row categories and the column categories, of a two-way contingency table, in a joint plot, in the same map. In her view, correspondence analysis (ANACOR), an exploratory procedure (*Op. cit.*, *Ibidem*), [adapted Mine]

i) was constituted "an appropriate method for the analysis of categorical data - it avoids the unease of using traditional multivariate techniques such as factor analysis on such data";

ii) has been a resourceful technique - "it can be used with frequency data, with percentages, with data in the form of ratings and with heterogeneous data sets";

iii) "can suggest unexpected dimensions and relationships in the tradition of exploratory data analysis even if, in this post-empiricist age, no-one expects *theory* to emerge automatically from the data" [author's emphasis];

iv) "although *model-free* itself, the results of correspondence analysis are often a useful preliminary to a more structured and traditional multivariate modelling of categorical data" [author's emphasis].

In the case of more than two categorical variables (S. Siegel 1975, M. Greenacre 1993, D. Phillips 1995), the multiple correspondence analysis (Homals) was undertaken. This data reduction technique, *i.e.*, multivariate homogeneity analysis, has been considered more appropriate since it aims at comparing homogeneous groups on a two-dimensional display (Pestana and Gageiro 1998: 302) or at discovering or reducing (J. P. Benzecri 1992; Jan Van Rijckevorsel and Jan De Leeuw 1988) "the dimensionality of the data set, to identify new meaningful underlying variables".

VARIABLES FOR THE STUDY

> It has become common practice to divide research into factors that affect reading into two main constellations of variables that are typically investigated.... Factors within the reader... shown to have an effect on the reading process and the product of reading. The second... at those aspects of the texts to be read that are of significance.
>
> Charles Alderson 2000: 32

Following the wide body of research within the field of reading in a foreign language (Alderson *Op. cit.*, *Ibidem*) and the ever-growing diversity of readers (Maidment 1996, Ogle 2001, Gordon 2000, Lamme 2002), within the social, cultural and economic backgrounds, as have been singled out at different points in this dissertation, the apology for schooling anchored on a process, empirically-driven approach tied up with (Light and Cox 2001) "knowledge-based economy" and "lifelong learning" appears to be at the forefront of latest research and theoretical framework and likewise from the introductory chapter of this dissertation especially following Laurillard (1997). Similarly, and within this perspective, academics' twofold role as teachers / lecturers and researchers in the academic environment might be closely tied, assuming that the more information gathered in terms of subjects' expectations, interests, needs and skills at the threshold level, the higher the possibility of building on subjects' reading habits in a foreign language as well as overcoming current bias against reading literature unless undertaken within the confines of mandatory grounds.

The depiction of respondents' parental socio-economic and cultural background, albeit brief in its nature, did not constitute one of the variables to be under scrutiny for several reasons. Morais (1997: 16) himself reiterates the role of the socio-economic variables as determining to a large extent dissimilar educational achievements, not to mention the access to cultural assets and leisure time, all of which exerting a strong influence on differences in individuals' reading habits.

Besides the fact that a large body of research has been devoted on its influence upon reading habits not only in L1 but also in L2 and FL, it was my purpose to concentrate on other variables, such as institution, teacher, age, sex and number of years in EFL instruction. In fact, and following many reformers' and educationalists' (Williams 2000), scholars' / researchers' tenets, it was my purpose to reinforce the present research with informants' data, above all reading preferences, their subject matter and strategies to be henceforth tentatively implemented in order to bridge the gap between secondary school and university levels. In this respect, readers' personality, interests and motivations in accordance with age, sex and knowledge of the foreign language (Alderson 2000) seemed of utmost importance for the teacher / lecturer and students'/readers' (Freire 1970, 1973, Giroux 1993, Burbules 1993) "dialogue" towards a critical pedagogy.

Those factors linked with aspects associated with "reader-text interaction" (Alderson 2000: 60), notably topic, layout, text organisation, sentence structure, lexis, schemata and background knowledge, type and genre, discourse and medium appeared of significance therefore subjacent in the item design in the reading evaluation questionnaire to be crisscrossed with the variables : institution, teacher, age, sex, and language instruction in EFL. This decision-making on research criteria and selection of variables has been reinforced in Farr *et al.*' s stance[292] (1984: 279):

> In any evaluation there are a multitude of possible foci. Obviously, the variables that are selected for analysis will limit the kinds of questions that can be answered or the kinds of decisions that can be made. Program involvement possibilities will likewise be affected by the range of issues examined.

The statistical techniques depicted in the previous section together with corpus analysis (in the case of qualitative data) tried to lessen the effects in extensive quantitative research in the area of foreign language reading pointed out by Alderson which, in his view (1984: 22), "has tended to obscure important individual differences and individual factors" while "grouping data" by means of "test data and correlational techniques, analysis of variance". As such, cluster analysis, another exploratory statistical analysis, would imply the regrouping of data and its subsequent interpretation likely to become problematic pursuing Alderson's problem posing (*Op. cit.*, p. 23): either reducing "the effects of individual differences in favour of the similarities across individuals" at the cost of "ignoring important variables in order to concentrate on one or two only", or, on the contrary, "maximizing differences by looking at individuals".

In his discussion of reading within a cognitive dimension, Morais (1997) reiterates the importance of variables like (*Op. cit.*, p. 17) age, job, level of instruction, and income level on literacy and the leisure time reading. In terms of the latter, he urges that (*Op. cit.*, p. 16) people's differing economic status and income levels exert a strong impact on educational expectations not only considering formal instruction but also, and most importantly, access to cultural practices, namely affording reading material and enjoying leisure activities. As a result, reading competence and interest, advances the scholar, are strongly associated with the economic factor. Also, reading performance depends, in his view (*Op. cit.*, p. 18), on the type of reading material available to individuals. To come to this conclusion the scholar has relied on data issued by *NAEP* (1986). Crawford Camiciottoli's research study[293] refers to (2001: 136) "other studies in the specific context of free extensive reading in L2"[294], indicating that (*Op. cit.*, *Ibidem*):

> i) the extensive reading method produced superior results compared to more traditional approaches to L2 reading instruction (Robb and Susser 1989, Mason and Krashen 1997);
>
> ii) there were positive correlations between voluntary reading of various types of materials and spelling accuracy (Hafiz and Tudor 1989).
>
> [adapted Mine]

However, reiterates Camciottoli (2001: 136), "with specific reference to reading frequency and attitudes, there is a paucity of research at the level of EFL instruction in higher education. The few studies relating to this topic were conducted in somewhat different instructional contexts".

Institution (Secondary School / University)

The connections between the teaching / learning of reading at the high school and university levels entailed a major interest in this study, considering the fact that many Humanities freshman and sophomore students not only have failed to meet the standards (for example critical and creative thinking in their reading and writing assignments), as was expected of them on the threshold level, but also they have lacked reading habits. However, assuming that students (Paris, Lipson and Wixon 1994: 788) "are pressed to read for meaning, learning, and examinations, they begin to realise that new goals require new plans and effort. This may sound trivial but it is apparently not easy"[295], particularly when they have been exposed to teaching / learning within different paradigms and requirements: the secondary school on the one cline, and the academic, on the other. In this regard, acknowledge the researchers, "beginning readers", featuring very many freshman's reading behaviour, "have difficulty keeping track of comprehension, goals and

strategies if decoding requires all their attention". On the contrary, "skilled readers, though, do make choices about how much time and effort to devote to the task, about the relative *costs* of using various strategies and *benefits* of the goals, and about the larger social or academic context for reading the text at all" [authors' emphases]. What is at stake is the extrinsic attitude towards reading pointed out at the outset of this study as grounding the (Morais 1997) "reading crisis". The choice of this variable requires consideration of the interrelationships between two groups of subjects (12th formers and freshman) and the types of development and instruction underlying their reading behaviour.

Teacher

Though considered (Alderson 2000: 59) "stable variables", student performance and improved student work depended on two major aspects involving, according to the *PISA* Survey (*Reading Today* 2002: 6), "teacher effect". Firstly, on the level of "school policy and practice" involving "school climate" along with its "autonomy" and "teacher expectations of students..., morale and commitment". Secondly, on the level of "teacher-student relations in the classroom" and "the extent to which teachers emphasized academic performance and placed high demands on students", entailing higher-order reading skills, critical thinking, creative and imaginative skills to face the ever-growing challenges of contemporary society.

Concerning a wide-ranging three-year longitudinal study on teacher preparation for reading instruction throughout the United States, though at the elementary level, Lesley Morrow[296] (2003: 6) has recently reported several key components from research findings. These have comprised (*Op. cit.*, *Ibidem*): "a comprehensive curriculum; multiple apprenticeship experiences; a vision for quality teaching; resources to carry out the vision; personalized teaching to meet the diverse needs of preservice teachers; autonomy to adapt programs as needed; a sense of community and assessment measures for students, instructors, and the program".

The interviews undertaken in this research were intended to focus on the hitherto mentioned factors in order to ponder whether the latter might equally influence subjects' perceptions of reading, attitude and strategies irrespective of the pedagogic assumptions and theoretical paradigm embodying the formers' practice at the threshold level.

Age

In his latest book, Morais (1997: 17) has accounted for the impact of subjects' age on their reading habits, strategies, purposes and genres. Drawing on outcomes of a study on reading skills per genres (narrative, topic oriented texts and schematic texts, *i.e.*, list of prices, list of street names) among Danish adults, the researcher reported that two in ten people reveal moderate difficulties. The problems related to reading appear mainly among older people: Approximately 4% of the subjects aged [18;29[; more than 20% of those aged [45; 59] and 27% of subjects aged 60 onwards.

The aforementioned data are intended to ground the role of the variable on subjects' reading literacy, among other aspects, once again reiterating Alderson's (2000) contention about stable variables in social sciences. Besides, *IRA* together with *UKRA* have been disclosing recent findings on subjects' age (psychological development) having resorted a major impact in their reading on the whole. Therefore, *Reading Today* has supplied evercoming literature on reading instruction and ways of rendering texts accessible per age ranges (Piaget), also backed up by catchy multimedia presentation (for example, www.readwritethink.org). In this study, age ranges were determined bearing in mind two criteria: subjects' regular age ranges attending secondary school and university; the feasibility of data analysis (quantitative and inferential analysis) as was discussed previously in informants' characterisation (age).

Sex

Literature in the field has accounted for the relevance of gender in subjects' reading habits, strategies and tastes. However, many of the current studies in this area have not dispelled significant data for various reasons beyond the scope of this empirical study, namely hybridisation of genres, ever-changing life patterns and styles, among others. Besides, two unbalanced groups of subjects per gender were unveiled in informants' categorisation, especially because there is still a greater inclination for Humanities among the female population. Therefore, it was predictable that many statistic tests could not be applied.

Yet, Camiciottoli's research study involving Business undergraduates in an Italian setting[297] (2001: 148) has recently dispelled "a significant correlation of the attribute variable "sex", indicating that males were much more frequent readers of other types of materials (in particular, magazines and newspapers) than females". In her view, this evidence might be associated with "different career aspirations" in that "males seem to be

more interested in international enterprise which is often addressed in the British and American business press". Females, on the contrary, "tend to aspire to careers in accounting or public administration, normally in an Italian context".

Language Level

Studies concerning the impact of EFL language competence on reading habits, reported in Alderson's *Assessing Reading* (2000), brought contradictory outcomes. While some reiterate the role of EFL lexical competence as a prerequisite for reading ability and extensive reading, others reckon other factors deemed crucial in text processing, like (Alderson's citing Segalowitz *et al.* 1991: 20) "massive overlearning of words and much recognition practice in transferable and interesting contexts". However, the variable "number of years in EFL instruction" has been carefully taken into consideration, especially in terms of freshman's diversity in EFL instruction and levels of proficiency. In so doing, Camiciottoli's research study[298] on extensive reading in EFL (2001: 139) has supplied evidence relating this variable and students' reading habits as well as their self-perception of the reading ability. So run her major conclusions (*Op. cit.*, *Ibidem*):

> i) Despite several years of language study, 57.1% of the students perceived their general comprehension level as ranging from average to low.
>
> ii) Only 53.8% felt that they could almost always "get the gist" of what they read in English with a pleasant leisure-time activity, causing them to be less willing to find time to read and less convinced of its importance.
>
> iii) *Fewer* years of previous English study are related to more positive attitudes.
>
> iv) Students who have studied English for fewer years were older and more mature when they began studying, and freer from possible conditioning experiences of middle and high school.

To trace out reading strategies in EFL context, in the present study, by means of written output analysis related to informants' reading experience in everyday practices, within the personal sphere, and educational setting, the resource to correspondence analysis (ANACOR) and multiple correspondence data analysis (HOMALS) might contribute to a better understanding (Morais 1997: 209) of reading in EFL, freshman needs and 12th form school leavers' future expectations towards EFL instruction. It might ultimately shed some light on the hypothesis to explain the situation and the possible consequences. For a better understanding of the multivariate homogeneity analysis (should there be more than two categorical variables and their possible associations with other variables / categories in question) a detailed description was offered, for example, in Figure III. 11. backed up by a correspondence map of category quantifications together with a

chart on discrimination measures (See set of tables in Appendix A, Table A. III. 54.). The graphical representation displayed the interrelationships between respondents' reference to genre-related categories and other variables, *i.e.*, "teacher", "years in EFL instruction" and "age group". Similarly to the interpretation of two-dimensional displays related to ANACOR, the percentage corresponding to the contribution of each dimension is indicated next to the matching axis.

D. ANALYSIS AND SYNTHESIS OF DATA

> In studying at large any branch of the history of taste it is essential to recollect that the past can only be estimated through the present, and that its significance is given for us by its relation to the present. To be interested in cultural questions is necessarily to set out from the contemporary situation, and I have organised the results of my research in accordance with this principle.
>
> Q. D. Leavis [1932] 2000: xxxv

In the synthesis of data various (Woods *et al.* 1996: 20) "forms of presentation", like charts, tables of frequency, graphs or two-dimensional displays, as required by different "types of data", were devised bearing in mind Woods *et al.*'s premises (*Op. cit.*, pp. 21-23): a) "their major purpose is to communicate the data more easily without distorting its general import" and "promote a rapid understanding of the main features of the data"; b) "no summary method should be used if it obscures the argument or covers serious deficiencies in the data"; c) proportions and percentages should always be accompanied by an indication of original frequencies".

➢ ANALYSIS OF DATA

> The power of normalization imposes homogeneity; but it individualizes by making it possible to measure gaps, to determine levels, to fix specialities and to render the differences useful by fitting them one to another... since within a homogeneity that is the rule, the norm introduces, as a useful imperative and as a result of measurement, all the shading of individual differences.
>
> Michel Foucault 1979: 184[299]

Foucault's quote rightly points to the subjective process of establishing criteria and the subsequent process of categorisation. Issues of homogeneity were taken into account in this research, for instance, while: i) encoding open-ended questions / answers; ii) determining techniques to analyse multiple choice items (for instance, the percentage calculated on the number of respondents may not equal 100%); iii) determining techniques

to analyse different types of "no answer", "unspecified" ("not mentioned" in teachers'/lecturers' interviews). In the same line, and now extending the range of application of the questionnaires within the educational sphere (and subsequent processes of examination and documentation), conclude Usher and Edwards (1994: 102) that "the categories (or norms) by which individuals become *cases* through sorting and classification creates boundaries and exclusions" [authors' emphasis].

The strategy designed for the categorisation of informants' open-ended answers was grounded on a postmodernist philosophy in education (Usher and Edwards, *Op. cit.*, *Ibidem*) according to which excluded groups are given the chance to assert their own voice. Analogously, the interaction with the other's text for meaning-making, on which their language competence and reading ability were deemed dependent, would give rise to a collective narrative, idiosyncratic in terms of the institution, pinpointed by individual voices.

When informants, particularly students at the threshold level, including freshman, were given the opportunity to voice their own opinions and motivations as regards the reading activity and interacting with the literary text, there was an implicit self-commitment to the task. "In order to provoke a reaction and a response", advances McRae while talking about teachers' role (1991: 29), "the initial stimulus must attract the receiver's attention to communicate something". In his view (1991: 28), "that reaction can be anything for *I don't care* (in which case the texts have lost their motivating force)" [author's emphasis] to respondents' recalling any striking situation. Another perspective is advanced by Denby[300] (1997: 32) on recalling first-year students' reactions to a lecturer' s instruction on the classics focusing on students' urge "to create a self" even if they found "the *Iliad* dull or invidious or a glorification of war" provided that, asserted this lecturer, it was a poem in readers' mind. Phrases like "I don't remember", "I don't know", "That's a hard one" or even missing cases, encoded as "no answers" will be given a separate analysis (even if no inferential statistics might be applied) making use of exploratory tools to facilitate their interpretation after presenting their patterns of occurrence by types of items in all sample enclosed in Appendix A (Table A. III. 21. up to Table A. III. 27.).

From the researcher's (also lecturer's) point of view (and within the field of reading in education), informants' output might offer relevant data related to higher levels of reading skills: on the one hand, interpretive and critical skills would be evidenced; on the other, informants' decoding and encoding of the written message in a foreign language (and lexis proved not to be an impediment to filling up the questionnaire as was checked

beforehand for its reliability) would equally be at stake. Similarly, from informants' own definition of reading and the reading comprehension activity (Items B1. and D5. in "The Reading Evaluation Questionnaire"), relevant data might be disentangled in terms of the reading construct, the comprehension process and/or a possible insight into the reading activities anvisaged as routines and product-oriented.

Issues of homogeneity in reading habits underpin, for instance, questions in which informants were enquired about their reading preferences in class (Item A.10.) along with issues linked to acquaintance with different types / kinds of texts (Alan Durant 2001) as was displayed in Table II. 22. An overriding percentage of occurrences of "answers" over "no answers" suggested in the pie diagram was of minor impact for the current discussion than going on to the detail of the chart, in which the occurrence of the categories were sorted out by institution, thus avoiding issues related to statistical effect / "illusion" (Foucault 1978:184) due to:

i) their detailed analysis via qualitative procedures, *i.e.*, "students' narratives" and their categorisation (Lessard-Hébert *et. al.* 1994; Pappas 1996);

ii) corpus analysis (Douglas Biber *et al.* 1998, Alan Partington 1998, Elena Tognini-Bonelli 2000[301], Susan Hunston *et. al.* [1953] 2000);

iii) thorough (*Survey Research Using SPSS*, 1998: 4/15) "missing data analysis... searching for all possible patterns" via *SPSS* analytical tools throughout the study.

Accordingly, it should be unveiled that a greater number of "no answers", "I don't know", "unspecified" was mainly associated with 12th formers. This evidence corroborated the major concern stated at the outset of this research about freshman lacking text awareness and poor reading habits.

TABLE II. 22. Percentage of Answers / No Answers by Institution (Item A10.)

Categories	Secondary School	University	Total
Answer	140	51	191
No Answer	28	-	28
"I don't know"	3	-	3
Unspecified	26	6	32
Total	**197**	**57**	**254**

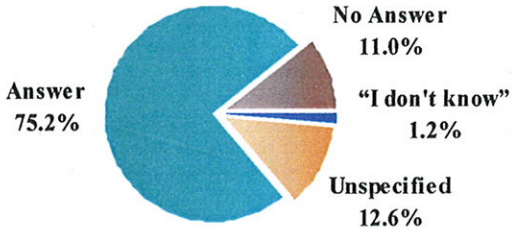


FIGURE II. 20. Percentage of "Answers" / "No Answers" (Item A10.)

In short, the latter ("answers", "no answers", "I don't know", "unspecified") as well as other categories offered in Appendix A (Part III. Categorisation of Open-Ended Questions / Answers) stood for the categories previously defined by the researcher / encoder drawing on the theoretical literature at hand. On the contrary, issues of heterogeneity were then under scrutiny when comparing different groups of informants, defined by a set of variables: age, sex, number of years in EFL instruction, teacher / lecturer and institution. The dispersion of categories among variables (J. Morais 1997: 209) as was represented in two-dimensional displays (*e.g.*, in correspondence analysis or multiple correspondence analysis) gave an idea about the way the universe of informant readers was likely to be positioned on a dimensional space.

CRITERIA

Defining categories based on informants' answers to open-ended questions brings about a complex theoretical and methodological discussion also within the social sciences and discussed, among others, by Ghiglione *et. al.* (1993). However objective, systematic and general the researcher / encoder wishes his/her criteria to be described, there is always a certain degree of subjectivity in interpreting and defining a code to analyse a group of informants[302].

The process of categorisation is thus not neutral whether one speaks of open-ended questions or the so-called close / "objective" ones. Indeed the former, explain the authors, are of more interpretive nature and the latter may be leading to oversimplification. In close questions the research may run the risk of informants' repetitive answering (either tick or cross, for example) even if another open category mentioned as "other" is provided. Actually, it was the case of Item A9.11.1., an alternative open-ended item to a set of multiple answers (See Appendix A, Table A. III. 57.) in the questionnaire. In three cases, "novels", "short stories" and *Incidents in the Life of a Slave Girl* were supplied in spite of having been offered in the same set of multiple choice items. Hence, solely 4.7% of the

informants filled in the blank as regards "Other" (specified on the top right hand of the bar chart underneath).

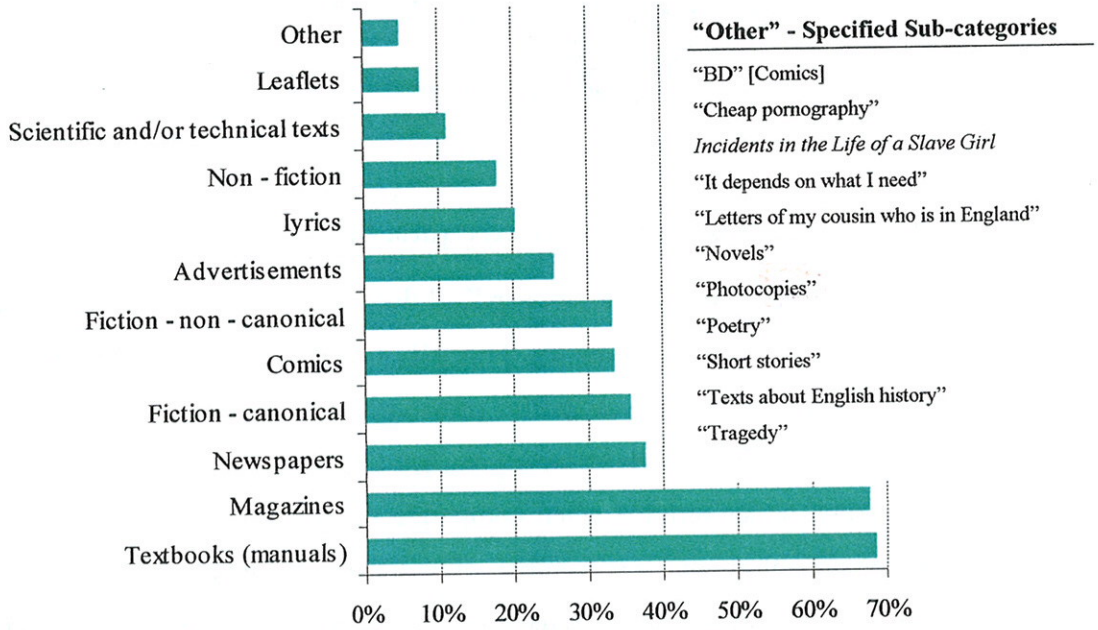


FIGURE II. 21. Respondents' Types of Reading in English (Item A9. - Percent)

Similarly, in another multiple choice item (Item C1.) in the questionnaire also requiring a specification, Items C1.11. and C1.12., there were few respondents (even if there were on the whole 30 and 59 responses in both items respectively) specifying a further strategy underlying their reading selection other than the ones already given in the same set of items (See Appendix A, Table A. III. 69.). Accordingly, as was cited in Alderson's discussion of reading assessement whatever its sort (2000: 334), albeit useful on occasions, A. Allan[303] (1992, 1995) "questions the validity of checklists" usually forwarded by a category "other", for readers' / subjects' overlooking it, lest "a careful construction and piloting" has been undertaken.

Besides allowing for a fruitful discussion on text awareness to be further presented in Chapter III. as well as highlighting some of the research questions referred at the outset of this study, other categories in open-ended items were revealed, for instance: "reference", "dialogues", "historical texts", "narrative texts" and "content-oriented readings" (See Appendix A, Table A. III. 58.).

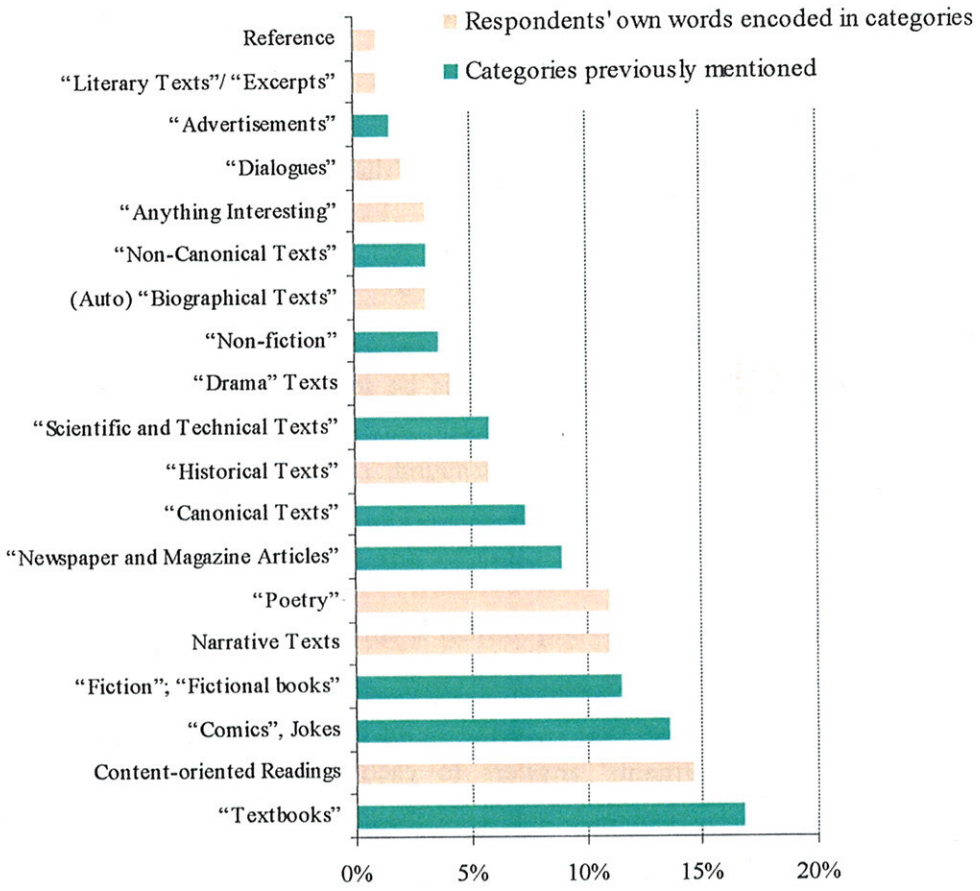


FIGURE II. 22. Reading Preference in English Class (Item A10.)

Note: Percentage based on the whole universe of respondents (N = 140 - Secondary School; N = 51 - University) by categories.

The ranking differs greatly from the similar graph on Item A9. giving due count to the wealth of inferences made upon open-ended questions, as was highlighted in orange in Figure II. 22. (for readability grounds the bars in green corresponded to the categories already mentioned in Item A9. to which respondents fell back). Contrarily to informants' former ranking of multiple choice items, "content-oriented" readings followed by "comics" figured immediately after "textbooks" believed to be "used for class and after that forgotten" (See Appendix A, III. Open-Ended Questions / Answers, in Item A6.1., p. 40). Informants' readings fall broadly upon reading driven by an information purpose (a major issue to be analysed in this study).

All in all, both closed and open-ended items may in fact lead to an evaluation of some groups of subjects over others whether for reasons of conformity with previous hypotheses, theoretical assumptions, or even in accordance with the subjects who provided longer, more accurate and concise answers. Therefore, Ghiglione *et. al.* (1993) go in the line of Beselson's position (1952) concerning the choice of categories, inasmuch as these ought

to be defined and adapted both to the problem and the content to be analysed. And of course, reiterate the authors, the theoretical support on the subject / topic as well as the problem at hand predetermines the researcher's categories. Indeed, and taken together, both assumptions contribute to the research external validity and face value. Nonetheless, the most problematic issue owed much to the fact that there was no precise theory to rely upon in the decoding and interpretation of the informants' utterances in questionnaires and interviews. In this respect, I could not but follow Ghiglione *et. al.*'s advice (*Op. cit.*, p. 250) in that the recourse to the base text in the interviews and questionnaires (corpus analysis) together with a confrontation with their synthesis be it in graphs, pie diagrams, two-dimensional displays, frequency tables, charts and concordance lines "with most common collocational associations" (Biber *et al.* 1998: 265) constituted, therefore, a necessary procedure.

CATEGORISATION

Open-Ended Questions / Answers

After having read informants' answers to each of the open-ended questions carefully, different labels (encoding process) were attributed to groups of answers on similar units of register (sentences or phrases, for instance) so as to come up with categories listed in accordance with appearance in each question / item in the database following the theoretical survey provided by Ghiglione *et. al.* (1993), M. Miles *et al.* (1984). This procedure led to valid decoding and encoding of subjects' output "as a shared craft", to use the author's claims. In this sense (*Op. cit.*, *Ibidem*), "the evaluator's / [encoders'] input is important", substantiate Farr *et al.*[304] (1984: 280), because it provides a *neutral* assessment of what might be important (based on his or her prior evaluation experiences)". Yet, the authors' emphatic item, neutral, intentionally raises the issue that a properly neutral perspective is hardly achieved for the subjective element in any interpretation.

Concurrently, each answer was then ascribed one or more categories by means of figures (See Appendix A, Part III – Open-Ended Questions / Answers – Categories / Item). Afterwards, several answers, grouped under the same category, were analysed so as to check for their semantic or linguistic consistency. At this stage, making use of a concordancing software - ConcApp-, made it possible to account for occurrences related to categorical data. In the end, the successive minute checking of categories might have led to some reordering and regrouping of topic-related categories in order to better interpret and summarise data, for instance, in Item D.10.1., in which the occurrences were analysed by

variables and two-way tables output, aiming at a comprehensive display of both types of data: numerical and categorical.

In the present study, content analysis of the 1985 answers and their categorisation has followed the criteria suggested by Ghiglione *et. al.* (1993: 211), succintly outlined as follows:

i) similar content / theme, *i.e.*, semantic units;

ii) recurrent reference to a lexical word / phrase or a synonym expression, *i.e.*, linguistic units (*e.g.*, "interesting");

iii) context - comparing a linguistic unit, whether a phrase or a word, with a preceding paragraph, phrase being for example the case of "because I like it" (Inf. 9); therefore, simply considered as "unspecified" - Item A.3., Informant 3, "and in the bus because I liked" (Inf. 3) - when this is neither preceded nor forwarded by any conclusive, meaningful clue. On the contrary, from "because I like it" coupled by "comics" (Item A.6.1. - "Giving Reasons") it might be inferred that "comics" constituted this subject's favourite reading text.

Hence, Leech's assumption on "collocative meaning", a term coined in his *Semantics* (1990), amidst the seven types already described, equally contributed to make up categories, namely (*Op. cit.*, p. 23) "what is communicated by the way in which the message is organized in terms of order and emphasis". Accordingly, the labelling / code was a result of both the researcher's personal interpretation and inference from students' output as well as literature on the subject, together with informants' own words, in case of unexpected frequency and category (it was the case of "boring" in Item A.6.1. -"Giving Reasons" or, for instance, "I don't like reading" in Item A.3.1.-"Giving Reasons", or even "students are lazy" in Item B.4.). The latter will be henceforth indicated between quotation marks and the former illustrated with the informants' actual responses. The category 16 (phonics approach) in Item B.1., for example, was illustrated with "the interpretation of symbols created by us"; "it's pick up a book and start putting the letters together". For matters of readability, the same number headed content-related categories, notably the ones related to "No Answer"; "Don't Know"; "Unspecified"; "Interesting" (encoded with the figures: "0", "1", "2", "3", respectively as indicated in Appendix A, Part III. Open-Ended Questions / Answers). Other times, different figures / labels head the same category in dissimilar items so as to be identifiable in two-dimensional displays for inferential analysis (in multiple correspondence analysis [HOMALS] and correspondence analysis [ANACOR]), for example

in items related to text types (A4., A6., A10. and C2.). Most times, namely in the case of the Items A1., A3., A4., A6., A10., B1. and B2., it seemed difficult to restrict the number of categories to less than twenty.

Nevertheless, the number of categories in some questions / items could not be shortened owing to their (L. Bardin 1993) dissimilar content and importance for the present research. Genre-related categories, rather than being clustered in case of less than 5 observations within the same sub-category (Elizabeth Reis *et al.* 1997) were analysed by *SPSS* analytical tools (ANACOR and/or HOMALS) so as to avoid a subsequent manipulation of data and their undue regrouping (Alderson 1984: 23).

In addition, unexpected occurrences of lexical items, in Barthes's contention ([1975]1994: 42) "an unconstrained word that claims consistency of its own insistence" opposing expected "stereotypes" given the problem at hand, if related to any lexico-semantic field, were analysed in context and in relation to the independent and dependent variables (according to several items in the questionnaire) to avoid possible bias raised on much research to confirm theories (Alderson 2000). Another issue came to the fore to borrow from Urquhart and Weir's claim (1998: 46),

> The point is not how *real* it is but how *different*, and thus how generalizable our conclusions can be from one setting to another...or [in case of diagnostic tests] how well [a person's] performance [in a reading test] can explain reading in other settings..., approximates to or predicts how they will read in other settings.
>
> [authors' emphasis]

Some categories might be specifically related to culture (*e.g.*, Item A.1. "needlework", "embroidery" no matter the age group but definitely related to female subjects or even "playing clarinet", "playing guitar" has made part of the local education agenda), climate (reading "on the beach" as the favourite reading site all over the year), and geographical location ("working in the countryside", "sightseeing") or the safety still enjoyed on the region ("reading outdoors", meaning the park or the countryside) to name but a few specificities of the Island. Other ones are gender specific in the present context of research, outstandingly related to informants' free time activities in "doing daily chores" irrespective of female respondents' age though tied-up with low-income households (Item A1.), *i.e.*, "helping out at home", "helping my mother", "helping my family", "taking care of my brothers", "housekeeping". "Helping my children with homework", in the case of a female undergraduate highlighted the case of women pursuing their basic, secondary or

academic studies after marriage to catch up with present day demands. Interestingly, most of the hitherto categories were coupled by the category "reading" in subjects' response.

While grouping subjects' written output in categories a lot of information had to be inferred and the answers to the questionnaire might have been interpreted differently in case of an English speaking reader. For the attainment of this end, several aspects came into play before getting to a possible category (and within a postmodern education paradigm, taking into account the foucauldian framework, there is no final meaning rather a constant problem posing). In the process of interpretation the following paradigms of knowledge were considered: i) literature on reading theory (underpinning for instance Item B1. - Can you define "Reading"?); ii) literary criticism (in particular, for the items on genre awareness); iii) discourse analysis (types of text and types of discourse guided the identification of categories); iv) more empirical data. The latter should not be underrated, otherwise the researcher, also a reader, might run the risk of undue speculations or generalisations.

Moreover, the approach to reading as a two-way process could not be grounded unless a couple of open-ended questions were included in this type of inquiry. The number of questions followed by an item on "Giving Reasons" (Items A3., A6., A7., A10., B4., D1., D10. and E2.) was of paramount importance for the authenticity of the questionnaire. Yet, this might have been checked solely by means of one or two opinion-based questions together with multiple choice activities so as to learn about students' reading habits, strategies and purposes, also bearing in mind present-day readers' interests, ever-changing needs and motivations. But in doing so, the researcher might run the risk of limiting the number and the possible variety of options, not to mention overlooking the students' priorities.

Also, second and/or foreign language teaching / learning - "a third culture / place"[305] (Kramsch 1994: 9), along with some pedagogical experience, knowledge of the mother tongue and the consequent interference of both L1 (mother tongue) and L2 (target language) structures equally contributed to spell out more subjective statements, to take into account George Braine's (1999) argument about the role of non-native speaker professionals in ESL / EFL contexts. Drawing on Widdowson (1994), Phillipson (1996), or further back in time on the notions of *text* and *context* put forth by Halliday and Hasan (1993), Braine concludes that (1999: xvi) "the native speaker teacher is better aware of the appropriate contexts of language use, not the contexts of language learning".

Accordingly, when enquired about their readings in school "texts provided by the teachers" or "documents"[306] [ff. handouts] figured a couple of times in subjects' replies (mostly in the case of high school students). Those were initially grouped under the heading "excerpts", whatever their type, assuming that these had been often handed out and discussed in a language learning environment for their comprehensiveness and short length (and above all affordable by the institution), not to mention their language learning purpose assuming that they aimed at consolidating subject-matters or texts with particular grammar structures. On the contrary, the concordance lines underneath offered more reliable information in terms of subjects' wider reference to "excerpts" thereby not to be gathered in the category "handouts" considering that some lines pointed to passages / extracts both from fiction and non-fiction.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1	thought, what they did 7H;123 book	excerpts	7H;124 historical texts (...) bec
2	7 informative texts; poetry 5E 58	excerpts	from books studied in class because
3	ssues 5E 68 5E 69 5E 70	excerpts	which accompany a text I don't have
4	ny a text I don't have time. 5E 71	excerpts	which accompany a text I have no ti
5	6F 84 adventure stories 6F 85	excerpts	from newspapers; scientific texts
6	eople imagination. 6F 84 6F 85	excerpts	from newspapers, magazines; comics;

Concordance Lines from University Informants' Written Output

1	N;245 culture-based texts; historical	excerpts	10N;246 culture-based texts; his
2	N;246 culture-based texts; historical	excerpts	10N;247 texts To read a book in
3	ich tell us something new 10L;202	excerpts	from novels; interviews; criticism
4	M;229 magazines; interviews; literary	excerpts	10M;230 texts dealing with day-t
5	picting real life. 10M;229 literary	excerpts	; up-to-date magazine articles Yes.
6	nd if necessary explain it. 10M;237	excerpts	(...) because I find reading a whole
7	books are quite expensive. 10N;249	excerpts	based on day-to-day events (...) bec
8	based on current affairs 10N;252	excerpts	based on day-to-day events 10N;2
9	hat enriches our vocabulary 10N;253	excerpts	of books studied outside class Lear
10	pose quite boring. this way (reading	excerpts	) we can understand the story.readin
11	250 informative texts; short-stories;	excerpts	from books 10N;251 short-stories;
12	es; short-stories; informative texts;	excerpts	from novels (...) because they all h

After a more refined data analysis and checking the occurrence of the *lemma* TEXT in Items C3., A8. and D2.4. (addressing subjects' illustrations of literary texts read, last book read, and texts read for different purposes, respectively), a new inference might be added, precisely that texts "provided by the teacher", "texts studied in school", "texts based on themes discussed in class" were not necessarily excerpts or handouts as suggested before, for their short length and availability. So these were included in a broader label / code, "Unspecified", for their indeterminacy: no inference might be made about their type, if read for mandatory reasons in class, as personal independent reading or suggested by the teacher as extensive reading. These might well include excerpts, together with shorter self-contained texts: poems, from one-word to longer texts (Maley 1994). Out of 520 instances in 12th form database and 92 instances in undergraduates' database, mostly related to the

types categorised, there were the following occurrences to be futher analysed in a separate section of this dissertation (Chapter III., Part A. School and its Impact).

In informants' response throughout the questionnaire several words and/or phrases occurred with some frequency in their output collected in the database (See Appendix A, Part IV drawing on informants' written output presented in Appendix B). After running the concordance lines, instances like "boring" and/or "interesting" stood out in 125 subjects' answers (49.2% out of the universe of informants). Falling upon Biber *et al.'s* (1998: 266) surmise that "collocate pairs that have a high frequency also have a high mutual information score", their sorting out in terms of their occurrence by variables, institution (Appendix A, Table A. III. 193.) and age group for instance, as displayed in the bar graph, Figure II.23., was performed.

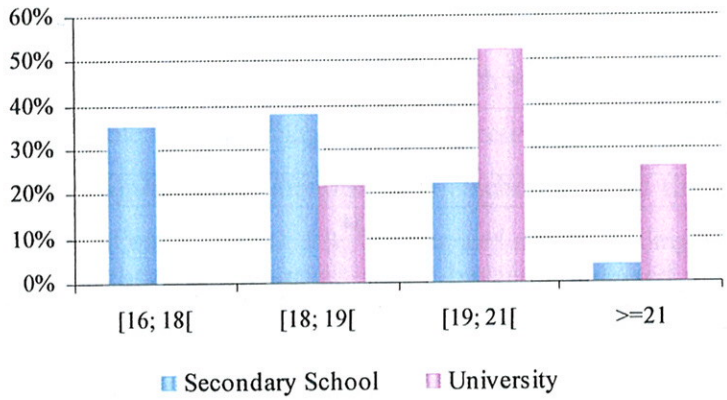


FIGURE II. 23. Respondents' Age Group mentioning "interesting" and/or "boring"

After a more refined sorting of both adjectives and their semantic prosody[307] (See Appendix A, IV. Corpus-Driven Approach - Data Analysis) by parts of speech, only four instances, in the Table II. 23., were associated with the category "anything / something" *interesting* (*e.g.*, Inf. 39), few in final position, in the sense of conclusive remark or redundant explanation sometimes used in colloquial register, even in the Portuguese language, (*e.g.*, "because it's interesting", Inf. 35) but none in initial position, as an anacoluthon. Those were used by secondary school informants who have differed significantly from their counterparts with regard to their mother tongue interference in the target language use hitherto mentioned (See Scoring procedures in Part A. Design of the Study).

On the contrary, *interesting* seemed focused (in Table II.23 below a); b) and c)) on the senders' affective involvement with the text, "having qualities which arouse interest", "concern" (*The New Shorter Oxford English Dictionary*, 1993 (1):1393) as was the case of the

attributive phrase graphologically marked (Leech 1990: 113-117) denoting informants' emphasis and challenge - "interesting" texts (Inf. 190). Moreover, the unfavourably marked item, concludes Partington drawing on D. Hymes (1971), "refers to an awareness of the connotational value of lexis" implicit in the speaker's communicative competence namely, adds Partington (1998: 65), "the knowledge of what is the right thing to say at the right time in the right circumstances".

TABLE II. 23. *Interesting* (Instances / Parts of Speech) by Items

Items	a) ADJ+Noun	b) Predicative	c) INT / QUANT+ ADJ	d) Anything / something+ADJ	Total
A4.	-	1	-	-	**1**
A6.	5	-	-	1	**6**
A6.1.	-	20	7	-	**27**
A10.	4	1	-	1	**6**
A10.1.	5	11	9	-	**25**
B1.	3	1	1	-	**5**
B4.	1	3	9	-	**13**
C2.	3	-	-	2	**5**
D1.3.	-	4	5	-	**9**
D2.1.	-	1	-	-	**1**
D5.	1	6	-	-	**7**
E1.4.1.	-	1	-	-	**1**
E2.2.a)	-	3	1	-	**4**
F. Comments	1	1	2	-	**4**
Total	**23**	**53**	**34**	**4**	**114**

The following bar chart (backed up by figures in Appendix A, Table A. III. 191. gave an account of the striking percentage of occurrences of the lexical item *interesting* and "parts of speech" by institution in the open-ended items supplied in the left-hand column in Table II. 23. The use of *interesting* preceded by an intensifier, likely to be more related to the synonym imparted in *Longman Dictionary of English Language and Culture* (1992: 687), "giving ENTERTAINMENT: *an interesting book / person / idea*", [dictionary's own graphological marks] came out to be more frequent in the case of secondary school subjects' response. These will be proved, in the first case, (in Appendix A, Table A. III. 161.) to differ significantly (χ^2=18.2; df=2; p<.000) through their text types read for information / compulsory reasons, predominantly "historical texts" ("historical texts, for example the World War and the 60's", Inf. 17; "texts on English history; texts in Latin, *e.g.*: Virgílio; Cicero", Inf. 38; "historical texts; novels, such as *A Sibila* and *Os Maias*", Inf. 58) from 12th formers' types of reading.

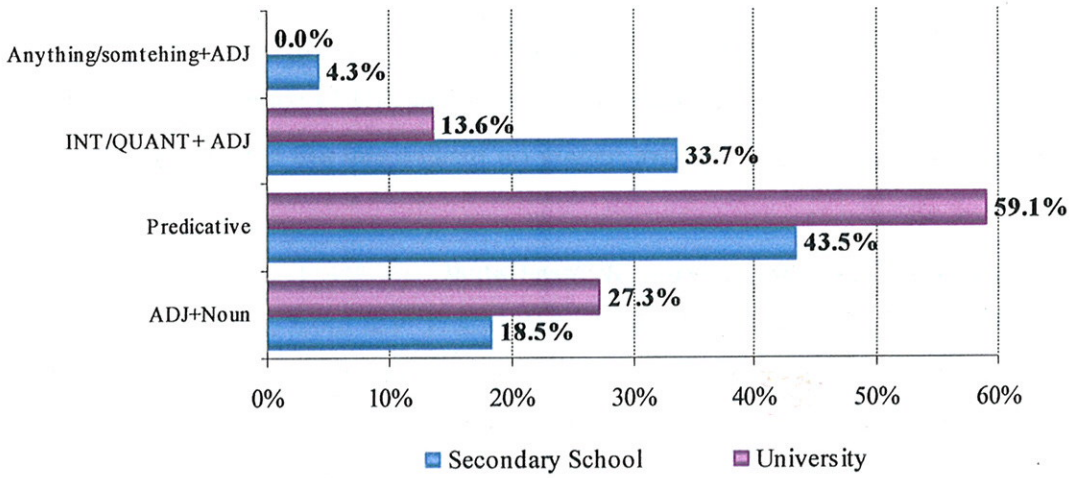


FIGURE II. 24. *Interesting* (Instances Percent / Parts of Speech) by Institution

An identical procedure to the one undertaken up to this point on the lexical item headed by the category "interesting" was thus set up for *boring* along with its semantic prosody (See Appendix A, Corpus-Driven Approach - Data Analysis) by parts of speech (See Appendix A, Table A. III. 192.), succintly presented herein (Table II. 24.). *Boring* suggests in sub-items a), b) and c) informants" detachment from the reading activity, like "that is a boring mental activity" (Inf. 62), "boring and non-appealing to the students" (Inf. 62), "you're forced to read boring books" (Inf. 192). An analogous meaning might be rendered in *The New Shorter Oxford English Dictionary* (1993 (1): 262), namely "a tedious nuisance or annoyance", "monotony" or the marked expression conveyed in *Longman Dictionary of English Language and Culture* (1992: 131), "dull or uninteresting; TEDIOUS" [lexicographer's emphasis].

TABLE II. 24. *Boring* (Instances / Parts of Speech) by Items

Items	a) ADJ+Noun	b) Predicative	c) INT / QUANT+ ADJ	Total
A3.1.	1	1	-	2
A4.	3	-	-	3
A6.1.	-	2	3	5
A7.1	-	1	-	1
A10.1.	-	6	2	8
B1.	-	2	1	3
B4.	2	17	3	22
C2.	-	1	-	1
D1.3.	-	3	2	5
D5.	-	24	3	27
E1.4.1.	-	-	1	1
E2.2.3.1.	-	1	-	1
F. Comments	-	6	4	10
Total	**6**	**64**	**19**	**89**

In Figure II. 25., both groups of imformants appeared to have a similar response translated by identical proportions still with slight fluctuations. Yet, a close reading of the concordance lines from undergraduates' use of *boring* alluded to some informants' drifting apart from "other people's"[308] negative remark on reading and not necessarily their own (ll. 12, 13).

Concordance Lines from Undergraduates' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1	I find reading comprehension activity	*boring*	10L;216 I describe a reading compre
2	compulsory readings. Most of them are	*boring*	(there are exceptions, of course) and
3	the fact that, often, these books are	*boring*	and are felt as imposed. 10M;227 Te
4	n our vocabulary but can sometimes be	*boring*	10N;253 To understand what's the au
5	comics (...) so English never becomes	*boring*	too me "Reading" is a kind of self-in
6	nt's knowledge 10M;232 Sometimes is	*boring*	although we get some precious ideas f
7	ook in a confortable way and if it is	*boring*	we can put him apart and after a whil
8	ly ignored because people think it is	*boring*.	10M;237 I suppose that reading is
9	10L;200 informative texts 10L;201	*boring*	texts 10L;202 novels; short-stories
10	but when it is compulsory it is more	*boring*.	10M;233 10M;234 William Shakes
11	whole book to one only purpose quite	*boring*.	this way (reading excerpts) we can
12	hink it's because people find reading	*boring*	and in their opinion they have better
13	le prefer to watch, they find reading	*boring*	and they don't want to use their imag

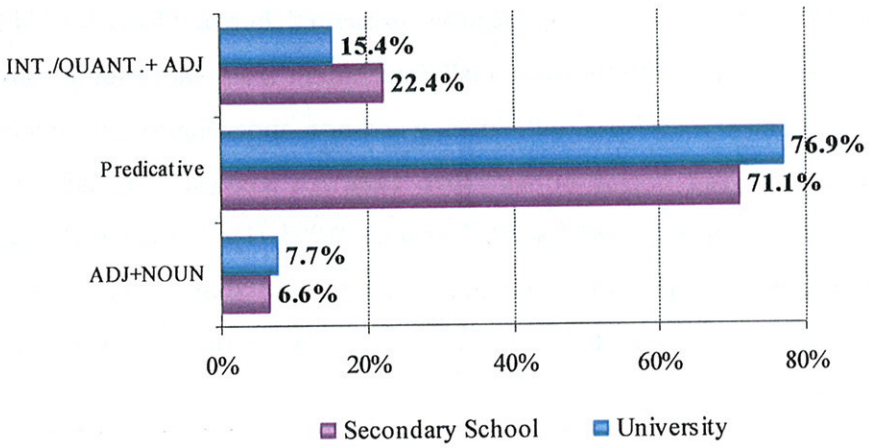


FIGURE II. 25. *Boring* (Instances Percent / Parts of Speech) by Institution

Considering respondent's allusion to "interesting" and "boring" throughout the questionnaire, their context of occurrence along with patterns of collocation will be scrutinised via corpus analysis (concordance lines displayed in Appendix A) and descriptive strategies. Then, the categories "boring" and "interesting" will be crisscrossed with other variables and categories in data analysis to uncover possible association beteween their use and respondents' understanding of emotional and cognitive drives in the reading process.

Identifying Techniques to Analyse:

i) "No Answer", "Unspecified" and "Don't Know" / "Don't Remember"

As my starting point for the presentation of results of exploratory nature, underlying item analysis from the "Reading Evaluation Questionnaire", I will now refer to the techniques to analyse categorical data, for instance "no answer", "unspecified" and "don't know" (mentioned at the outset of this analysis and synthesis of the data) - and their interrelationship with the variables "teacher" and "years in EFL instruction" relying on a demonstration of a basic model of correspondence analysis suggested by Dianne Phillips (1995).

The categories "no answer", "unspecified" and "don't know" were first identified / encoded in the database to be forwarded by their systematic presentation in frequency tables (Appendix A, Table A. III. 21. up to Table A. III. 27.) as well as illustrated with respondents' utterances in case of open-ended items (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item).

The observations relating to "don't know" appeared to fall mostly upon Item B1. in which 10.2% of respondents explicitly stated "don't know" how to define "reading". "Unspecified" constituted an overall label in the encoding of respondents' answers whenever they were:

i) inconclusive / redundant response to the item / question (*e.g.*, "Because I like");

ii) unintelligible (*e.g.*, "I prefer read in school and at home" instead of giving reasons);

iii) incomplete (*e.g.*, "That's a hard one" - incomplete definition);

iv) of undefined kind (*e.g.*, "texts which are easy to interpret" instead of mentioning the types of text).

Consequently, examining the profiles, in other words, the set of relative frequencies (presented in Appendix A, Table A. III. 28.), comprised the first step in correspondence analysis bearing in mind that (Phillips 1995: 3)

> [It] seeks to represent the interrelationships of categories of row and column variables on a two dimensional map. It can be thought of as trying to plot a cloud of data points (the cloud having height, width, thickness) on a single plane to give a reasonable summary of the relationships and variation within them.

The "overview of row and column profiles" for the data is usually displayed in Appendix A, in the set of charts complementing each frequency table, for example, the typical two-dimensional contingency table (Table A. III. 28.) provides quantitative data for the categories "no answer", "unspecified" and "don't know" and their relationship with the variable "teacher". The first entry in the table indicates 43 occurrences resulting from the crosstabulation of "no answer" with Teacher A.

Secondly, a correspondence map, *i.e.*, a chart identifying the number of dimensions to be placed in hierarchies in accordance with the corresponding proportions, was then output (See Table II. 25.). The column headed (Dianne Phillips 1995) "proportion... accounted for" showed that the first dimension explained 70.3% of the total inertia, (*Op. cit.*, *Ibidem*) "a measure of the spread of the points". The second dimension elucidated 29.7% of the total inertia. Both dimensions taken together explain 100% of the inertia and as a consequence a two-dimensional representation (*Op. cit.*, *Ibidem*) "appears satisfactory".

TABLE II. 25. Inertia of Each Dimension: Categories ("No Answer", "Unspecified" and "Don't Know") by "Teacher"

Dimension	Singular Value	Inertia	Chi Square	Sig.	Proportion of Inertia		Confidence Singular Value	
					Accounted for	Cumulative	Standard Deviation	Correlation 2
1	.100	.010			.703	.703	.022	-.013
2	.065	.004			.297	1.000	.023	
Total		.014	31.916	.129	1.000	1.000		

As a common procedure in statistics reports, as well as for issues of intelligibility and comprehensibility, these proportions (offered in orange in the table) will be indicated next to the corresponding dimensions in a single graph simultaneously plotting the column points and the row points shown in a two-way table.

Thirdly, (Phillips, *Op. cit.*, p. 5) "an examination of the contribution to the inertia of each row and column points helps in the interpretation of the dimensions". The set of tables making part of Table A. III. 28. in Appendix A indicated that Teacher E (.289 was the highest score) contributed noticeably to the first dimension and so did "unspecified" (.880). This dimension undoubtedly offered a higher proportion (70.3%) for whatever explanations given on the relationship between variables. In other words, the subjects whose answer was categorised under the label "unspecified" were apparently more associated with those belonging to Teacher E. With respect to dimension two, with a lower

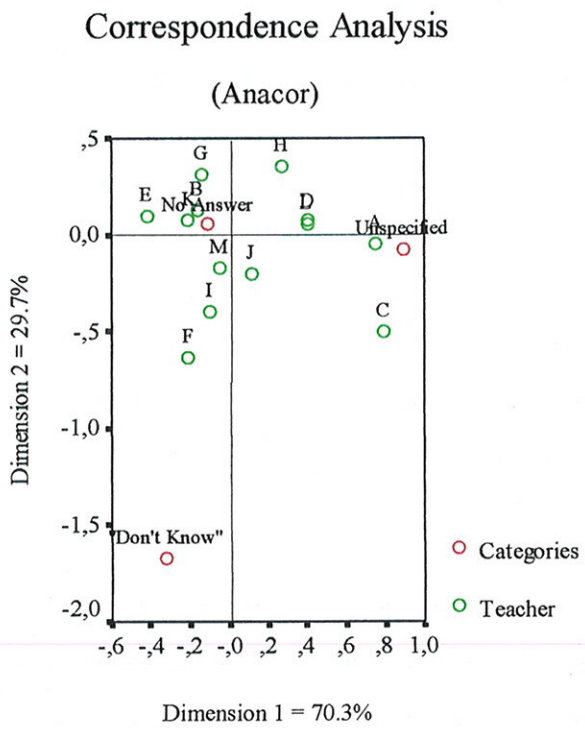
proportion for the clarification (29.7%), the dominant points represented most subjects having stated "don't know" (.954), projected on the negative side of the same dimension, and Teacher H (.237 was the highest score) on the positive side.

An identical conclusion might be inferred solely having a close look at the graphical display in Figure II. 26.. Hence, the projection of the points, standing for the categories of the two sets of scores related to the variables "teacher" and "no answer" / "don't know" / "unspecified" categories, pointed at that these made up a few clouds of associated points. A large number of subjects with no response ("no answer") to items were possibly linked to Teachers K, B, G and E. Informants whose response was labelled "unspecified" seemed related to Teachers A, C and J.

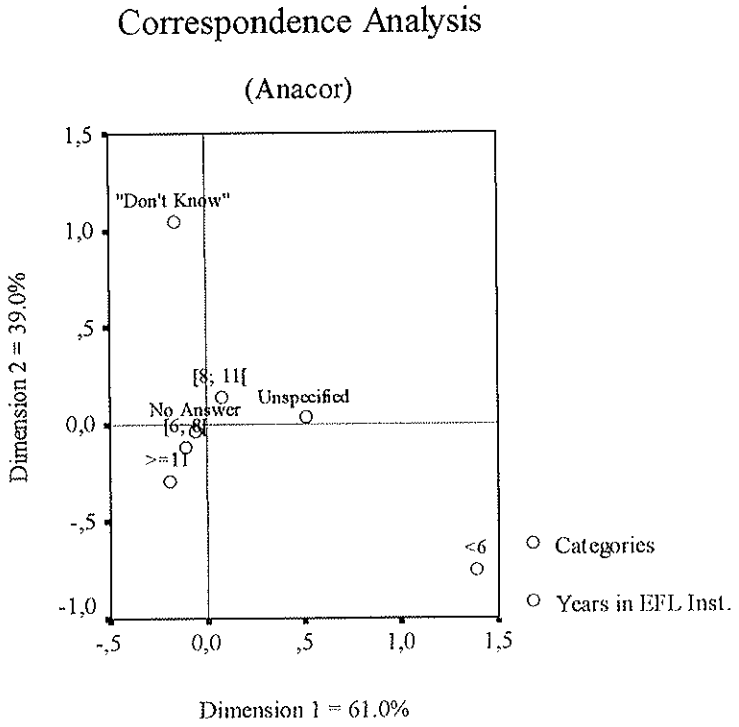
A first reading of the information imparted by the graphical display of the aforementioned categories by respondents' "years in EFL instruction" (Figure II. 26.), again backed up by the data in the second set of tables making part of Table A. III. 28. (in Appendix A), pointed towards a larger part of "no answers" among two distinct groups of informants, those having attended EFL instruction within the interval [6; 8[and the ones with 11 or more years in English instruction, whereas "unspecified" answers might be chiefly shared by respondents within the range [8; 11[years in EFL instruction.

FIGURE II. 26. Correspondence Analysis: "No answer", "Unspecified" and "Don't Know" by Variables

Teacher



Years in EFL Instruction



The number of observations headed by "unspecified" increased in open-ended items in which respondents were asked to name different types of texts such as Items A4., A6., A10., C2. and D2.. Striking was the frequency of informants lacking text and genre awareness particularly noticeable in Item A4. (27.9% subjects out of which 52 were 12th formers and 19 undergraduates as was shown in Appendix A, Table A. III. 27.), "texts read in school / university". The illustrations for this category ("books", "it depends", "all short texts", "texts compilados [collected]", "different kinds of texts", "some books", "texts read for homework", "texts provided by the teacher") might suggest that "the relevance gap" (McRae 1991: 54) in text selection was not overcome in 28.0% of the cases otherwise "the degree of involvement or interaction with the text" would lead the informants to identify their genre. In McRae's stance, relevance and recognition - the tenets for making texts "memorable" to readers evidencing (Alderson 2000: 310) "background knowledge and the rhetorical structure of the text on processing" - are inherent to the identification transfer provided that (McRae 1991: 54)

> at its very simplest involves the recognition by the reader of the fact that the words on the page are not purely referential, not to be taken absolutely literally, but that they have some relevance to an overall frame of discourse, to a wider-ranging subject matter, and indeed may even have intertextual relationships with other pieces of writing (or other) discourse which may or may not be familiar to the reader.

Many subjects' response lacked precise instruction on text types and genre awareness (Martin 1989: 15)[309], the world of discourse, the content (subject matter) and extra-textual elements, of which graphology constituted but one layer of meaning in text understanding and interpretation (Carter and McRae 1996, Carter 1997). In the pedagogic setting students' / readers' future commitment with texts, be it by "natural curiosity about the world" or "any text to be read" for compulsory reasons, depends, in McRae's view, on their willingness (McRae 1991: 55) "to make some attempt to bridge the relevance gap which the teacher [/ lecturer] may fear separates the learner and the text". A large number of occurrences in this category in subjects' pointing out texts within their reading preference domain (Item C2.) substantiated their low motivation to the activity itself. Hence, the categorisation between reading for "compulsory reasons" and reading as "independent endeavour" or as "independent personal" activity, in Urquhart and Weir's theoretical supports (1998), owed likewise to latest research findings reported in Sarah McCarthey's "Identity Construction in Elementary Readers and Writers" [310] (2001: 122).

As far as the number of "no answers" are concerned, these increased in the case of open-ended items, chiefly regarding the ones which informants were invited to give reasons on more complex issues involving higher-order reading / writing skills. This was evidenced in: Item D10.1. (31.9% of "no answers") - accounting for the judicious use of "York" / "Longman Notes"; Item E2.3. (39.8% of "no answers") - giving reasons for interpretation strategies; Item A10.1. (46.9% of "no answers") - giving reasons for reading preference in class; Item A6.1. (57.1% of "no answers") - giving reasons for reading preference in manuals. It might be inferred that informants' behaviour was somehow associated with insufficient training in reasoning, especially in the written form, (McRae 1991) on "texts positing opinions", contend Beach and Appleman (1984: 126)[311] based on different criteria (*Op. cit.*, *Ibidem*) "having to do with validity, sufficiency, objectivity or clarity" to depend on readers' identification of the text type, its structure and their ability to spot "omissions, organizational problems" or inconsistencies. The authors, also proponents of literature-based approaches, add that whatever the type of text and mode of discourse (expository, analytical persuasive, narrative) "many students assume that if someone in a position of authority states an opinion, then that opinion must be valid, regardless of the support provided".

Moreover, in Items D2.3. and D2.4.- illustrating texts to be read both as a spare time activity and for compulsory reasons- there were 34.6% and 41.7% of "no answers", respectively. These figures might offer some evidence for the respondents' limited selection

of texts read for pleasure since most of the illustrations provided fell upon the category "compulsory reading", as was explicitly mentioned by respondents themselves. A different reason might lie beneath informants' overlooking the last invitation indicated as "further comments" in the questionnaire (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item), with only 16.9% of responses (83.1% "no answer") as was indicated in Appendix A.. Lastly, the striking percentage of subjects' not giving reasons for interpretation strategies might point out to the fact that they lacked metacognitive strategies and skills to be promoted in class/lecture setting in their carrying out of reading activities; be it in pre-write or post-reading activities. A paradoxical focus on automaticity in the reading process, even though a pre-requisite at an initial phase of decoding recognition, corroborated McRae's criticism on routines undertaken in the formal setting for time saving grounds and short-term accomplishment. In order to overcome automaticity, Naciscione (2001: 34) puts forth the meaningful learning of phraseological units of discourse for better interpretation of texts, favouring the internalisation of data (within the cognitive dimension of learning and reading).

ii) Categories Offering Major Difficulty in Encoding

Genre-related items toped the list of categories offering major difficulty in encoding for several reasons. In informants' allusion to text types three broad categories might head their response, namely types of texts (genre specification), types of discourse and thematic-oriented specification of major importance to disclose respondents' perception of texts' impact and reading purpose. As was discussed by Swales, the term *genre*, an "extremely slippery" but dynamic concept for undergoing shifts in its terminology (John Swales 1991: 33), is perceived differently in a number of fields, for instance in: folklore studies (Vladimir Propp 1928, Bronislaw Malinowski 1923), literary studies (Tzvetan Todorov, Northrop Frye, Roger Fowler [1986] 1996, Mikhail Bakhtin [1935] 1990), linguistics (Michael Halliday, James Martin), and rhetoric (Kathleen Jamieson, Ivor Armstrong Richards [1924] 1995, [1936] 1965). In addition, "distinctions", asserts Jonathan Culler (1994: 135), "must take account both of the historical changes from one period to another and of the differences between genres in any given period".

Still, and to borrow from Gerard Steen's assertion (1999: 111), for its relevance to this type of collaborative research / inquiry, "a generally valid taxonomy of discourse should not project [the] expert scientific view of discourse types onto the range of

discourse but instead begin with an examination of discourse concepts as they are valid for ordinary language users".

Poetry, drama and prose (including the sub-genres novel and short story) followed "the broadest and commonest division" (Wales 1997: 206) in genre classification in subjects' output, given that secondary school students were deemed neither to acquire a deep knowledge of terminology related to literary criticism nor linguistics (for instance, text linguistics, discourse analysis and stylistics) in EFL environments. This is so much true as 92.1% of the informants mentioned at least one title in Item C3. (the remaining percentage corresponding to 25 subjects, 20 "no answers" and 5 observations within the category "I don't remember"), in which they were required to illustrate "novels, short stories and drama" texts read. Conversely in Item A9.1. only 35.4% of the informants signalled the boxes corresponding to the category fiction, canonical and/or non-canonical fiction (that is, classical texts referred to as "texts on English history; texts in Latin, *e.g.*: Virgílio; Cicero", Inf. 38; or canonical texts / literary classics misperceived as "historical texts; novels, such as *A Sibila* and *Os Maias*", Inf. 58) , in short a different terminology within the same range of highbrow literature vs. mass fiction, as was argued before in the present chapter under the heading "reliability".

In this respect, Diana Herald's depiction of (1995: 7) "the common practice for display in public libraries" should not be ignored in the present account of subjects' (non)familiarity with the lexical item "fiction" because the former's usual practice, contends the author, (*Op. cit.*, *Ibidem*) "is to segregate genre fiction, grouping it by type on labelled shelves" and "the genres usually labelled are westerns, mysteries, and thrillers; and science fiction". Moreover, and most importantly, (*Op. cit.*, *Ibidem*) "paperback romances are also separately shelved". Her standpoint might have found some evidence in the lines:

> science fiction; drama; love-stories. (Inf. 246)
>
> comics; magazines; non-canonical fiction (*e.g.*, novels; dramatical texts) (Inf. 59)

A similar line of argumentation underpins the categorisation procedure in this research. The customary poets' and writers' and their works' worthy of praise in the world of literature from "Renaissance (roughly 1450-1650)", asserts Eaglestone (2002: 50), by "ranking the most important types, or *genres*, of writing" [author's emphasis]. Nonetheless, the panoply of genres and subgenres of the literary text have followed the criterion in Eagletsone's view mainly (*Op. cit.*, *Ibidem*) "not by form but by content". Interestingly, underlines the author (*Op. cit.*, *Ibidem*),

> In any bookshop there are shelves for all sorts of novel genres: thrillers, romances, science fiction and fantasy. These definitions can be even more detailed: a genre of novels set in universities (the "campus novel"), thrillers where the lead character is a forensic scientist...Many types of novel are often dismissed as simply "genre fiction" and are almost always excluded from the traditional canon [for no apparent reason].
>
> [author's emphasis]

Besides the hitherto arguments put forth to account for the blurring notion of fiction / non-fiction, literary / non-literary, underlying issues within a pragmatics perspective towards the definition of the literary phenomemon, comprising the main object of scrutiny in the empirical study of literature, have necessarily entailed, so asserts Heidrun Krieger[312] (2001: 28), "to whom, when, why and what type of text is envisaged as a literary one". The scholar presents, for example, G. Rusch's (2001: 28)[313] "selection of possible variables likely to make up its object". Beyond "this selection of diverse types of texts (poems, essays, novels, dramas), irrespective of their medium (print, newspaper or magazine articles, books, scripts, TV, video, radio, broadcast plays and conferences)", it is also relevant to take into account a gamut of areas under discussion like (Achim Barsch 2001: 37) "production, mediation, reception, and post-processing" breaking down research paradigms and institutional boundaries (politics, education and science) and grounding to some extent genre hybridisation.

Again, a focus on the pragmatic criterion is reiterated by Steen (1999: 111), even though departing from a different theoretical position, namely cognitive stylistics, interpreting the way discourse participants perceive literary and non-literary discourse. Therefore, the term "kind" (Wales 1997: 206, Montgomery *et al.* 1995, Eaglestone 2002:50), a synonym lexical item (rooted in French and ultimately in Latin) more frequently used in the pedagogic environment (Kirsten Malmkjaer 1995) replaced the concept "genre", thus deliberately discarded from the wording of the "Reading Evaluation Questionnaire". This stance might equally be grounded by Steen's urge (1999: 111):

> we need an individual's perspective on the classification of discourse, for it is the individual who engages the object as a product or stimulus of a particular kind, it is the individual who performs the mental processes of production and comprehension in relation to the discourse as a particular kind.

To illustrate Steen's views, and within a framework for the empirical study of literature, genre-related categories, in Items A4., A6., A10. and C2., were coherently selected also following Achim Barsch's tenets (2001: 37):

> Literary actions are based on presuppositions which involve the linguistic and literary knowledge of the actor, her / his concepts of literature, literary conventions, the situation and linguistic material. Literary action may now be structurally described as *convention-guided actions* in the following sense: Actors dispose of one or more concepts of literature and apply literary conventions as structuring strategies onto linguistic material.

Similarly, the number of observations were counted (Appendix A, encoding of categories in open-ended items and the matching frequency tables headed by Item Analysis, *i.e.*, Item A4., Item A6., Item A10. and Item C2.) and table matrices input to be analysed via *SPSS* analytical tools. Two-dimensional displays, ANACOR and/or HOMALS, made it easier to arrive at some interpretation on their distribution by variables (Morais 1997) provided that the Pearson Chi-Square could not be performed in most cases. The categories corresponding to the types of texts mentioned by respondents were grouped in accordance with four major headings reflecting "an alternative, reader-centred way of discriminating between different interpretive positions", asserted Talbot (1995: 44) borrowing from Stuart Hall's[314] distinction between "dominant, negotiated and oppositional readings", notably either under the external influence of schooling, the mass media, along with broad categories offered in libraries, on-line databases, or their own perceptions of texts grounded on themes or even, concludes Talbot (*Op. cit., Ibidem*), "to put it crudely, the identification on the back cover". Concomitantly, these comprised the major guidelines for texts' encoding:

i) Discourse-related categories (See Appendix A, Table A. III. 159.) including "narrative texts", "scientific texts", "argumentative texts" and "dialogues" considering the panoply of text categories offered in EFL manuals along with the most common pedagogical terminology for text types;

ii) Genre-related categories (See Appendix A, Table A. III. 160.) yielding "canonical texts" / "canonical fiction", "drama texts", "literary texts", "non-canonical", "poetry". The category "non-canonical texts" was only observed in Item A10. (subjects' reading preference in class). "(Auto)biography", "novels", "fiction" for their higher number of observations (See Appendix A, Table A. III. 157. and Table A. III. 158.) as well as subjects' frequent allusion throughout the questionnaire were offered a separate analysis in the ensuing chapter on item analysis and presentation of research findings on subjects' reading preferences (literary and non-literary genres) and most importantly subjects' reading attitude.

iii) Other genre-related categories (See Appendix A, Table A. III. 163 - Chi Square Test. and Table A. III. 164.) comprising "non-fiction", "opinion issues", "textbooks",

"content-oriented readings", "historical texts", "newspapers" / "magazines", and the broad one, "comics" / "jokes" / "cartoons".

iv) For a more accurate analysis, the categories "unspecified", "don't know" / "don't remember" and "no answer" (See Appendix A, Table A. III. 166.) occurring in most of the same items were offered a separate study. Again, "don't know" neither occurred in subjects' response to texts read in school / university (Item A4.) nor in subjects' reading preference (Item C2.). "Don't remember" was observed in subjects' reference to favourite readings in manuals, possibly tied up with the fact that what has been overlooked in a meaningful engagement with texts together with awareness in their use/purpose broadly featured in the EFL setting.

Now turning to respondents' texts illustrations supplied in Items A4., A6., A8., A10., C2., C3. and E1.4.1. by institution several factors supported their categorisation: i) their purpose and selection, namely "compulsory reading" or "independent personal reading"; ii) their language version (Portuguese, English, French, other) or translation; iii) major genres mentioned in the questionnaire, *i.e., novel, short story, drama, poetry.* This decision-making following both language versions and the kind of purpose was performed in the belief that, and quoting two major strands of research findings over the last three decades as was reported by Sarah McCarthey[315] (2001: 122), "some relationship among students' self-perceptions, the perceptions of others, and the classroom contexts" might bring about some contribution to shaping those perceptions. For this purpose, corpus analysis facilitated by a concordancy tool has enabled to look for the occurrence of lexical items / phrases for a better comprehension of the major problem of this dissertation.

First, within the psychological framework (Bandura 1977, Scott 1996, Shunk 1984), "much of the work about readers' self-efficacy and interest in reading has been rooted in the literature that defines learning as a psychological process that takes place within the individual":

> A book needs more attention and more concentration. (Inf. 6)

The bar chart to follow (Table II. 26.), displaying the number of observations by corpora of the **node** *books* preceded by an adjective, in premodifying position, or a determiner with indefinite meaning, somehow accounted for a higher percentage of ocurrences in the 12th formers' database (*cf.* note underneath the chart). Lack of agency and interest might be inferred from most of the collocates for their indeterminacy: i) adjectives with a wide semantic scope , ii) deictic items (definite determiners) pointing to exophoric

references (that / these book/s) impossible to be flashed out in the context of occurrence and iii) indefinite determiners (the reductive "some", "all") contrasting with the former and solely occurring in 12th formers' output.

However, *the, necessary and compulsory*, items in premodifying position, might be understood in Patrick Scott's view (cited in Eaglestone 2002: 30) as "special category" thereby signalling a student's "previous experience of reading [being] no longer of value" and having to be read in "an A-level way", translated into the Portuguese context to accord 12th form standard examination prerequisites. "This meant", comments Eaglestone (*Op. cit.*, *Ibidem*), "learning to share - or pretending to share - the presuppositions of teachers and examiners. It is no wonder course books often seem… hard to read". Also meaningful stood out the occurrence of "necessary" but "difficult" replacing the overriding connotation of "compulsory and boring" in the case of undergraduates' corpus.

TABLE II. 26. *BOOK* (Other Collocates): Count by Corpora / Institution

Node	Collocates	Secondary School	University
ADJ + *books*	*compulsory*	2	-
	boring	2	-
	interesting		1
	good	2	-
	difficult	-	1
	ironic	-	1
	necessary	-	2
DET + *books*	*that / these*	3	2
	the books	20	6
INDEF + *books*	*some*	5	-
	all	5	-
Total		**39 (25.8%)**	**13 (43.3%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=151 instances / Sec. School (4.7‰); 30 instances / University (2.6‰)].

Secondly, and envisaged from the sociological perspective (Au 1998), or as McCarthey (2001: 122) puts it, "literacy viewed from a social constructivist perspective is a process of social negotiation that involves both cognitive / strategic and emotional / motivational dimensions". In fact, "boring", "compulsory" and "necessary" might account for some respondents' lack of agency and involvement equally inferred from most of the collocates for their unspecified kind or readability ("difficult", "ironic") at academic level or as a respondent asserts:

> Sometimes when we have to do compulsory reading we don't do it with so much emotion than with a book we choose and want to read. (Inf. 128)

This assumption supplies further evidence to research findings by Guthrie & Anderson (1999), once again reported in McCarthey's argueing on identity construction through reading (2001: 122), notably that "students with reading efficacy spend more time reading independently and have confidence in their ability to read successfully in the future". "Good books" instead of the widest "famous books / novels" phrase (*e.g.*, Inf. 128) occurred twice in informants whose reading illustrations demonstrated some maturity. These stated:

i) either having read,

> texts that I believe to be "good" (Inf. 104) [subject's own emphasis]
>
> A Fundamentação Metafísica dos Costumes, Kant; A Essência da Verdade; A Mensagem, Fernando Pessoa (Inf. 141)

ii) or having a preference for home or library reading because

> sometimes I like reading [,] listening to some music. (...) At the library because it's very qu[iet] (...) and besides there are really good books [ ] there. (Inf. 126)

The binary underlying the use of the polysemic lexical item "books" in subjects' statements shed some light on present day diverse readership and above all to genre hybridisation. The first statement has a strong connotation pointing to both personal interest and emotional involvement equally manifested in the entry supplied in *The New Shorter Oxford English Dictionary* (1993: 259), namely: "6... *pl.*, passing into sense". Hence, the last assertion is intentionally marked by "really", a modal adverb, reminding (Wellek and Warren [1942] 1984: 21) "great books" and the so-called (M. Bakhtin [1935] 1990) representative literature. Observing readers' diversity implies that a wide choice of texts will be tackled in the formal setting of education (*cf.* Chapters VI. and VII.): from popular to "representative" texts, *i.e.*, "classical English novels; texts suggested by teachers" (Inf. 230), or world literature, *i.e.*, "classical novels; essays; biographies" (Inf. 197), not to mention the ones specific to undergraduates' field of studies, for instance "novels; history books; Greek plays" (Inf. 198) and "poetry; epics; novels" (Inf. 218).

As a matter of fact, informants' illustrations of texts read (such as the ones provided in Items A8., C2., C4., D2., E1.4.1.) offered some difficulty in their encoding. However, bearing in mind the major problem igniting this research, Humanities students' reluctant extensive reading of texts, subjects' citations of texts were encoded as follows: i) some under broad categories headed by different genres / titles; ii) other according to authors focused. Therefore, Appendix A (Part III. Item Analysis) attempts to follow Biber *et al.* (1998: 271) who suggest that making use of qualitative data such as informants' output,

supported by corpus linguistics, might benefit from a number of quantitative analyses "to determine the association of different contextual factors with the structural variants" and they add, "the simplest of these is to produce crosstabulation tables, which display the frequency counts for each combination of values across variables".

Moreover, in McCarthey's (2001: 122) report there is an allusion to a survey undertaken in The United States by McKenna, Kear and Ellsworth (1995) considering the relevance of their outcomes in terms of explaining attitudes towards recreational and academic reading (of similar importance for the discussion of current findings in this research). It was disclosed that (McCarthey 2001: 122) "more negative" attitudes corresponded to learners in "the elementary school years" and "the most negative" ones among "the least able readers" according to personal standards.

Furthermore, trying to uncover issues related to language version of texts read might well flesh out subjects' motivations for EFL reading. One of the many subjects' comments necessarily reflected the urgent need to overthrow power relations and place the student / reader at the centre of the teaching / learning process:

> We have a good teacher but [his/her] experience with the world of students is not what I really waited for (Inf. 99).

Indeed, this informant's response enlightens Evans's study (1993), cited by McCarthey (*Op. cit.*, p. 122), in that "students saw reading and writing as demonstrations of what they knew for the purpose of pleasing the teachers and getting high grades; students began to see themselves as incompetent, no longer enjoyed literacy activities, and avoided reading and writing altogether".

Before tackling the first group of categories, *i.e.*, investigating discourse types, "books", "documents", "notes in the margins" and "dialogues" were offered a detailed scrutiny given subjects' broad notions of reading materials, their mode of presentation, or tenor. "Books", "magazines" and "newspapers" constituted respondents' most frequently mentioned categories in open-ended items, allegedly yielding marketing categories, in Mary Talbot's argument (1995: 44), "not necessarily [implying] fiction", specially in what books are concerned, to be illustrated in this survey as:

> Reading - is read so many things: books, magazines, texts. (Inf. 67)

The concordance lines presented in Appendix A, on the *lemma* BOOK were briefly synthesised in Table II. 27. according to morphological criteria. On the one level, the occurrence of the lexical item *book* in its singular form might be perceived in opposition to

text for its length and complexity of subject-matter together with the fact that in some circumstances the former was related to "reading for pleasure as a mental journey and a private enterprise". These comprise some of the illustrative statements:

> Because people nowadays think that books are boring. They prefer sit[ting] on a couch and see a great movie than sit[ting] on a couch and read[ing] a book. (Inf. 12)

> Because when a read a book I se[a]rch for experience, action and pleasure and in a textbook or a text from school [I] rarely find that. (Inf. 218)

> I never read a book outside school. (Inf. 248)

Hence, it might be inferred that the lexical item *book* appeared somehow an understatement of the genre "novel" as was advanced by Q. D. Leavis's research on *Fiction and the Reading Public* back in the thirties. In the same line, came up the encoding of the category "reading a book as a private enterprise: either browsing or fully appreciating a lengthy text in a quiet environment" (See Appendix A, Open-Ended Questions / Answers, Item D1. 3.), of which subjects' response might highlight Leavis's contention:

> When we read a book we like we are not wor[ried] if we are going to understand it or not. (Inf. 14)

> I read a book by my[self]... I don't [k]now [how] to explain it... (Inf. 42)

> I read it according to my state of mind and spirit. (Inf. 53)

> Because when I read a book I like to do it in a quiet place, in order to feel and appreciate more deeply what I'm reading, without any sort of pression or stress. (Inf. 58)

> I read in a different way, because I am reading for myself. (Inf. 63)

> When I read a book I read it calmly in o[r]ther to understand it better. (Inf. 185)

> When I read a book I like to read it calmly however in University that is not possible, but with the teacher's help it is easier to understand and to appreciate the different types of book that are assi[gn]ed to us. (Inf. 230)

Some of these respondents' statements corroborated Hewitt's claims put forth in "The Reading Public and the Rise of a Profession"[316] (1999: 169) in that

> most common readers (readers, that is to say, whose immediate reaction to liking a novel is to procure another book by the same writer rather than to read a critic or write a dissertation) are very interested in the characters in books. They tend to talk as if they were real people, though they are not such fools as to believe that they are...

Conversely, the plural form, *books*, markedly underpinned by the sociological assumption of "written or printed literature", to use the metalanguage in Wellek and Warren's discussion of the nature of literature ([1942] 1984: 22) whose language "is thus charged with the cultural heritage of a linguistic group", and/or for information was evidenced in the following statements:

We have TV., that give us images, something that books can not. (Inf. 8)

People have to see that books are very important. (Inf. 56)

I read books that I don't have at home. (Inf. 94)

Comics; interesting magazine articles; poems; books (once in a while). (Inf. 201)

TABLE II. 27. Normalisation of Lexico-Semantic Items by Corpora / Institution

Lemma	Secondary School	University	Total
book	240 (7.4‰)	78 (6.8‰)	318 (7.3‰)
books	151 (4.7‰)	30 (2.6‰)	181 (4.1‰)

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

Another range of collocations enabled the researcher to account for the occurrence of the lexical item, be it in the singular or plural form, embedded in a particular significance tied up with genre issues and text types.

literary books; drama; love stories. (Inf. 156)

book reviews. (Inf. 46, 176, 191 and 249)

Hence, "literary books", however paradoxical this category might seem[317], made part of the observations listed in Q. D. Leavis's ([1932] 2000) inquiry in that they pointed to novels, or "literary novels", meaning (*Op. cit.*, p. 5) "those contemporary novels which the general public accepts as *literature*" [author's emphasis] implying in her own words (*Op. cit.*, p. 4) "the supremacy of fiction and the neglect of serious reading which characterise[ed] the age". Indeed, at the time, such novels were then stated to include works by Willa Cather or David Garnett, even though currently included in the canon. After all, issues associated with literary genre have raised a fruitful discussion within literary theory and criticism from Aristophanes, Plato and Aristotle up to the present, embedded in a dynamic reorganisation of text types and categories.

Similarly, the categories "drama", "horror", "mystery", "romantic" were (Table II.28.) imbued with a sociological meaning (Wellek and Warren [1942] 1984) above all because this categorisation has owed extensively to the widespread selection to be found in the media (for example TV guides, film reviews) or even in bookshops due to their (*Op. cit.*, p. 99) "subject matter" and (*Op. cit.*, pp. 157, 212) "modes in narrative fiction" and (*Op. cit*, p. 102) readers' idiosyncrasies. To ground their argument the authors go on to quote Q. D. Leavis's study ([1932] 2000) in that it (*Op. cit.*, p. 99)

> points out that the eighteenth-century peasant who learned to read had to read what the gentry and the university men read; that the nineteenth-century readers, on the other hand, are properly spoken of not as "the public" but as "publics". Our own time knows still further multiplications in publishing lists and magazine racks: there exist books for 9 to 10-year-old, books for boys of high-school age, books for those who "live alone"; trade journals, house organs, Sunday-school weeklies, Westerns, true-story romances.
>
> [authors' emphases]

In addition, the modifiers *romantic*, *adventure*, *mystery* or *horror*, displayed in Table II. 21., confirm Diana Herald's (1995) claims on book buyers' / readers' tastes and the influence exerted by publishing genre-fiction due to (*Op. cit*, p. 11):

> the amazing proliferation of romance series by paperback publishers.... in 1981 emphasized this well-established genre but also diversified the types of romance available, including several new series on teenage love. A similar pattern is evident in the action / adventure subgenre.

TABLE II. 28. *BOOK* (Text Type-Related Collocates): Count by Corpora / Institution

Node	Collocates	Secondary School	University
ADJ + *books*	*adventure*	11	1
	history	7	-
	comic	5	1
	romantic	-	1
	newspapers	5	-
	magazines	3	-
	texts	3	-
	canonical	2	-
	horror	2	-
	mystery	2	-
	stories	1	2
	literary	2	1
Total		**43 (28.5%)**	**6 (20.0%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=151 instances / Sec. School (4.7‰); 30 instances / University (2.6‰)].

The occurrence of the *lemma* BOOK (percentage calculated on N=151 instances / secondary school corpus and N=30 instances / university corpus), on the contrary, seemed to oppose respondents' concept of text and the reading strategies involved depending on text's length as might be explained by Durant and Fabb (1992: 57):

> If a book is primarily a catalogue or list (as in a directory), [they] are most likely to **scan** the text for a particular entry you need. If the book is a continuous developing narrative or discourse, [they] are most likely either to **skim** it (reading over the whole text without specially close attention, to get a general flavour) or to **read intensively**, giving attention to each element of the discourse.
>
> [authors' bold]

In addition, the detailed analysis of the backup bibliography enclosed in the National L. E. I syllabus helped identify the relation between the so-called respondents' "documents" and texts handed out on "content areas" within the socio-cultural and political dimension of the British and American historical contexts. As a matter of fact, there were themes like The Civil Rights Movement in North America (Maria Ricardo 1999: 16) or the chronological outlines of British and American Periods sometimes synthesised in extracts from *History of the United States* without further indication of author, date, and page (for instance in the manual *Aerial* by Gonçalves and Torres, p. 62) likely to be perceived by students as "documents" in the same fashion as samples of *The Magna Carta* or *The Declaration of Independence* alluded in syllabi. The concordance lines underneath displaying the context in which the **node** *documents* occurred, notably amidst type of set texts read (plays, novels, and contemporary themes), pointed to 12th formers blurring idea on text types and poor discursive competence.

```
1 ts about contemporary themes      1A2 documents; notes in the margins of the manual
2  novels; political novels; historical documents; magazines; newspapers  Henry V, Wi
3 ds of different texts   6G;101 plays; documents; novels   6G;102 plays; documents;
4 ys; documents; novels   6G;102 plays; documents; novels   6G;103 the textbook; boo
```

A close examination of informants' and their teachers' output after locating those instances in the database indicated that they made part of classes ran by Teachers E and J, having characterised their students' language competence from low-intermediated to intermediate levels (See Appendix B, Part III., Teachers' / Lecturers' Output).

An identical difficulty with encoding "dialogues", though occurring few times but consistently mentioned in four related Items - A4., A6., A10. and C2. - by respondents, constituted, therefore, a separate category for its broad meaning as long as its form might be found in different types of texts and/or genres. These entailed "novel" and "drama" together with "interviews, conversation, and lesson" to follow Gunther Kress (1997) and his "contrastive analysis of three spoken genres", also mentioned by Mary Talbot (1995: 44). Plato's *Dialogues* or Dryden's *Essay of Dramatic Poesy*, illustrated by Wales (1997: 122) as literary genres comprising "the reproduction of apparently serious conversations with their questions and answers", seemed likewise not liable to make part of secondary school students' favourite reading materials in the EFL setting. In addition, the category "dialogues", bearing in mind its context of occurrence, appeared not to be related to a kind "of conversational interaction or discourse, earnest rather than chatty", to follow Wales's (*Op. cit*, p. 122) definition, but to the dialogic form of "shared event" put forth by Bakhtin ([1935] 1990).

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

```
 1 e.    6G;99      6G;100       6G;101 dialogues ...because everyone participate ma
 2 r mind and aculturation.      6G;102 dialogues Because is good to be part of the
 3 t help's me for the exams.      4D34 dialogues &because it's more interesting. I
 4 formed on English culture.      4D44 dialogues  Because it's not so boring    4D4
 5 ith teenagers' problems       8J;164 dialogues (...) because they are a more dyna
 6 mic bomb; etc.)   4D34 narratives;   dialogues   4D35 historical texts   4D36 all
 7 e theme that I am reading.      4D34 dialogues; informative texts     4D35 cultur
 8 ure stories     8J;167        8J;168 dialogues     8J;169 none Their boring.    8
 9 and interesting matters.      8J;164 dialogues (...) more dinamic. Reading is a p
```

Conversely, "dialogues" either as types of text read in manuals (Inf. 35), disclosed in Item A4., or favourite text types for their dialogic stance, were illustrated in the occurrence of the lexical item "dialogue" within the context of "interesting", "boring" underpinning Kramsch's claims on (1994: 30) "the profound pleasure that comes from understanding and being understood, from discovering multiple layers of meaning and having the ability and power to manipulate these meanings". Moreover, the co-occurrence of "participate", "be part", reinforced the semantic density of the lexical item (chiefly observed in subjects belonging to Teacher J), beyond the text type category, because, explains Kramsch (*Op. cit.*, p. 28),

> by identifying and discussing the dialogic context itself, the participants in the dialogue are given validity and importance as speakers and hearers in that dialogue; their contributions are given breadth and depth. By attending both to their own agenda and to that of their interlocutors, language learners can start using the foreign language not merely as imperfect native speakers, but as speakers in their own right.

Actually, after having read the literature on reading and its implication for teaching, (Joanne Devine 1993, Patricia Carrell 1993, 1998 and David Eskey 1993), "dialogues", amidst tapes / tapescripts and (Devine 1993: 268) "even carefully screened reading materials", have been strongly recommended in the pedagogic context for offering (Devine, *Op. cit.*, *Ibidem*) "a rich linguistic environment in which readers will be exposed to topically interesting and situationally appropriate language samples" to be easily followed by (*Op. cit.*, *Ibidem*) "low-language proficiency readers".

Nonetheless, Widdowson (1996: 78) reproaches the misuse of the dialogue form cast in reading passages in the pedagogic setting inasmuch as it is "a device for displaying usage that... bear[s] little resemblance to actual talking" and constitutes, instead, an "exemplification of linguistic elements". Thus, respondents' choice of certain kinds of text might have some resonance in their usual contact with reading materials and subsequent typical terminology offered in textbooks reinforced by EFL teachers on their reading instruction in class. For issues of exemplification, a variant of spoken English given in the form of dialogue was taken from *On the Edge of the Future*[318] (1989: 119-121):

> "Dorothy, I've enjoyed our conversations."
> "So have I, John"
> "I'm glad you're my friend"
> "Thank you"
> "Sleep well, now, Dorothy"
> "I will."
> "Goodnight."
> "Goodnight, John. Goodnight."
>
> Leslie Dunkling in *BBC English,* Mrs Green's Radio

This dialogue was unlikely to have taken place between friends, for the unsuitable tone. In order to briefly comment on this dialogue, I shall borrow Harmer's (1994: 185) criticism on *non-authentic* texts, albeit its supposedly authentic source, adequate to this conversation: "both speakers use perfectly formed sentences... disregarding the repetition, false starts and irrelevances that are often features of spoken language". In this line, Piaget's claims, emphasises Vygotsky (in Kozulin [1986] 1999: 243), cast some light on the role of "psychological contact between partners in a conversation" by establishing "a mutual perception leading to the understanding of abbreviated speech". Hence, (*Op. cit.*, p. 242) "dialogue implies immediate unpremeditated utterance" whether in the form of "replies, repartee" as "it is a chain of reactions".

When subjects were asked whether they were able to account for different modes of discourse (narrative, descriptive, argumentative and persuasive) whenever they read a text (Item D8.1.) their response was positive in a large number of observations (Figure II.27.) be it at secondary or university level. A negative response was to be found at 9.9% of secondary schools and 1.8% of undergraduates (See Appendix A, Table A. III. 127.). In a total of 20 observations (8.0%) with a negative response, there were 8 informants aged [19; 21[having attended EFL instruction for [6; 8[years. Most of them scored between 7 and 8 points in the language competence check in Item A3.1..

A considerable increase of negative responses was acknowledged in the ensuing item (Item D8.2.) once subjects were enquired about the importance of discourse awareness for the impact of the text on the reader: 21.7% of secondary schools and 14.3% of undergraduates. In a total of 48 observations (20.0%) with a negative response, there were 10 subjects aged [19; 21[having attended EFL instruction for [6; 8[years. Most of them scored 9 points in the language competence check in Item A3.1..

Types of texts and discourse awareness are crucial for readers' interpretation of texts, so contend Beach and Appleman[319] (1984: 116), therefore it was found pertinent to

include a description of subjects' perception of both issues in their interaction with texts. Figure II.27. might illustrate a slight decrease of 12th form respondents acknowledging different types of discourse albeit their broader reckoning of the role of discourse in readers' interpretation process.

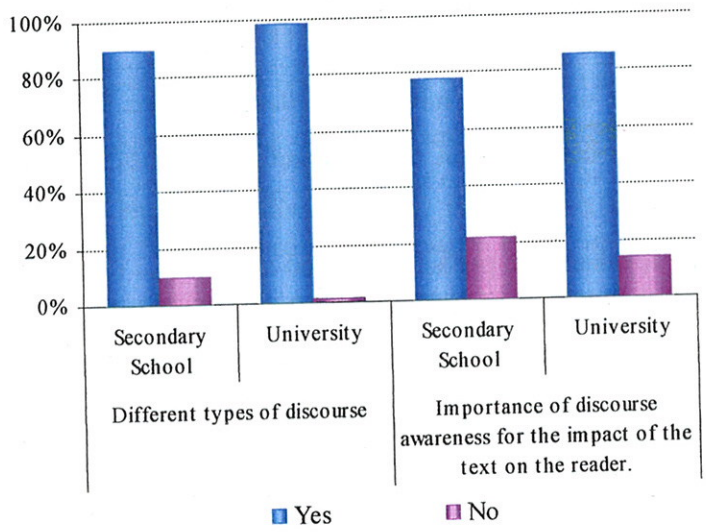


FIGURE II. 27. Respondents' Discourse Awareness by Institution (Item D8. - Percent)

The graphical display, Figure II. 28., of discourse-related categories (See Appendix A, Part III. Open-Ended Questions / Answers, Categorisation) occurring in items on reading preference (Items A6., A10., C2.) by variables ("teacher", "age" and "years in EFL instruction") together with the data in the set of tables in Appendix A (Table A. III. 159.) made it possible to arrive at satisfactory explanations (the first two dimensions taken together accounted for 92.4% of the total inertia), as follows. Concerning the occurrence of categories and the variable "teacher", "narrative texts" ("descriptive texts", "short stories", "stories") might be associated with the informants belonging to Teachers C, E and L; markedly opposing Teacher G with the highest score (.393) in the first dimension (with 53.4% of variability). Likewise, the category "dialogues" (.810 was the highest score), noticeably in opposition to the categories "argumentative" (*i.e.*, alluded to as "essays", "criticisms" [ff. reviews, literary reviews]; "commentaries" [ff. opinion issues]; "articles" [ff. opinion issues]) and "scientific texts", might be linked to Teacher D. The latter categories, located within the same range, were possibly related to Teachers K and F, respectively.

In the second dimension, accounting for 39.0% of variability, Teacher I (.399 was the highest score) opposed Teachers C and E and so were the categories "scientific" and "narrative texts". In addition, both categories, "dialogues" (Teachers D, G, J, L, M) and

"argumentative texts" (occurring with Teachers / Lecturers I, K, L, M but contributing less to the inertia for the interpretation of this dimension) occurred evenly within each group of teachers.

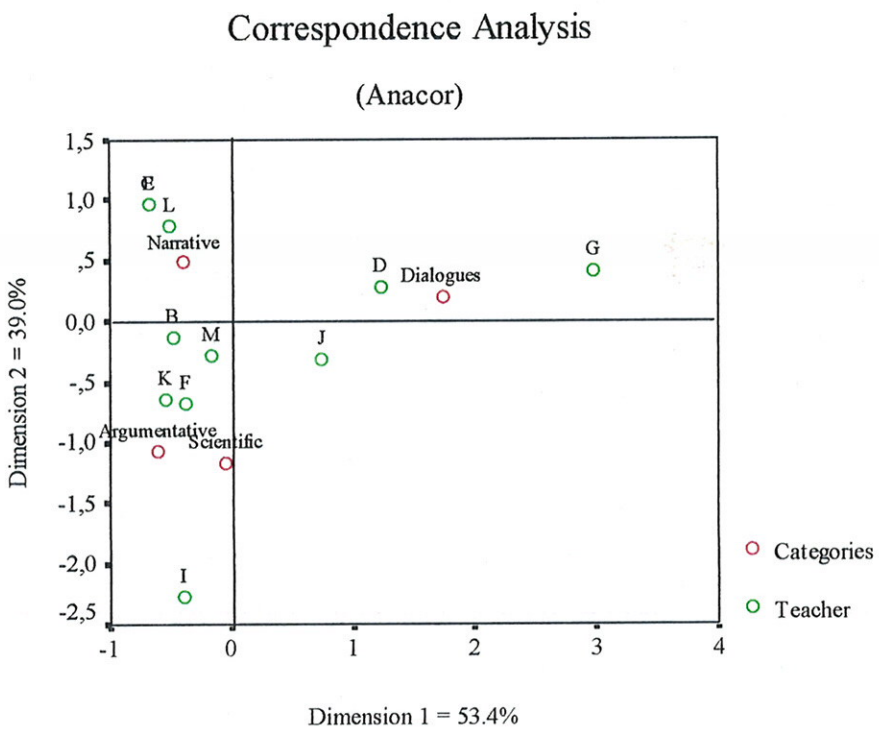
"Dialogues" might be headed under the label "interviews" as pointed out a couple of times by the informants in Item A6., bearing in mind that three of these respondents were 2nd-year undergraduates who had been introduced to varieties in written English with emphasis on text awareness to foster inferencing processes in readers' autonomous interaction with texts. Still, the dialogue form might be found as the written mode/form of conversation between people (in depicting real life situations) or fictional characters. As a result, it might also be found in narrative discourse.

Bearing in mind the second graph representing the occurrence of discourse-related categories and the variable years in EFL instruction, there appeared to exist a relation between "argumentative texts" and subjects being exposed to [6; 8[years of English, projected on the positive side of the main dimension. The subjects within the range [8; 11[, seemingly in opposition to the ones in the former group, and displayed on the negative side of the same dimension, were likely to be linked to "narrative texts" as might be foreseen. Actually, most of them were freshman supposed to have read narrative fiction extensively as well as read and analysed scientific and argumentative texts inherent to the academic discourse. Hence, university respondents stated that they used to read texts for scientific and/or academic purpose in the language course.

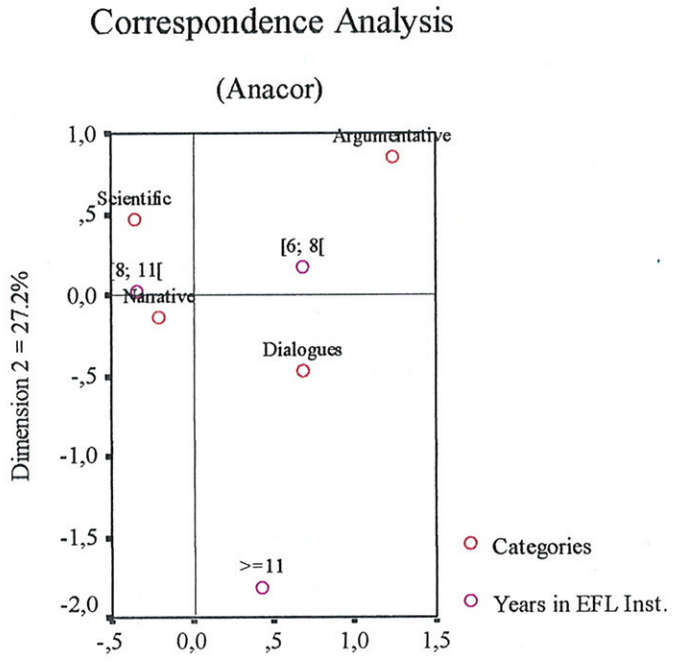
Subjects with eleven or more years in EFL instruction, projected distinctively (.929 was the highest score) on the negative side of the second dimension, were apparently plotted within the same range as "dialogues". Amidst the former (some of which were 12th formers and native speakers) there were likely the ones aged twenty-one or over attending university (*cf.* the third graph underneath) also projected noticeably on the negative side of the principal dimension (accounting for 89.0% of variability) and closer to the category "argumentative texts" (associated with Teachers / Lecturers K, F, M and B from the closest to the furthest point projected in the same range). Rather noteworthy was the fact that the few subjects with less than six years in English instruction did not refer to any of these categories nor did male informants mention "argumentative texts".

FIGURE II. 28. Correspondence Analysis: Display of Discourse-Related Categories by Variables (Items A6., A10., C2.)

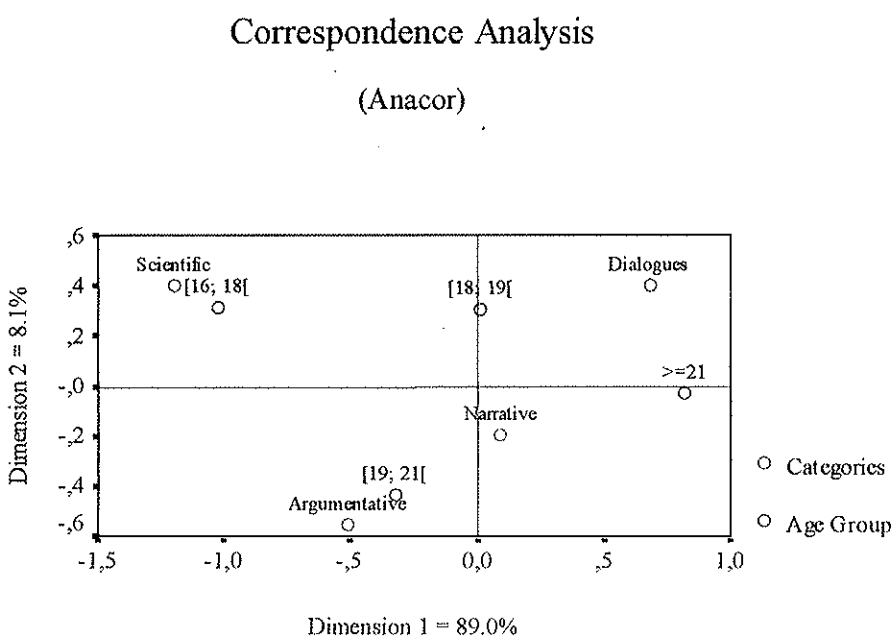
Teacher



Years in EFL Instruction



Age Group



> Men's pleasure in a literary work is compounded of the sense of novelty and the sense of recognition... The genre represents, so to speak a sum of aesthetic devices at hand, available to the writer and already intelligible to the reader
>
> Wellek and Warren [1942] 1984: 235

Bearing in mind Wellek and Warren's[320] [1942] aforementioned argument anchored in the view that (1984: 235) "genre represents a sum of aesthetic devices at hand, available to the writer and already intelligible to the reader", checking subjects' genre awareness, of utmost importance while approaching a text, might equally shed some light on their (dis)engagement with texts and their reading agency to draw upon (Wellek and Warren, *Op. cit.*) "both outer form (specific metre or structure) and also upon inner form (attitude, tone, purpose - more crudely, subject and audience)".

When asked about the type of texts read in English (Item A9.2.), and with respect to non-fiction, it was pointed out by 19.4% of 12th formers and 12.3% of undergraduates. Within the group of subjects responding to Item A9.2., *i.e.*, 45 informants, and their illustrations in Item C3. - "novel", "short story" or "drama text" -, there occurred significant differences (χ^2=16.4; df=3; p<.001) amidst the text types illustrated (bearing in mind the number of occurrences) and respondents' institution (Appendix A, Table A. III. 20.). Undergraduates gave more illustrations of "short stories" whereas 12th formers mentioned not only a higher number of "drama titles", obviously as the outcome of

English syllabi specifications, but also other titles not to be included in the genres suggested in Item C3.. Therefore, it might be inferred that neither the term "fiction" (Item A9.1 and C3. were discussed previously) nor "non-fiction" seemed to be consistently used by secondary school leavers whereas all the titles mentioned by undergraduates fell into the fictional categories suggested.

> [personal lives] Because through their experiences we get in touch with reality and not with fiction. (Inf. 89)
>
> [newspaper articles; informative texts] (...) because we are confronted with the real world through a specific kind of language, which is sometimes difficult to decodify. (Inf. 226)
>
> [articles, reports] (...) because they face the reality and make us be aware of the real vision of life. (Inf. 234)

After looking for the occurrence of the *lemma* FICTION in informants' output (Appendix A. IV. Corpus-Driven Approach Database) and the observations in open-ended items (within the lexical field of *fiction* as was displayed before in Table II. 20. "Fiction by Institution"), it was concluded that *fiction* was not mentioned in "texts read in school" (Item A4.), only in respondents' favourite texts / excerpts in manuals, (Item A6.), or in class (Item A10.), and reading preferences on the whole (Item C2.). Both terms "fiction" and "non-fiction" were apparently overlooked in teachers' instruction in secondary school foreign language classroom. In respondents giving reasons of their preference for biographies some notion of fiction might be uncovered in the binary fiction / reality: "fascinating learning about somebody's life"; "through their experiences we get in touch with reality and not with fiction"; "they inform us about the life of the respective personality"; "reading about other people's interests, experiences and lives"; "we learn new things that someone passed through", "[biographies] not as boring".

The binary fiction / reality (evidenced in "dramatic accounts" by the media, for example) was cleared out in "not dramas, science fiction because it's much dramatic, like a movie that doesn't belong to life". "Dramatic" (Duff 2000) was imbued with a connotative meaning, namely in the instance "action, suspense novels" for raising curiosity, holding on readers' attention towards unexpected unfolding of characters' relations and imaginary settings, for example in one respondents' favourite reading genres (Item C2.), "literary books; drama; love stories" (Inf. 156). Moreover, the phrase *literary fiction* looked as if it did not make part of text types read at school, although there is no reason to suppose that a science fiction novel, for example", reiterates Eaglestone's emphatically (2002: 50), "would not be as interesting and rewarding to read as the "literary" novel. Each genre has its own generic conventions, parts of plot or style that are special to that genre". However,

respondents' allusion to this type of text retrieved in the few concordance lines from their output can not but offer evidence to Eaglestone's criticism on hegemonic genres and language standards (Belsey [1980] 2002, Crawford 1992, Parakrama 1995).

As a matter of fact, "occasionally, texts mix up or blur these conventions for effect", goes on to argue Eaglestone (2002), these occur both in content" and he highlights texts confirming and/or betraying readers' expectations either about texts' closure, for instance, when a murder occurs in a *whodunit*, (*Op. cit.*, *Ibidem*) "or a marriage at the end of a comic play", or even style, "for example, a spare, terse style in a hard-boiled detective story".

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

```
    1 K;188 informative texts about literary novels   9K;189 informative texts; t

    1 cs; comics   6G;98 textbooks; literary books; books that are in the syllab
    2 rtisements; fiction    8I;156 literary books; drama; love stories  A Sibil
```

Concordance Lines from University Informants' Written Output

```
    1  school   10M;223 criticisms; literary novels   10M;224 compulsory texts; l
    2  history)   10M;242 classical literary novels   10N;243 "difficult" texts

    1 local newspaper and sometimes literary books)   10N;243 listening to music
```

Now turning to the category "romance", it brought about some controversy. On the one hand, "novel", "love story" and "historical novel" might be the possible sub-genres underlying informants' choice bearing in mind the interference of L1 in L2. Equally relevant appeared the categorisations readily spread by "the mass media" (Norman Fairclough 1995) not to mention "love story's success in the 70s both as novel and film", ascertains Nick Lowe[321] (2002: 3-4), as "terrifying icon of popular taste".

Seen from the mother tongue interference into the target language, "romance" [ff. novel] might seem the close translation of the Portuguese noun *romance* /Ru'mãs/ (broadly speaking, a longer and more complex narrative if compared with novella and short story, amidst other features to be mentioned) into the English lexical item, /rə(ʊ)'mans, 'rəʊmans/. It was evidenced, for instance, in the illustration:

> romance novels, historical texts (Inf. 119)

Therefore, it looked appropriate to present a dictionary entry regarding the lexical item and genre "romance" for a more accurate depiction of genre hybridisation departing

from informants' illustrations and their context of occurrence as well as literature on the subject (Montgomery *et al.* 1995: 175).

> ME. **2** A medieval vernacular verse, or later prose, narrative relating the legendary or extraordinary adventures of some hero of chivalry. ME. **3** an extravagant fiction; (a) wild exaggeration; (an) inventive falsehood. L15. **4** A Spanish historical ballad or short epic poem. E17. **5** A fictitious usu. prose narrative depicting a setting and events remote from everyday life; *esp.* one of a kind prevalent in the 16th and 17th cents., overlaid with long digressions from the plot. M17. **6a** A literary genre with romantic love or highly imaginative events or adventures forming the central theme; romantic fiction. Also, a work of this genre; a romantic novel or narrative; now *esp.* a love story. M17. **b** Romantic or imaginative character, quality, atmosphere, etc.; *spec.* (***a***) a prevailing sense of wonder or mystery surrounding the mutual attraction in a love affair; (**b**) redolence or suggestion of, or association with the adventurous, chivalrous, or extraordinary. Also, sentimental or idealized love; a love affair. E19.
>
> L. Brown (ed.) (1993), *The New Shorter Oxford English Dictionary*, Clarendon Press, Oxford, vol. II, p. 2621.

Besides the panoply of meanings attributed to the noun romance and its (dis)similarities with the term novel, in the "genology" of the novel, to quote René Wellek and Austin Warren ([1942]1984: 236), several categories were offered to illustrate the wide scope covering the term "novel": the romance, the letter, the diary, the travel book, the memoir, and the epic among other "simpler units" out of which the novel develops. Actually, "romance" occurred very often in multiple combinations, being therefore mandatory to enquire about subjects' conception of "romance": love story, major narrative genre, and sub-genres (*i.e.*, Medieval epics, time travel, gothic, among others) as well as topics. Christine van Boheeman's[322] (1987: 46) discussion about prose fiction has something to deal with the rise of the novel as family romance unlikely to be in the line of thematic orientation featuring the earlier historical narrative, the so-called romance. So run her claims (Boheeman, *Op. cit.*, p. 46):

> The English novel begins with a portrayal of alienation from the parents in the histories of Robinson Crusoe, Moll Flanders, Pamela and Clarissa, even though these characters are not orphans in the strict sense of the word... social changes... may themselves be understood as correlated with changes in the manner of ordering and understanding the world which are reflected in developments in social organization.

As has been already briefly overviewed in the introductory bits of this dissertation, book sales have beeen increasing in the last decade of the twentieth century not only in the United States (Goodman 1998: 6, latest *NAEP* figures in the United States[323]), but also in the United Kingdom (Burton *et al.* 1992, Nava *et al.* 1997). Moreover, 53% of all mass market paperback fiction sales are romance novels, in Nava *et al.*'s account (*Op. cit.*, p. 324), "they not only outsell all other genres but outsell all others combined".

magazines, romance novels (Inf. 64)

romance novels, science fiction, comics, plays (Inf. 88)

crime, thrillers, science fiction, romance novels (Inf. 90)

horror stories, romance novels, adventure stories (Inf. 93)

romance novels, poetry, biographies, newspapers (Inf. 162)

romance novels, non-fiction (Inf. 163)

romance and crime novels, newspapers, comics (Inf. 165)

Naval *et al* (*Op. cit.*, p. 325) wonder about "what... this say[s] about romance novels and our popular culture" seems pertinent for the presentation of results of the current research corroborating the aforementioned data, as was evidenced in the following line, "action, suspense, and romance novels" (Inf 41) seemingly upholding another informant's perception of "romance novels" (Inf. 160), to be read as a spare time activity (Item D2.):

1 he title I always thought it was a story about Jews during the 2nd world wa
9 a; Pulp Fiction; Titanic- The Love Story; O Diário de um Adolescente; Charl
22 interesting to see the life or the story of a person (...). Reading it is a

In addition, both subjects' claims might point out at some of the grounds for the rising popularity of this genre amidst popular culture (McCracken 1998: 75) "taken least seriously in literary studies": "love, desire, fantasy and imagination", especially assuming the incidence on topics like cowboys, babies and family saga. Concurrently, romance novels within the realm of popular fiction, stemming from "folk tales and fairy tales, popular ballads to modern bestsellers", in McCracken's identification (*Op. cit.*, p. 2), "has always provided a structure within which our lives can be understood". This sense might be recovered in a couple of subjects' illustrations in which the binary "romance novels" (either bestsellers[324] or popular fiction) / canonical fiction (the great books in Leavis's tradition, to follow Wellek and Warren [1942] 1984: 22), for example:

romance novels, canonical fiction (Inf. 124)

comics, literary text, romance novels, narrative (Inf. 160)

fiction, adventure books, romance novels, love stories (Inf. 140)

comics, newspapers, love stories, romance novels, poetry (Inf. 161)

romance and crime novels [signalled to be read for read for pleasure] vs romance novels and poetry [signalled to be read for compulsory reasons] (Inf. 165)

romance novels, fiction, poetry (Inf. 188)

romance novels, fiction, tragedies (Inf. 195)

Yet, states McCracken (1998) drawing on Anthony Giddens[325] (1991: 20),

> Who we are is never fixed, and in modern societies an embedded sense of the self is less available than ever before. Popular fiction has the capacity to provide us with a workable, if temporary, sense of self... It can give our lives the plots and heroes they lack.

Indeed, McCrackens's insight (*Op. cit., Ibidem*) on romance novels strongly embedded in the semantic scope of story, sense of self, and love element, might be unveiled in very many subjects' output:

> horror stories, romance novels, adventure stories (Inf. 93)
>
> romance novels, textbooks (Inf. 132)
>
> fiction, adventure books, romance novels, love stories (Inf. 140)
>
> romance novels, *Romeo and Juliet* (Inf. 159)

There were some hints on fan fiction and romance novels with a strong identification with the romantic hero or heroine, to be read either for pleasure (Item D2.1.) or as a spare time activity (Item D2.3.) like the ones by Mills and Boon, as has been labelled in the media, bookshops, video clubs (Diana Herald 1995: 3) in assertions like:

> romance novels (Inf. 79; Inf. 88, Inf. 93, 132)
>
> romance novels; horror stories; comics; fiction (Inf. 97)

As far as gender issues are concerned Pope (2001) has acknowledged a gender overturn in romance readership patterns in that men also have seemingly become romance writers and readers. So read his claims (*Op. cit.*, p. 116),

> In terms of genres, again stereotypical, men like war stories and perhaps pornography, whereas women like *romances and perhaps domestic soap opera. Clearly these stereotypes do partly correspond to observable patterns. Equally clearly, however they by no means apply to all men and women.
>
> [author's bold and asterisks]

Notwithstanding the fact that no significant data might flash out patterns of readership of romance novels (Table II. 29.), not to mention that the **node** occurred more than once in the same subject, the instances observed in female readers aged between 18 and 20 outnumbered the ones observed in younger and older female respondents. No further conjecture might be unveiled on male readership albeit fewer instances because the percentage of female respondents in the study was higher than the one corresponding to male subjects, that is, 14.6% of male respondents. Hence, it is acknowledged (*Survey Research Using SPSS*, 1998: 4/15) that "some answers may be given by a few respondents... and the subsequent grouping of categories with a small number of responses introduces problems of reliability and validity" unless the researcher has complementary data to crisscross both sorts of qualitative input to disentangle further interpretations, as has been already the case.

TABLE II. 29. *Romance* (Instances / Secondary School Informants' Output) by Sex and Age Group

Sex	[16; 18[	[18; 19[	[19; 21[	≥21	Total
Male	3	1	1	1	6
Female	8	20	12	-	40
Total	11	21	13	1	46

Against the expected patterns of romance readership stood out the cases of two female 12th formers aged seventeen and nineteen attending a private secondary school. Hence, their reference to "cheap pornography", bore some relation with Pope's second defining entry for "genre", borrowing from John Fiske[326] (1987: 112), in that "genres are popular when their conventions bear a close relationship to the dominant ideology of the time". Moreover, the above mentioned female subjects' response to all items (Informants 181, 182) was analysed in detail and there seemed to exist a close relationship between romance and pornography in their reading choice. In McCracken's (1998: 89) discussion "of popular romance the relationship is between an active reader and a series of texts creating a complex dynamic between those texts, a changing world and a changing reader".

Those reading preferences were liable to be grounded on "a successful heterossexual relationship - usually [leading to] marriage" associated, in Ann Snitow' s standpoint (McCracken, *Op. cit.*, p. 88), to pornography and/or fantasy in that "in pornography all things tend in one direction, a total immersion in one's own sense of experience, for which the paradigm must certainly be infancy". According to Freudian psychoanalytic perspective, asserts McCracken (*Op. cit.*, p. 89), "there is a simple identification between the female reader and the feminine heroine ... [and] the gap is filled by fantasy". To put it simply, scene or setting of fantasy "represent experience on the borderline [desire / prohibition] between fantasy and reality".

However, "as women's sexual satisfaction is usually dependent on a stable social situation", explains McCracken (*Op. cit.*, p. 88), the heroine of the formula romance is constantly trying to mediate between an overpowering sense of her own sexual feeling and the need to control that feeling so that a secure relationship can be formed". As a result, "to judge a narrative in terms of closure", to borrow from the author's psychoanalytic stance, "is to limit the analysis unnecessarily to textual form". In fact, one of the subjects expressed her seriousness not only in her reading choice, "reading is absorving the content of a book, magazine" (for instance, *Romeu e Julieta*, a Shakespearean play supplied in the Portuguese translation, *Maria*, a weekly Portuguese woman's magazine and *Playboy*) driven by "pleasure" or "self-education" in opposition to compulsory reading ("texts studied in

class; textbooks; scientific texts; texts which refer to technology; non-fiction"), but also in her filling up the questionnaire for the inclusion of a further comment:

> I personally think this questionaire was very interesting and very important in the way that the people who are going to read it will learn more about teenagers. (Inf. 181)

When this female informant drew attention to the fact that she was "not very open to other people's opinions, which often [were] different from [hers]", she has reiterated Helen Taylor's argument put forth by McCracken (*Op. cit.*, p. 89) that,

> the relationship between reader and text is not between "a fixed book and a generalised universal reader", but a "relationship between an active, critical reader, and a text, with all its literary, historical and cultural references, not to mention the way it has been produced, packaged and marketed".
>
> [author's emphases]

In the case of undergraduates' reference to "romance novels" (solely four in number), these should be understood as historical novels (and A. S. Byatt's *Possession* set an example of postmodern narrative fiction illustrated in one of the lecturer's course) rather than a novel with a love story, implicit in the following observations:

Concordance Lines from University Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1	10M;241 novels; magazines; articles;	romance	novels; crime stories The Great Gatsb
2	many others in Portuguese)	10L;211 romance	novels Cal, Bernard McLaverty; The L
3	t Gatsby, Fitzgerald (c.r.)	10M;237 romance	novels; some kinds of fiction The Jap
4	a de Queirós (c.r.)	10M;240 novels; romance	novels; detective novels; magazines;

Similarly, the phrase "dramatical texts" was recurrent in informants' output, apparently, and at first impression, corresponding not only to the way texts have been marketed, labelled in bookshops or even on websites whatever their medium (*i.e.*, print, audio and visual rendering) but also to the Portuguese translation of a dramatic account and/or a dramatic outcome, sometimes an understatement for tragic outcome / ending though not necessarily depicting a drama text or even the sub-genre tragedy, one of the three major genres in the Aristotelian line.

> [dramatic texts] because they give me inspiration to write (more or less). (Inf. 27)

Yet, the instance "dramatical texts" (Inf. 61 / Item A4.) was included in the category "drama" - major literary genre in the pedagogic context - likely to be inferred from this sequence pointed out by the same informant: "poetry, dramatical texts, novels". That is also the case of "tragedies" (Inf. 30 / Item A4.) as a sub-genre of drama for "Greek plays / tragedies" also made part of 12th formers' curriculum (as was mentioned by Teacher D relating to Class 5). In this sense, stood out one subject's response to texts read in school / institution (Item 4.), *i.e.* "tragedies" whereas in manuals (Item 10.) there were

> texts about current events...not dramas, science fiction because it's much dramatic, like a movie that doesn't belong to life. (Inf. 31)

On the contrary, "dramatic texts" / "dramas" (in Portuguese the syntactic plural form "dramas" /ˈdrɐ̃məʃ/, more colloquial, also refers to dramatic account) occurred once in Item A6. and it figured as one Informant's favourite type of text (Inf. 27) in manuals. The close reading of the very same subject's output throughout the questionnaire revealed some text awareness considering that he mentioned "plays" in Item A4.. It is thus to be inferred that "dramatic text" - a much thematic-oriented choice - pointed to the aforementioned version of "dramatic account" (category 8: "narrative texts"). For example, two subjects' lines – one by a 12th former (Inf. 139) and another by an undergraduate (Inf. 232) – came up with "love stories; dramas" as response to favourite readings (Item C2.). Interestingly, the latter stated further on that this type of reading coincided with his favourite aspects in the reading activity, so to say "reading for the plot" and for "pleasure". Analogously, identical encoding of responses under the broader category narrative texts enclosed those within the semantic scope of dramatic / tragic accounts as might be perceived in the former statements.

However, more conclusive illustrations of "plays" therefore enclosed in the category "drama" (Item C2.), as the ones underneath, entailed subjects' lines such as:

> novels; dramas; short-stories; magazines (Inf. 228)
>
> fiction; drama; novels; non-fiction; lyrics; scientific texts (Inf. 245)

Unlike the previous ones, in the following utterances (Item C2.) the lexical item "tragedies" (Inf. 7) did not supply sound evidence either on respondents' awareness concerning the subgenre within drama or "the tragic outcome" (as a result from the L1 interference) in prose narrative. Besides, and to provide evidence for this encoding criterion, one of the subjects (Inf. 176) gave illustrations of Portuguese fiction in another open-ended item, in which a tragic feature was implicit in the unfolding of events. For example in:

> classical novels; thrillers; plays; tragedies, lyrics [fiction: tragic outcome]. (Inf. 176)
>
> romance novels; fiction; tragedies. (Inf. 195)

At this point, as was performed systematically hitherto, it seemed notworthy to find patterns of readership for the above mentioned types of texts for their shifting association either with notions of language and literariness in discursive pratices or with the literary text envisaged as highbrow reading (Durant and Fabb 1992). These might be suggested in the concordance lists for the *lemma* LITERARY, some of which already pointed out, together

with the examination of its contexts of occurrence (See Appendix A, Part IV. drawing on Informants' Written Output). In the same fashion, appeared the **node** coupled by the collocates "excerpts",

```
1 M;229 magazines; interviews; literary excerpts      10M;230 texts dealing with day-t
2 picting real life.   10M;229 literary excerpts; up-to-date magazine articles  Yes.
```

evidencing subjects' reluctance to reading whole pieces of fiction, above all, the longer ones:

> short stories] because so that way we can analise it and be able to understand it better than big ones. (Inf. 210)
>
> Because almost the books that are compulsory reading in school are too big and the students have a short period of time to read them. (Inf 241)

On occasions, literary texts were related to canonical texts mostly tied up with the confines of schooling, notably mandatory reading (Item A.4.):

> texts related to each subject; poetry or any other kinds of texts. (Inf. 6)
>
> informative texts; poetry; plays; narrative texts. (Inf. 17)
>
> plays; poetry; narrative and argumentative texts; texts related to the subject. (Inf. 29)
>
> poetry; dramatical texts; novels. (Inf. 60)
>
> narrative texts; poetry. (Inf. 84)
>
> literary texts; poetry; romance novels. (Inf. 141)
>
> informative texts; lyrics; canonical fiction. (Inf. 169)

A first reading of the information supplied in Figure II. 29., graphical display of genre-related categories occurring in items on reading preference (Items A6., A10. and C2.) by variables supported by data presented in the set of tables in Table A. III. 160. (Appendix A), suggested that a two dimensional solution merely accounted for 75.0% of the total inertia. Yet, once the main concern at this stage of the descriptive analysis was that most points were appropriately represented by the same solution (M. Greenacre 1993) insofar as "their distances to other points could be approximated to a satisfactory degree"[327], dimension one, solely accounting for 42.0% of variability, opposed canonical (.501 was the highest score), non-canonical and literary texts to drama and poetry. In the same way, Teachers M, J and I, related to the former group of categories, were projected on the negative side in opposition to Teachers D, A, H, C and F closer to the category drama and Teachers / Lecturer K, L and B in close proximity to poetry.

> (...) first because I like to read and writte poetry and secondly because we can imagine lots of things in one single text. (Inf. 218)
>
> (...) because I like very much to read poetry. (Inf. 219)

Contrastively, a satisfactory explanation (two dimensional solution accounted for 100.0% of the total inertia) might be perceived from the second display of categories and the "years in EFL instruction". Therefore, literary texts (.521 was the highest score) "constituted a dominant point in the principal dimension" (Helena Pestana and João Gageiro 1998: 300) and so did subjects with eleven or more years of English intruction (.889 was the highest score). These were apparently associated with the categories "canonical" and "non-canonical" in diametrical opposition to "drama" and "poetry", tied up with subjects within the EFL range [8; 11[: their points being juxtaposed with the category "drama" on the plane. Most informants having attended English from [6; 8[were the ones who chiefly referred to texts in terms of their literariness: Informant 160 was one case according to which the "literary text" was supplied as an example of text read for information (Item D2.), amidst other illustrations:

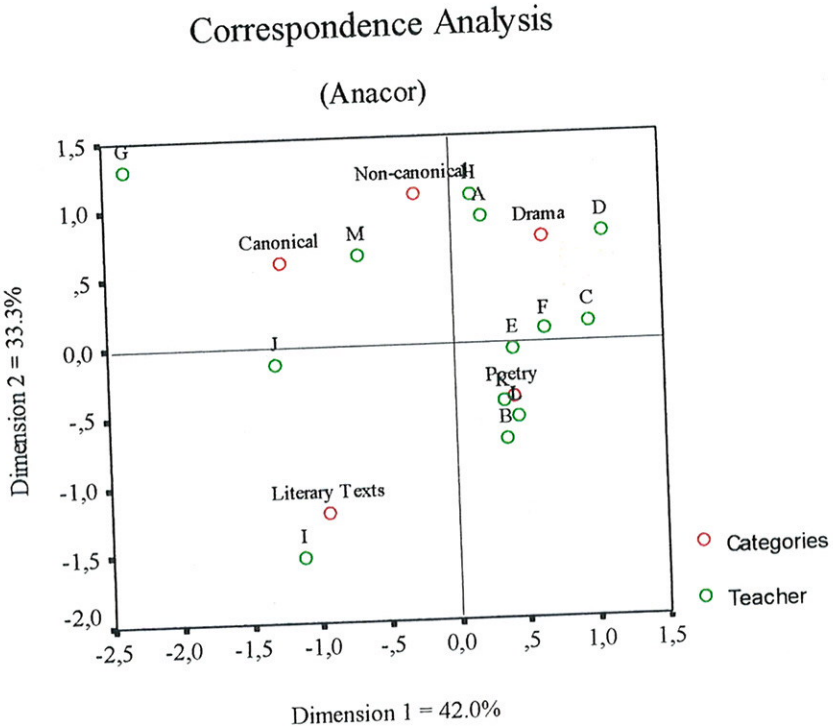
> "Comics" [for pleasure], "literary text" [for information], "romance novels" [as a spare time activity], "narrative" [for compulsory reasons] (Inf. 160)

This group of respondents represented, indeed, a dominant point in dimension two (.669) just as the categories "non-canonical" and "literary texts" (.327). Once again, there were no subjects with less than six years in English alluding to any of the categories hitherto considered. Neither did subjects aged between [16; 18[indicate "non-canonical" texts. Indeed, on occasions, "non-canonical literature; comics; textbooks" (Inf. 56), "fiction; non-canonical texts" (Inf. 90), seemed to be predominantly chosen as favourite reading in class/lecture setting.

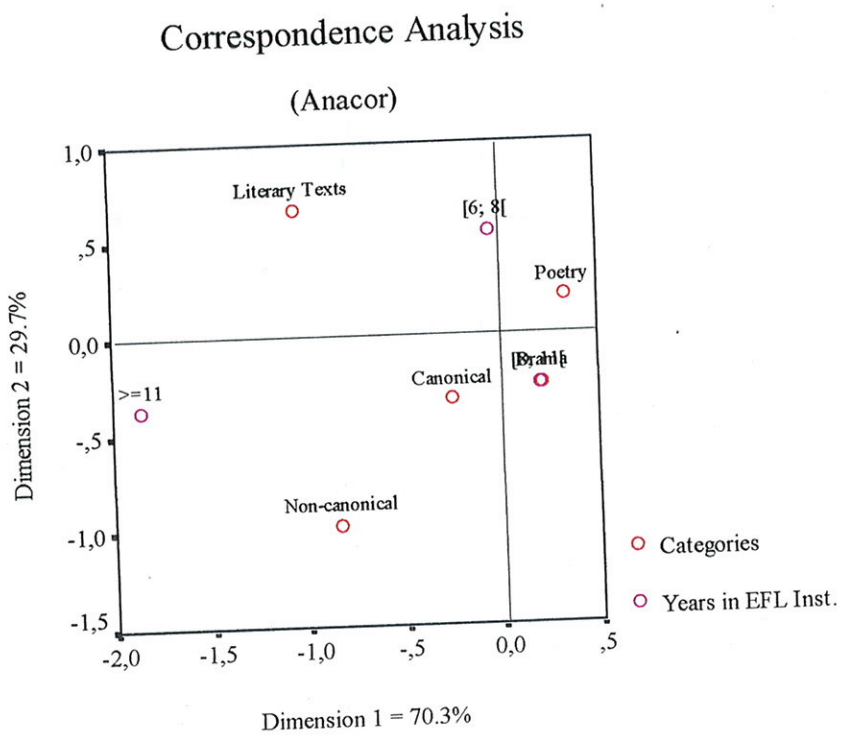
The observation of the third dimensional display representing the categories and the variable "age group" once more allowed for a satisfactory description of data (both dimensions are responsible for 96.9% of the total inertia). In dimension one, "poetry" (.327) constituted a central point amidst all the other categories and so did subjects (.552) aged [18; 19[somehow projected closer to the category "poetry". There also seemed to exist two groups of points projected on the negative side of the main dimension. One consisted of "non-canonical" and "canonical texts", projected far apart, but within the range of subjects aged [19; 21[. Another, "literary texts", in some way associated with two groups of informants: the ones aged [16; 18[and the other of 21 years of age or over. Actually, the points corresponding to the subjects aged [16; 18[constituted a dominant point in dimension two (.565) and so did "non-canonical texts" (.433) albeit being set in opposite directions.

FIGURE II. 29. Correspondence Analysis : Display of Genre-Related Categories by Variables (Items A6., A10., C2.)

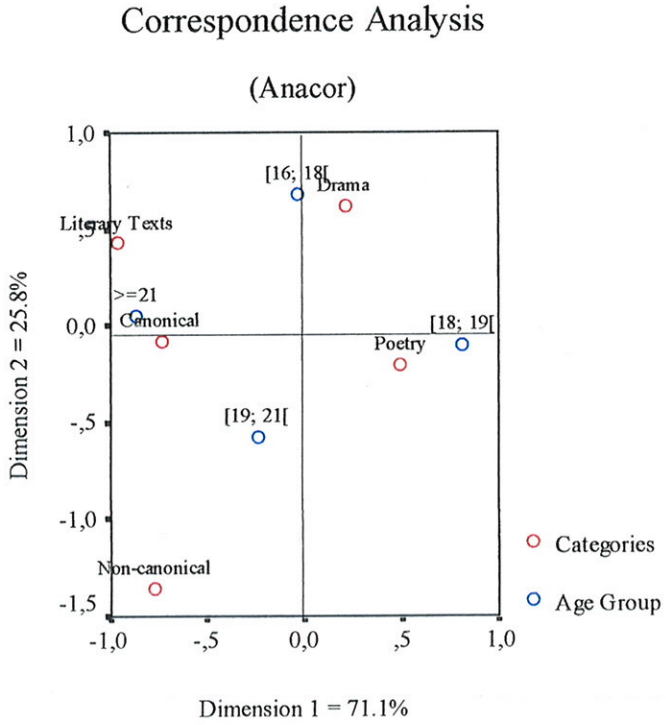
Teacher



Years in EFL Instruction



Age Group



In respondents' allusion to biographical texts there seemed to exist a blending notion of elements of biography and autobiography be it fictional or non-fictional reading preferences for both (Alexandra Johnson 1997: 8) "these narrative portraits" and (*Op. cit.*, *Ibidem*) "evolutionary push of diarists" like Harriet Jacob's *Incidents in the Life of a Slave Girl* to contemporary texts such as Adrian Mole's diaries. Informants' illustrations singled out in their output for the higher number of occurrences as "biographies"; "biographical texts", "texts based on personal experiences"; "stories about families (*e.g.*: *Incidents in the Life of a Slave Girl*, Harriet Jacob)", "biographies about musicians"; "letters"; "diaries", together with their explanations led to their encoding into a hybrid labelling "auto / biographical texts" (See Appendix A, Part III. Open-Ended Questions / Answers, categorisation). This tagging owed chiefly to subjects' showing lack of genre awareness notably, so advanced Pope (2001: 73), "between a purely *literary* and a more broadly textual approach to materials" [author's emphasis], to which he suggested a couple of activities in order to build on text awareness as well as "understand textual and cultural activity in general". He further contended that "auto / biography and history may - or may not - be allied areas of study depending how" the subject is conceived [author's emphasis] which was somehow implicit in subjects' response to their reading fondness. Some underpinned:

i) biographical data or knowledge about the authors of set texts,

> [biographical texts] inform[ ] us[ ] about the life of the respective personality (Inf. 75)
>
> [biographies] to see the life or the story of a person (inf. 133)

ii) historical and cultural knowledge,

> it maintains me informed about all the things that happen[e]d in England (Inf. 48)
>
> [non-fiction] it always brings information about the people that we are stud[y]ing. What is very useful and important to understand some facts. (Inf. 109)

iii) biographical writing in academic curricula and/or the *self* and the other - *auto*biography (Rob Pope 2001: 179)

> [opinion issues] to know what other people think. (Inf. 46)
>
> [literary text] what's going on in someone's life; it's interesting. (Inf. 153)
>
> [biographies] fascinating learning about somebody's life. (Inf. 29)
>
> texts based on personal experiences]through their experiences we get in touch with reality and not with fiction. (Inf. 89)
>
> [non-fiction] we learn new things that someone passed through (Inf. 153)
>
> [interviews, articles] reading about other people's interests, experiences and lives. (Inf. 228)

Simultaneously, the above illustrations followed Beach and Appleman's[328] (1984: 129) tenets liable to ground to a large extent subjects' response to favourite readings in that

> a writer often takes a more impersonal, objective stance. Thus, while autobiography is often labelled as nonfiction, we have classified it here as literary, even though it is about "actual" events. A writer of an autobiography admittedly portrays events from a personal perspective.

As far as informants' reference to "documentaries" in their reading choice, it entailed a necessary specification of the underlying genre and medium. Broadly speaking, documentaries might be perceived as narrative sequences conveyed by verbal and/or visual media. As such, Paul Cobley (2001: 7) identifies "documentaries" as a narrative sequence at "the lowest level of simplification", be it any documentary series on television (Susan Hunston 2000) illustrated with, for instance, Sir David Attenborough's wildlife documentaries, *National Geographic Documentary Series* mediated from the "authoritative voice-over" ("telling", Wayne Booth 1991: 3), or the actual pictures on screen ("showing", Booth 1991: 8) whose organisation into a sequence also constitute a non-fictive narrative (for example, the documentary film). Informants might actually have drawn on both types of documentaries, if word associations / collocates had not been retrieved. "Documentaries" seemed to be related to media, say "newspapers" or "magazines", as well

as music documentaries of which Woodstock possibly constitute but one of the many music documentaries popular on TV, presently. However, these should not exclude documentary writings of the Depression as the ones by George Orwell involving issues of (Dominic Strinati (1995: 15-17) "mass" and "elite culture" foreshadowed in Q. D. Leavis's *Fiction and the Reading Public* and more recently scrutinised in Strinati's theories of popular culture. The Academy Awards have also contributed to the expansion of the documentary film genre as an art either tackling major world issues like the 40s and 50s or World War I and II.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

```
1 ição   Os Maias; A Sibila   8J;157 documentaries newspapers magazines; comics texts
2 ave Girl, Harriet Jacobs    8J;157 documentaries; newspapers; magazines; technical
3 ance novels; poetry; etc.   8J;162 documentaries newspapers poems historical texts
4 68 magazines; newspapers; letters; documentaries Os Maias, Eça de Queirós; A Sibila
5  for"   5E 61 magazines newspapers documentaries books   5E 62 historical texts; lo
```

Colour magazines attached to Sunday copies comprise a TV programmes and film, play and music reviews section, like *Tevê* issued in *Diário Notícias*, a national weekly. On one occasion their reference might be tied up with film documentaries on canonical novels, in the instance "documentaries *Os Maias*" (Inf. 68) in the same fashion of remakes Austen's novels broadcast by *BBC* with Portuguese subtitles. Subjects' reading taste seemed just as oriented by formal education as documentary series. The construction of British / English national identity relationship between literary or artistic subjectivity have been inculcated in subjects' minds by documentary writing / film and art likely to be evidenced in informants' illustrations of documentaries on the British and American navy, historical figures and public personalities.

Having discussed major genre categories pointed out by respondents, it is time to shed some light on subjects' response to other genre-related categories (See Appendix A, Table A. III. 163. and Table A. III. 164.) comprising "non-fiction", "opinion issues", "textbooks", "content-oriented readings", "historical texts", "newspapers" / "magazines", "comics" / "jokes" / "cartoons" for texts' choice and reading purpose: either inform or entertain.

> Reading is the act of pleasure to fill leis[u]re times as well a mental process involving our interpretation and the writer's point of view. (Inf. 85)
>
> amazing stories; fact-based stories; "stories about everyday life" (*e.g.*, Inf. 15)
>
> texts on "personalities" (*e.g.*, Inf. 179)

The discussion of "narrative" as a "subgenre" comprises a wide range of possibilities from biography, documentary, reports Paul Cobley (2001: 19), to other narrative lines (Benton and Fox 1992: 33-40). These might well include the often alluded category "comics" in subjects' output considering their multifaceted reading purpose: for information and entertainment, emotional involvement with the multimodal text as well as unconscious personal growth constituting thus a privileged autonomous way of learning and internalising data at an individual pace.

> it's a way of better teaching and easier learning since you put learning and amusement together. (Inf. 97).

This utterance points further to the creative process writing underpinning comic books as long as readers experiencing them as lively narratives in a similar fashion to the kind of aesthetic interaction derived from film viewing, as both forms of visual storytelling. There seems to be no clash between this storytelling and the one contended in Martin's (1989: 4) focus on the use of "expressive language... through dialogue and character development". In fact, "stories are highly valued in our culture" and "the most frequent kind of writing attempted" from basic schooling onwards for learners, readers and writers.

Indeed, a wide panoply of themes may be found from representation of history providing cultural contexts for many readers' forthcoming (for example, the well-known *Asterix* series or the most contemporary of Terry Deary's *Horrible Histories*), social awareness (notably in Calvin and Hobbes series), building on the self and identity issues like gender, race and class consciousness evidenced in most of Snoopy's utterances, thoughts and flights of imagination. At times, the cultural contexts of comics, albeit portraying archetypal or mythological figures, bridge the gulf between literature and life seen from the young adolescents' experience of reading, and taking into account readers' style, (Emmott 2001[329], 2002[330], 2003[331]) affect and cognitive processing.

In addition, and borrowing from Kress's (1997: 383) claims, a most impressive outcome emerges from the encounter not only between text and image but also how historical and ideological subject matters (content schemata as was explained by Alderson 2000: 43) are rendered in the comic book medium. Hence, readers' peculiar sensitivity of characters' prosody and turn taking enhance their imaginative skills thereby turning comics into a dynamic unfolding of events in which characters' dialogues become audible to each reader. In the process readers fall back on their experiential and procedural knowledge to reflect on characters' actions and utterances at their own reading rhythm: they may read backwards, overlook captions or skip overlapping messages rendered by two different

media simultaneously. Subjects' blurring notion of context, meaning the historical, socio-cultural and linguistic one might be well disclosed within the textual dimension, that is, via the comic book medium of which only few informants were aware given the formers' overreliance on background information in text comprehension.

32 to technology Reading is the comprehension of the text content. 9K;183
33 ls are very important for the comprehension of a text / book. The Pearl
35 5E 53 It's an understanding/comprehension of the text. 5E 54 Annoying

Categorisation drawing on two fields: i) reading in education widely shared by professionals in their training (Urquhart and Weir 1998 and Alderson 2000); ii) definition of "information" outlined in Wales's *Dictionary of Stylistics*, particularly the second entry.

Background knowledge, a component in the reading process, either of topic or cultural nature has been assigned a relevant role in L1 and L2 (J. Coady 1979, E. Bernhardt 1991). Following Urquhart and Weir's broad label "content-oriented readings", these might cover the purpose underlying subjects' frequent allusion to phrases possibly associated with "background knowledge", "cultural knowledge", "knowledge of the world", "general knowledge" (a label spread in the media apparently familiar to respondents) all of which driven by an informative reading goal. For a succinct and systematic analysis of their semantic density, respondents' assertions were compared in three different items from the questionnaire: Item A4. (texts read in School / University); Item A6. (favourite texts / excerpts in manuals); Item A10. (favourite reading in class / lecture setting).

> "Informative texts": "informative texts linked to themes discussed in class".
>
> Background knowledge - "texts related to each subject": "geographical"; "philosophical"; "psychology texts"; "general culture" [ff.].
>
> Cultural Knowledge: "cultural texts" [ff. culture-related texts]; "culture-related texts"; "texts about everyday life in English countries"; "culture based texts about the English"; "culture-related texts"; "informative texts on other countries and cultures";
>
> Knowledge of the World: "texts based on current affairs"; "texts dealing with teenagers' problems"; "texts about current events"; "texts related to the "family"'; national / international "news events"; current news on "society", "environment", "social problems", "war"; amazing stories; fact-based stories; "stories about everyday life"; "excerpts based on day-to-day events". "texts about current events"; "texts which deal with current affairs"; "texts based on current and future events"; "easy texts ["texts about teenagers' problems and interests"].
>
> General Knowledge: "sports events"; "personalities"; texts "which give general knowledge of things", "to get more culture... to be informed"; "informative texts"; "easy texts... to be informed".

Looking for the occurrence of content-oriented readings, historical texts, magazines and newspapers in all open-ended items by variables made it possible to have an overview of their reference by subjects (See Appendix A, Table A. III. 189.). The graphical display,

Figure II. 30., of "other genre-related categories" (See Appendix A, Part III. Open-Ended Questions / Answers, Categorisation by Items) occurring in items on reading preference (Items A6., A10. and C2.) by variables ("teacher", "age" and "years in EFL instruction") together with the data in the set of tables in Appendix A (Table A. III. 164.) enabled to arrive at satisfactory explanations with regard to the variable "age group" (both dimensions were responsible for 96.0% of the total inertia). By contrast, the first two dimensional solutions solely accounted for 61.0% of the total inertia, concerning the variable "teacher", and 87.6% of the total inertia, in relation to the variable "years in EFL instruction".

The main dimension in the first graph, with a higher proportion (41.6%), indicated that subjects belonging to Teacher G, a dominant point in the above dimension (.518 was the highest score) appeared within the same range of those whose preference relied on "opinion issues". The latter represented a leading point (.519 was the highest score) in dimension two albeit its low contribution for the explanation of the two-dimensional solution. Likewise, respondents' indicating "historical texts" (.432), somehow associated with the ones belonging to Teacher B, represented a prevailing category in dimension one. The projection of remaining points on the plane indicated that the categories scattered along both dimensions formed a few clouds of associated points. The categories "content-oriented readings" closer to "comics" / "jokes" / "cartoons" (also in diametrical opposition to "non-fiction") were apparently tied up with the subjects representing Teachers D and K, respectively. Far below appeared respondents' choice of "textbooks" and the ones belonging to Teacher I.

Within the range of the points representing "newspapers and magazines", projected on the positive side of dimension one, there were respondents belonging to Lecturer L and F, followed by the ones from Teachers / Lecturer J and M in closer range, and C, represented further apart. Yet, a case was made that significant differences between 12th formers' inclination for "historical texts" and undergraduates' preference for "newspapers and magazines" were fleshed out while analysing the distribution of categories by school / institution via a Pearson Chi-Square Test (See Table A. III. 163. to be offered an inferential analysis in a more comprehensive discussion of data, Chapter III.).

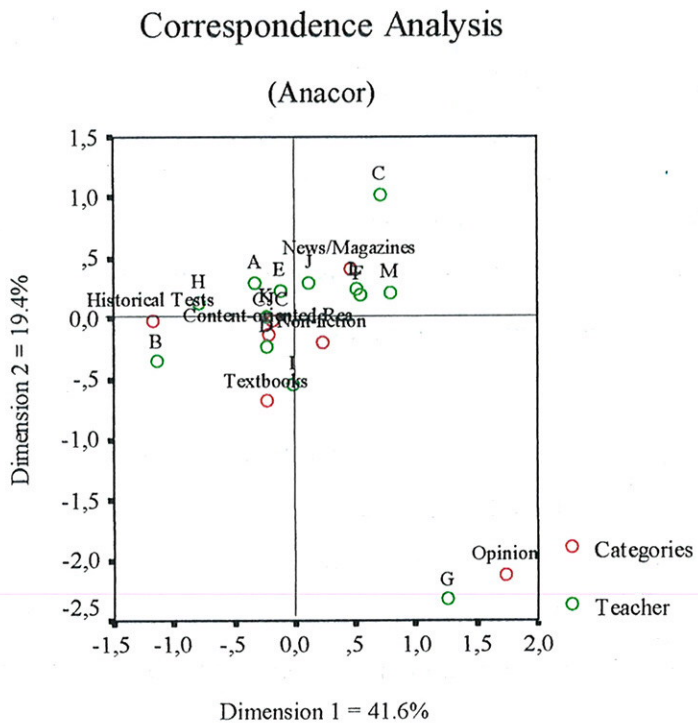
In the second two-dimensional distribution of categories and subjects' "years in EFL instruction" a few clouds of related points were "approximated to a satisfactory degree" (M. Greenacre 1993) making it possible to come to a reasonable description of the same graph. Within the range of respondents' preference for "opinion issues" and "historical texts", there were seemingly the ones within [6; 8[years in English instruction, a

predominant group in dimension one (.516), too. In diametrical opposition, "comics" / "jokes" / "cartoons", a prime category in dimension one (.356), stood out apparently connected to respondents having attended English for [8; 11[years. Noteworthy is the projection of points related to the aforementioned categories on the negative side of dimension two opposing all the other categories represented within associated points on the positive side. One opposing "comics" / "jokes" / "cartoons" and "newspaper / magazines", another "historical texts" (.419 was the highest score) and "opinion issues" in opposition to "content-oriented readings", "textbooks" and "non-fiction", believed to provide "interestings things, such as: cultural [...] traditions etc." (Inf. 63), within the range of respondents with eleven years in EFL instruction or over (.829 was the highest score).

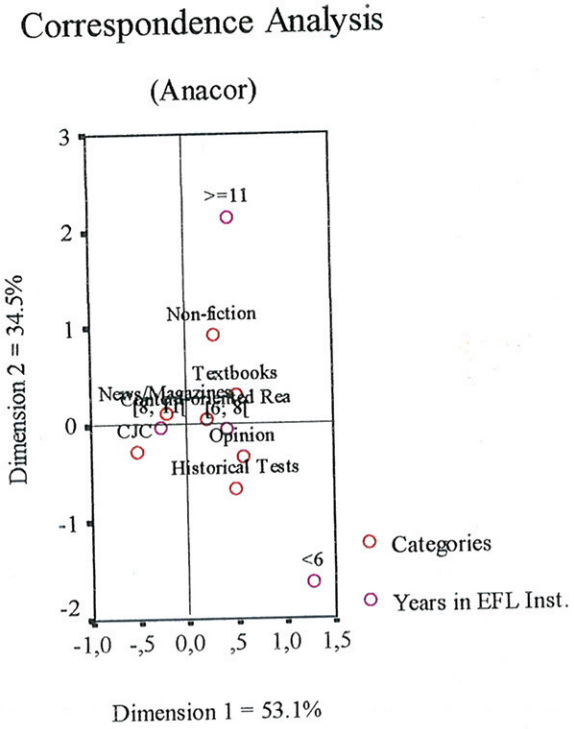
The main dimension in the third graph, with a higher proportion (80.6%), indicated that subjects aged [18; 19[, a dominant point in the same dimension (.574 was the highest score), were represented within the boundaries of those having chosen "comics" / "jokes" / "cartoons", a predominant category (.617) in dimension one, too. By contrast, the preference for "historical texts" appeared on the negative side of the main dimension and associated with two sets of respondents: the ones aged 21 or over and the other within the interval [16; 18[years of age. There appeared to exist a relation between "opinion issues" and subjects aged within [19; 21[years, a prevailing group (.652) in the second dimension, projected on its negative side.

FIGURE II. 30. Correspondence Analysis : Display of Other Genre / Type-Related Categories and Variables (Items A6., A10., C2.)

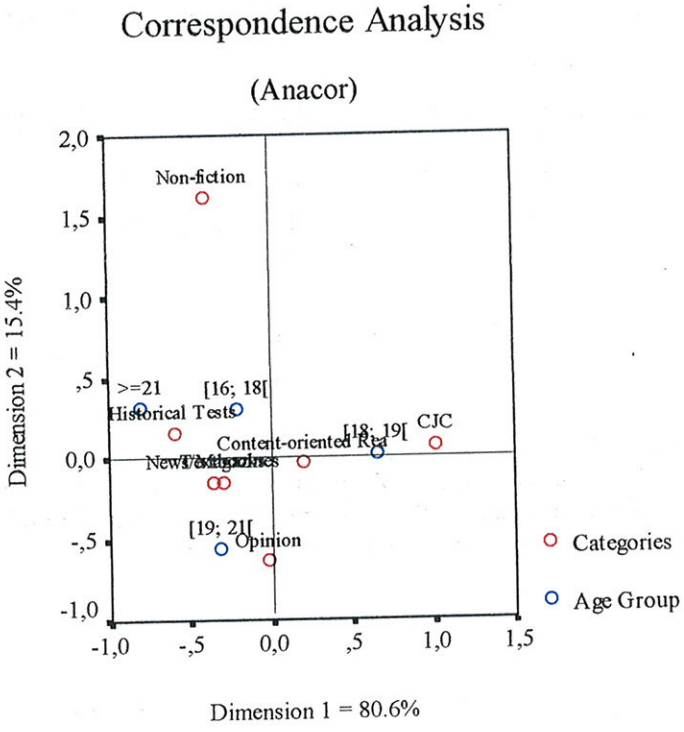
Teacher



Years in EFL Instruction



Age Group



With relation to other text type-related categories (See Appendix A, Table A. III. 165.) a separate analysis of exploratory nature was undertaken for their low occurrence (in some cases less than 5) so as to look for possible conclusions on these residual categories. They were: "advertisements"; "pamphlets" and "reviews" (that is, music and book reviews or "texts that deal with music"; "texts about music"). Others roughly tagged as backup material, or reference only specified within the formal setting by 12th formers, heading in the encoders' view subjects' indication to "guides about literature" (apparently anthologies and "critical guides"), "informative texts about literary novels" (for example "York Notes" or the so-called cribs), "dictionaries" (dictionary entries) and "bibliographies" (bibliographical entries). Interestingly, one of the 12th formers' reference to dictionaries was also evidenced in one student's dismissal of *The Adventures of Huckleberry Finn* in one of Jim Burke's English classes at Burlingame High School in California" reported in *Reading Today* (April 2001: 20): "I am not reading this dumb book. It doesn't reach me anything; I would rather read the dictionary".

The two-way tables displaying the number of occurrences by variables indicated likewise that music reviews fell into an adult male 12th former's favourite reading in manuals to be expected for their topic relevance ("because it's something that all the young people are into, and like", Inf. 73) and language familiarity to an EFL learner / reader having attended English for six years then. Pamphlets and adverstisements, the latter in larger number amidst undergraduates' likes, were possibly influenced by the focus on text awareness within a pedagogical stylistics framework underlying the English Course syllabus design. This has proved in the course of the categories explanation of favourite text types to have broadened students' reading preferences apart from representing a critical insight into the world (Appleman with a foreword by Applebee, 2000: 5). In their view, the scrutiny of learners' / readers' text preferences offer a solid ground for curricular revision (*Op. cit*, *Ibidem*):

> This reflection demands that as we challenge the hegemony of the sort of "cultural literacy" proposed by Alan Bloom or E. D. Hirsch, we also challenge the notion of the single theory, perspective, or "truth" about what literature we read together and how we teach it.
>
> [authors' emphasis]

Given the wide variety of categories on text types encoded in Items A6., A10. and C2. (Appendix A, Table A. III. 166.) it seemed rather pertinent to analyse the occurrences of "don't know", "no answer" and "unspecified" in the above categories by variables, Figure II. 31. In so doing, the latter appeared somehow to be more related to two groups

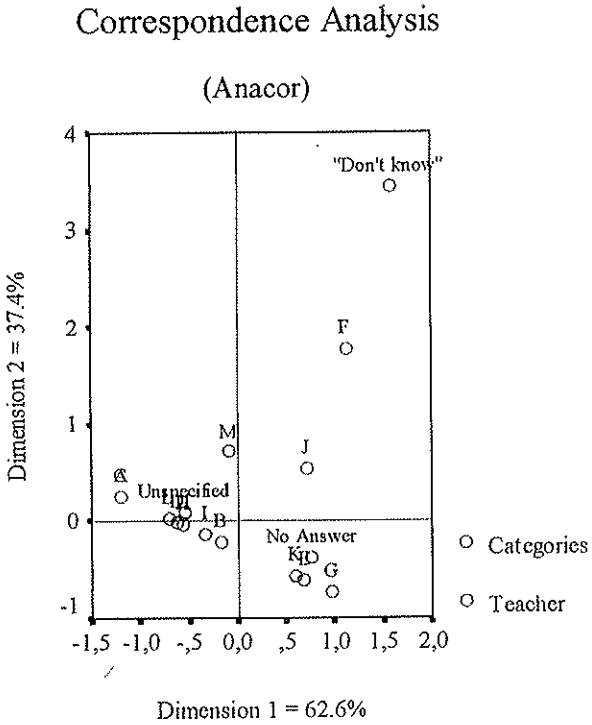
of teachers distinctly projected on the two-dimensional display: "unspecified" to Teachers / Lecturer D, H, and L on the negative side of the main dimemsion (solely accounting for 62.6% of variability) and in opposition to the categories "no answer", seemingly tied up with Teachers K, E, G, and "don't know". The points representing "no answer" (.477) and Teacher E (.168) made up two prevailing points in this dimension. Subjects having stated "don't know" (.836 was the highest score) were seemingly within the same range of those belonging to Teachers F (.506 was the highest score) and J on the positive side of dimension two.

The observation of the second dimensional display representing the categories and the variable "years in EFL instruction" allowed arriving at a satisfactory description of data mainly supported by dimension one, responsible for 96.1% of variability. Thus, "unspecified" seemed associated with subjects within [6; 8[years in English instruction and so did respondents both with less than six (.629) and eleven or more years in English instruction albeit projected further apart in the same dimension. All these subjects were represented in opposition to those within [8; 11[years in EFL formal learning apparently in closer relation to "no answer" cases (.592).

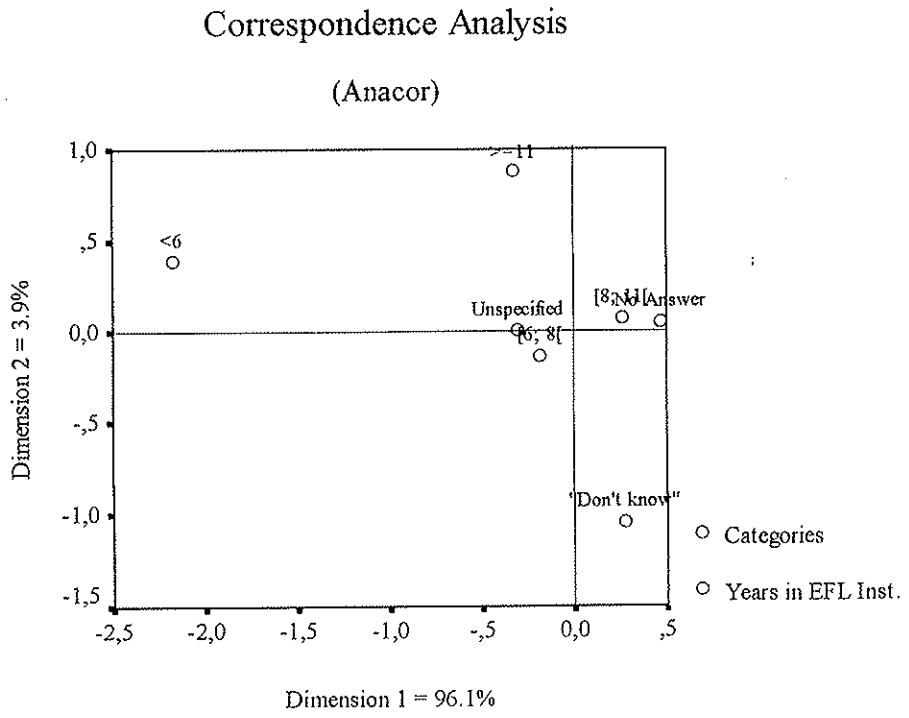
The representation of categories and respondents' age allowed to arrive at a satisfactory explanation (both dimensions accounted for 100.0% of the total inertia), as follows. The main dimension in the third graph, with a higher proportion (66.5%), indicated that subjects aged 21 or over , a dominant group in the same dimension (.827), were seemingly related to those having stated "don't know", equally a predominant category (.974) in dimension one. "Unspecified" kinds of texts appeared mostly within the range of two groups of respondents represented on the positive side of dimension one: the ones aged between [18; 19[and the other within [16; 18[years of age. There seemed to exist a relation between "no answer" cases (.623) and subjects aged within [19; 21[years (.615), prevailing points in the second dimension, projected on its negative side.

FIGURE II. 31. Correspondence Analysis : Display of "No answer", "Unspecified" and "Don't Know" by Variables (Items A6., A10., C2.)

Teacher



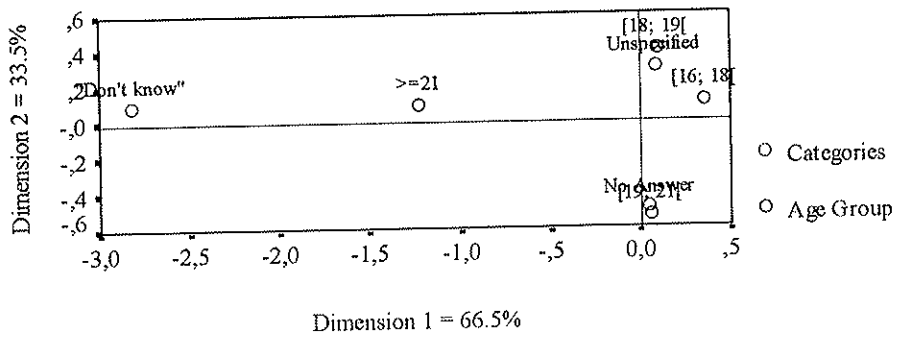
Years in EFL Instruction



Age Group

Correspondence Analysis

(Anacor)



In short, the detailed study of text type-related categories by means of corpus analysis, categorisation and correspondence analysis, computed with data drawing on the number of occurrences of categories crisscrossed with the variables in question, permitted the researcher to become aware of some respondents' overall preference for reading materials. As far as the variable "years in EFL instruction" was concerned, informants within [6; 8[years in English preferred "opinion issues" and "historical texts" whereas those within [8; 11[years were mostly keen on "comics" / "jokes" / "cartoons".

The prominent categories by "institution" embraced "newspapers and magazines". Undergraduates specified international magazines, for example, *Time* and *Newsweek* along with British / American Newspapers, like *The New York Times*, *The Evening Standard*, *The Sun*, *The Times*. National quality papers, such as *O Público*, *O Independente* and *Expresso*, frequently made part of their choice. Conversely, 12th formers cited mainly "historical texts", and under the heading "newspaper and magazines" national media topped the list with *Visão* and *Grande Reportagem* followed by regional papers, simply referred to as "jornais de informação" or newspapers. Finally, stood out, still in fewer number, teenagers' magazines like *Maria* and *Ragazza*; TV guides (*TV+*), music and sports magazines, in short,

what David Lewis[332] (2001: 97) has argued as contemporary interplay of pictures and capture: TV and/or multi-media sound.

To sum up, the diverse stages underwent in setting out the research, processes to data gathering, analysis, synthesis and presentation were intended to justify the sort of data obtained (Chapter III.) and conclusions drawn (Chapter IV.).

CHAPTER III. RESULTS OF THE STUDY

> Advocacy is one thing; evidence is another. In the area of informal techniques, qualitative methods, teacher- or learner-centred procedures, it is essential that much more research be conducted, both so that we can understand better what additional insights they can provide into reading processes over and above what traditional approaches can provide, and also so that we can consider to what extent we can improve those traditional techniques using insights gained from the alternative procedures.
>
> Alderson 2000: 355

Alderson's bearings briefly state both the purpose of this chapter and the major guidelines to comprehensively present data of diverse nature (quantitative and qualitative) on occasions resorting to a detailed description considering the complexity of techniques underpinning the study. These guidelines are intended to offer evidence not only to the research questions put forth at the outset of the research study but also the hypotheses presumably sheding light on the major problem having triggered this research: Humanities students' reluctant attitude to reading. Data presentation will be displayed following these major headings, some of which have guided the design of the "Reading Evaluation Questionnaires": students' reading habits and behaviour, types of reading and reading choice, literature in the English syllabus, national curricula and examination impositions, school and its impact, schooling and the reading choice, text and attack skills, the teacher's / lecturer's role, students' reading strategies, society and the technological world, and finally viewing *vs.* reading.

A. STUDENTS' READING HABITS, BEHAVIOUR

For an account of subjects' way of spending their free time a bar chart was displayed (Figure III. 1.) backed up by the data summary presented in the frequency table in Appendix A (Table A. III. 37.). Broadly speaking, watching TV, reading, listening to music and socialising, that is, "dating", "going out with "family" / "parents" / "friends", "going to the pub", "going to the café", "having coffee with friends", "dancing", "going to the disco", "going to the cinema with friends". These findings coincided with the most frequent spare time activities mentioned in a survey dated 1999 on the way Portuguese spent their leisure time - for an approximate 3-hour daily period corresponding to 13% of day time ("Destaque - *INE*: O Uso do Tempo 1999"). Also striking was the fact that 62% of Portuguese population's leisure time was devoted to watching TV (excluding the time spent on meals in front of a TV set), irrespective of interviewee's age or sex.

In the present study the percentage of subjects regularly watching TV increased in the case of 12th formers (75.0% against 56.1% of observations amidst undergraduates). Indeed, overreliance on technological gadgets has overturned people's leisure patterns and their way of getting information. There seemed to exist at least one TV set in 97% of Portuguese homes (*INE*, *Op. cit.*); besides that one in six families was reported to possess net cable connection and one in two families owned a video system, then. Moreover, "sleeping"; "camping"; "drama at school"; "travelling"; "going to handball games"; being "by myself"; "embroidery"; "cross-stitching", "gardening" stood amidst the less frequent leisure activities mentioned by informants in this study (See Appendix A, Table A. III. 38.).

The bars matching each group of subjects, 12th formers and 1st - and 2nd -year undergraduates, offered a visual display of each groups' behaviour (See Appendix A, Part III - Open-Ended Questions / Answers - Categories / Item). A higher percentage of freshman mentioned "sightseeing" (22.8%), being "at home" (8.8%) or regretting "not to have much free time" (7.0%) whereas secondary school leavers were keen on dedicating a great deal of their time to "listening to music" (61.7%), "socialising" (53.6%), "doing sports" (14.3%), "playing music" (5.1%) or broadly stating "playing" (4.6%).

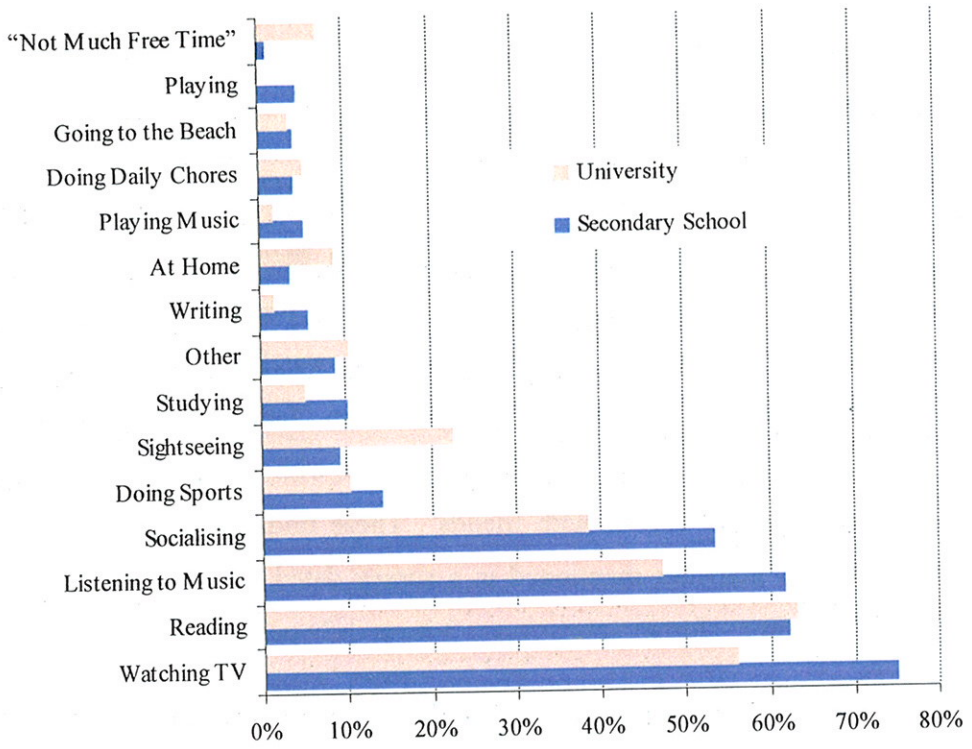


FIGURE III. 1. Respondents' Free Time Activities by Institution (Item A1. - Percent)

Actually, the summary table displaying the occurrence of the **node** *time* along with its collocates (Table III. 2.), enclosed further on, might offer some grounding on the percentage of undergraduates vindicating more free time for leisure activities and self-study, already claimed by many 12th formers:

> "I have no time. I only read in vacations or when I don't have summertime tests". (Inf. 170)

Most noteworthy came across the almost overlapping bars corresponding to reading pointed out by approximately 60% of the informants in each group. The pie chart in Figure III. 2. supplied a closer picture of reading habits outside school (See Appendix A, Table A. III. 39.) in that a meaningful fall in its percentage was realised: solely 35.3% of the universe of respondents in Item A.1. reported to endeavour some reading practice beyond school mandatory sets of texts. This fact confirmed the problem expressed at the outset of this research: freshman reduced independent reading activity. Indeed, 40.4% of the subjects (all sample) read now and then, but 21.4% never did. Some of the unusual remarks might be learned as follows:

> I don't remember reading any book in English (Inf. 65)
>
> I don't remember very well. (Inf. 67)
>
> I have forgotten. (Inf. 73)
>
> I can't remember. (Inf. 252)

Extremely unique observations seemed the above mentioned ones, especially because 12th formers had supposedly been reading Shakespeare's *Hamlet* as a set text, unless it was read in a translation version like so many other texts mentioned in Item C3. or Item D2.. Amidst the ones highlighted in undergraduates' listings, too, among other compulsory texts, there were, for example, *A Pérola* (*The Pearl*, John Steinbeck), *As Vinhas da Ira* (*Grapes of Wrath*, John Steinbeck), *O Velho e o Mar* (*The Old Man and the Sea*, Ernest Hemingway), "A Estrela" ("The Star", Alasdair Gray), *Tempos Difíceis* (*Hard Times*, Charles Dickens), *A Cor Púrpura* (*Colour Purple*, Alice Walker), *Sensibilidade e Bom Senso* (*Sense and Sensibility*, Jane Austen) and *Persuasão* (*Persuasion*, Jane Austen).

Yet, what should be remarked was the fact that, albeit a few blanks (no answers), subjects seriously took the open-ended item into consideration, saying something of their own choice, other than simply stating that they read on accessions in everyday literacy practices as has been put forth by Pam Czerniewska[2] (1992: 79), meaning "social events in which reading and/or writing play a significant role". And she further itemised (*Op. cit, Ibidem*):

i) checking the calendar for the day's appointments;

ii) helping the child with his reading book at home;

iii) reading over the child's homework;

vi) glancing at yesterday's paper;

v) looking up the TV schedule and setting the video;

vi) completing a coupon on a cereal packet... addressing an envelope for it;

vii) writing a shopping list;

viii) opening and reading letters;

ix) flicking through a mail-order leaflet for books;

x) signing a birthday card.

[adapted Mine]

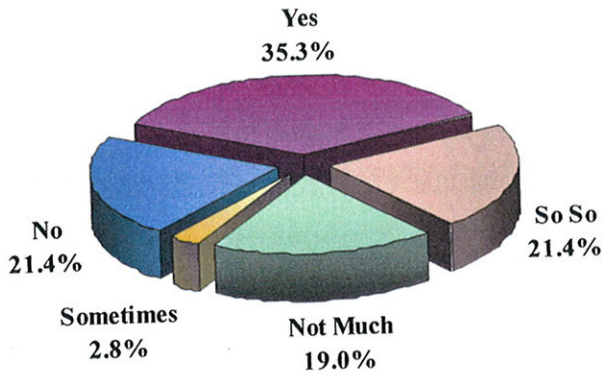


FIGURE III. 2. Respondents' Reading Habits Outside School (Item A2. - Percent)

In the ensuing bar chart, Figure III. 3. (See Appendix A, Table A. III. 40.), "home" undoubtedly stood for respondents' favourite reading setting mostly grounded on its quietness, familiarity (Nuttall 1982, Purves and Niles 1984) and likelihood to afford the calmness for an "attentive / careful reading" (Urquart and Weir 1998: 104) in respondents' view to foster "concentration skills and critical thinking" (evidenced in a larger number of observations in freshman's output). This stance has been to a large extent in the contemporary perspective of reading as an activity carried out in subjects' "familiar, relaxing, comfortable place" (See Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item).

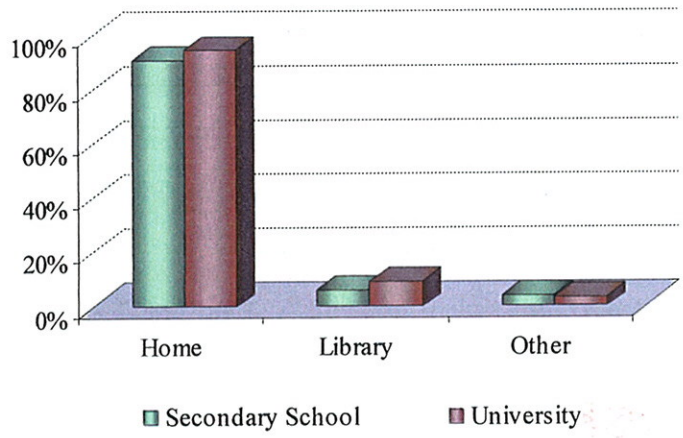


FIGURE III. 3. Respondents' Favourite Reading Setting (Item A3. - Percent)

An evident keenness for reading in a quiet place overthrew all the other factors underlying both groups of respondents' justifying their favourite reading setting (Appendix A, Table A. III. 41.), with a higher percentage in the case of secondary school subjects (70.2%), explicit under the occurrence of the lexical item *calm* in these concordance lines (See Appendix A, Part IV. Drawing on Informants' Written Output).

1 y. Reading is to get knowedge of a calm and so (if you like the book) of a
2 e I want. 5E 80 home Because its calm and quiet. 5E 81 home Because is
3 81;140 home Because is more quiet, calm, and silently. And I don't discon
4 entrate. 5E 52 home Because it's calm 5E 53 home Because I read wherev
5 myself. 6F 97 home Because it's calm, quiet and it's a place for good c

Relevant seemed therefore the search for lexical items (indicated in Table III. 1.) within the same lexico-semantic field in respondents' output owing to their vindication of a calm environment for their reading activity. Bearing in mind the two corpora / databases there was a higher percentage of instances within the aforementioned semantic scope in 12th formers' corpus: 3.8% per 1,000 words against 2.6% in the undergraduates' corpus.

TABLE III. 1. Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words	Secondary School	University	Total
no / without ***noise***	12 (9.8%)	1 (3.3%)	13 (8.6%)
silence	18 (14.8%)	4 (13.3%)	22 (14.5%)
silent	2 (1.6%)	-	2 (1.3%)
quiet (misspelt as **quite*, **quiete*)	15 (12.3%)	-	15 (9.9%)
quiet	41 (33.6%)	9 (30.0%)	50 (32.9%)
calm	5 (4.1%)	4 (13.3%)	9 (5.9%)
concentrate	29 (23.8%)	12 (40.0%)	41 (27.0%)
Total	**122 (100%)**	**30 (100%)**	**152 (100%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the target words in the lexico-semantic field [N=122 instances / Sec. School (3.8‰); 30 instances / University (2.6‰)]. *Misspellings.

A careful examination of 12th formers' response led to uncover some of their reasoning likely to unveil the instance "no / without noise". The context of the classroom was depicted in many subjects' statements as noisy, unlikely to make it possible to share readings aloud, such as:

> I don't like reading in class: it's too noisy. (Inf. 122)

The overall claim for "silent reading" might equally come from many educationalists' arguments that it should be fostered in language classes to break the routines involved with reading out passages either to slow down more active / talkative students or turn the reading activity into a pronunciation exercise. On the contrary, a whole-language approach, or the one within a pedagogical stylistics orientation, promoted with 2nd-year undergraduates taking the English course, might explain 12th formers' preference for "reading at school and exchanging opinions with fellow students" along with "reading aloud" (Figure II. 4.).

Even though the library site was believed by a few to afford the tranquillity as well as a wide selection of reading materials, equally featuring some of the subjects' home environment, it no longer made part of a great majority of informants' favourite reading places and research sites. In fact, most libraries on the Island were still on the verge of introducing challenging technological tools back in 1997 / 1998 (*INE* 1999). From their response, the public or school library might constitute a place where subjects in this research, chiefly those whose home environments had a limited source of reading matter either in book form or in media format, had a chance to look through the newspapers, periodicals and magazines. At times, they reported a couple of visits solely to look up for backup material for their projects and written assignments.

37 k that if a person likes to read, the **place** where the book, magazine etc is read

The change in the access to information and reading material coupled by an improvement in respondents' standard of living apparently underpinned the low percentage of subjects (4.2% of 12th formers and 1.8% of freshman) describing the library context as providing (See Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) "a wider selection, more information; a place with back up material or personal notes". Another reason might be linked to the fact that back then most libraries were still catching up with the latest technological breakthroughs, such as computerised files and internet connections (*Census* 2001). Besides, they lacked a challenging gamut of books to meet adolescents' interests. Indeed, three decades before in *The Pleasure of the Text* Barthes contended that (1994: 14) "a text for pleasure", likely to represent the one favoured by 12th

formers, implying (Urquhart and Weir 1998: 104) "no defined goal - browsing", in Barthes's words (1994: 14) for it "contents, fills, grants euphoria; the text that comes from culture and does not break with it, is linked to a *comfortable* practice of reading". Or as Achim Barsch[3] (2001: 32) has claimed, this time within an empirical study of literature paradigm:

> Popular fiction is first of all read for leisure to relax and to unwind and not for deeper interpretations. The reading situation of both kinds of texts is usually different, too. Light fiction is read in bed, [on] the beach, in the bus, whereas highbrow literature is read in a comfortable chair, with light background music and a glass of wine.

Illustrations of texts read as spare time activities (See Appendix A, Table A. III. 115.) evidenced the above assumptions. Undergraduates' percentage of illustrations (Item D2.3.) outperformed the ones by 12th formers albeit both lists comprised, to a large extent, "best-selling novels", for instance, *O Alquimista*, (amidst undergraduates), *Como Água para Chocolate*, *A História Interminável* and *Sidharta* (out of 12th formers' references). In addition, there were texts with which they were most acquainted either in the formal setting of education or through media book reading promotions, mostly in Portuguese, for example *Amor de Perdição*, *As Viagens na Minha Terra*, and a few in English, like *Romeo and Juliet*, *The Bluest Eye* or *The Longest Memory*, among others. Besides and most importantly, all these were available in stores and/or bookshops.

Embedded in a two-fold stance, reading for pleasure, explained by a higher number of undergraduates as "a mental journey and a private enterprise", might support Barthes's assumption of a "text of bliss" (1994: 14). Its reading, irrespective of the cosiness of the reader's setting even though supposedly "calm" to foster concentration skills (Table III. 1.), in Barthes' words (*Op. cit.*, *Ibidem*) "imposes a state of loss..., discomforts... unsettles the reader's historical, cultural, psychological assumptions, the consistency of his tastes, values memories, brings to a crisis his relation with language". The bars matching the categories "reading outdoors", "bedtime reading" and "attentive" / "careful reading" or at the "global level" and "done by reference to the whole text" (Urquhart and Weir 1998: 104), in the chart enclosed in Figure III. 4., were pointing to an increase in the proportion of freshman's choices.

```
    9  for me is like travelling to another place wen we read we have to associat the w
   10 ing I "transport" myself to "another" place, so it doesnt matter if I'm reading o
```

Even though 12th formers' illustrations were fewer, immediately inferred from the higher number of "no answers" and "unspecified" category, synthesised in the above mentioned set of tables (Table A. III. 115.), the ones offered were likely to indicate some

variety in their reading selectivity according to the situation and mood. Their titles ranged not only from "crime stories", "love stories", "stories", "detective novels", "thrillers", along with the above "best-selling novels" and set texts but also "non-fiction", a wider variety of magazines, comics, as well as other theme-oriented texts (science, technology, sports) requiring different attitudes to reading.

Except for three instances specifying "everywhere" all the "other" places outlined had but one or two occurrences, namely "on the bus", "at school", or "none", all of which concerning 12th formers, apart from "in the garden" or "on the beach" occurring in both corpora. Rather noteworthy is the fact that reading outdoors has still been a privilege enjoyed by a few owing to Madeiran mild climate all over the year:

> It [*i.e.*, garden] is fresh, calm, [and] sometimes colourful. It makes me pay attention and imagin[e] what I am reading as if it was real. (Inf. 234)

The categories with less than five occurrences, indicated in Figure III. 4., therefore headed by "other", for example, "I don't like reading", "lack of time to read", "reading at school and exchange opinions with fellow students" or "reading aloud", were solely observed as 12th formers' response.

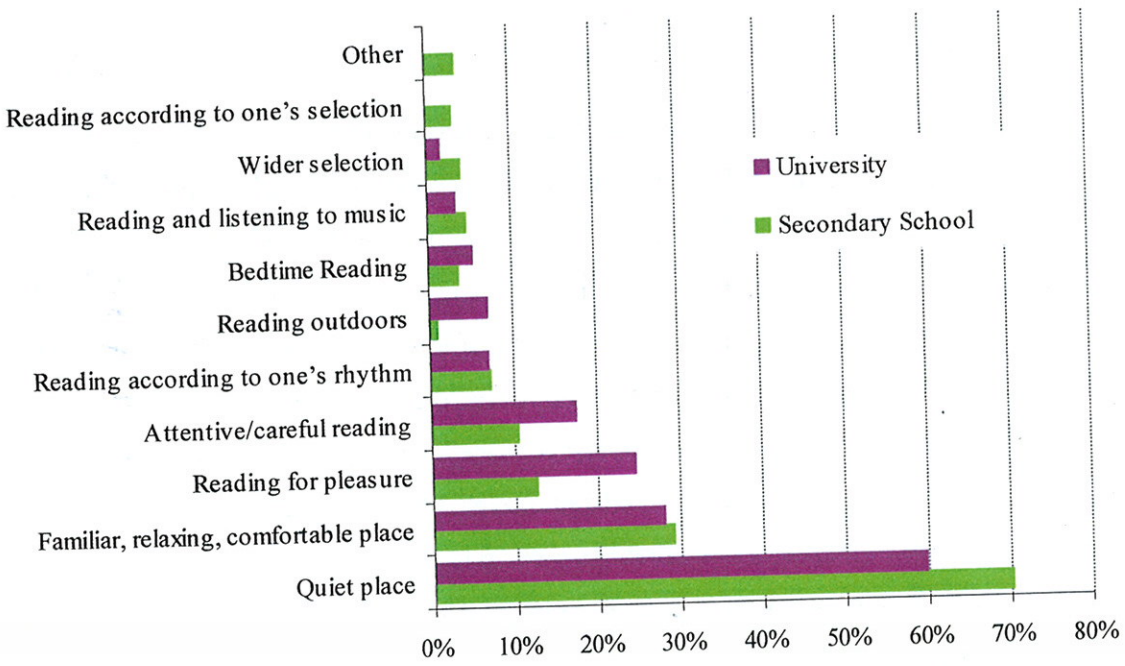


FIGURE III. 4. Respondents' Giving Reasons for Reading Setting (Item A3.1. - Percent)

"Home" was associated in subjects' remarks with quietness, familiarity and relaxation explicitly stated in 18 instances out of 38 in 12th formers' allusion to the lexical item "place" (cf. forthcoming concordance lines) whereas undergraduates' observations

making use of the same lexical item, "place", were predominantly connoted with the formers' dimension of tranquillity apparently whatever the setting presumably given the demands of academic life.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 friends. 8I;138 home because it's a *place* calme. 8I;139 home Because it's mor
2 my bed. 8I;143 home Because it's a *place* calmm, without noise 8I;144 home Be
3 e Because it's calm, quiet and it's a *place* for good concentration 6G;98 home b
16 table and because is not a very noise *place*. 6G;103 library Because we can find
19 enciose...when not a reading in other *place*... 8I;136 home I use to read at hom
20 lk. 4D39 home because it is a quiet *place* and I can go to my room to stay alone
21 le. 5E 75 home It is the most quiet *place* that I know. 5E 76 home; library Be
22 At my house I can always get a quiet *place* to sit and read or at night in my war
23 se. 6F 90 home Because it's a quiet *place* where I can concentrate easily. 6F
24 ly. 2B13 home Because it is a quiet *place*, and I enjoy it. 2B14 home Because
25 se. 5E 73 home Because it's a quiet *place*, and I feel confortable at home. 5E
26 ead a book I like to do it in a quiet *place*, in order to feel and appreciate more
27 library, chose a book, go to a quiet *place*, start reading and imagine you're the
28 importance, as long as it is a quiet *place*. 8I;146 home The silence is absolut
29 me Because I like to read in a quiete *place* 2B15 home Because at home it's more
30 el more comfortable and it is a quite *place* so I can be more concentrate. 5E 52
31 lot of information and it is a quite *place*. 7H;104 home Because is less noisie
36 e peaceful. 8J;170 home there´s the *place* where I have peace and quiett 8J;17

Concordance Lines from Undergraduates' Written Output

1 10L;200 home Because I have a perfect *place* to do it without no noise. 10L;201
2 e down in order to relax and the only *place* I may do that is at home. 10L;204 h
3 nderstanding one must have the proper *place* to do it. 10M;222 home I prefer rea
4 reading. 10M;224 home It is a quiet *place* and it is where I can concentrate mys
5 rks. 10M;231 libraray It's the only *place* I can really concentrate. 10M;232 h
6 silence you need and it's a familiar *place* where we can be relaxed. 10M;233 ho
7 . 10M;235 home Usually it's a quiet *place* in which one can enjoy oneselfe witho
8 efer reading at home, because it is a *place*, where I am not disturbed by nobody.
9 er reading at home, because it is the *place* where I can concentrate and study bet

When inquired about their reading habits in English, 88.9% of respondents stated that they read in English albeit with various degrees of frequency as was represented in the forthcoming bar chart, Figure III. 5.. A large majority only read sometimes and 32.9% regularly read in English if the factors "frequently" and "everyday" in the Likert scale were jointly considered. A possible explanation for subjects' reading habits might be uncovered through the observation of the concordance lines (Appendix A, Part IV. Drawing on Informants' Written Output) and the analysis of the raw frequencies of the lexical item *time.* The latter was actually more common in the 12th formers' corpus, with 131 instances being normed to a basis of 4 nouns per 1,000 words of text, than in undergraduates' one, with 35 instances normed to a basis of 3.1 nouns per 1,000 words of text. By looking at the same item and some of its collocates, namely prepositions ("to", "for", "of"), determiners ("the") and quantifiers ("more"), underpinned by the concept of lacking [the] time, requiring more time, and its specification (chiefly "to read", "to study"), it was evidenced that 96 instances related to "lack of time" out of a total of 136 observations in both texts (57.8% as was indicated in Table III. 2.).

TABLE III. 2. *TIME* and Collocates: Normalisation by Corpora / Institution

Node	Collocates	Secondary School	University	Total
COMP + *time*	*more*	3 (2.3%)	-	3 (1.8%)
DET + *time*	*the*	11 (8.4%)	5 (14.3%)	16 (9.6%)
time + **PREP**	*to*	33 (25.2%)	9 (25.7%)	42 (25.3%)
	for	7 (5.3%)	2 (5.7%)	9 (5.4%)
PREP + *time*	*of*	20 (15.3%)	6 (17.1%)	26 (15.7%)
Total		**74 (56.5%)**	**22 (62.9%)**	**96 (57.8%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=131 instances / Sec. School (4.0‰); 35 instances / University (3.1‰)].

The comparison of both groups of respondents' reading routines (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) displayed in the bar chart, Figure III. 5., gave the impression that undergraduates' percentage was higher in the case of the two last factors of the scale: "frequently" and "everyday".

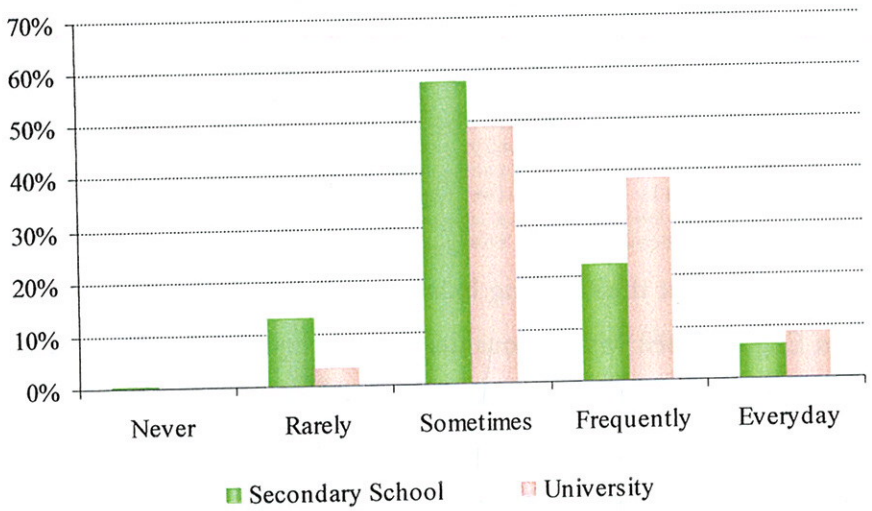


FIGURE III. 5. Respondents' Reading Frequency by Institution (Item A7. - Percent)

As there was only one occurrence falling on the first factor in the Likert scale, "never" (the case of Inf. 20, a secondary school leaver, stating not to have any personal interest in reading in English, only if mandatory, "Because I don't like English [very much]"), it was discarded for the purpose of meeting the constraints to apply the Chi-Square Test. Yet, there were only significant differences (χ^2=9.1; df=3; p<.028) between secondary school students' and freshman's reading habits in English insofar as the factors "rarely" and "frequently" were concerned (Appendix A, Table A. III. 47.) as it might be expected. This was likely to be tied up to the fact that all courses in Joint Honours in The Modern Languages and Literature Degree at UMa have been taught in the target language, English, French and German.

A first reading of the information supplied in Figure III. 6., the graphical display of variables by scale factors on reading frequency in English (Item A.7.) supported by data presented in the set of tables in Appendix A (Table A. III. 48.), suggested that the first dimension in the multivariate case might be related most strongly to the variable "teacher" (.709) as well as in the second one (.735). On the right hand side of the plane, "never" (1.009) and "rarely" (.539) were distinctly within the scope of subjects aged [16; 18[predominantly belonging to Teacher A, E, D, K. Further upwards and within the positive side of the principal dimension stood out "sometimes" (.178) apparently tied up with most individuals aged [18; 19[by and large having attended English for [6; 8[years and in closer range with those corresponding to Teacher I and H. Conversely, on the negative side of the same dimension, "frequently" (-.442) and "everyday" (-.692) were projected rather nearby the overlapping area of both axes, along with the points representing the subjects aged [19; 21[and the Lecturer L, on the one hand, and those standing for subjects over 21, on the other hand, either with less than six or over 11 years in EFL instruction, apparently linked to Lecturer M.

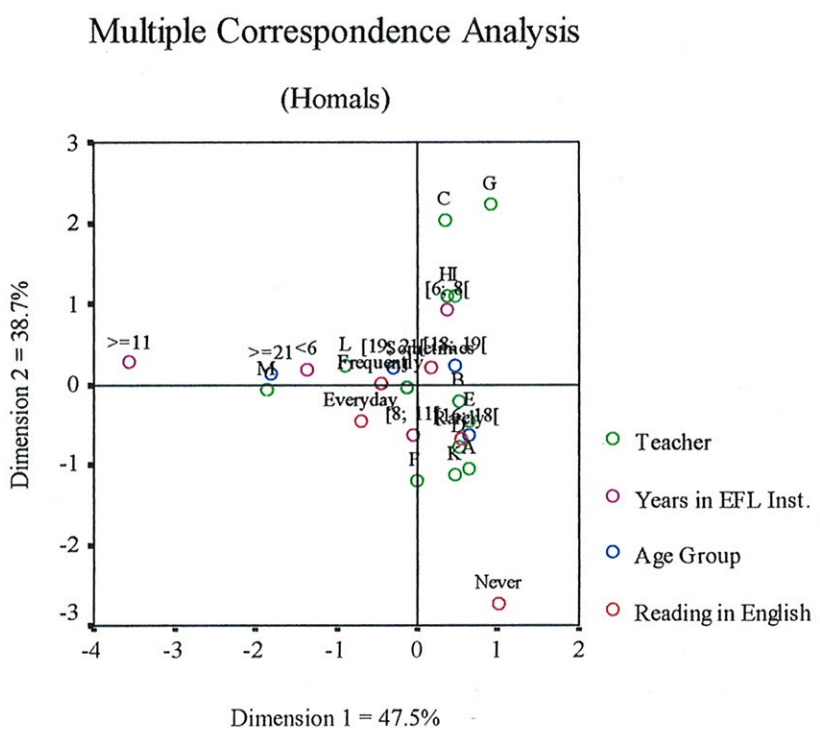


FIGURE III. 6. Multiple Correspondence Analysis: Informants' Reading Habits in English by Variables (Item A.7.)

The great majority of respondents stating "never" or "rarely" (Figure III. 7.), corresponding to 11.1% of the respondents in Item A7. (Appendix A, once more in Table

A. III. 49.), chiefly grounded their statement on issues interrelated to reading inaccessibility and lack of time.

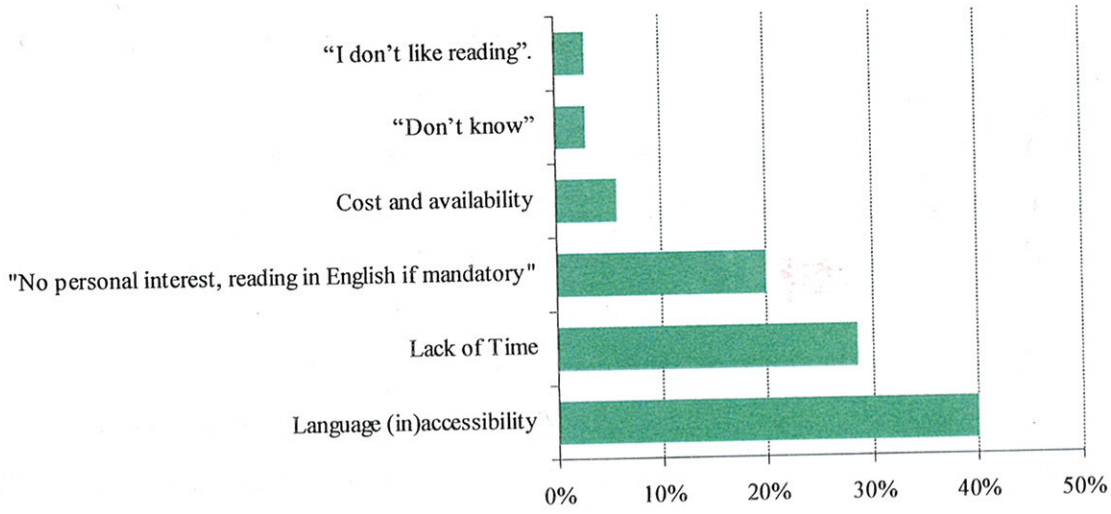


FIGURE III. 7. Respondents' Giving Reasons for their Reading Habits in English by Institution (Item A7. - Percent)

The subjects ticking "rarely" justified their assertion on the grounds of three main arguments, to quote their own words, as follows:

i) language difficulty and/or lack of time,

> Because I don[']t like to read [any] book even in [E]nglish. (Inf. 32)
>
> I rarely read in English because I prefer [P]ortuguese, it is easi[er] to understand the story. (Inf. 39)
>
> Sometimes it's very difficult to understand some words, and I spend too much time in that kind of reading. (Inf. 40)
>
> To me it's more difficult to read in English because of the language. (Inf. 64)
>
> Because it's more difficult [besides] we have so very little time. (Inf. 66)
>
> Because I don't have m[uch] know[ ]ledge[ ] and the English lang[u]age in terms of [its] writ[ing] is difficult to understand. (Inf. 99)
>
> I rarely read in English class[ ] because [w]e work together (Inf. 124)

ii) reading habits in Portuguese,

> Because I [mainly] study in Portuguese. (Inf. 65)
>
> I prefer reading in Portuguese, but I have already read for example Jane Austen in English. (Inf. 87)

iii) scarce books and/or diversity in English,

> Because I don't have books in English and if [I] had, I wouldn't have the time. (Infs 72 and 73)
>
> The[re] isn't a large possibility or variety of English books that I know. (Inf. 133)

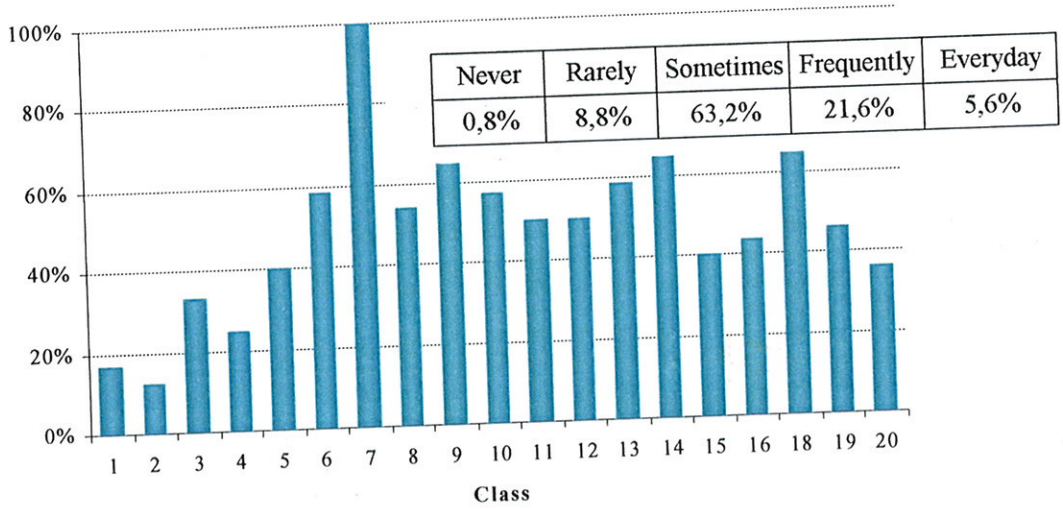
Besides the aforesaid arguments illustrated in subjects' line of reasonings so far, the markedly meaningful reference to the adjectives "boring" and/or "interesting" looked pertinent to analyse at this point of the discussion. Thus, in Table III. 3., it is aimed at providing a broad view of the percentage of subjects who have resorted to the former adjectives throughout the questionnaire.

TABLE III. 3. Informants' (Not)Using "boring" and/or "interesting" by Institution

Categories	Secondary School	University	Total
Mentioned	102 (51.8%)	23 (40.4%)	125 (49.2%)
Not Mentioned	95 (48.2%)	34 (59.6%)	129 (50.8%)
Total	**197 (100%)**	**57 (100%)**	**254 (100%)**

As was devised before, statistical techniques may be also performed to examine "the significance and strength of associations", in this case subjects' (no)reference to adjectives in their response to the questionnaire, with opposing meanings ("boring" and/or "interesting") by means of a Chi-Square Test, considered by Biber *et al.* (1998: 273) "the simplest of these techniques, while VARBRUL analysis allowed for much more sophisticated investigations of this type". The Chi-Square Test evidenced no significant differences between 12th formers and freshman's behaviour in this respect since both groups mentioned "boring" and/or "interesting" with similar proportions. Likewise, the proportion of subjects mentioning the hitherto lexical items was in closer rate to the one stated by those who did not mention them, 49.2% and 50.8% correspondingly.

After resorting to an exploratory description of observations of both lexical items by class and the number of subjects (in a total of 125) alluding to "boring" and/or "interesting" throughout the questionnaire (See Appendix A, Table A. III. 191. and Table A. III. 192.) and their response to Item A7., to be illustrated in Figure III. 8., there was a fluctuation regarding their allusion to the above lexical items from class to class. The highest peak corresponded to class 7, even if solely comprising 3 students' respondents, forwarded by a sharp fall in classes 1 and 2 (both below 20%), both of which likewise only having 6 and 8 subjects in that order. In addition, amidst the same number of subjects' mentioning "interesting" and/or "boring", the ones reading in English with some "frequency" largely outperformed the other ones stating "never" or "rarely" (as was indicated in the table attached to the graph).

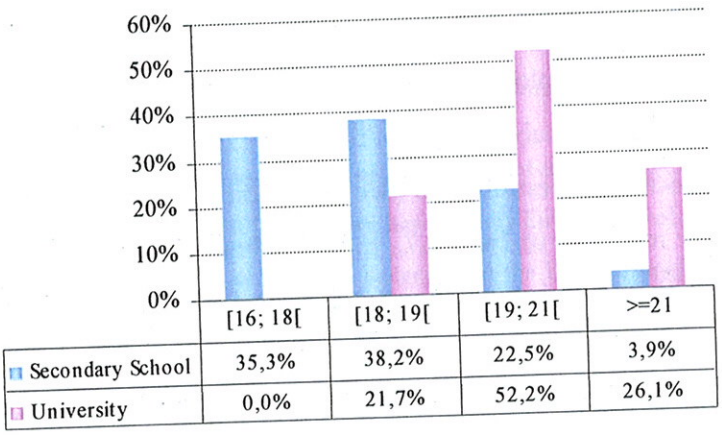


Never	Rarely	Sometimes	Frequently	Everyday
0,8%	8,8%	63,2%	21,6%	5,6%

Note: Percentage calculated on the number of subjects by class.

FIGURE III. 8. Subjects Responding to Reading in English (Item A7. - Percent) and Referring to "Boring" and/or "Interesting" by Class

In what the variable age group was concerned, and juxtaposed with the variable institution (Figure III. 9.), significant differences were once again expected (χ^2=27.0; df=3; p<.000) since there were no undergraduates under eighteen and likewise fewer and fewer 12th formers over 19. Consequently not much significance might be inferred from this test.



	[16; 18[	[18; 19[	[19; 21[	>=21
Secondary School	35,3%	38,2%	22,5%	3,9%
University	0,0%	21,7%	52,2%	26,1%

FIGURE III. 9. Subjects Responding to Reading in English (Item A7. - Percent) and Referring to "Boring" and/or "Interesting" by Age Group / Institution

In the same fashion, the forthcoming table, Table III. 4., related to respondents' reading habits in English and their exposure to the language instruction compared with their reference to "boring" and/or "interesting", gave due account of a higher percentage of subjects exposed longer to EFL instruction mentioning their reading engagement. Considering that in most cases these subjects associated reading in EFL with language

learning, Lier's argument (1996: 47) might cast some light on the fact that "exposure to language is clearly not sufficient for language development" in the case of non-native environments if "*quality of exposure*" [author's emphasis] has not come to the foreground. The latter is largely determined, asserted van Lier (*Op. cit.*, *Ibidem*), "by characteristics of the *language* (contextuality, accessibility) of the *interaction*... and of the *sociocultural setting*" [author's emphases]. All in all, put van Lier forward (*Op. cit.*, p. 48) "once we have ensured the possibility of access to the exposure-language available to the learner, we can see how the learner can profit from exposure".

TABLE III. 4. Subjects Responding to Reading in English (Item A7. - Percent) and Referring to "Boring" and/or "Interesting" by Years in EFL / Institution

Years in EFL Instruction	Secondary School	University	Total
<6	1 (1.0%)	-	1 (0.8%)
[6; 8[	41 (40.2%)	4 (17.4%)	45 (36.0%)
[8; 11[	60 (58.8%)	17 (73.9%)	77 (61.6%)
≥11	-	2 (28.7%)	2 (1.6%)
Total	**102 (100%)**	**23 (100%)**	**125 (100%)**

In other words, the patterns of teaching at the university, though using a stylistics approach in EFL language courses, might have not influenced all the students' reading habits and tastes within such a short period of time (eight years at school against 1 to 3 semesters at the university) since 40.4% still urged for a closer engagement with the reading activity. Hence, it might be also inferred that the longer the exposure to a content-oriented reading, reading for information purpose, the longer it might take to change readers' / students' views on reading for aesthetic purposes. Lier (1996: 48-49) puts it in terms of poor "receptivity", lack of *intrinsic motivation* [author's emphasis] evidenced in low "curiosity-related behaviours" and poor "language engagement", in the author's view on behalf of Krashen's (1982) widely followed argument on (cited in David and Yvonne Freeman 1993: 614)[4] "comprehensibility in EFL instruction and useful incidental foreign language learning". On the contrary, in Lier's view (*Op. cit.*, *Ibidem*):

> In order to profit from exposure to language, the learner needs to be receptive to the exposure-language... Receptivity can also be related to *exploration*, *manipulation*, and *play*, notions which are closely linked to learning.
>
> [author's emphases]

Thomson (1987), in his turn, complements Lier's contention by advancing some explanation on EFL readers' boredom allegedly due to lack of agency in choice and purpose of class texts, a wide-reading-programme and predominantly on purposeless of routine

written exercises. Supported on his research and subjects' output, he concluded (*Op. cit*, pp. 24-25) that

> many students strongly criticised the kinds of writing exercises they were forced to do in response to literature. The strongest major resentment was of comprehension exercises of poetry and fiction, and chapter-by-chapter plot summaries of novels which were seen as exercises in time-consuming, industrious futility.

Taken together both arguments presented so far somehow contributed to take in hand one of the research questions inherent to the design of this study, *i.e.*, (*Op. cit*, *Ibidem*) "how students' perceptions and habits of reading might affect Foreign Language teaching / learning in higher education". Accordingly, the scrutiny of the lexical item *boring* co-occurred in informants' output at a larger percentage falling on the 12th formers' corpus. Therefore, Table III. 5. constituted a display of the *lemma* BORING and its collocates, schematically arranged by parts of speech, in which the phrase "comprehension activity" and "book / s" along with the "school texts", "reading" activity [*boring thing*], "syllabi", "school", "class", made up 59.0% of the instances of the *lemma* among secondary school leavers.

An improvement in the way freshman envisaged the whole activity was evidenced in the few collocates sequenced by parts of speech throughout the grid, in a total of 13 instances, corresponding to the normalisation of 1.1 words per 1,000 words of text. What seemed meaningful in the contrastive analysis of corpora was the scrutiny of lexico-semantic items co-occurring in both texts rather than the number of observations. The **N v-link + NOT +** *boring* fleshed out possible associations with adolescents' reading preference, namely "biographies", "comics" and "dialogues" to be offered a separate study further on in the course of the discussion of research findings and, more importantly, to be reflected upon in respondents' text illustrations as well as suggested ways in to foster independent reading (Chapter VI.).

TABLE III. 5. *BORING* (Other Collocates): Count by Corpora / Institution

Lemma	Secondary School	University	Total
boring + **N**	10 (12.8%)	1 (1.3%)	11 (14.1%)
texts	4	1	5
books	5	-	5
thing	1	-	1
N v-link + *boring*	46 (59.0%)	10 (12.8%)	56 (71.8%)
reading	4	6	10
compulsory reading	1	-	1
*sillabi**	1	-	1
school	1	-	1
class	1	-	1
book / books	11	2	13
comprehension activity	27	1	28
vocabulary	-	1	1
N v-link + **NOT**+ *boring*	5 (6.4%)	-	5 (6.4%)
biographies	1	-	1
comics	1	-	1
dialogues	1	-	1
It's not boring	2	-	2
N v-link + **ADJ** + *boring*	2 (2.6%)	-	2 (2.6%)
very	2	-	2
N v-link + **ADJ-COMP** + *boring*	9 (11.5%)	1 (1.3%)	10 (12.8%)
more	4	1	5
so	5	-	5
N v-link + **ADV** + *boring*	4 (5.1%)	1 (1.3%)	5 (6.4%)
really	3	-	3
too	1	-	1
quite	-	1	1
N v-link + **QUANT.** + boring	2 (2.6%)	-	2 (2.6%)
a bit	1	-	1
a little	1	-	1
Total	**78**	**13**	**91**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=78 instances / Sec. School (2.4‰); 13 instances / University (1.1‰)]. * Misspelling

"Interesting", another adjective accounting for emotion, co-occurred in subjects' output distinctly in each corpus (Table III. 6.) as might be learned from the following utterances:

> Reading is good for our knowledge but [ ] it is also boring when the story is not interesting. (Inf. 65)
>
> Because when we stud[y] in school the teachers give some help telling us the story and when we read at home we m[u]st do everything alone. (Inf. 79)
>
> the tell[ing] in a few words the whole story. (Inf. 250)

The *lemma* INTERESTING occurred with concrete nouns either collocated on the left or on the right meaningfully associated with types of texts or genres, for example, in the rise in the percentage of "other collocates" preceding *interesting*, notably "books" (in the sociological foundation "novels" or "literature") and "magazines" amidst "publications" at a higher percentage of observations amongst undergraduates. Also noteworthy came the allusion to "task" involving a set of activities or procedures along with the reference to themes and ideas to make reading interesting / challenging. In a way, the kind of task-oriented reading instruction reported by Lecturer M was ascertained in respondents' opinions on "interesting reading".

Now turning to the synthesis of the collocative meaning of the *lemma* INTERESTING considering the type of right and/or left collocates by corpora, some other data might be inferred. In the first display of instances, Table III. 6., undergraduates' making use of the lexical item followed by a concrete noun, marked by the morpheme of the plural, at a higher percentage (considering the occurrence of the **node**) forwarded by nouns like "books", "publications", "magazines", "personalities" or noun phrases "magazine articles", seemingly pointed to the already mentioned sociological cline in reading "written or printed literature" for pleasure, leisure and/or spare time activity as has been argued over time by scholars like Q. D. Leavis ([1932] 2000), Wellek and Warren (1942), and more recently in Morais's research on reading (1997). Even though the latter has poignantly discussed reading within a cognitive psychology framework, he does not exclude the sociological aspect in the art of reading (*A Arte de Ler*). Moreover, university respondents consistently and intentionally used "interesting" in predicative position (as might be learnt from figures in the last sections of Table III. 6.), with the copulative either in the singular or plural form, somehow reiterating their personal insight on reading selection as "challenging".

Conversely, the occurrence of *interesting* preceded by an intensifier (indicated in the fourth section in the same table), "very", "more", "the most" at a higher proportion (39.3%) one way or another, made it obvious that 12th formers' longing for emotionally engaging reading materials or activities made part of their arguments or personal comments taking into account their recourse to the comparative and superlative forms. In fact, while describing the psychological changes and their emotional repercussions through which adolescents undergo up to adulthood, Louise Rosenblatt ([1938] 1999: 78) acknowledged that they "recognize transformations in emotional drives and personality traits. A heightened selfconsciousness and curiosity about the self usually came along. Obviously this will color attitudes toward the essentially human art of literature".

Indeed, the last section in the table presented another type of collocates, adjectives equally occurring in both corpora. These contributed to build on the lexical density of the *lemma* INTERESTING: "actual", "useful", "pleasant", and "funny", "nice" and "different". Similarly, in the column under the heading "secondary school", a slight increase of collocates pointing to text types (*e.g.*, "comics") occurring in predicative position might be perceived, apart from genres ("book" [*e.g.*, novel], "story"), themes, or paratextual features ("title"). Actually, short stories were believed to be "easier to understand" for their short length (Inf. 105), whereas "texts from textbooks" got students "more prepared to make [them] understand the subjects" (Inf. 105), *i.e.*, "very practical" (Inf. 152).

"Short stories", not to be found in many coursebooks' gamut of texts displayed, consequently coming up in 12th formers' plea, constituted undergraduates' favourite reading in manuals or anthologies. Their experience of shared reading of shorter narratives in lecture context had apparently made them aware of the thematic and symbolic dimensions of (Jean Pickering 1989: 45) "the succession of emotional states"[5]. Concurrently, it made them "interesting" in the sense of challenging readers' imagination of (*Op. cit.*, p. 48) "much larger contexts" not explicitly stated in "short narratives". By interacting with the short story through different layers of meaning, like cohesion, coherence and semantics, readers' anticipation of the ending is reinforced because, explains Pickering citing John Gerlach[6] (*Op. cit.*, p. 50), "the story's relation to the life of the character is essentially metaphoric". Pickering puts forth that any incident or sudden unexpected turn of events, of symbolic nature, tends to be perceived by the reader (*Op. cit.*, *Ibidem*) "as a metaphor for the whole life, a snapshot taken at a representative moment... affecting theme as well as structure".

The principle of coherence and the understanding of, in Bates' words (cited in Pickering 1989: 49), "seemingly trivial or unimportant incidents", leads the reader into the process of creative reading in such a manner that structure, theme, plot, characterisation, causality become subsidiary aspects in the interpretation of (*Op. cit.*, p. 53). "the individual emotional life" conveyed by language. In this line of reasoning one of the undergraduate's assertion appeared rather evocative in her response to Item E2.2.3.1:

> Reading even being compulsory may be very interesting and many times useful. (Inf. 237)

In other words, the language to be realised as a complex system synthesised in Lier's (1996: 54) schematic display (presented in the subdivision of this dissertation on the reading rationale) would come into play. Yet, the category "interesting" was offered

relevant but contrastive significances for the argument at hand in Item E2.2.3.1., namely the dialogic game in shared reading in class. So contends Halliday[7] (1994: 75),

> Thus the basic form of information is turning *shared experience into meaning*: that is, telling someone something that they already know... Thus the construction is again dialogic: meaning is created by the impact between a material phenomenon and the shared processes of consciousness of those who participated in it.
>
> [author's emphasis]

As a result, the dialogic interaction in class / lecture setting (also advocated by M. Bakhtin [1935] 1990) appeared to be of crucial role in the last quote uttered by an undergraduate:

> to know the subject is interesting and if we have the same opinions. (Inf. 83)
>
> Because the other people's opinions are very interesting to know. (Inf. 136)
>
> So I can have an idea how the story is interesting or boring. (Inf. 158)
>
> I have my own interpretations but it is obvious that I wish to increase my knowledge through the teacher as an expert and through my col[leagues] who have different and sometimes interesting ideas. (Inf. 226)

At this point, rightly defend Collie and Slater (1991) along with Kramsch (1994: 106) who posits,

> in order to avoid returning to earlier practices of teacher-centered exegesis and translation, it has been suggested that teachers use the story line of narratives as springboard for oral or written communicative activities,...that they exploit the cultural information found in popular literature... or use information processing strategies to discover literary techniques.

Moreover, considering the last item in the questionnaire, the occurrence of the same lexical item, "interesting", may be explained falling back on Pope's (1995) discussion of: i) "voice" in the light of Vygotsky's [1938] 1978) tenets on the "zone of proximal development of language", and ii) Bakhtin's ([1935] 1990) "heteroglossia" also activating a plurality of interpretations and building on readers' agency.

> I think it's an interesting questionnaire, and I hope that your work be[comes] what you expect from us. So good luck and sorry [for] the mistakes. (Inf. 27)
>
> I personally think [that] this questionnaire was very interesting and very important in the way that the people who are going to read it will learn more about teenagers. (Inf. 181)

TABLE III. 6. *INTERESTING* (Other Collocates): Count by Corpora / Institution

Lemma	Secondary School	University	Total
interesting + **N**	15 (16.9%)	7 (33.3%)	22 (20.0%)
books			
ideas			
magazines / magazine articles			
publications			
texts			
theme / topic			
personalities			
task			
N v-link + *interesting*	12 (13.5%)	2 (9.5%)	14 (12.7%)
subject			
texts			
book			
title			
story			
short stories			
comics			
thing / s			
questionnaire			
N v-link-NEG *interesting*	3 (3.4%)	-	3 (2.7%)
N v-link+ADJ + *interesting*	35 (39.3%)	3 (14.3%)	38 (34.5%)
very			
more			
the most			
it's interesting	11 (12.4%)	3 (14.3%)	14 (12.7%)
they're interesting	1 (1.1%)	4 (19.0%)	5 (4.5%)
be / look interesting	5 (5.6%)	-	5 (4.5%)
actual / useful / pleasant / funny / nice / different and interesting	7 (7.9%)	2 (9.5%)	9 (8.2%)
Total	**89**	**21**	**110**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=89 instances / Sec. School (2.7‰); 21 instances / University (1.8‰)].

Given the fact that the questionnaires covered a wide range of informants, 12th formers' and freshman Humanities students in a city / country, the item focusing on "the last book read" (Item A8.) coupled by a further reference to a language, in this case the English one, might inhibit informants. Students were not expected to read extensively in English except for those who read in their spare time or those who had had either a higher contact with English either for professional reasons or had lived in an English-speaking country some time before. Besides the students' citations hitherto inserted in this chapter, thus confirming their frequency in reading in Portuguese (Appendix A, Table A. III. 52.), the ones underneath not only reiterated the expectation but also validated Item A8.:

reading related to compulsory reasons at approximately 80%, in the original version, irrespective of the institution (Appendix A, Table A. III. 51.).

When informants were inquired about a number of books read within a specific period, as has been mandatory in many surveys (Goodman 1998), the data collected might be misleading, because variables like, time of the year, job (specially in the case of students) and reading purposes should be underlying the design of the item in the questionnaire.

> I rarely read in English because I prefer [P]ortuguese. It is easie[r] to understand the story. (Inf. 39)
>
> ["rarely"] read in English - Because in this year I don't have English. (Inf. 192)

In the same fashion ran Item C3. (*i.e.*, "what books / novels / short stories / drama texts have you read so far?" in English) to build on readers' preferences and/or knowledge. Comparing respondents' illustrations in terms of their reading choice, *i.e.*, "driven by compulsory reasons" or "independent personal reading", they seemed to have a similar behaviour. Time circumstances and examination constraints led informants to refer to books recently read. In an inquiry of this nature in which subjects were asked about the number of books read, for example, "in the previous month", to follow the figures provided in Goodman's *In Defense of Good Teaching* (1998: 6), three or four books were reported by "68 percent of fourth graders in 1992, and 69 percent in 1994". Actually, subjects' amount of reading depended rather on several variables namely "age", "sex", "job", "time of the year". Therefore it seemed more appropriate to ask for the "last book read" bearing in mind the aforementioned variables.

When inquired about the last book read 96.5% of the subjects provided either the title and/or the author (Appendix A, Table III. 50. and 56.). The number of titles mentioned underpinned the type of reading, compulsory or independent personal reading in Figure III. 10. The Portuguese titles *A Sibila* (Agustina Bessa Luís) and *Aparição* (Vergílio Ferreira), along with *Incidents in the Life of a Slave Girl* (Harriet Jacobs) figured amidst 12th formers' widely mentioned texts. *The Longest Memory* (Fred D'Aguiar), *In Search of a Character* (Graham Greene) and *The Bluest Eye* (Toni Morrison) hit the list of the titles mostly indicated by undergraduates corresponding to the compulsory texts to be assessed in the coming or latest examinations in the Portuguese or English courses and/or 1st- and 2nd-year undergraduate English Language Course, in that order.

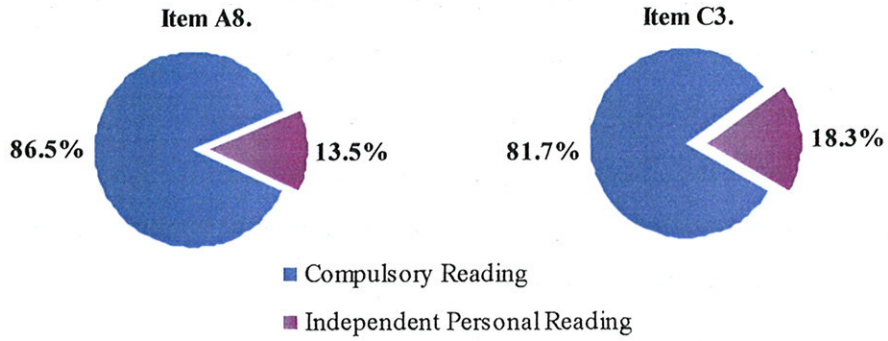


FIGURE III. 10. Respondents' Reading Illustrations by Reading Choice (Items A8. and C3. - Precent)

Authorship appeared to be recalled whenever the texts were read for compulsory reasons be it in Item A8. or Item C3. (See Appendix A, Table A. III. 73., Table A. III. 80., Table A. III. 90., Table A. III. 92., Table A. III. 95.), apparently owing to the emphasis given to authorial data in EFL reading (when crisscrossing syllabi, curricula, teachers' / lecturers' observations) as well as in mother tongue instruction (Eaglestone 2002: 29). In the educational setting, particularly at upper levels at secondary school, some biographical data on the author(s) of texts to be read figured either as pre-reading or post-reading activities equally making part of reading strategies suggested in manuals. A wide array of titles without reference to matching authors, still (McRae 1991: 54) "memorable" assuming students' / readers' interaction with the text, coincided with the texts seemingly read as independent personal choice, consequently playing a part in long-term memory, standing out against the former stored for short memory term.

To analyse the interrelationships between respondents' reference to genre-related categories and other variables such as "teacher", "years in EFL instruction" and "age group", the multivariate homogeneity analysis (should there be more than two categorical variables) was devised (Figure III. 11.). The main dimension discriminated 52.4% and the second one discriminated 40.8%. From the observation of the correspondence map of category quantifications, it was possible to locate associated categories for their close projection on the plane and the variables at stake. Hence, the chart of discrimination measures presented in Appendix A (Table A. III. 54.) suggested that the first dimension in the multivariate case might be related most strongly to the variable "teacher" (.765) and so would the second one (.697). Both the first and the second dimensions differentiated most clearly along the categories related to the variable "teacher". On the right hand side of the plane, Lecturers M (1.596) and L (1.596) were markedly opposing most teachers projected on the negative side of the main dimension. The former were somehow associated with a

high score (1.683) and subjects aged 21 or over and a low score (1.452) with respondents with less than six years of English instruction (in the case of Lecturer M for its almost overlapping projection on the plot) but with a high score (3.102) with subjects with 11 or more years in EFL instruction.

Although genre-related categories were discriminated poorly in the two dimensions (.498 and .168 respectively) if compared to the other variables (See first chart on discrimination measures in Appendix A), "novel", with a low score (.537), was neatly represented within the same range of Lecturers M and L on the positive side of dimension one. On the left hand side, "drama" (with a high score .932), was seemingly related to: i) respondents aged between [16; 18[with a high score (-.798); ii) Teachers B, A, K and F (from the highest to the lowest score); iii) and subjects with [8; 11[years in EFL instruction despite being strongly discriminated in dimension two (.519).

Dimension two strongly discriminated the category "short story" (-2.395) on its negative side, apparently within the scope of: i) Teachers G, C (both with high scores, -.839 and -.802); ii), respondents aged between [18; 19[and those with [6; 8[years in EFL instruction with a high score (-.583 and -.914, in that order). The category "poem" with a high score in dimension two, represented on its negative side might be tied up with: i) a high score with Teachers H and I and a low score to Teacher J; ii) respondents aged between [18; 19[and those with [6; 8[years in EFL instruction (-.583 and -.914). All the other categories were poorly discriminated on the plot for their close projection on the crisscrossing area of the two axes.

To bring the aforesaid to a close, 12th formers might be depicted for their heterogeneous behaviour concerning their reference to genre-related categories, namely drama (a prevailing category), short story (Roald Dahl) and poems, depending on their teachers' instruction, their age group and not so much on the number of years in EFL teaching / learning. Moreover, they comprised mostly (Appendix A, Table A. III. 80.): i) Portuguese-speaking classic authors like, Alexandre Herculano, Almeida Garrett, Augustina Bessa Luís, Bernardim Ribeiro, Camilo Castelo Branco, Eça de Queirós, Júlio Dinis, Miguel Torga, Vitorino Nemésio, Vergílio Ferreira and the Nobel laureate, José Saramago; ii) Some English-speaking authors such as William Shakespeare, Ernest Hemingway and Harriet Jacobs from their set readings.Contrastively, undergraduates showed a more homogeneous behaviour in their reference to "novels", equally with a strong influence from their lecturers, considering the latter's own observations (See Appendix B, Observation Register, Interviewees' Output) as well as informants' own reference

(Appendix A, Table A. III. 74.) to a larger number of cross-cultural and cross-period English-speaking authors. Amidst the ones most frequently indicated stood out (from the highest to the lowest occurrences) Bernard McLaverty, Fred d'Aguiar, F. Scott Fitzgerald, George Orwell, Toni Morrison, Graham Greene, A. S. Byatt, Anita Brookner, Jean Rhys and Sommerset Maugham. While these were the ones assigned in language courses, there was another set of texts by authors to be read in depth either in the Literature course - the rise and development of the novel in Britain and Ireland (for instance, Daniel Defoe, Jane Austen, the Brontë Sisters, Charles Dickens and Wilkie Collins, to follow their chronological sequence), or American Literature and Culture (James Fennimore Cooper, Nathaniel Hawthorne, F. Scott Fitzgerald and John Steinbeck). Yet, rather conclusive for the major problem germane to this dissertation, namely undergraduates' reluctant reading, singled out the sole reference to one Portuguese novel (Appendix A, Table A. III. 74.) and few other ones by Portuguese-speaking authors of European, Brazilian or African origin[8] amidst the compulsory texts by the hitherto mentioned authors.

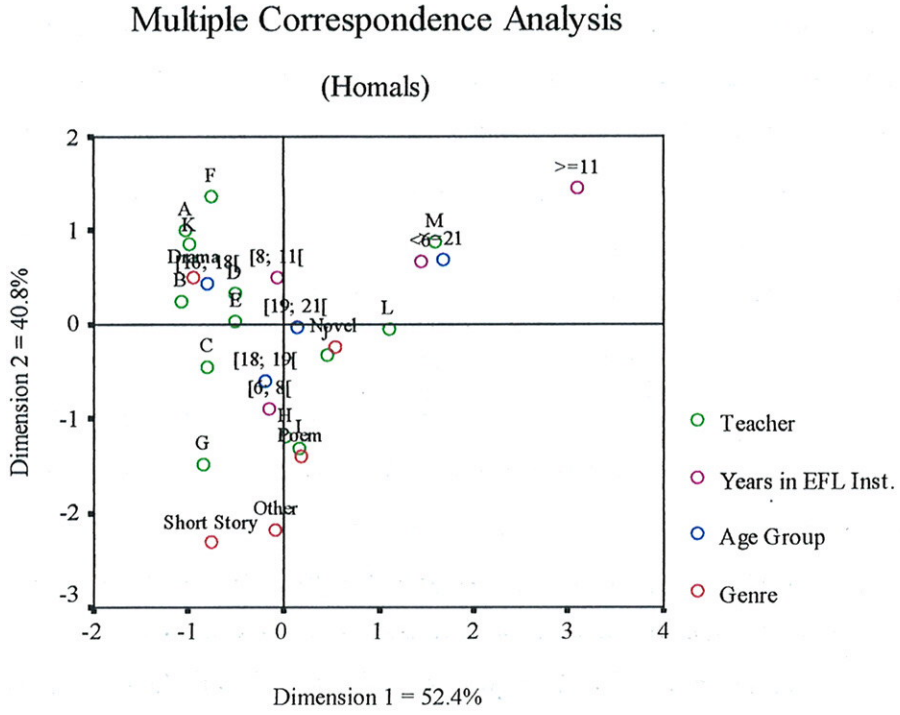


FIGURE III. 11. Multiple Correspondence Analysis: Informants' Last Text Read According to Genre by Variables (Item A8.)

At this point of the argument it figured also pertinent to account for respondents' ranking of factors underlying the reading activity based on their own experience (Item B2.) in order to foreground subjects' reading habits and behaviour. In the visual display presented in Figure III. 12. (See Appendix A, Table A. III. 64.) four factors clearly stood

out for their peaks in different positions. The highest peaks corresponded to a larger number of cases observed in the categories "pleasure" and "a waste time", ranked in the first and ninth place respectively, also standing for the most and least important factors in respondents' perception of the reading activity. The latter, namely "waste of time", was preceded by the categories "an autonomous way-out towards professional success", "the individual's space for his/her own interests" and "literary awareness" in the eighth, seventh and sixth position. On the opposite cline came out the categories "knowledge about facts", "culture awareness", "language improvement" and "broadening one's imaginative skills", second, third, fourth and fifth positions, respectively. Except for the last category - "waste of time" chosen by most respondents, all the other ones were chosen in a larger or smaller frequency.

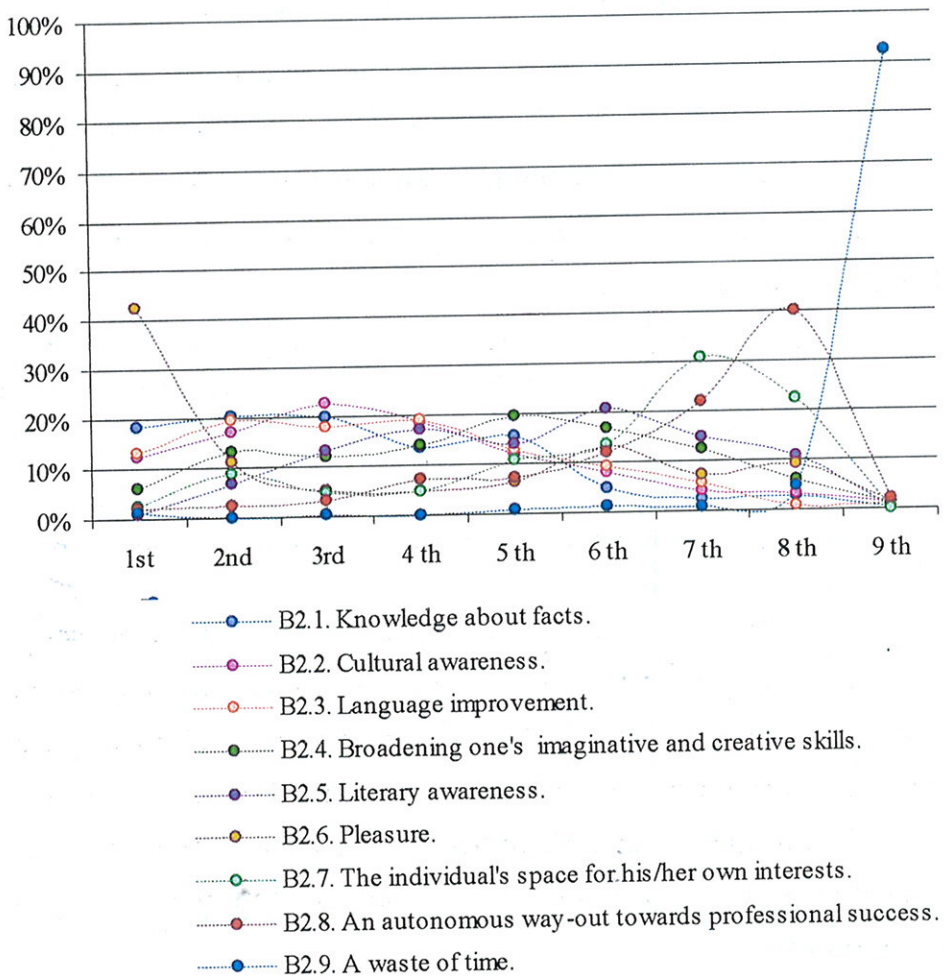


FIGURE III. 12. Respondents' Perceptions on the Reading Activity (Item B2.)

Therefore, it was noteworthy to apply the one-sample Chi-Square Test so as "to

check whether each category in the rankings occurred equally often"[9]. It might be concluded that the observed values for each category did not present a uniform distribution along the rankings as was indicated in the table below.

One-Sample Chi-Square Test (*cf.* Appendix A, Table A. III. 65.)

Chi-Square Test	B2.1	B2.2	B2.3	B2.4	B2.5	B2.6	B2.7	B2.8	B2.9
(χ^2)	117.0	98.8	93.2	56.4	80.1	255.0	112.1	244.7	949.5
df	8	8	8	8	8	8	7	8	6
Asymp. Sig.	.000	.000	.000	.000	.000	.000	.000	.000	.000

To put it simply, the reading activity apparently implied a task to be carried out for "pleasure" as informants' most important factor and by no means should it be regarded, in their ranking, as a waste of time because most informants placed it on the 9th position. However, what was mostly required from them was "knowledge about facts", "culture awareness" and "language improvement", being thus given different weights.

Having a large number of respondents whose choice of Humanities area did not rely on vocational issues (preference for languages or academic purposes) but on pragmatic utilitarian reasons[10] (Appendix B, Observation Register, Part II), reading for pleasure became the most appalling activity in adolescents' / young adults' first glance, evidenced in the following 12th formers' statements:

> It's basically school's fault. When a student gets out of school, he stays with the impression that all books are boring, not useful, so he drops out of reading. (Inf. 54)
>
> And if I can give my opinion, I think that nobody sees interest in reading because it's so boring. (Inf. 73)
>
> Our class is so boring, you can't even imagine. I don't like my English classes, but I need to have them. (Inf. 94)

Unfortunately, "broadening one's imaginative skills, "literary awareness", "the individual's space for his/her own interests" and "an autonomous way-out towards professional success" were shifted into the background. This was coadjuvated by the harsh reality that texts read in school have not taken students' motivations or even designed tasks as the starting point for readers' commitment (Hoey 2001) in the reading enterprise, albeit a professed student-centred / process-oriented pedagogy grounding the ideology of the educational reform.

B. TYPES OF READING AND READING CHOICE

In respondents' perceptions on types of texts read in school or institution (See Appendix A, Table A. III. 42.) a relevant number of subjects gave the impression that their identification of texts, of major importance for text comprehension, was unclear to bear in mind the percentage of "no answers" and "unspecified" categories (31.1%) occurring in their open-ended answers. Besides the descriptive and inferential texts to be devised further on, the close reading of subjects' response in both databases, after running the concordance lines on the occurrence of the *lemma* TEXT, aimed at addressing three related items outlined at the forefront of this research. These entailed the examination of students' perceptions on texts, especially their awareness of an authentic text along with what role students' texts / readings played in their communities assuming that, to borrow from Durant and Fabb (1992: 49),

> the word "text", like most words, is open to a range of different understandings and interpretations; and we need to explore what exactly we will be looking at if we decide that rather than studying a body of "literature", we are just studying and selecting an assortment of "texts".
>
> [authors' emphases]

The impact of school on subjects' agency in the reading activity and subjacent lack of text awareness led to run the concordance lines on the **node** *text* (briefly touched upon in the discussion of categorisation procedure in Chapter II., Part C. Criteria for categorisation). After a careful observation of the concordance lines on the **node** *text* by corpora / databases, the following lines were gathered for their indeterminacy in terms of text type, but having an important effect in the problem posing to underpin any strategic endeavour to foster freshman's reading behaviour ascribed in Carter's claim (1997: 137): "both the role and the relative position of the reader *vis-à-vis* the text has been underplayed". As a matter of fact, this scholar asserts that (*Op. cit.*, *Ibidem*) "the study of the reader and the reading process is now at the forefront of research in a number of disciplines" and a couple of "unanswered questions do need to be highlighted". These comprised, for instance: "Is text analysis in EFL reader-oriented / "real" student-oriented? What counts as text? What role do students' texts / readings play in these communities? What is an authentic text?" (Alderson and Urquhart 1984, Urquhart and Weir 1998, Alderson 2000), "To what extent do all readers perform the same kinds of operation when they read? Are different competences required at different points in the reading process and do they differ from one to another and, if so, in what ways?"

Some highlighting to these questions was meant to be given throughout the analysis of subjects' output making use of different techniques, either corpus analysis, statistical exploratory techniques (ANACOR, HOMALS) or respondents' statements directly quoted, in the belief that such an issue has constituted a problem setting but never a problem solving one, depending on participants' ever-increasing diversity and equally different contexts: no ideal readers but interested expeditious, strategic readings, the discussion of subjects' types of reading and their selection. The already focused factors - time of the year (examination constraints), literature to improve their knowledge for study skills, lack of time - will necessarily be taken into frame of reference.

"I would rather read the dictionary"[11] (Lloyd W. Kline 2000: 20) might be the echo of some 12th formers' allusion to reading dictionaries, meaning dictionary entries. Kline's report on this American student's "dismissal of reading *The Adventures of Huckleberrry Finn*", despite having shown him / herself to be as gifted and talented as his/her fellow students in a High School English class in California, gave rise to their teachers' inquiry into getting to know about the reasons leading people from several professional strands and age groups to let any book matter to them. Their responses were gathered in Jim Burke's *I Hear America Reading* (Heinemann, 1999). Having such findings in mind, a scrutiny on the lexical item *text* was undertaken via concordancing (see Appendix A, IV. Corpus-Driven Approach). There were the following occurrences out of 520 instances in the 12th formers' database and 92 instances in undergraduates' database, mostly related to the undefined types indicated in the categories to Open-ended Items (See Appendix A, Part III), *i.e.*, Item A4., A6., A10., A10.1., B1.and B4.:

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

***Texts*: Left Collocates**

1	8I;135 the conclusion of a	texts	(...) because I could lear so
2	free of all around us. 2B16	texts	that are useful for me 2B
3	poetry; etc.) 7H;128 books;	texts	provided by teachers 7H;129
4	o; Shakespeare, Hamlet 4D42	texts	that are of interest to me (e
5	6G;100 all kinds of different	texts	6G;101 plays; documents; no
6	us understand some difficult	texts	better. A Sibila 5E 50 in c
7	ain character. 9K;180 "easy	texts	" (e.g.: texts about people, t
8	nd understand it. 4D38 easy	texts	; summaries of 12th form texts
9	ld. 5E 60 5E 61 "easy"	texts	5E 62 comics it's a diffe
10	azines, texts. 5E 68 "easy"	texts	It's a way to get more cultu
11	s dealing with the IRA or ETA	texts	dealing with the IRA or ETA t
12	s dealing with the IRA or ETA	texts	read for homework texts provi
13	13 informative texts 7H;114	texts	mentioned in the syllabus 7
14	deal with society 7H;114	texts	which prepare me for the test
15	culture-based texts 7H;117	texts	discussed in class 7H;118 i
16	ória da Literatura 7H;126	texts	dealing with the IRA or ETA t
17	s 7H;125 textbooks 7H;126	texts	provided by the teacher; othe
18	r ETA texts read for homework	texts	provided by the teacher 7H;
19	I;148 literary texts 8I;149	texts	which are manditory for schoo
20	torical texts; poems 8J;158	texts	used for reading comprehensio
21	texts; novels; poems 8J;172	texts	used for reading comprehensio

22	n't know 8J;171	8J;172	texts	used for reading comprehensio
23	for any study needs	8J;175	texts	which can enlarge one's vocab
24	ive texts; textbooks	9K;176	texts	related to the subject studie
25	ing personalities"	9K;180	texts	written in colloquial languag
26	7H;108 magazines magazines		texts	suggested by the teachers 7
27	syllabus 7H;104 magazines;		texts	read in class 7H;105 texts
28	ova Gente; TV Guia newspapers		texts	about women 5E 74 textbook
29	ers comics; sports newspapers		texts	studied in school 8J;168 ho
30	6F 97 comics; poems; novels;		texts	from the textbook 6G;98 t
31	(sometimes) the textbook, or		texts	studied in school are much mo
32	torical texts 9K;193 plays;		texts	from the textbook 9K;194 hi
33	wledge of things I just read		texts	in manual and books that I st
34	message. 8J;174 By reading		texts	or manuals for the needs and
35	imes I'm not interest reading		texts	studied in school or textbook
36	rom novels; (manditory school		texts)	4D41 action, suspense, an
37	ting thant texbooks or school		texts.	8I;143 Because a book we
38	ave pictures 7H;105 short		texts	...because it's easier to und
39	exts related to each subject;		texts	rich in vocabulary; cultural
40	s 8I;144 informative texts;		texts	for "extra reading" 8I;145
41	s 5E 75 biographical texts;		texts	from textbooks 5E 76 litera
42	xts 6F 87 historical texts;		texts	from the textbook 6F 88 na
43	ead 2B19 informative texts;		texts	given by the teachers 2B20
44	tive and argumentative texts;		texts	related to the subject 4D30
45	6F 94 culture-based texts;		texts	that enrich vocabulary 6F
46	ary texts; informative texts;		texts	which are useful to my studie
47	s necessary to understand the		texts	8J;169 Sometimes boring, bu
48	at teachers should choose the		texts	also according to the student
49	ts Because I like to read the		texts	that are useful. 7H;112 cu
50	bila, Hamlet, etc. 2B22 the		texts	that I need to study 2B23 a
51	uage and in school I read the		texts	the teacher want and sometime
52	teaches us to understand the		texts,	so that we can answer the qu
53	compreend the meaning of the		texts,	this will help to the readin
54	tter and fully understand the		texts.	9K;182 9K;183 Apariç
55	understand and summarise the		texts.	5E 60 I don't like to do r
56	edge and comprehension of the		texts.	5E 63 It is not interestin
57	way for us to understand the		texts.	6G;103 I don't know. 7H;

From the first frequency table (Table III. 7.) displaying text and some of its collocates two different assortements might be drawn pointing somehow to a few subjects' difficulty in identifying text types indicated that "interesting" and "reading" were more frequent left collocates[12] of *text* in 12th formers' response.

Concordance Lines from University Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

***Texts*: Left Collocates**

1	ene 10L;198 "individual"		texts	They are more easy and fun to
2	dying 10L;201 interesting		texts	which tell us something new
3	198 short-stories 10L;199		texts	that make you think 10L;
4	ort-stories; poetry 10L;204		texts	required by the teachers 10
5	icles; dictionaries 10L;210		texts	required by the teachers 10
6	literary excerpts 10M;230		texts	dealing with day-to-day event
7	n learn from them. 10M;231		texts	dealing with day-to-day event
8	ppening around us. 10M;232		texts	dealing with day-to-day event
9	t certain problem. 10M;236		texts	dealing with social problems
10	cquiring knowledge. 10M;236		texts	that can be discussed in clas
11	of what is asked. 10M;238		texts	related to the course being s
12	s; historical texts 10M;240		texts	from textbooks; novels; scien
13	storical excerpts 10N;247		texts	To read a book in English re
14	s in other languages; novels;		texts	from textbooks (especially te
15	ve stories; detective stories		texts	which are recommended 10M;2
16	culture. 10L;215 stories;		texts	about English students 10
17	read it for pleasure and the		texts	which are studied in school a
18	are read for pleasure and the		texts	which are studied in school a
19	.) they are a kind of written		texts	which we have to understand

Besides, some subjects' lack of agency and/or commitment to text reception and interaction conveyed by the past participle form of the co-occurring words immediately following the keyword (right collocates), *required* and *suggested*, were mentioned in relation to

university syllabi. It might be, thus, inferred that undergraduates tried to follow the language used in the written medium. However, they seemed to make a distinction between set texts and the ones read for personal choice.

Equally recurrent came up 12th formers' comprehension and understanding text dilemma (24 observations: *studied / study / read / reading*) reinforced by the anxiety involving the notions of "easy" / "difficult" text (3 observations) together with the single reference to "university text" foreshadowing subjects' uncertainty about text types. Instead of constructing the meaning potential of texts and words, it seemed, so runs the criticism[13] (D. Freeman *et al.* 1998: 83), that a stronger emphasis was put on the identification of the foreign language code, its decoding depending on readers' "recognition of words" (*Op. cit., Ibidem*) "believed to be depending on explicit systematic instruction in phonics", thus in "learning to read in a foreign language". Comprehension has become a skill to be checked through a (*Op. cit.*, p. 80) "series of detailed questions" evidenced in subjects' response, as follows:

> I rarely read in English because I prefer [P]ortuguese[;] It is easie[r] to understand the story. (Inf. 39)
>
> Sometimes it's very difficult to understand some words, and I spend too much time in that kind of reading. (Inf. 40)

Once again, it seemed relevant to go back to Rumelhart's discussion of schema theory , particularly the stress every so often given on linguistic, factual knowledge in the process of meaning-making, in the scholar's tenets tied up with (in Flood 1984: 18) "comprehending". Issues associated with "understanding and misunderstanding" may be partially considered in the light of schema theory as long as, posits the author (*Op. cit., Ibidem*), "understanding is the process of finding a configuration of schemata which offers an adequate account of a passage or situation".

TABLE III. 7. *TEXT*: Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Node	Collocates	Secondary School	University	Total
text + V-ed	*studied*	5		5
	read	2		2
	used (for comprehension)	3		3
	discussed	1		1
	taken	1		1
	suggested	1	1	2
	provided	3		3
	given	1		1
	mentioned	1		1
	required		2	2
Total		**18 (3.2%)**	**3 (3.3%)**	**21 (3.2%)**
ADJ + *text*	*bibliographical*	1		1
	short	1		1
	compulsory / class / school	4		4
	study	3		3
	textbook	7		7
	reading	8		8
	written	1	1	2
	vocabulary	2		2
	grammatical	2		2
	individual	1		1
	easy	1		1
	difficult	2	1	3
	different	1	1	2
	pleasure	1		1
	interesting	11	1	12
	boring	2	1	3
	others (from personal research)	1	1	2
	other (other types of)	1	1	2
	university	1		1
Total		**51 (9.0%)**	**7 (7.6%)**	**58 (8.8%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the node [N=567 instances / Sec. School (17.5‰); 92 instances / University (8.1‰)].

Juxtaposing corpus analysis with the encoding of categories, namely the ones related to subjects' illustrations of texts (Item D2.4.) "read for compulsory reasons" (See Appendix A, Table A III. 16.) 12th formers' lack of agency in identifying text types was fairly noticeable, broadly perceived by their stereotyped discursive categorisation, "argumentative", "descriptive" or even their function - "informative" (Table III. 9.) - liable to be connected with instances like the ones underneath:

> The ones teachers ask for.
>
> Texts suggested by the teacher.
>
> Texts studied in school.
>
> Texts provided by the teacher.

In addition, amidst informants' illustrations of readings for compulsory reasons (Item D2.4.) "non-fiction" (*i.e.*, "historical texts", *Fundamentação Metafísica dos Costumes*, "biographies") or other field-related texts (*i.e.*, culture, philosophy, science and technology) and "magazines" (of varied sort from quality press like *Grande Reportagem*, TV guides, other with a spotlight on society and public figures like *Gente*, or even *Quo* addressing male fashion and themes, to those collecting crossword puzzles and riddles as spare time activity, *Cruzada*) stood out as solely occurring in 12th formers' output. On the contrary, texts read in the formal setting of education either "recommended" by the teacher / lecturer (See set of tables in Appendix A, Table A. III. 116.), "grammatical texts", "textbooks" or "books" appeared indistinctly under the category "unspecified" in a similar proportion of subjects in both institutions. Strikingly larger appeared the number of "no answers" thus prone to be interpreted either as a positive attitude towards reading or simply subjects' failing to recall any text at the time of filling up the inquiry. In the case of undergraduates, personal constraints might foreground skipping this item not to be identified in such a small community, university and Island. Nonetheless, the number of occurrences of fictional titles irrespective of the language - Portuguese or English – genre within prose fiction and period, outperformed all the other categories in terms of subjects' illustrations of texts read for mandatory purposes.

One informant's reference to "notes on the margins" underpinned his/her interest to skim the text and learn about background information whatever its nature, apparently supporting the main ideas conveyed in the fictional text overlooking its first and foremost ideational function (Halliday 1985, Halliday and Hasan 1985) given the anxiety of the reading assignment. *Wordsworth*'s seemingly marketing strategy (a well-known British publishing house) has not overlooked present readers' undue dependence on data. Indeed, these usually relate the text and their general introductory notes aimed at assisting readers' "understanding rather than interpreting the stories for them"[14] regrets Keith Carabine (1999: *vii*) reminding McRae's argument that most criticism advanced before readers' interacting with the text stand before its actual private reading response.or, as she herself remarks (Carabine, *Ibidem*) in the introductory pages of one copy,

> In the same spirit, because the pleasures of reading are inseparable from the surprises, secrets, and revelation that all narratives contain, we strongly advise [readers] to enjoy this book before turning to the introduction.

The reference to "texts which are not written in columns and that have pictures" (Inf. 104) triggered the close observation of manuals in use at the time of the data gathering. Some of their texts' display included frequent columns on the right hand side of

pages with supporting pictures (*Aerial 12* by Emília Gonçalves *et al.* 1996) which in some way influenced the reception and the production of texts for their spotlight on language foci.

This evidence refuted the researcher's suppositions of other implicit type of ideational material (Michael Halliday), above all marginalia, *i.e.*, reading notes customarily used two centuries before, for instance, in literary works by Samuel Coleridge (1817) or William Blake. This marginalia has been perpetuated by twentieth-century writers like James Joyce and Samuel Beckett amidst other writers, artists, philosophers, historians in their diversely creative comments on their readings. In fact, reading notes might well be understood as a subsidiary appreciation on literary history and culture since they unveil data about writers' biographical and/or autobiographical notes. Unlike the former "notes on the margins" or language summaries for consolidation of structures, for its limited didactic value leading to the effortless fashion of storing language data, marginalia evidenced the ideational feature for their impact on creative reading. This owes to their unpredictable graphological type ranging from autograph marginalia in books and explanatory annotation to miscellaneous scraps of paper or more regular entries in notebooks, diaries and letters. In addition, they sometimes trigger the readers' curiosity to look for intertextual relations or solely readdress their attention to the study of influence thus fostering research skills.

The second sorting out of observations on the **node** *text* were analysed and succintly represented in two other associated tables (Table III. 8.) whose items were arranged by parts of speech and associated meanings. In both encodings two aspects implicit in text definition in accordance with their purpose (Halliday) definitely came out: on the one level, the the transactional meaning, mostly in the instances associated with ii., due to the gamut of items on transactional language (*i.e.*, "language used to obtain goods and services", Nunan 1993: 20); on the other level, interpersonal language (*i.e.*, "language used for socialising", *Op. cit.*, *Ibidem*).

i) right collocates underpinning texts' themes - the **node** followed by present or past participle forms of the verbs "link", "relate" or several prepositions either pointing to texts' source, origin, display, aim not to mention "undefined kind" in the case of the **node** being followed by an adjective (*rich*) or a defining relative clause;

ii) left collocates, mostly adjectives in premodifying position, associating texts with discursive practices and discourse communities (Mercer and Maidment 1996) conveyed by the dissimilar subject-matters explicitly stated.

TABLE III. 8. *TEXT*: Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Node	Collocates	Secondary School	University	Total
text + **V-ing**	*dealing*	12	5	17
	depending	1		1
text + **V-ed**	*linked*	2		2
	related (for comprehension)	12	2	14
	based (on current affairs / personal experience / personal opinions / society / themes)	13	2	15
text + **PREP.**	*about*	29	2	31
	on	11		11
	from	16	2	18
	in	12	1	13
	for	4		4
	with	1		1
text + **CLAUSE**	*which*	22	4	26
	that	13	2	15
text + **ADJ**	*rich*	1		1
Total (a)		**149 (26.3%)**	**20 (21.7%)**	**169 (25.6%)**
ADJ + *text*	*subject / topics*	3		3
	culture-based	32	3	35
	culture-related	2		2
	culture	32		32
	cultural	2		2
	historical texts	73	4	77
	history	2		2
	philosophical	2		2
	sports-related texts	2		2
	sports	2		2
	music	1		1
	scientific / technical	14	10	24
	technology	1		1
	geographical / planets	2		2
	psychology	2		2
	factual / facts	2		2
	current / contemporary / affairs	5		5
	society	1		1
Total		**180 (31.7%)**	**17 (18.5%)**	**197 (29.9%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=567 instances / Sec. School (17.5‰); 92 instances / University (8.1‰)].

Indeed, there was a striking rise in the percentage of attributives on discursive practices / communities and subject-matters predominantly underpinning 12th formers' perceptions of text / s from their context of occurrence (Table III. 9.). Yet, undergraduate's output might be perceived to occur along a wider semantic scope: culture-based / related; historical texts and scientific / technical in a larger number of observations presumably connected to their diverse panoply of texts for academic purposes. Moreover, consistently reiterated proved the number of instances falling on the binary "literary text" (ideational function) inasmuch as "informative texts" (transactional and interpersonal

functions) in undergraduates' corpus purportedly supporting their developing view of text categories and purposes.

TABLE III. 9. *TEXT* and Collocates (Text Types): Normalisation by Corpora / Institution

Node	Collocates	Secondary School	University	Total
ADJ + *text*	*advertisements*	1		1
	magazines	4		4
	newspapers	2		2
	poems / poetry	6		6
	fiction	6		6
	fiction-based texts	3		3
	horror-based texts	2		2
	horror	2		2
	literary	48	15	63
	literature	2		2
	canonical	4	1	5
	drama / plays	4		4
	dramatical	3		3
	novels	3		3
	historical novels		1	1
	romance novels	52	4	56
	biographical	4		4
	comical / funny	5		5
Total		**151 (26.6%)**	**21 (22.8%)**	**172 (26.1%)**
ADJ + *text*	*informative*	65	14	79
	information	2		2
	critical / argumentative	3		3
	descriptive	5		5
	narrative	20		20
Total		**95 (16.8%)**	**14 (15.2%)**	**109 (16.5%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the node [N=567 instances / Sec. School (17.5‰); 92 instances / University (8.1‰)].

Further data were brought about while intersecting the information supplied by corpus analysis with the encoding of categories related to text types and subjects' perceptions and/or reading preferences under varied circumstances in the teaching / learning situation, as was the case of Items A4., A9., A10. and C2. (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item).

A first reading of the bar chart in Figure III. 13. pointed out that a large majority of subjects identified "literary texts" coupled by "content-oriented readings", albeit a fall in the number of undergraduates mentioning the latter category. A wider variety of texts from "literary texts", "novels", "narrative", "argumentative", "newspaper and magazine texts", "scientific texts", "canonical fiction" to "reference" might be associated to undergraduates' perception of set texts read. Concerning Humanities undergraduates' allusion to "content-oriented readings", "scientific texts" and "argumentatative texts" inherent to the academic

discourse (for example the reading / writing of essays and opinion issues) among the texts read, these might be associated with the type of subject matter at hand in theoretical courses and seminars (*i.e.* academic discourse).

Secondary school leavers' reference to "historical texts" and "content-oriented readings" coupled by "literary texts" outnumbered the illustrations of the same sort in the the other group of respondents. Yet, "textbooks", (auto)biographies, "comics / jokes" as well as "dialogues" solely occurred in 12th formers' allusions. There seemed to exist a salient feature related to secondary school education with the reliance on "textbooks", obviously to ensure parity in the imparting of knowledge and promotion of skills within the methodology put forth by national syllabi across the curricula. Yet, Goodman's *In Defense of Good Teaching* (1998) reports *NAEP* estimates in that shifts (*Op. cit.*, p. 6) "in the use of basal readers either exclusively or as the major material in reading instruction" have been up from 1992, with 95% of classrooms using them, to 1994, adds Goodman (*Op. cit.*, p. 6) "only 1 out of 5 teachers said they used only basals": the other ones being trade books and literary texts following the whole language approach trends.

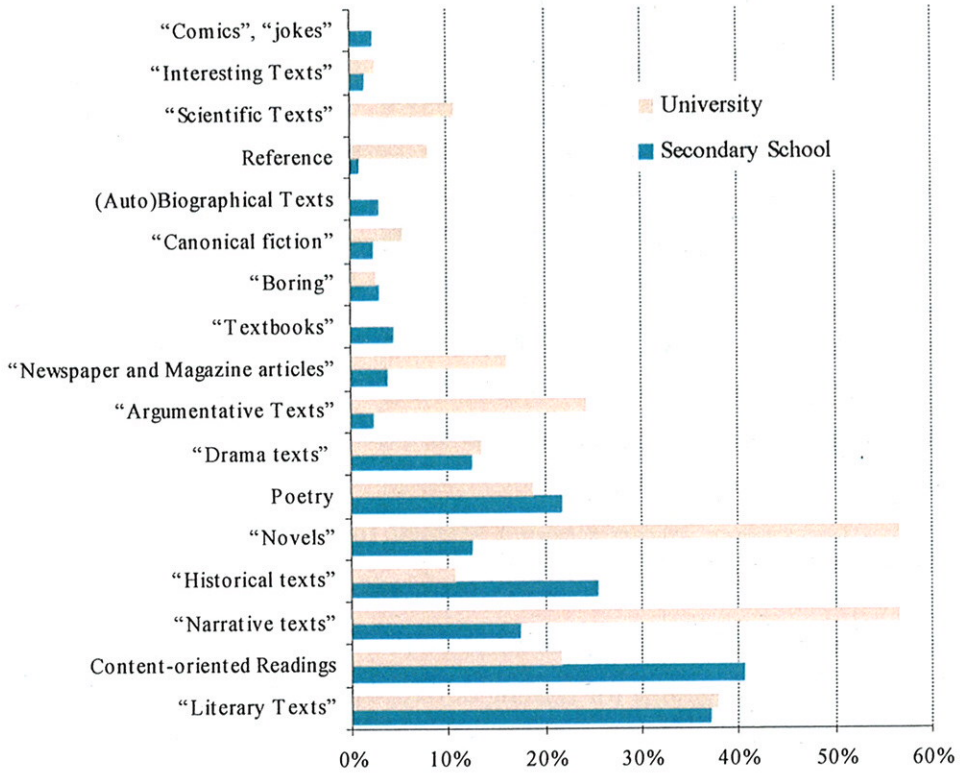


FIGURE III. 13. Respondents' Perceptions on Types of Texts Read in School by Institution (Item A4.)

A change in the type of texts read in the English course might be perceived in the display offered in Figure III. 14. (See appendix A, Table A. III. 57.). Looking at the types

of illustrations included in the category "other texts read in English", for their low occurrence, only but a few came out: "it depends on what I need" or "letters of my cousin who is in England" along with "poetry", "tragedy", "novels" (*e.g., Incidents in the Life of a Slave Girl*), "comics", "texts about English History", "photocopies", "cheap pornography", in 12th formers' output. There was but one instance, "short stories", involving a 12th former's fictional specification because, so read his/her explanation, "short stories...are easier to interpret for their short length". Conversely, most occurrences on "short stories" were related to undergraduates' illustrations.

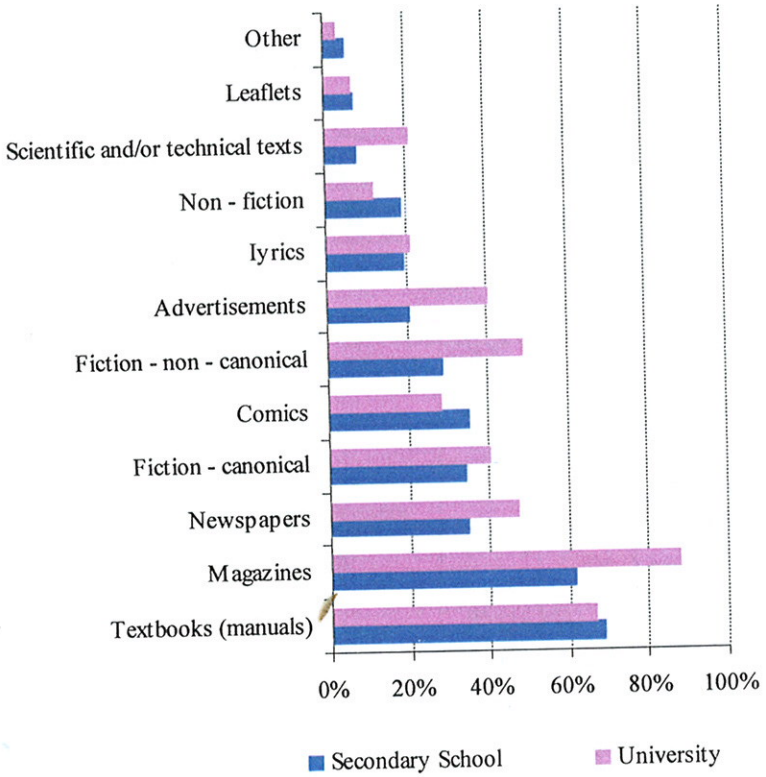


FIGURE III. 14. Respondents' Perceptions on Types of Texts Read in Class by Institution (Item A9. - Percent)

Of major importance in this research seemed the contrast to be drawn between subjects' perceptions of texts read and readers' preference, Figure III. 15. (See appendix A, Table A. III. 58.) along with their reasonings (See appendix A, Table A. III. 59.) so as to thoroughly discuss the foundations for reading development strategy at the threshold level, in Goodman's terms, to make them such (1998: 3) "powerful learners of written as well as oral language, that they are capable of using language to think, to learn, to solve problems". From the researchers' stance, and academics' alike, the seemingly repetitive Item A10., aiming at getting to know both groups of informants' favourite texts to be tackled in class / lecture setting, (*Op. cit.*, *Ibidem*), "may give the chance to reevaluate our [their] expectations

of what [freshman] are capable of learning and doing", to borrow from Goodman's words once more, even though the addressee has been changed from "children" to adolescents / young adults freshman. This owed to the present urge to turn scholars' and academics' attention to patterns of teaching / practice in higher education (*Op. cit.*, *Ibidem*) "bearing a profound influence on how curriculum, materials, methodology, and assessment are viewed" as well as "the base of knowledge it builds", concludes Goodman. The latter allows for some resonance with the assumptions claimed in Lyotard's *The Postmodern Condition: A Report on Knowledge* (1984), namely (Goodman, *Op. cit.*, p. 4) "teaching critical thinking, combining reading and writing".

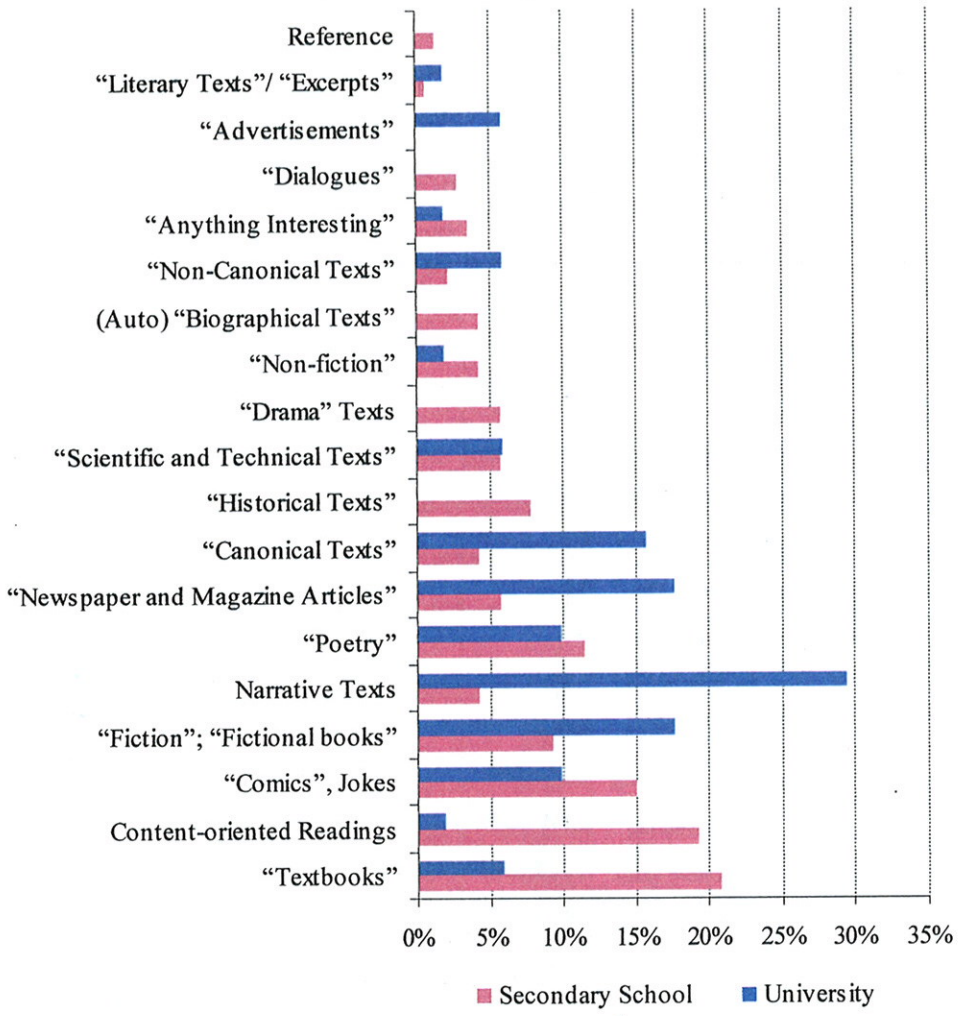


FIGURE III. 15. Respondents' Reading Preference (Types of Texts) in Class by Institution (Item A10.)

A different picture was given in the graph (Figure III. 15.) depicting respondents' favourite readings in class / the English course (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) above all in terms of undergraduates'

preferences. "Narrative texts", "fiction", "newspaper and magazine articles", "canonical texts", "poetry", "comics" / "jokes" / "cartoons", "advertisements" comprised the favourite texts to be read in class. Likewise stood out their groundings, Figure III. 16. (See Appendix A, Table A. III. 59.) for their choice from the highest percentage to the lowest in observations: "promoting text / literary awareness", "reading for pleasure / fun", "meeting the students' needs", "developing interpretive skills", "useful tools".

Secondary school leavers still focused on "textbooks", "content-oriented readings" (approximately 15.0%); "historical texts" for "topic relevance of texts"; "reading for information"; "meeting the students' needs" and promoting cultural awareness. A second group of texts came up, namely "comics" / "jokes" / "cartoons", "poetry", "fiction" and the possible categories for its selection: "interesting", "promoting a different form of learning", "reading for pleasure and fun", "fostering cooperation in class". Seemingly noteworthy appeared the observations "reading as a compulsory activity", "boring" and "improving memory skills" solely but paradoxically occurring, given the nature of the item, in 12th formers' grounding their reading preference in class.

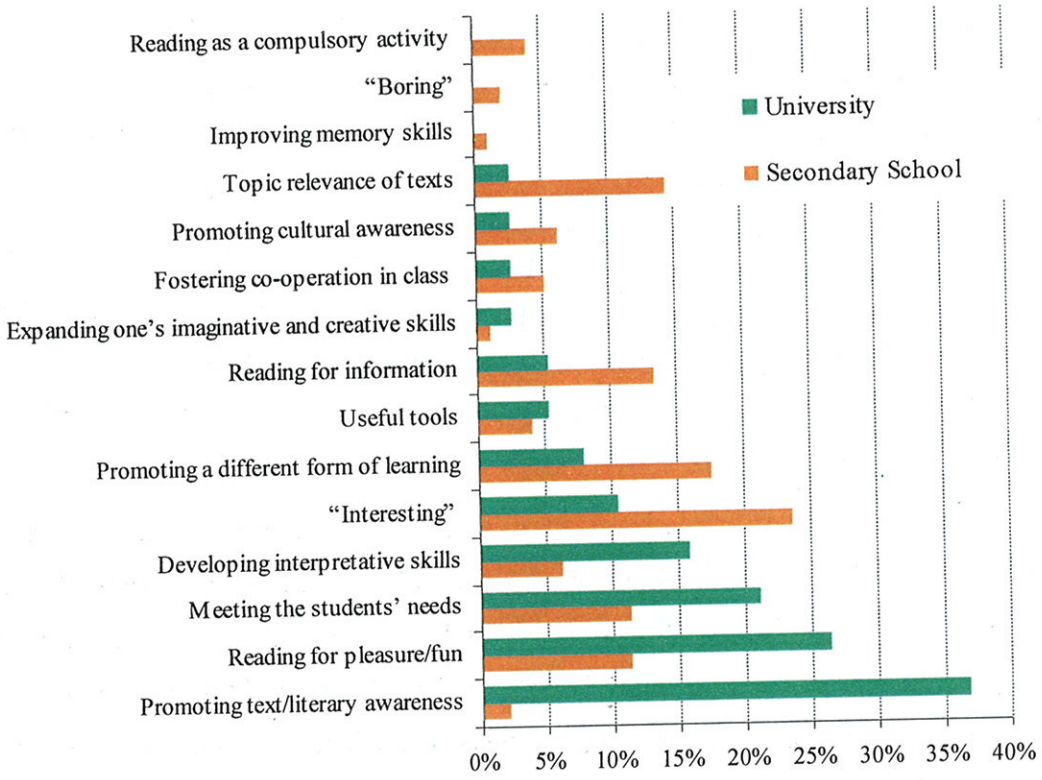


FIGURE III. 16. Respondents' Giving Reasons for Favourite Reading in Class by Institution (Item A10.1. - Percent)

The reference to textbooks amidst the materials chosen by undergraduates' deserved an indispensable elucidation above all because it has not been so customary to resort to textbooks available in the market in English courses in higher education, except for occasional handhouts partly copied from those materials. Nonetheless, undergraduates' opinions on them differed very much from 12th formers' due to a couple of reasons neatly depicted in the bar chart, Figure III. 17. (See Appendix A, Table A. III. 43.):

Useful working tools in class;

Easy to read providing language guidance;

Temporarily useful as far as the language course is running;

Challenging enough for the students;

Arranged according to the national / international syllabuses

Cheaper and always available.

One of UMa lecturers adopted a set of authentic texts written in English, to quote Mike Baynahm and Janet Maybin[15] (in Maybin and Mercer 1996: 42), "and its use across a variety of social and cultural contexts... from the literature canon... down to street signs", so as to promote language, text and genre awareness in a meaningful setting. This comprised a cross-period, multicultural reading selection, along with (Theresa Rogers 1997: 100) "other noncanonical bits of literacy that serve the purpose of creating responses and dialogue among students" [16]. These comprise, for example, public, political and religious speeches, book, film and magazine reviews, advertisements, student writings, to electronic texts, like personal web pages[17] (Carmen Caldas-Coulthard 2002), on-line reviews to name some of the multimodal texts (Gunther Kress 1997: 367) and their wide panoply regularly accessed on the web and more recently the new genre / register of (Paulo Querido 2002: 42) "short messaging systems"[18] in mobile phone connexions by adolescents reaching out to other age groups.

The former were reported to be solely chosen by students and bound as a textbook bearing in mind Leo van Lier's contention (1995: 37) that much of students' / readers' engagement with a text[19] depends on their own selection of texts. In the English language lesson, the lecturer, (*Op. cit., Ibidem*) a "literacy mediator"[20], invited the students to look at differences between speech and writing in English at the level of text to be (Baynahm and Maybin 1996: 53) "read in particular contexts and this influences both their form and meaning. Because texts are used to achieve social purposes they are written with particular aims in mind, and these also shape their form and structure". Moreover, advanced the lecturer, Madeiran students' everyday literacy practices were prone to imply a large set of

texts, purposes and interactions with others not only at the academic level but also in shops, in the street, in bureaucracy, in social circles and so many others.

A different approach, yet more common at university level, elucidated the booklet choice by the first-year undergraduate language lecturer at UMa. In fact, on this level lecturer's booklets are preferred to manuals or course books and, in many cases, lecturers provide photocopied material with authentic texts to be analysed in each lecture. The booklets frequently include authentic texts (magazine or newspaper articles, essays, literary excerpts amidst the most widespread), to be studied and/or analysed in class and complemented by handouts in accordance with the topic at hand, a grammatical or lexical consolidation unit or even any theoretical support (literary criticism, for instance). A list of texts for further reading, chiefly short stories and novels, is commonly provided.

In secondary and high-school education, and alternatively to the mandatory textbooks, either designed internationally or locally, figured teacher-designed materials, though occurring once in the universe of query. The latter were deemed to be dependent on, to cite Richterich's words (1989: 60), "the initiative of isolated teachers who devote much time to their material organisation". An almost overlapping number of reasonings in both groups coincided with the items: "presentation of wide variety of texts relevant to the students' needs" and "the texts presented overlook the literary and cultural heritage". Conversely, "meeting the students' needs and language competence", "a waste of money as no one is going to read their texts in the future" and "boring" were identified in a slightly larger proportion in 12th formers' response.

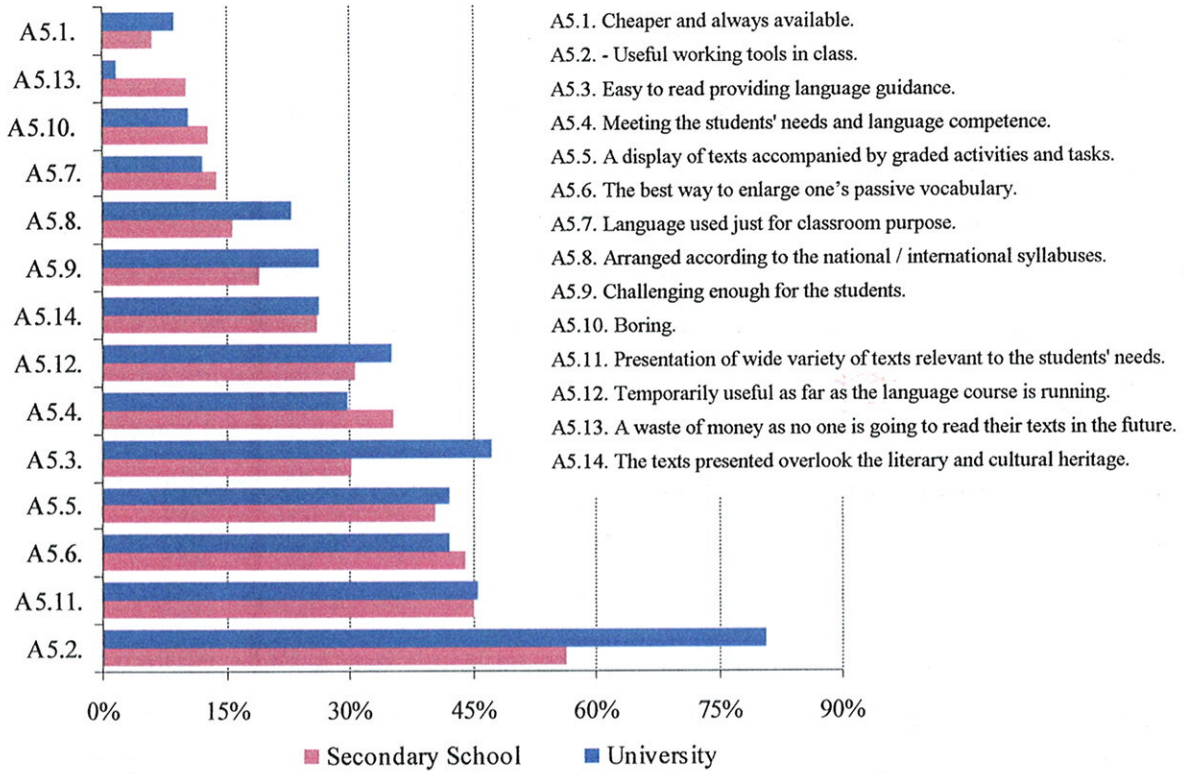


FIGURE III. 17. Respondents' Opinion on Textbooks in the Teaching / Learning of a Foreign Language by Institution. (Items A5.1. to A5.14. - Percent)

Comparing teachers' data (Appendix B) on the type of set texts and/or manuals selection with respondents' opinion on them (See appendix A, Table A. III. 44.) by means of correspondence analysis made it possible to come to the graphical display presented in Figure III. 18. whose representation came out with a satisfactory output for both dimensions taken together, explained 88.6% of the inertia.

The main dimension, with a higher proportion (55.0%), indicated that subjects perceiving textbook choice "arranged according to the national / international syllabuses" (cat. A 5.8.), a dominant point in the same dimension (.443 was the highest score), was represented within the boundaries of "teacher-students' textbook design" (12th formers / Teacher H) equally highly contributing to the first dimension (.420). Yet, there seemed to exist a cloud of associated points within the same range in such a way that "lecturer-students' textbook design" (2nd-year undergraduates) and the former one were also perceived as: "cheaper and always available" (cat. A 5.1.); "challenging enough for the students" (cat. A 5.9.); "a display of texts accompanied by graded activities and tasks" (cat. A 5.5.), "presentation of a wide variety of texts relevant to students' needs" (cat. A 5.11.) apart from being "arranged according to the national / international syllabuses" mentioned

previously, and "language used just for classroom purpose" (cat. A 5.7.), albeit being projected somehow further upwards on the plane.

Likewise, "manuals" (on the 12th form), noticeably in opposition to the other textbooks were seemingly in close relation with the points projected on the plane corresponding to the categories: "the best way to enlarge one's passive vocabulary" (cat. A 5.6.), "boring" (cat. A 5.10.), "temporarily useful as far as the language course is running" (cat. A 5.12.) and "a waste of money as no one is going to read their texts in the future" (cat. A 5.13.). Concerning "the Lecturer's booklet" (1st-year undergraduates), itcontributed substantially for the inertia in the second dimension (.895) loosely projected on the plane in the area of three categories: "useful working tools in class" (cat. A 5.2.), "meeting the students' needs and language competence" (cat. A 5.4.) and "the texts presented overlook the literary and cultural heritage" (cat. A 5.4.).

The category "easy to read providing language guidance" (cat. A 5.4.) contributed considerably to the second dimension (.278) though projected further apart on the plane without a direct relation to any of the aforementioned coursebooks.

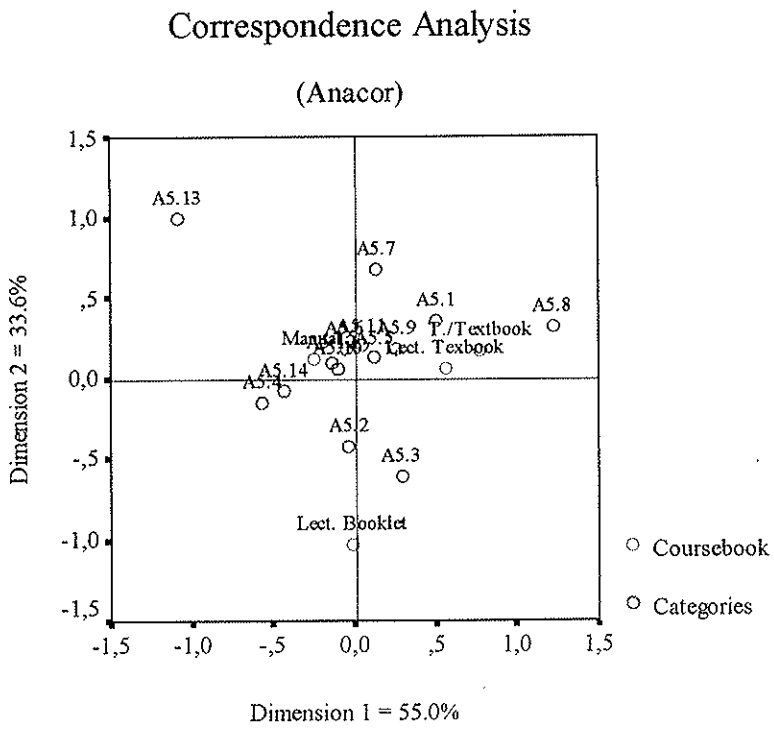


FIGURE III. 18. Correspondence Analysis: Display of Respondents' Multiple Choice / Opinion on Teachers' / Lecturers' Coursebook Choice by Categories (Items A5.1. to A5.14.)

Subjects' statements like the one underneath, stressing the role of background knowledge to be drawn from expository texts to "vary according to the order of information presented and the extent to which necessary background information is used

to prepare readers for new or unfamiliar information", come into the line of Beach and Appleman's (1984: 127) contention that "students learn to link this initial background information with subsequent information automatically."

> Further knowledge about everyday life, contemporary society, current affairs relevant to one's future needs (*e.g.*, Inf. 151: "because we have scarce [...] knowle[dge].").

In the authors' viewpoint (*Op. cit.*, *Ibidem*), "students certainly learn the requisite skills necessary for comprehending different types of expository texts simply from extensive reading", explicitly perceived in the encodings and some of its illustrations from subjects' output:

> "Because it's interesting": raising curiosity; promoting concentration skills (*e.g.*, Inf. 125: "because a textbook I read for interest[...] and curiosity and a text which is studi[e]d a[t] school, I have to know [for its content].");
>
> Text readability: meeting the students' limited vocabulary; colloquial language; dynamic interaction of characters in dialogues; promoting critical thinking on social problems (*e.g.*, Infs 151, 177 and 180);

Notwithstanding that "reading carefully" might foreground vary many subjects' arguments in this item, it didn't seem to refer to the so-called "careful" reading put forth by Urquhart and Weir (1998: 104) since it is only "done by reference to the whole text", that is, the macrostructure, which might (*Op. cit.*, p. 83) restrict readers' approaches to texts and consequently their reading types. Drawing from other courses in which they deal with expository texts, students learn to work with the literary text as if it were an expository one, top-down processing. In this sense, Beach and Appleman (1984: 127-128) rightly advocate that "it may also be necessary for subject-matter teachers to provide instruction in those skills most pertinent to the textbooks employed in their classes".

Similarly, the bars matching each group of respondents' reading preferences in manuals (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) indicated somehow strikingly dissimilar proportions concerning some items / reasonings between the two groups of respondents evidenced in Figure III. 19. (See Appendix A, Table A. III. 46.). Undergraduates pointed out more often the categories (encodings), from the highest to the lowest in their ranking, focusing not only on intuitive appraisal but language tools, thus making a different point from the other group of subjects' groundings on textbook use:

> Concentrate on language tools so as to uncover and learn about the writer's point of view(*e.g.*, Inf. 85)
>
> Reading for fun / pleasure; personal preference for the subject; the individual space for one's interests; relevance to youngsters' present likes and way of life (*e.g.*, Inf. 159)

> When I read a book, I often try to imagine myself within the fictional world that the book offers me. (Inf. 229)

The last utterance might be furthered by genres predominantly occurring in undergraduates' files, namely "travel writings", "science-fiction novels", "crime novels" (See Appendix Table A. III. 113.), *The Name of the Rose* (Umberto Eco), "non-canonical novels". Simultaneously figured texts by Madeiran authors like, *O Último Cais* (Helena Marques), *A Canga* (Horácio Gouveia) or the reissued *Mão de Sangue* (João Ornelas), or from the Portuguese diaspora narrative production like *Cronicando* (Mia Couto), not to mention Brazilian literature by Jorge Amado (some of whose novels have been released in soap operas broadcast in the regional TV channel) illustrating some subjects' cultural awareness, with broader meanings for identity construction, involving the regional, national and supra-national realms. With a great emphasis stood out world fictional works read in Portuguese like *A Casa dos Espíritos* (Isabel Allende), *As Vinhas da Ira* (John Steinbeck), *Cem Anos de Solidão* (Garcia Marques), *Jangada de Pedra*, and *Memorial do Convento* (José Saramago).

On the contrary, and time and again, (Item A 6.1. - Appendix A, Table A. III. 46.) "reading for information and cover the syllabus requirements", "topic relevance and text accessibility / texts as resource material" along with "further knowledge about the past" were linked to subjects' most frequent reasonings to favourite reading in manuals (Item A6. - Appendix A, Table A. III. 45.), overwhelmingly falling on "content-oriented readings", followed by "historical texts" and in fewer number (with 10 or fewer occurrences) "narrative texts", "opinion issues", "poetry", "comics", "jokes". "Dislike the subject - reading as a compulsory activity" and "boring" equally matched the bars in the chart corresponding to 12th formers' choices.

Amidst the latter group, a slightly higher number of observations concerning their reading preference in manuals pointed out two other reasons: one, "promoting culture awareness and multicultural understanding" possibly associated with syllabus, assessment requirements, and "getting to know other people's lives"; two, a favourite theme besides the fact that some texts of biographical nature were enclosed in manuals' selection.

As far as undergraduates' favourite texts in their lecturer's booklet and lecturer's / students' textbook were concerned, the following categories stood out in their outlining: "content-oriented readings", "narrative texts", "newspaper" and "magazine articles", "poetry", "literary texts", "literary excerpts", "novels" and "dialogues". In the line of their perceptions, texts' selection, clearly evidenced in the forthcoming bar chart (Figure III. 19. and frequency table in Appendix A, Table A. III. 45.), was tied up with a markedly larger

number of occurrences happening together with (examples of category encodings provided in Appendix A, Table A. III. 46.):

> i) "further knowledge about everyday life, contemporary society, current affairs relevant to one's future needs", "raising curiosity and interest";
>
> ii) "concentrate on language tools so as to uncover and learn about the writer's point of view";
>
> iii) "reading for fun / pleasure";
>
> iv) "personal preference for the subject, the individual space for one's interests, relevance to youngsters' present likes and way of life";
>
> v) "text readability, *i.e.*, meeting students' limited vocabulary; colloquial language, dynamic interaction of characters in dialogues; promoting critical thinking on social problems;
>
> vi) "expand one's imaginative and creative skills";
>
> vii) "enlarge one's passive vocabulary: language improvement".

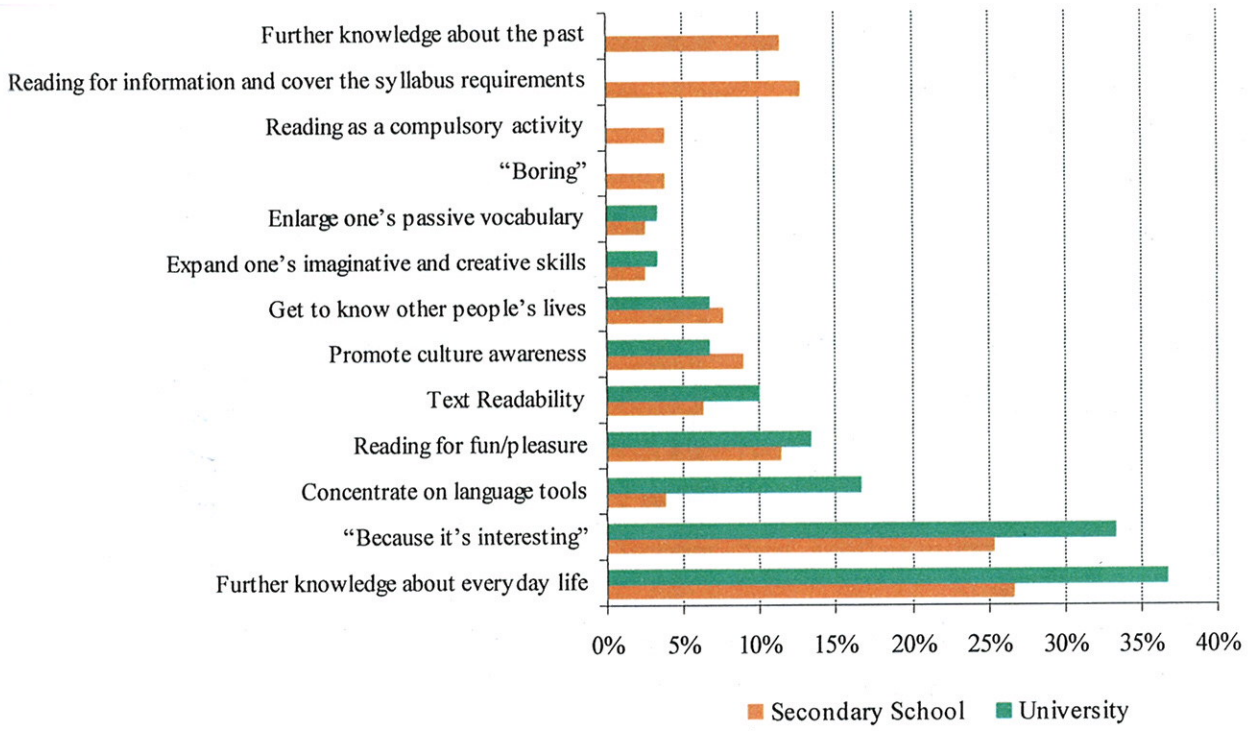


FIGURE III. 19. Respondents Giving Reasons for Favourite Reading in Manuals by Institution (Item A6.1. - Percent)

Overlapping the data fleshed out so far on respondents' favourite readings under different situations (in class, in manuals), with a further analysis on subjects' reading preference on the whole per group of informants (Item C2.) might well validate the

selection of a literary text along with other types to be offered some illustration in Part B, Chapter VII., in the view of developing reading strategies and make students (Carter 1997: 137) "interested readers" in discourse building on language and text awareness.

The graphical display of respondents' favourite text types, Figure III. 20. (See Appendix A, Table A. III. 72.) gave account of the categories (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) with a higher percentage of occurrence. The categories "novels" and "fiction" outnumbered the ones on other text types as well as subjects' frequent allusion throughout the questionnaire to "magazines", "newspapers" (predominantly the Madeiran daily paper *Diário de Notícias*; or a national weekly sports paper, *Record*), "comics" / "jokes" / "cartoons" (*e.g.*, *A Turma da Mónica, Goof's Adventures*; *Hyper Disney*; *Pato Donaldo e Seus Amigos* indicated in Appendix A, Table A. III. 115), as well as "(auto)biographical texts", such as *Filhos da Droga* to name but a few later focused either in relation to the two-dimensional display of correspondence analysis, Figure III. 25., or in respondents' favourite "narratives of the self" (D. Denby 1997[21]: 32), Table III. 10..

Another group of text types occurred with a markedly lower frequency than in other similar items on preferences, therefore not included in the bar chart underneath. They comprised "textbooks" and "advertisements" mentioned by both groups (with coinciding occurrences in both categories, that is 1.2% amidst 12th formers and 1.9% within undergraduates), "pamphlets" favoured by undergraduates, whilst "literary texts" and "porno books" (with 1.2%) among 12th formers. "Boring" occurred once again in the case of two secondary school female adolescents who mentioned the pornographic books.

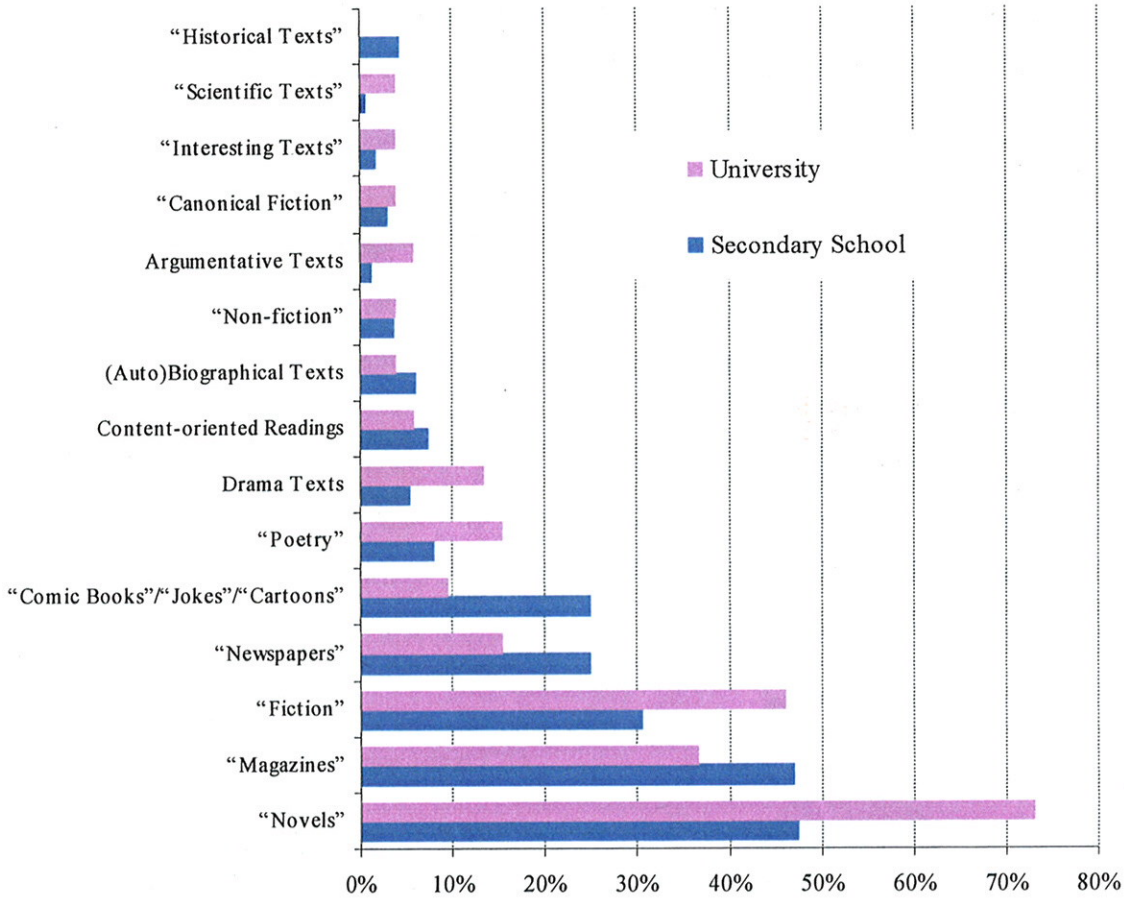


FIGURE III. 20. Respondents' Reading Preference by Institution (Item C2.- Percent)

"Magazines" and "newspapers" constituted two different categories in Item C2.: first, the former occurred more frequently as "reading for pleasure"; second, in the hope that looking for patterns of readership regarding "magazine readers" and "newspaper readers" might contribute to other findings related to the population enquired. In terms of subjects' number of years in EFL instruction represented in Figure III. 21. (See Appendix A, Table A. III. 72.) newspapers appeared to be read by two major groups, the ones with [8; 11[and [6; 8[at similar proportions. In opposition, another group, respondents with eleven or more years in English instruction, chose magazines, nonetheless, at a lower percentage.

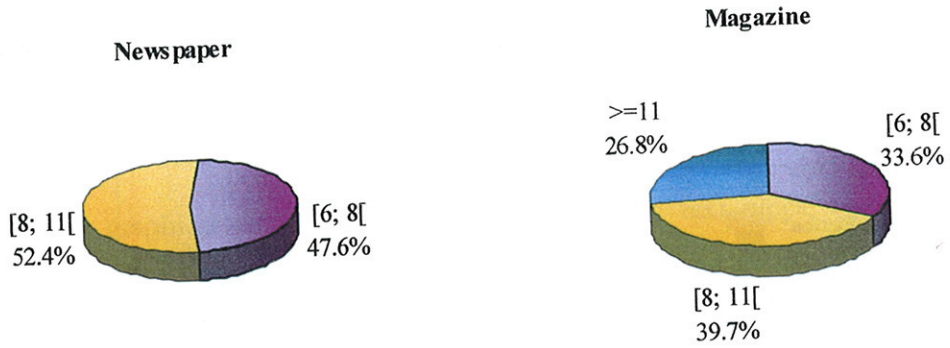


FIGURE III. 21. Percentage of Respondents' Reference to "Magazines" and "Newspapers" as Favourite Reading by Years in EFL Instruction (Item C2.)

Yet, such difference was not to be inferred from the subsequent diagrams, Figure III. 22. and Figure III. 23. in that respondents' homogeneous behaviour regarding the choice of magazines and newspapers amidst both groups of respondents was illustrated, presenting a higher percentage of magazine readers than newspaper ones.

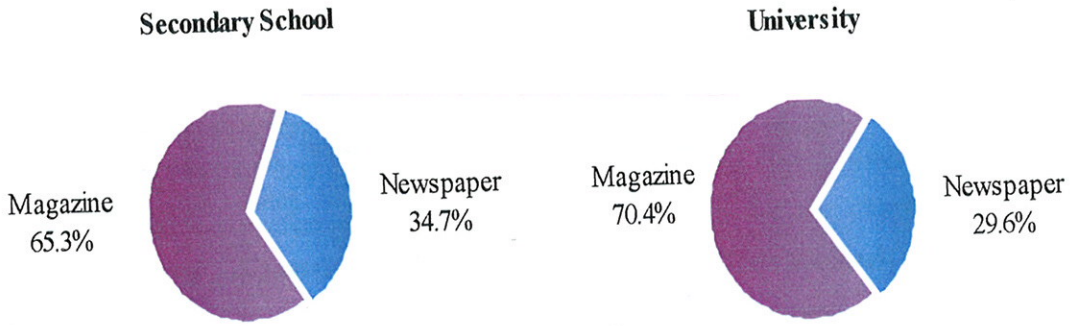


FIGURE III. 22. Percentage of Respondents' Reference to "Magazines" and "Newspapers" as Favourite Reading by Institution (Item C2.)

Likewise, a homogeneous readership as far as gender is concerned was represented in the diagrams below with a higher proportion of magazine readers than newspapers ones.

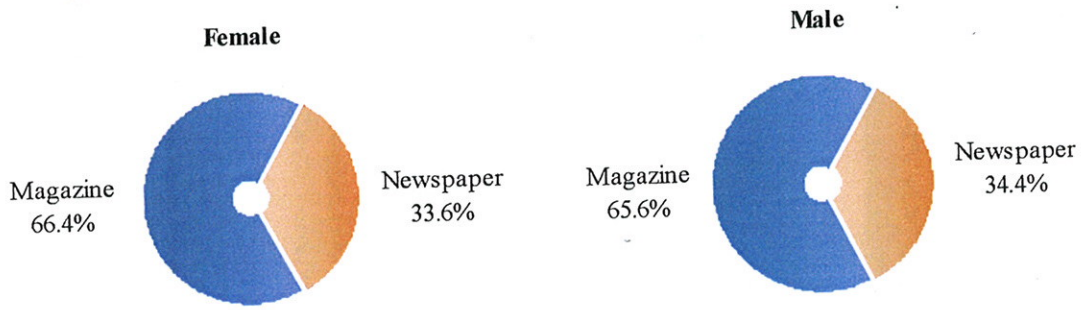


FIGURE III. 23. Percentage of Respondents' Reference to "Magazines" and "Newspapers" as Favourite Reading by Sex (Item C2.)

Matters of homogeneity were also disclosed with respect to different age groups together with media texts (Figure II. 24.), except for a small decrease in the percentage of

respondents within [18; 19[as well as twenty years of age or over. Both issues might be tied up with 12th form standard examinations, considering a majority of young adults, and/or lack of time especially in the case of undergraduate mature students, some of whom having a part- or full-time job.

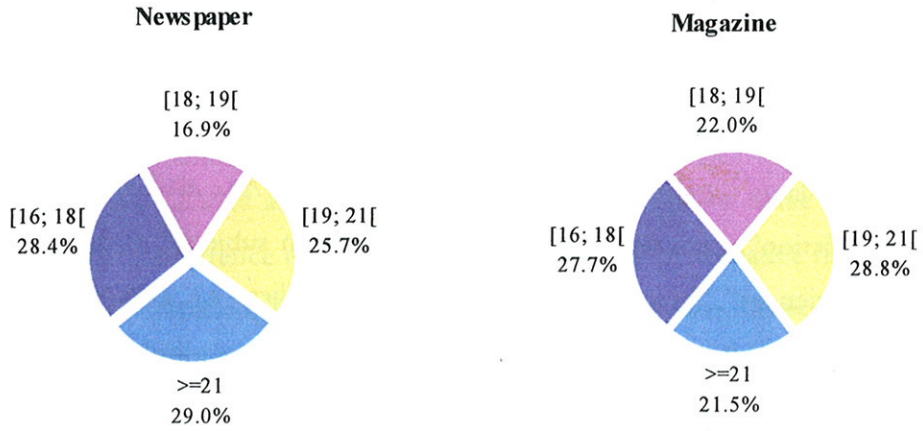


FIGURE III. 24. Percentage of Respondents' Reference to "Magazines" and "Newspapers" as Favourite Reading by Age Group (Item C2.)

Rather pertinent was the occurrence of illustrations of magazines amidst 12th formers solely read for compulsory reasons, thus disclosing their reading agency and selective reading of media texts (See Appendix A, Table A. III. 116.), otherwise favoured by a large majority of the population given their wide consumption: i) among male readership like *Quo*; ii) a broader audience favouring *Gente* (ordinary life issues on public figures and show business stars), *Tentação* (entertainment industry issues), or even *Cruzada* - comprising puzzles, crossword puzzles, jokes aimed at entertaining purposes. The refusal to reading TV guides like *Teletexto* and *TV Guia* made apparently a distinctive attitude to watching television for some 12th formers as a personal matter not to be influenced by third parties' suggestions.

For a better comprehension of subjects' focus on fiction, "novels, "(auto)biography", "comics" / "jokes" / "funny texts", "interesting", "boring", a thorough scrutiny of their occurrence, per open-ended items (Items A4., A6., A10. and C2.), by the two major groups of informants was devised via exploratory techniques in case of impossibility of applying the Chi-Square text to arrive at further enriching conclusions despite the subjects in the sample.

As far as the the category "novels" was concerned, it did not occur in Item A10. (subjects' reading preference in class) but did in Items A6. and C2. (corresponding to subjects' favourite readings in manuals and on the whole). Rather conclusive is the non-

reference to "novels" in Item A10. (subjects' favourite readings in class) which might have some resonance in McRae's discussion of extensive reading of (1991: 43) "full-length works of fiction or non-fiction" usually devoted to students' reading outside the classroom / lecture settings rather than the (*Op. cit.*, *Ibidem*) "passages examined in class for purely language-learning purposes". This might be also perceived in a 12th former's explanation of his preference for narrative texts.

> because it's a way of... understand[ing] what I am reading and it help[s] me for the exams. (Inf. 33)

Taking the large number of occurrences in Items A4., A6., A10. and C2. related to the categories "fiction", "novels" and "(auto)biography" (in subjects' words "texts based on personal experiences", "biographies", "stories about families - *e.g.*, *Incidents in the Life of a Slave Girl*, Harriet Jacob" because "[what's going on in someone's life] is interesting" the former were counted by variables (See Appendix A, set of Tables A. III. 157.) to check whether there were differences in reading preferences amidst the hitherto categories.

There appeared to exist significant differences between the occurrence of these categories and two variables, institution and age group, according to the Chi-Square Test. As far as both groups of subjects were concerned, 12th formers seemed to give preference to "auto / biographies" (χ^2=12.7; df=2; p<.002) since there were more school leavers referring to this genre than it was expected even though there were some undergraduates still focusing it. Conversely, the category "novels" were apparently chosen by more undergraduates than expected. Yet, a similar keenness for "fiction" was likely to occur in both groups. Hence, subjects aged sixteen and seventeen, also 12th formers, stood out in the forthcoming test for their overreliance on "auto / biographies" (χ^2=13.6; df=6; p<.034).

Subjects' dissimilar preference might be related once more to the type of texts read in the formal setting as was specified in Chapter II., notably undergraduates' giving more illustrations of short stories whilst 12th formers mentioning a higher number of drama titles. Moreover, diversity, challenge and curiosity describing adolescents' intrinsic motivations for reading selection bore some resonance in subjects' avows deemed crucial in Edward Said's main argument (1994: Int. xiii) about narrative and stories in particular, being "at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history".

From the array of texts mentioned as read for pleasure, indicated in Appendix A (Tables A. III. 113.) other kinds distinctly stood out amidst 12th formers, namely *Aventuras dos Cinco, Regresso ao Futuro (texts recently made into films), Meu Pé de Laranja Lima, Pássaros de Seda, O Último Cais (Helena Marques, a Madeiran writer), O Triângulo Jota, O Principezinho, Mil e Uma Noites, Great Expectations, Tom Sawyer, Fernão Capelo Gaivota, Encontro do Amor num País em Guerra,* "love stories", *Como Água para Chocolate, A Mantilha de Beatriz,* "thrillers" / "horror-based texts" / "horror stories". Albeit referred few times, non-fictional texts reflected adolescents' urge to discover their selves, *O Teu Corpo e a Tua Mente,* "Texts on Abortion", *Vozes e Ruídos* and previous generations' struggle to make their voice heard, evidenced in the occurrence of texts like "Maio de 68", or provocative titles, very much in their line of text selection, like *Quem Como Nós?, A Vida é uma Merda., O Amor É Fodido,* "Crónicas de Miguel Esteves Cardoso".

Actually, the latter liable to be indicative of some adolescents' showing their controversial relation with themselves and the world around because very many of this sort of texts have been written by contemporary writers and academics, like Rui Zink and Miguel Esteves Cardoso, who defy the social establishment and often enter people's homes in TV talk shows, consequently known by a wider fringe of the population. Respondents' curiosity for other ways of life somehow explained their reference to *China no Mundo,* or *A Vida dos Romanos na Antiguidade,* "texts about other planets", "texts dealing with the IRA, "texts dealing with social development", "scientific texts", for instance "texts about cloning" or "sports texts" contributed to disentangle their reading preferences.

Besides the panoply of texts hitherto mentioned, subjects' concern for "background" knowledge and catching up with the world around to cope with current demands (immediate assessment purposes, professional and personal interests in the ever-increasing cognitive shifts in society) stood out in their illustrations (*cf.* set of tables in Appendix A, Table A. III. 114.). Besides, some of present-day trendy television contests offer but one instance of "general culture" (Inf. 160) while checking on competitors' knowledge of, *i.e.,*"cultural issues, international affairs, psychology, science and technology, art, literature, history, mother tongue's grammar". These have standardised adolescents' cultural consumptions broadly headed under categories like, to quote their recurrent remarks, "informative texts", "descriptive texts", "cultural texts".

In addition, 12th formers' allusion to "magazines", stated to be read for compulsory reasons, with the exception of *Grande Reportagem,* was advanced as illustrative of the above claim on the knowledge drive in reading for subjects' future achievements, directly

opposing the pleasure cline (Appendix A, Table A. III. 116.). The latter is reinforced in the assertion on improving lexical competence:

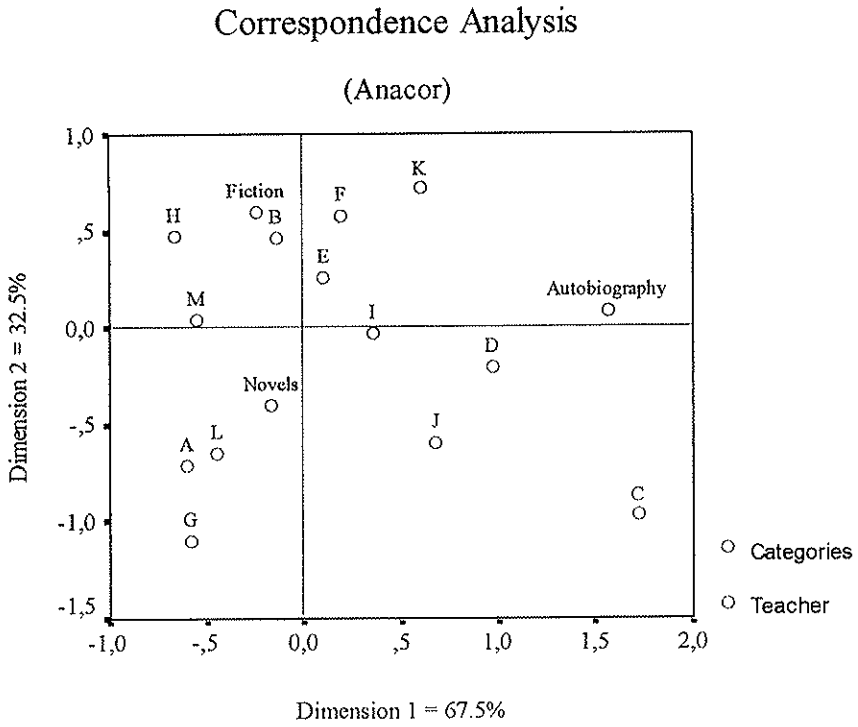
> texts which can enlarge one's vocabulary. (Inf. 175)

For a consistent data analysis regarding the occurrence of the same genres encoded in Items A4., A6., A10. and C2. by the remaining variables, "teacher" and "years in EFL instruction", it seemed rather pertinent to make use of ANACOR (See Appendix A, Table A. III. 158.). The graphical display of respondents' genre preferences by "teacher" (both dimensions taken together explained 100% of the inertia) indicated that Lecturer M (.202 was the highest score) contributed noticeably to the first dimension (accounting for 67.5% of the total inertia) somehow within the same range of Teachers H and B apparently associated with the subjects mentioning "fiction", a dominant point in dimension two. "Novels", albeit not far from the point representing Lecturer M, appeared tied up with most respondents linked to Lecturer / Teachers L (.242 was the highest score in dimension two), and Teachers A and G. "Autobiography" comprised a dominant point in dimension one (.886) seemingly within a broad range of respondents belonging to Teachers K, F and E.

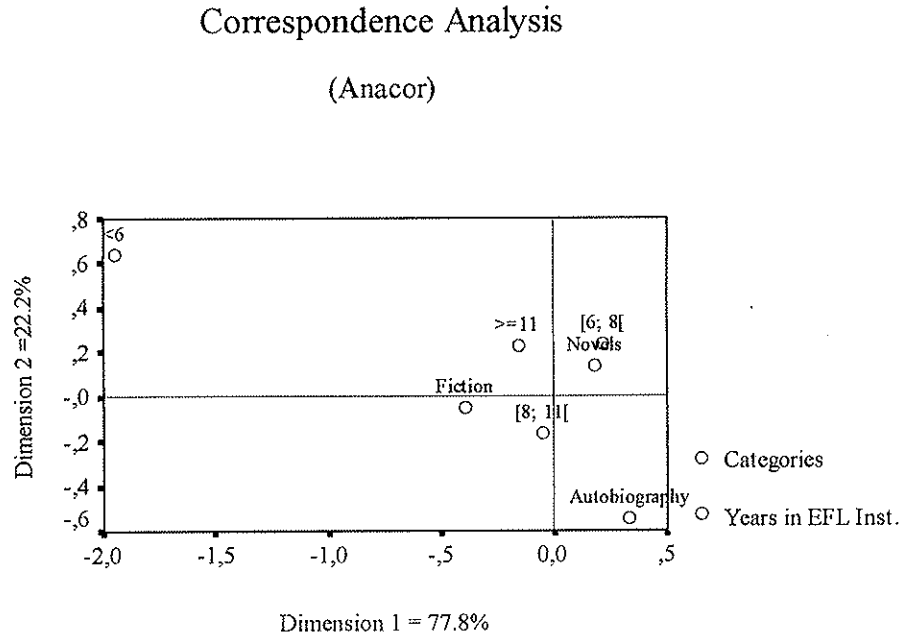
The observation of the second dimensional display representing the categories and the variable "years in EFL instruction" allowed arriving at a satisfactory description of data supported by both dimensions, responsible for 100% of variability. Thus, "fiction", contributing substantially to the first dimension (.637), seemed associated with most subjects within [8; 11[years in English instruction and so did respondents with less than six (.780) years in English instruction appearing projected further apart on the plane. These subjects were represented in opposition to those within [6; 8[years in EFL formal learning apparently in closer relation to "novels". The same group of respondents contributed considerably to the second dimension (.432) and so did the category "autobiography" (.741) once again projected further down on the plane.

FIGURE III. 25. Correspondence Analysis: Display of Genre-Related Categories by Variables (Items A4., A6., A10., C2.)

Teacher



Years in EFL Instruction



Respondents' preference for[22] "narratives of the self" (Denby 1997: 32, Morgado 1999, Pope 2001: 179, Caldas-Coulthard[23] 2002), converging on personal experiences and endeavours, led to look for the relative frequencies of possible related words like *diary*, *life* and *biographies* and their collocates (See Appendix A, Concordance lines from 12th formers' and undergraduates' written output) in the two databases (Biber *et al.* 1998: 263). There were 97 observations in the two texts (Table III. 10.), solely normed to a basis of 2.2‰ per 1000 words of text given that "many more observations would be needed to establish reliable patterns in an actual analysis" (*Op. cit.*, p. 271).

In the whole sample, *biographies* occurred together almost twice as often as *diary* and *diaries* (21 times versus 10 times). However, *life* and *lives* were much commoner in the sample than the previous lexical items taken together (58 occurrences versus 31 occurrences). Therefore the latter had a lower mutual information score (Biber *et al.* 1998: 267).

TABLE III. 10. Observations Related to "Narratives of the Self"

diary	*Diary of Anne Frank*	5
	The Secret Diary of Laura Palmer	2
DET + *diary*		1
diaries		2
biographies		20
biographies + *about* **PREP**		1
life	*Incidents in the Life of a Slave Girl*	53
	about somebody's life	1
	in someone's life	1
	stories about everyday life	1
	the life or the story of a person	1
	about the life of the respective personality	1
lives	*about a person but also how was their lives in a certain age*	3
	about peoples lives	3
	about a country and people's mentalities	2

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

After looking for respondents' references (*e.g.*, words or phrases like *biographies*, *personal narratives*, *diary entries*, *journals* and *memoirs*) and/or illustrations of (auto)biographical texts throughout the questionnaire, there were 163 references corresponding to 64.2% of the informants in the sample. In so doing, another type of crossed search of respondents' references and/or illustrations of (auto)biographical texts by items in the questionnaire (Appendix A, Table A. III. 94.) made it possible to better known respondents' profiles in terms of particular genres and texts.

As was expected, the titles within set texts (Table III. 11.) outnumbered all the other ones. Nonetheless, Jean Rhys's *Wide Sargasso Sea* and John Fowles's *The Collector* indicated that the matching respondents had attended third-year undergraduate courses in which the above-mentioned novels made part of set texts. Fictional autobiography or diary novels like *In Search of a Character*, *Incidents in the Life of a Slave Girl* and *The Longest Memory* might account for Alexandra Johnson's (1997: 6) poignant statement about "the fascination of diaries" comprising "in part, the various solutions each generation of writers has applied to the knotty questions of private and creative life, of voices coming into being", or even stemming (*Op. cit.*, p. 7), "from the necessary cunning of pleasing others, writers no longer exiled from their own voice".

In adolescents' addressed autobiographical texts, *The Diary of Anne Frank* topped the list of a teenager's favoured narrative punctuated by an uncommon journalese style, and knowledge of the self (featuring the autobiographical style) depicting the protgonist's true experience of sharing a shelter - the secret annex - with relatives for a long time up to her premature death in Bergsen concentration camp two months before the end of World War II. Other illustrations entailed journals with major diary features or autobiographies rendered in their Portuguese versions such as, *Cartas a Sandra* (Vergílio Ferreira), *Viagem ao Mundo da Droga*, *Os Filhos da Droga* (Christiane F.), *O Diário de Adrian Mole*, *O Diário de Anne Frank*, *Eu Também Tenho a Mania da Saúde* (Aidan MacFarlane), *Cocaína* (Robin Cook), *Cartas de um Pai a Uma Filha que se Droga* (Luciano Doddoli). Adding up to this listing within the same genre, dissimilar texts in taking a sociological framework also stood out: *A Minha Vida com o Lama* (fact vs. fiction in biography, for example), *A Minha Vida com Ayrton Sena* (arts and entertainment biography - television show), not to mention literary and historical biographies underlying most subjects' references to writers' or historical personalities' lives. The latter appeared somehow predominantly related to informants with [6; 8[years in EFL instruction and to Teachers K, F and E, given the fact that, and falling back on these teachers' remarks about students' dissimilar language proficiency, biographical data on authors and period might enable students / readers to interact with the set of texts in the curriculum.

TABLE III. 11. Respondents' Reference and/or Illustrations of (Auto)biographical Texts by Item

Item A6. Reading preference in manuals - (Auto)biographical texts		10
Item A8. Last book read:		
	A minha Vida com Ayrton Sena	1
	In Search of a Character	8
	Incidents in the Life of a Slave Girl	13
	The Longest Memory	21
Item A10. Reading preference in class - (Auto)biographical texts		6
Item C2. Personal independent reading preference - (Auto)biographical texts		12
Item C3. Illustrating novels read:		
	A Lua de Joana	1
	A Minha Vida com o Lama	1
	A Minha Vida com Ayrton Sena	1
	Cartas a Sandra	1
	Carta a um Filho Que Não Nasceu	1
	Cartas de um Pai a uma Filha Que Se Droga	1
	Diário de um Adolescente com a Mania da Saúde	2
	Eu tambem Tenho a Mania da Saúde	1
	Vai Aonde Te Leva o Coração	1
	O Diário	1
	O Diário de Adrian Mole	3
	O Diário de Anne Frank	6
	Os Filhos da Droga	4
	Sexta-Feira ou a Vida Selvagem	1
	Viagem ao Mundo da Droga	1
	Adrian Mole at 13 / 9	1
	Catcher in the Rye	1
	Hotel du Lac	11
	Incidents in the Life of a Slave Girl	15
	In Search of a Character	12
	Robinson Crusoe	1
	The Collector	2
	The Longest Memory	21
	Wide Sargasso Sea	2

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

Coupled by the reference to autobiographies (including personal narratives, diaries) figured the category "funny texts", possibly illustrated with "comics", "jokes" and "cartoons" with a noticeable rise in items concentrating on respondents' favourite reading types (Item A 10. and C2.). Still, 12th formers, adolescents and / or young adults, mentioned it more frequently than freshman as was represented in the bar chart to follow, Figure III. 26.

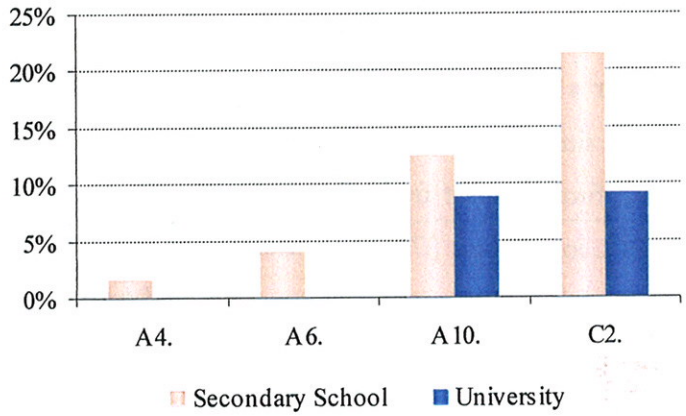


FIGURE III. 26. Respondents' Reference to "Comics, Jokes, Funny Texts" by Institution (Items A4., A6., A10., C2.)

Furthermore, and referring back to the scrutiny of lexico-semantic items co-occurring in both texts with respect to the lexical items "interesting" and "boring", as well as the possible associations with adolescents' reading preference fleshed out in relation to "comics" / "jokes" / "cartoons" in all open-ended items, the categories counted and displayed in a frequency table (See Appendix A, Table A. III. 190.) were object of an exploratory study (ANACOR) with the purpose of unveiling their occurrence by groups of subjects and variables (Figure III. 27.).

The representation of categories and respondents' "teacher" (variable in the study) made it possible to arrive at a satisfactory explanation (both dimensions accounted for 100.0% of the total inertia), of which the first was responsible for 55.3% of variability and the second, for 44.7% of the total inertia. From the observation of the first dimensional display representing the categories and the variable "teacher", most subjects mentioning "comics" / "jokes" / "cartoons", a prevailing category in dimension one (.703), appeared to be more related to Teachers I, D and A distinctly projected on the plane in the same dimension. Represented in diametrical opposition figured "interesting" and "boring" though related to two clouds of associated points: on the one hand "boring", a dominant category in dimension two (.616), related to most subjects belonging to Teachers K and G; and, on the other, "interesting" in closer relation with subjects belonging to Teachers / Lecturer I, H, J, M and C, the latter still projected further downwards on the negative side of dimension two.

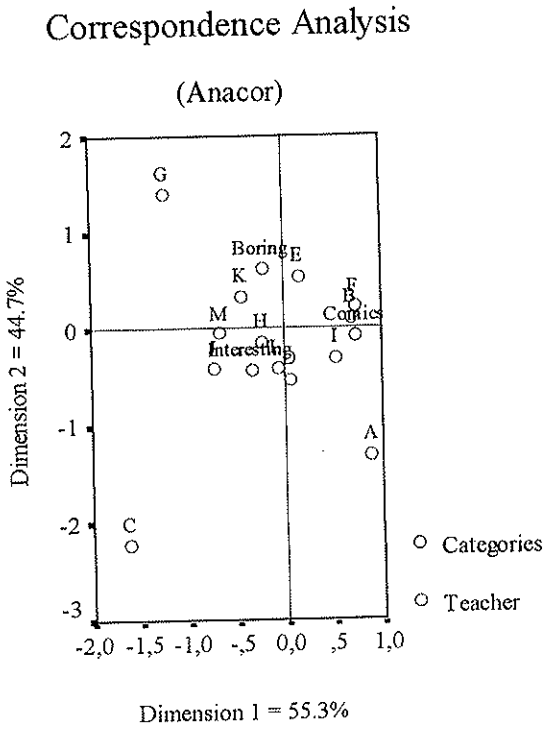
A first reading of the information imparted by the second graphical display of the aforementioned categories by respondents' "years in EFL instruction", again backed up by the data in the second set of tables making part of Table A. III. 190., pointed towards a

cloud of points almost overlapping within the crisscrossing of both dimensions on the plane. As a result, they were poorly discriminated there. Notwithstanding the fact that dimension one accounted for a larger proportion of variability (84.7%), no satisfactory conclusions might be drawn since the variables contributing substantially for the same dimension were represented further apart from the categories on the plane, *i.e.*, subjects with less than six years in EFL instruction (.713) and those stating "boring" (.642). Hence, those with eleven or over years in EFL instruction were projected further upwards on the plane albeit in the direction of "interesting".

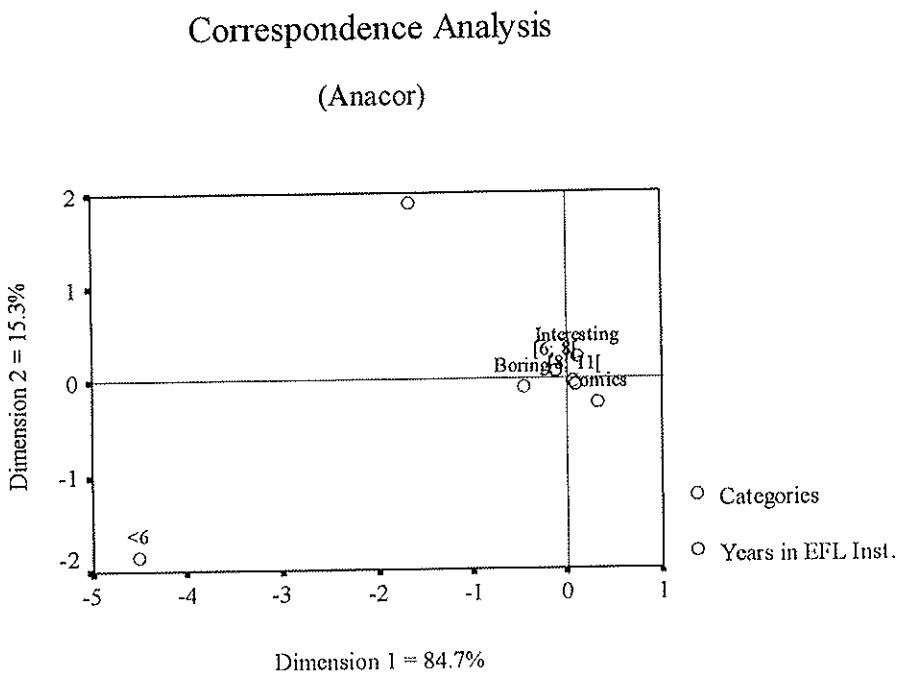
The main dimension in the third graph, with a higher proportion (95.7%), indicated that subjects aged [18; 19[, a dominant point in the same dimension (.513 was the highest score), were represented within the boundaries of those having mentioned "comics" "jokes" / "cartoons", a predominant category (.606) in dimension one, too. Contrastively, the reference to the category "boring" appeared on the negative side of the main dimension and associated with two sets of respondents: in closer range with the ones within the interval [16; 18[years of age and those aged 21 or over albeit projected further upwards on the plane. There appeared to exist a relation between "interesting" (.587) and subjects aged within [19; 21[years (.498), both prevailing points in the second dimension, projected on its negative side.

FIGURE III. 27. Correspondence Analysis: "Comics" / "Jokes" / "Cartoons"; "Interesting" and "Boring" Occurring in all Open-Ended Items by Variables

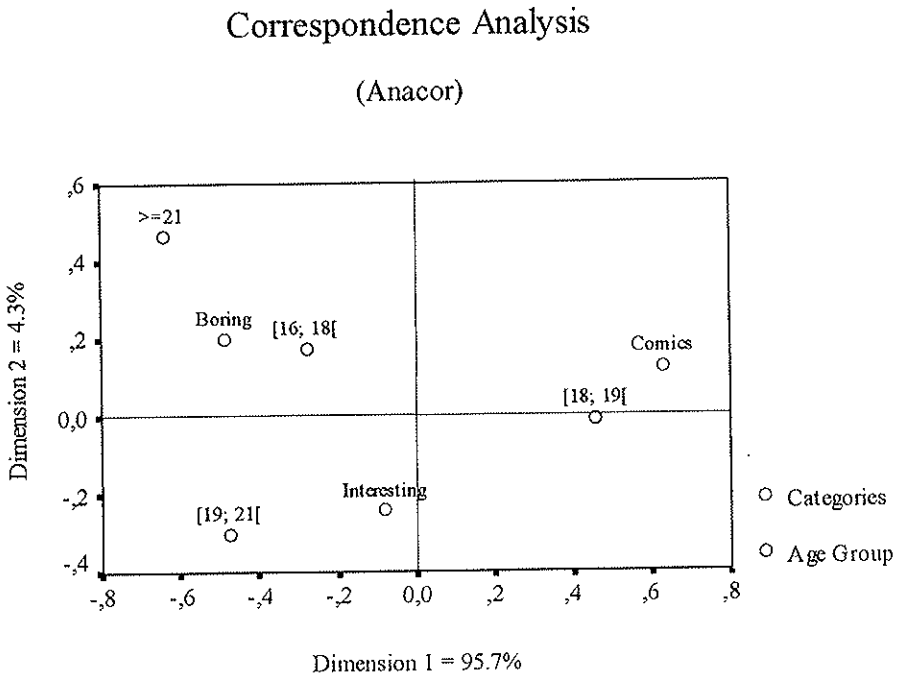
Teacher



Years in EFL Instruction



Age Group



To bring something to a close, more mature subjects (Lurdes Sousa 1994) and especially those with longer exposure to English instruction (some of which were bilingual speakers or had lived in an English-speaking country previously) demonstrated more self-confidence and intrinsic motivation in their reasoning for favourite / interesting texts.

Young adults (*Op. cit*, *Ibidem*), in their turn, were liable to demand more attention and strategic monitoring from their teachers / lecturers towards their favourite reading texts as points of entry into a wider variety beyond the compulsory texts provided that an emotional involvement headed their interaction with texts. This might be inferred from a careful interpretation of the previous correspondence analyses considering the close association of "boring" with a range of Teachers, namely I, H, M, C, clustered on the overlapping area of both axes on the plane (first graph, Figure III. 27.) along with subjects with [6; 8[years in EFL instruction (second graph, Figure III. 27.)

The scrutiny of respondents' types of reading choice corroborated, thus, Wellek and Warren's ([1942] 1984: 212) contention, for

> literature must always be interesting; it must always have a structure and an aesthetic purpose, a total coherence and effect. It must, of course, stand in recognizable relation to life, but the relations are very various: the life can be heightened or burlesqued or antithesized; it is in any case a selection, of a specifically purposive sort, from life.

C. LITERATURE IN THE ENGLISH SYLLABUS

Notwithstanding the fact that reading literature widely, for pleasure and meaning-making, has headed the inventory of the reading tenets in the English syllabus at the secondary level as well as a focus on a whole language approach, textbooks were used in sixteen out of eighteen classes enquired at this level chiefly following department or group policy. In addition, reading instruction was skilled- and content-oriented after teachers' insights in their interviews. Non-native English language teachers designed the manuals adopted (under the linguistic supervision of a native speaker) - *Prime Time 3* by Margarida Vilela *et al.*, and *Aerial 12* by Emília Gonçalves *et al.* - aiming at fulfilling the demands of the national reform explicitly stated in their opening or closing address to their users. In so doing, "much teaching of literature at degree level and public examinations", appropriately assert Benton and Fox ([1985] 1992: 103), ends up presupposing that

> the expression of personal, idiosyncratic response is inappropriate, even inadmissible, especially in written work; and the educated opinions of the teacher ultimately carry more weight than those of the students. Perhaps because of their own training, many teachers with an eye on the public examinations carry these assumptions into their literature work with younger classes in secondary schools.

Amidst the reasons underpinning their choice, teacher respondents (three out of eleven on the 12th Form in the sample) indicated their covering of topic areas present in the national syllabus, availability either at school (in previous forms and school years for the students benefiting from school funds) or at the local bookshops. The youngest and less

experienced 12th Form teachers (See Appendix A, Table A. III.) reported to simply follow the current manual previously selected and available at school. Another more experienced interviewee (Teacher H), having taught this level for a couple of years, preferred her own materials to the manual itself, so read her assertion (See Appendix B, Observation Register, Part III), because the latter "overlook[ed] the final examination requirements and students' differing language, cultural and literary background".

At university level, as was expected bearing in mind the English-German Department policy, no textbook was reported to be adopted in language courses provided that materials were designed in accordance with the subject-matters to be discussed in lecture setting, undergraduates' needs to be backed up by grammars and dictionaries. Hence, short fiction of lecturers' suggestion consisted of a "cross-cultural and cross-period" selection, for example Graham Greene's *In Search of a Character* (1961), Toni Morrison's *The Bluest Eye* (1970), Bernard McLaverty's *Cal* (1984) and Fred D'Aguiar's *The Longest Memory* (1995).

Another group of texts often mentioned by undergraduates comprised the set texts prescribed in the British Cultural Studies Course. This entailed a broad insight into socio-cultural, historical and philosophical changes in Britain, from Anglo-Saxon ancestry to late-eighteenth century, in the view of fostering an understanding of the British contemporary cultural diversity and change (Neil Mercer and Elizabeth Maidment 1996). Those can be sorted out as:

i) intensive reading, like *Utopia*, *New Atlantis* (Sir Thomas Moore 1516), *Rights of Man* or *Vindication of the Rights of Man* (Mary Wollstonecraft 1790, in reply to Edmund Burke's Reflections on the Revolution in France), *Rights of Woman* or *Vindication of The Rights of Woman* (Mary Wollstonecraft 1792);

ii) extensive reading, for instance, *Beowulf* (an Anglo-Saxon epic poem written between 672 and 782), *Piers The Ploughman* (William Langland 1377), *Historia Ecclesiastica Gentis Anglorum* (or *Ecclesiastical History of the English People* completed in 731 by Bede), *Leviathan* (Thomas Hobbes 1651), *Wealth of Nations* (Adam Smith 1776).

A close analysis of the herein mentioned texts selected for Humanities studies in English courses came into the line of argument advanced in Wellek and Warren ([1942] 1984) as major "works of art" in that a blending notion of culture and canon was deemed in students' views of texts and reception. After all, this stance comes into the line of Harold Bloom's claims in *The Western Canon* (1994) perceived by R. Eaglestone as a (2002: 54)

"long defence of the idea of the canon....everyone *cultured* should have read [author's emphasis]" as long as it comprises a list of books expected to be studied, to paraphrase the author, when (*Op. cit.*, *Ibidem*) "doing English, and reading the canon is doing English. The subject and the canon define each other".

Despite the fact that a wider variety of texts entails the lists of primary and secondary readings in English syllabi in the Foreign Language National curriculum, examination standards will probably first focus on great books' yard sticks (Wellek and Warren ([1942] 1984: 21), advances Eaglestone (2002: 55), "universal significance", "positive values" or "human significance". In the same light seemed teachers' approach to the canon-breaking, multicultural text by Harriet Jacobs' *Incidents in the Life of a Slave Girl* when taking 12th formers' literature interaction in English. Yet, reiterates R. Eaglestone, "the canon plays a significant role in creating a sense of shared culture and of collective national identity". However, the problem resides, on the one hand, in his view, in the dialogic interaction in the formal setting inasmuch as the teacher, instructor, lecturer designing students' courses or lesson plans overlook students' involvement into the process of meaning-making and interpreting of the world of discourse for time limitations. On the other hand, raises R. Eaglestone, the canon's *self-perpetuating issue* [author's emphasis] considering teachers' academic background knowledge mostly shaped by close reading of texts or by (Freeman 2002: *Afterword*, p. 323) treasuring the historical significance in many Culture Courses[24]. So reads Eaglestone's account on how the canon affect doing English at the threshold level (2002: 54):

> In English at all levels, the same canonical texts come up again and again, year after year. A person who studied English and has become a teacher often teaches the texts she or he was taught, in part because she or he was taught that these texts were the most important. As students, you expect to study texts you have heard of and assume are worthwile and, of course, resources that support your study, such as guidebooks or videos of productions, concentrate on canonical texts, which in a way makes them easier to study.

Indeed, reading materials overlooking students' language and cultural background and less challenging subject-matters, sometimes perceived for their historical cline, came up in subjects' value judgements in the items directed to their giving reasons or further observations (See Appendix A, Part III. Open-Ended Questions / Answers – Categories by Item together with Table A. III. 156.):

> The syllabuses of manuals are too long and sometimes the texts are difficult. (Inf. 83)
>
> I [dislike] the syllabuses so much that I don't have any comments on that issue. (Inf. 91)

> I think the syllabuses are boring and non-appealing to the students. (Inf. 92)
>
> I have always [enjoyed] English but now (12th year), I'm starting to dislike because it's all about history. (Inf. 121)
>
> I feel sorry for the students at the university now who are really having the [disadvantages] of 20 years of wrong teaching. (Inf. 220)
>
> I only feel sorry by the fact that the English...taught at sec[o]ndary school reveals now not to be enough. This fact makes us the generation, which is going to pay for it. (Inf. 221)
>
> What I dislike [most] are the compulsory readings. (Inf. 253)
>
> Most of them are boring (there are exceptions, of course) and have nothing to do with us. (Inf. 253)
>
> I just read for compulsory reasons. (Inf. 249)

As far as the research question probing whether there was a wide range of materials in 12th formers' classes considering the comprehensive list of extensive reading present in the English syllabus, in terms of both topic and ease so that each student could experience success in reading, it came out from teachers' interviews that the former were given a scarce number of texts read both as intensive or extensive reading from the 10th up to the 12th forms. Still, texts from manuals (*e.g.*, *Prime Time* and *Meanings*) and "literary texts" (informants' words) constituted the overriding texts reported to be given a thorough analysis in 12th form classes.

Some short stories also made part of the selected materials (30.0% of the classes), but Roald Dahl's "Lamb to the Slaughter" was the only illustration supplied in the teachers' interviews. Ultimately, three literary pieces were consistently indicated, for example Arthur Miller's *All my Sons*, Thomas Pinchon's *The Crying of Lot 49*, along with John Osborne's *Look Back in Anger*, beyond the randomly category "other selected texts (different types, cross-cultural and cross-period)", apparently perceived by some 12th formers as "individual texts" (Inf. 198), "easy texts, summaries of 12th Form texts" (Inf. 38). Concerning the prescribed extensive reading selection, it was apparently confined to two principal works, William Shakespeare's *Hamlet* and Harriet Jacob's *Incidents in the Life of a Slave Girl* (in five out of eighteen 12th form classes), followed by Arthur Miller's *All My Sons* and Roald Dahl's "Lamb to the Slaughter" together with a reference to "short stories", on occasions.

D. NATIONAL CURRICULA AND EXAMINATION IMPOSITIONS

Local press releases have been giving account of the mismatches rising from examination and curriculum impositions underpinned by reform guidelines "hardly met for its length and complexity overlooking students' basic needs", so ran the conclusions arrived at by 50.0% of the teachers enquired. Besides, stated 10.0% of the participants, a

"demanding curriculum with few backup material and time limitations" cannot but create an immense anxiety in students' performance long before examination periods.

All secondary school teachers confirmed that they had to follow the national syllabus for the English course and found it difficult to meet its prerequisites and students' needs and interests, outlining different aspects: for curriculum impositions (15.0% of the classes), for examination purposes (55.0%), both for curriculum impositions and examination purposes (10.0%) and for lack of time (10.0%). Conversely, lecturers planned their own syllabi given their relative autonomy in syllabus design within broad guidelines to be followed (10.0%). The content of the examinations reflected the matters studied in the course.

As a matter of fact, both 12th formers and university applicants' future careers end up being validated by their final mark in each compulsory / nuclear subject, and their proficiency in foreign language included, based on each candidate's on-going assessment and the mark obtained in the national standard examination. Concurrently, students' school achievement and language competence have been unduly regarded as if reflecting and regulating the whole teaching / learning process on several levels: the teacher him / herself, amidst his/her peers, on the school level, and among schools (Harste, Jerome *et al.* 1984: 57).

At this point of the argument Margaret Freeman's[25] (2002) claims provide some down-to-earth explanation of the mismatches between national curricula philosophy, teachers' and students' eagerness to share a creative EFL context and examination impositions. With respect to response to literature (*Op. cit.*, p. 31), "it is no secret that A-level questions were about one of the following: theme, style, setting, character or plot. Study aids, which acutely pick up on the demands of A-level, also reflected and so reinforced these propositions". And she goes on to contend (*Op. cit.*, *Ibidem*) that

> Teaching events like videos, summer schools, performances, visits by actors and so on often showed how texts could be exciting and relevant. But if the bottom line was the exam, the traditional mode, then much of this was wasted. This left many teachers frustrated and angry. But, oddly, the idea of a "right way" was also bad for the examiners' assessment.

Considering lecturers' overall idea of students' poor written and critical reading and writing skills while coping with academic demands (Christine Nuttall 1982, David Pearson, *et al.* 1993, Neil Mercer and Elizabeth Maidment 1996, Diana Laurillard 1997, Thomas Grigg 1999, Vicky Hartnack 1999) in the aftermath of secondary school reform a complementary analysis was performed on the number of students passing or failing the

first- and third-semester in English Language Courses in three consecutive academic years, 1997 / 1998; 1998 / 1999; 1999 / 2000. This aimed at flashing out some further insights on the impact of curricula reform on 12th Form EFL students (Humanities area) dealing with academic standards in English courses at the threshold level, notably the extent to which there was a relation between:

i) curricula impositions leading both teachers and students to adopt product-oriented reading / writing routines in which issues of readability overcome those of accessibility, to borrow from McRae (1991: 19) liable to foster subjects' autonomy in EFL reading lest comments like "the texts are difficult" (Inf. 83) wouldn't turn up;

ii) students' low average marks[26] (evidenced at their national standard examinations before university application which have offered some attention in the local press);

iii) the number of undergraduates failing their English course final evaluation in the first and second year including the ones failing in consecutive years.

Actually, 12th Form students' examination results were meant to be collected in the school / academic year 1997 / 1998, too. Yet, informants' marks by school making part of this study could not be traced back. On the one hand, secondary school students' marks in the English standard examination gathered by The Regional Secretary of Education were grouped in accordance with the code / language level in English as a foreign language thus including all the students applying to a university vacancy in the Humanities Group (immigrants, mature students, regular students, self-enrolled examination students[27]). On the other, UMa students' enrolment list included other applicants not making part of the examination results issued in 1997 / 1998. Above and beyond, first-year applications have been temporarily cancelled in Humanities Departments at UMa from 2000 onwards[28] which made it impossible to come to a reliable comparison of forthcoming groups of students in the first year, be it first or second-time registrations.

In the end, no conclusive reliable data could be unveiled (Figure III. 28.) because undergraduates were given different language approaches and methodologies, thus explaining to some extent the fluctuations in the number of first-time enrolments in the third semester in 1998 / 1999 with a sharp drop reinforced not only by a contrastive higher number of second or more time registrations in the same course but also a considerable number of first- and second-year undergraduates skipping final evaluations. Hence, the number of first-time enrolments in the first semester has been decreasing mainly owing to terribly scarce job opportunities either in the teaching profession or vacancies in future

compatible jobs to Humanities graduates, contrasting with a wider promising offer of professionally-oriented-courses to 12th Form school leavers by private schools in Madeira.

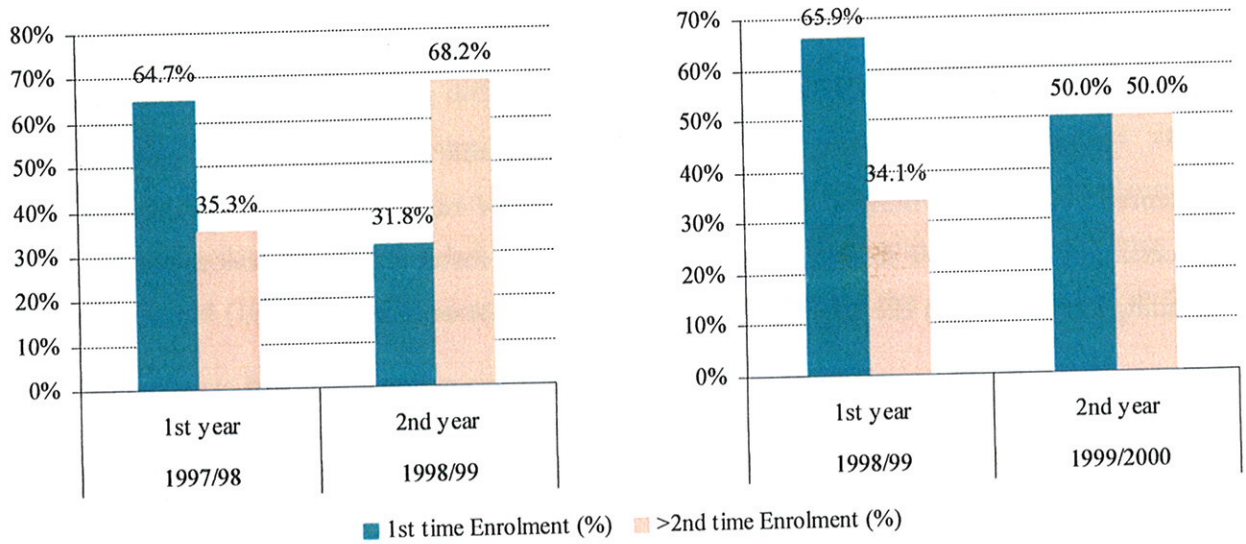


FIGURE III. 28. 1st and 2nd Year Undergraduates' Enrolments from 1997 / 1998 to 1999 / 2000

In accordance with informal interviews with several EFL teachers, on the Island, assessment criteria followed the national regulations to a large extent even though up to the 9th form a special focus has been given to teachers' individual criteria depending on their instruction, tasks and activities developed in classroom, without overlooking students' learning styles and needs, as far as on-going assessment activities were concerned and, of course school criteria for each level by subjects / courses. Nevertheless, the final tests were said to be implemented on each school level, as a warranty of uniformity and curricula fulfilment, and designed by a set of teachers per level of English instruction to be approved by each School Pedagogic Board.

In 10th and 11th Form teachers' accounts on secondary school evaluation criteria, the assessment of students' written output took into account three major components: "grammar", "creative writing" and "reading comprehension" which were given dissimilar percent / weight in a total of two-hundred points - "creative writing" at 60.0% to 70.0% and the other two components with a variable percentage. On the 12th Form, students took final placement tests, designed on a national level, aiming at grading students' proficiency. These might then apply to further studies, university or polytechnics, but their entrance depended on the vacancies by institution sorted out by their final marks. An analysis of some applications to university degrees in the aforementioned consecutive years disclosed a

couple of course vacancies fulfilled by students having acquired a negative mark in the corresponding core requisite courses.

Therefore, in Humanities degrees, marking criteria encompassed the curricula requirements in that the linguistic, discursive and strategic competence were supposedly acquired by students. A special emphasis was given to the socio-cultural dimension in the reading / writing components drawing on students' extensive reading material along with evaluation of higher-order productive skills (relating, contrasting, describing, interpreting, analysing and inferring figure amidst the commonest assignments in these tests).

Indeed, in M. Ricardo's article[29] (1999) while discussing the development of the writing process and its assessment in 12th formers' written output (L. E. I.), she stressed the significance of EFL learners' / readers' and writers' sensitivity to different layers of meaning in the interpretation of literary texts (for instance Ma Rainey's *Black Bottom*), that is, text and its reception to be intrinsically related to students' / readers' response and production.

As far as "the understanding of the role of style" was at stake, to borrow from Naciscione (2001: 174), a striking mismatch has been evidenced not only between the "underlying teaching and curriculum design" but also in the development of "teaching materials which are based on both the study of literary and non literary texts" (Leech 1986, 1990, Kramsch 1994). Actually, from the concordance line, in which some possible understanding of subjects' perception of style in the interpretation of literary texts might be unveiled, as was required in the syllabus, it seemed a limiting stance:

1 don't mind, I don't care with the *style* of writting.

Firstly, it apparently pointed to the stereotyped identification of literary and stylistic devices in a piece of literary writing rather than an "enhanced awareness of style" deemed significant in EFL learners' / readers' (Naciscione, *Op. cit.*, p. 174) "perception of language in use and their response to it":

> we can have more information about the characteristics and writing skills of certain writers (Inf. 58)

On the contrary, stylistic awareness, rightly contends Naciscione (*Op. cit.*, *Ibidem*), apart from demanding from EFL learners the awareness of creative language use as a "characteristic of all communication", also requires a sensitiveness to language in the process of interpretation, notably in what concerns, singles out Naciscione (*Op. cit.*, p. 175),

> significant changes in the standard form and meaning;

figurative meaning and the creation of a new meaning in discourse;

associations, associative links and their networks;

cohesion and stylistic cohesive ties in the text.

From the interviews with the lecturers at UMa it might be learned that English Studies meant language, literature and culture studies with literary texts at their core. The lecturers enquired, one with a strong language / literature background and the other with a culture studies solid qualification, stated that the educational reform did not bring about any positive changes in students' coping with their courses. On the contrary, the communicative methodological approach turned up to be "ineffective" since it (See Appendix B, Part III. Teachers' / Lecturers' interviews) "reduced students' opportunities to achieve a broader literary and cultural awareness" apart from developing their "writing skills" envisaged as unsatisfactory to cope with diverse academic discursive practices.

Despite the fact that fostering cultural and literary awareness underpinned one of the lecturers' course design (British and American Studies Course in the second year), a student-oriented curriculum was implemented which corroborates Pina's view[30] (1999: 139) that students "can be made to depend on what you teach them and how you teach them" very much irrespective of the academic traditions. The former lecturer explained that after being introduced to the major historical and cultural assumptions on each topic of the syllabus, students were required to read the course texts, of literary and philosophical nature, on their own, did careful research work (enhancing "extra-class reading and research to complement the lectures", in the lecturer's own words) and prepared oral presentations to be delivered in English in forum discussions.

The hub on student-centred learning at UMa University and the flexibility lecturers have been granted in The English and German Studies Department in designing their courses, specially in language courses, even if pursuing a common table of subject-matters and number of set texts (either for extensive and intensive reading) per course and level, has been the key to bridge "the gap between secondary school and the threshold level" in one of the interviewed lecturers' observation (See Appendix B, Part III. Observation Register - Part II). In her opinion, lecturers' coping with core subject-matters to be taught and students' needs was solely feasible because an intensive collaborative work together with some critical thinking on the contents learnt up to that moment were undertaken in the first semester.

Her strategy might find some support in Garfield's[31] (1994) "alternative forms of assessment to provide more complete information about what students have learned and

are able to do with their knowledge, and to provide more detailed and timely feedback to students about the quality of their learning". Assuming that most students' reading and understanding in formal contexts aimed at immediate assessment goals, she contended, to quote from Garfield (*Op. cit.*, *Ibidem*), that courses should build on students' "process of learning how to ask appropriate questions, how to collect data effectively, how to summarize and interpret that information, and how to understand the limitations of inferencing" in order to enhance "critical reasoning skills necessary to understand [present] quantitative world".

E. SCHOOL AND ITS IMPACT

> Literature is a social institution , using as its medium language, a social creation. Such traditional literary devices as symbolism and metre are social in their very nature. They are conventions and norms which could have arisen only in society.
>
> Wellek and Warren ([1942] 1984: 94)

As has been discussed in previous sections it is now important to produce a more thorough and concise depiction of the way school / university, also an institution in society, has shaped "the relation between literature and society" (Wellek and Warren, *Op. cit.*, p. 95) as well as imparted and assessed "questions of tradition and convention, norms and genres, symbols and myths". If it is assumed that a literary text is a "document", as was already brought forth in 12th formers' corpus analysis and present in some of their teachers' / interviewees' words, undertakings within the Hegelian criticism might underlie some approaches to literature as "works of art" (*Op. cit.*, p. 94) or so assert Wellek and Warren (*Op. cit.*, *Ibidem*) "simply equated with artistic greatness". Accordingly, and borrowing from Hippolyte Taine's contentions, cited by the former scholars (*Op. cit.*, p. 105) on the triad of *race*, *milieu*, and *moment* [authors' emphases], Wellek and Warren further explain the major assumptions underlying the Hegelian criticism (*Op. cit.*, *Ibidem*):

> The artist conveys truth and, necessarily, also historical and social truths. Works of art furnish "documents *because* they are monuments". A harmony between genius and age is postulated. "Representativeness", "social truth", is by definition both a result and cause of artistic value.

Furthermore, they substantiate their disapproval of the "sociology of knowledge" (*Op. cit.*, p. 108) with respect to "a view constituting any particular human activity the starter of all the others" ending up tackling the literary event in a "devious and oblique" fashion besides its loose connection between content and form" [authors' emphases]. In the process, (*Op. cit.*, *Ibidem*) "its linguistic and literary tradition…in turn encompassed by a general *climate*" entail "the most immediate setting of a work of literature". In the authors'

stance such an approach to literature, (*Op. cit.*, p. 103) "tak[ing] for granted that literature is simply a mirror of life, a reproduction, and, thus, obviously, a social document", should, instead, make the reader wonder (*Op. cit.*, p. 104) "in what relation the picture stands to the social reality. Is it realistic by intention? Or is it, at certain points, satire, caricature, or romantic idealization?"

Though uttered further back in time, Wellek and Warren's (*Op. cit., Ibidem*) standpoints might somehow shed some light on school's impact on students' / readers' perceptions and misconceptions of literature. Strictly based on respondents' output, three broad categories were likely to offer some illustration of the arguments hitherto pinpointed in brief: i) the literary text seen as an "historical text" / "document", specifically when subjects related to their most recent interaction with Shakespeare's drama, *Hamlet*, to promote some knowledge on the Elizabethan period (restated in teachers' objections transcribed in Appendix B); ii) a focus on the content, the themes and their universality; iii) reading for the storyline often misapprehended as plot due to 12th formers' lacking interaction with characters' role in the construction of meanings in the diegetic world (P. Cobley 2001: 19).

A broad category following the line of reasoning in a large number of respondents' output, "content-oriented readings", for its emphasis, to go back to R. Jakobson's model of the speech event (cited in Waugh *et al.* 1998: 73) focusing on "the referent", "the context", in short, the purported "referential function", was offered a detailed analysis throughout the questionnaire, per open-ended items, by the two major groups of informants, for a better comprehension of its focal point on one of the language functions in a communicative event. So reads Jakobson's criticism on the "monopoly" of any of the functions (*Op. cit., Ibidem*):

> Although we distinguish six basic aspects of language, we could, however, hardly find verbal messages that would fulfil only one function. The diversity lies not in a monopoly of some one of these several functions but in a different hierarchical order of functions.

Both bars in Figure III. 29. were evenly distributed by open items with a drop in terms of percentage of occurrence in undergraduates' corpus, darker bar, particularly in Items A4., A6., A10. and A10.1. (*i. e.*, texts read in the institution – set texts by courses, lecture settings and reading preference in language courses along with their reasoning) or no occurrence at all in Item A6.1. (reading preference in booklets / coursebooks) and Item D5. (in undergraduates' personal definition of a reading comprehension activity). At a first glimpse, a considerable change in undergraduates' response pointed to their longing for

text variety in written and spoken English (already devised by one of the lecturers interviewed). Also, and more importantly, stood out their shifting perception of a reading comprehension activity from sheer decoding and comprehension of the subject-mater, top-down processing, to higher–order reading skills. Concomitantly, and regardless of the group of respondents, an analogous reading of data might be perceived in a few subjects' response (figures lower than 10% despite slight fluctuations in both groups) to reading definition (Item B1.) as well as to their overall reading preference illustrations (Item C2.).

Nonetheless, there were very many subjects, and 12th formers' fairly outnumbered undergraduates' occurrences, associating the phrase "content-oriented": i) not only to the kind of texts read in class / lecture setting either from manuals or lecturers' booklets / coursebooks (ranging approximately from 45% to 30%, respectively), ii) but also to their favourite themes in their book or magazine selection (Item C1.3.) by an outstanding percentage of subjects at about 90% of occurrences. Thus, time and again school / institution has played a role in subjects' behaviour towards reading and the subject-matters selected, consistently disclosed in the course of evidence presentation and interpretation. Yet, those did not apparently constitute the ones respondents were most keen, to recall the data unravelled hitherto.

In short, the evidence herein reiterated some of the beliefs particularly assigned to Freire's apology of individual agency and awareness as liberatory practice (as was discussed by Équipe Inodep (1980) in their reviewing of Freire's impact of philosophy on education). Although respondents have acknowledged the relevance of cognitive input from working with set texts from which their immediate situation might just as lead to success and future social recognition and credibility, they demonstrated that they did not undervalue the emotional impact from becoming agents of their text selection whatever the medium driven by favourite themes and genres differing from those tackled in formal settings of learning. As an outcome, the gulf between the real world and their ideal course of action might come into what Adriana Serrão[32] (2000) has contended about the contemporary failure to appreciate emotion, affect, "jouissance" (Barthes' *The Pleasure of the Text* 1994: vi) and memory with a consequent ever-lasting effect upon lifelong reading.

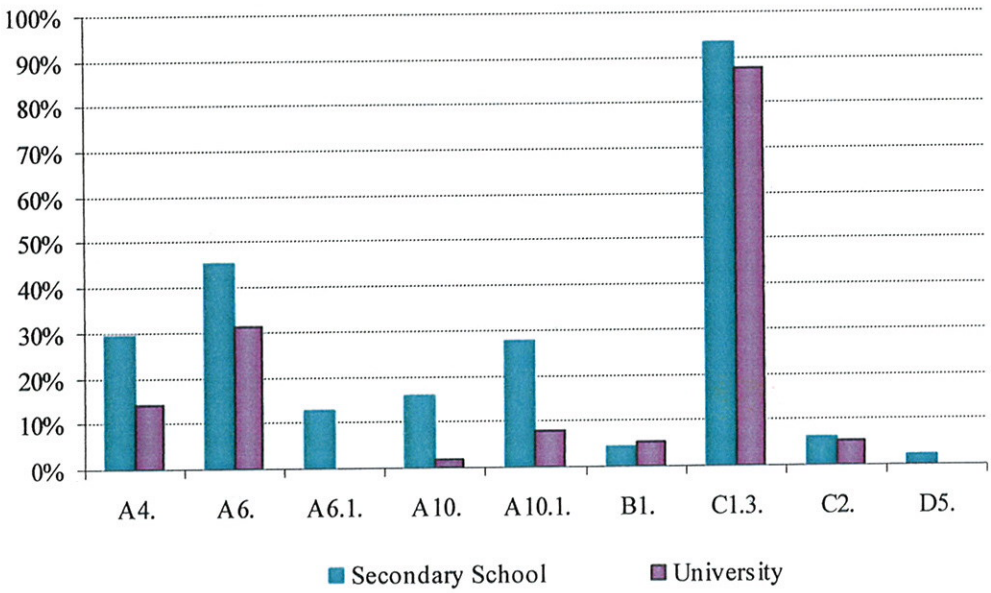


FIGURE III. 29. Respondents' Reference to Category "Content-Oriented Readings" in each Item by Institution

Note: Normalisation calculated on the number of occurrences (except for Item C1. - frequency) by respondents' universe in each item.

In the light of evidence unveiled from action research in the field, a similar descriptive procedure as the previous one (on "content-oriented readings") was worked out for the category "historical texts", Figure III. 30. (Appendix A, Table A. III. 189.), another broad category in accordance with the encoders' interpretation of respondents' justifying text types read or their fondness. When compared with the preceding bar chart, a sharper decrease and fewer observations per item in terms of the occurrence of the category "historical texts" by institution were indicated. Secondary school leavers' reference to this category outnumbered undergraduates' one by items and percentage.

In their personal definition of reading (Item B1.) a slight drop at around 6% of occurrences in undergraduates' output when compared with 12th formers was perceived. Undergraduates' allusion to "historical texts" turned out to be associated with items A4., A6. and A10.1 at meaningless proportions (around 7% at most) presumably taking into account a few subjects' reading difficulty with primary set texts earlier mentioned in British Cultural Studies Courses for their philosophical complexity not to mention semantic density and language register and period.

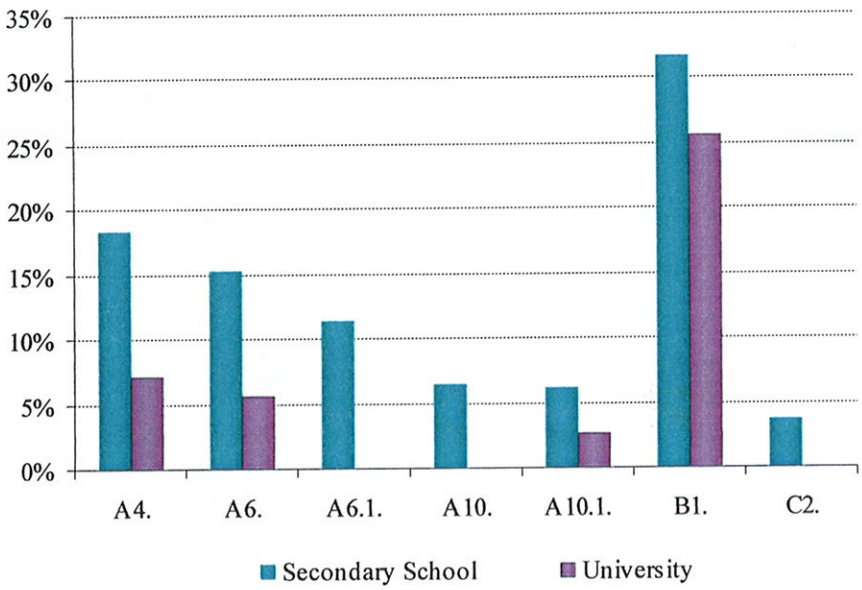


FIGURE III. 30. Respondents' Reference to "Historical Texts" by Institution (Items A4., A6., A6.1., A10., A10.1., B1., C2. - Percent)

Note: Normalisation calculated on the number of occurrences by respondents' universe in each item.

Still within the scope of a top-down processing when reading is oriented towards skimming or reading for the general content, it figured pertinent to devise an analogous exploratory study this time taking respondents' indication of "magazine and newspapers" category and their occurrence by open items, Figure III. 31. (See Appendix A, Table A. III. 189.). There was a fairly noticeable rise in undergraduates' allusion to media texts, particularly "newspaper articles" (See Appendix A, Table A. III. 114.) read in the formal setting, corroborating their lecturers' observations, whereas the bar corresponding to subjects' favourite readings was marked by an approximately 10% rise concerning 12th formers. It pointed to a wide array of magazine and newspapers mostly in Portuguese versions (outlined in the third and fourth tables provided in Appendix A, Table A. III. 114.) along with the reference to "British / American Newspapers", as was already disclosed in the categorisation procedure in Chapter II..

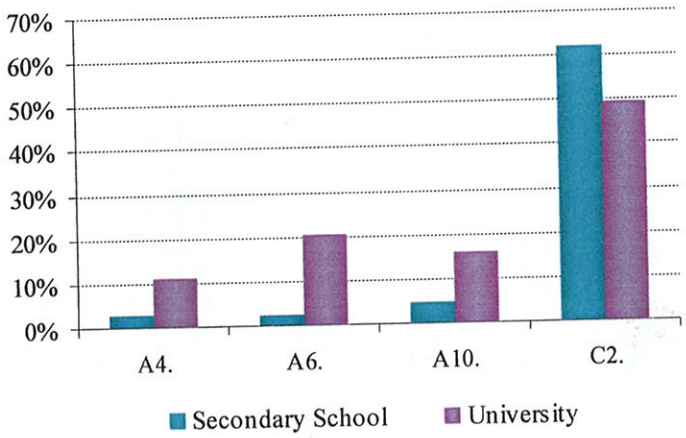


FIGURE III. 31. Respondents' Reference to "Magazine and Newspapers" by Institution (Items A4., A6., A10., C2. - Percent)

Similarly, an inferential analysis on the selection of categories possibly linked to "reading for information" throughout the questionnaire (See set of tables in Appendix A, Table A. III. 161.), except for those integrated in multiple choice items (some of which discussed underneath via correspondence analysis), confirmed significant differences between the occurrence of the categories "historical texts" and "newspaper / magazines" and the variables "institution" (χ^2=18.2; df=2; p<.000) as well as "teachers" (χ^2=49.5; df=24; p<.002). Undergraduates were apparently mentioning "newspapers and magazine articles" more frequently, as was graphologically displayed in the previous bar chart. As it was explained previously, this type of texts were favoured for their authenticity as well as for giving real eamples of written and spoken English, , standard and non-standard language features, purporting along the notions of register, field, tenor and domain as ways in to texts more intuitively aprehended albeit not systematised by students / readers. Accordingly, they allegedly played a role in developing readers' / speakers' socio-linguistic, discursive and strategic competence (Freeborn *et al.* 1993, Freeborn 1996, Carter and McRae 1996, Bex 1996) in English courses at UMa. In Figure III. 32. (See Appendix A, Table A. III. 162.) it was somehow realised that Lecturer M (.273 was the highest score) contributed markedly to the first dimension and so did "newspapers" / "magazines" (.540). This dimension, undoubtedly with a higher proportion (83.7%), might provide evidence for the aforesaid argument.

The representation of categories and respondents' "teacher", in Figure III. 32. (See Appendix A, Table A. III. 162.), made it possible to arrive at a satisfactory explanation (both dimensions accounted for 100.0% of the total inertia). From the observation of the

first dimensional display representing the categories and the variable "teacher", most subjects mentioning "newspapers" / "magazines", a prevailing category on the negative side of dimension one, appeared to be more related to Teacher / Lecturer F and L in almost overlapping positions on the plane, together with Teacher / Lecturer M and J distinctly projected on the plane in the same dimension. Represented in diametrical position figured the categories "content-oriented readings" and "historical texts" though projected on opposite sides of dimension two. Subjects belonging to Teachers I, D and K were seemingly associated with the ones connected to "content-oriented readings" category whilst those related to Teachers H and B were apparently tied up with another category, namely "historical texts".

The recursive allusion to the historical component (mandatory in the 12th Form English syllabus to be subsequently assessed in standard examinations) in both teachers' and students' output might be associated with their struggle to cope with curriculum requirements. As a result, the literary texts, *Hamlet* and *Incidents in the Life of a Slave Girl* (to name some of the compulsory texts quoted by respondents), were chiefly read as a cultural and/or historical artefact by (Grigg 1999: 40) "using time-saving *traditional* transmission like techniques to explain the new curriculum"[author's emphasis] which is, concludes Grigg (*Op. cit.*, *Ibidem*), "in direct opposition to the ideology the reform is meant to engender", yet feasible and appropriate for immediate assessment purposes even though in few teachers' point of view.

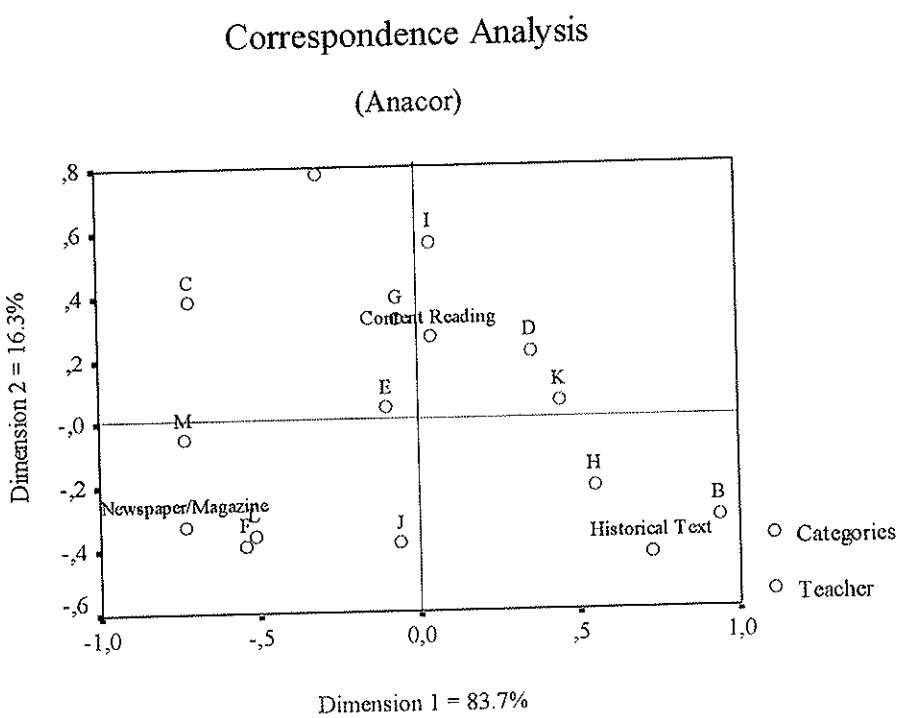
"Time limitations change patterns of teaching", acknowledged two teachers in the sample, which might be really inferred from the first graph in Figure III. 32. (See Appendix A, Table A. III. 32.). Half of the teachers enquired affirmed that students' basic needs (language accuracy and reading development bearing in mind the dissimilar number of years in EFL instruction) were overlooked, and three of them assumed that "curricula [were] somehow met due to teachers' and students' collaborative work".

The projection of points in the the second graph, standing for the categories of the two sets of scores related to the variables "years in EFL instruction" and "reading for information" categories, showed that these made up a few clouds of associated points. It implied that "newspapers" / "magazines", with the highest score (.659) on the negative side of dimension one and the [8; 11[EFL group, diametrically opposed to the category "content-oriented readings" projected on the positive side, and in closer range with the [6; 8[EFL subjects strikingly contributed (.593) to dimension one. The latter accounted for 97.9% of the total inertia, consequently for the variability of the aforementioned categories

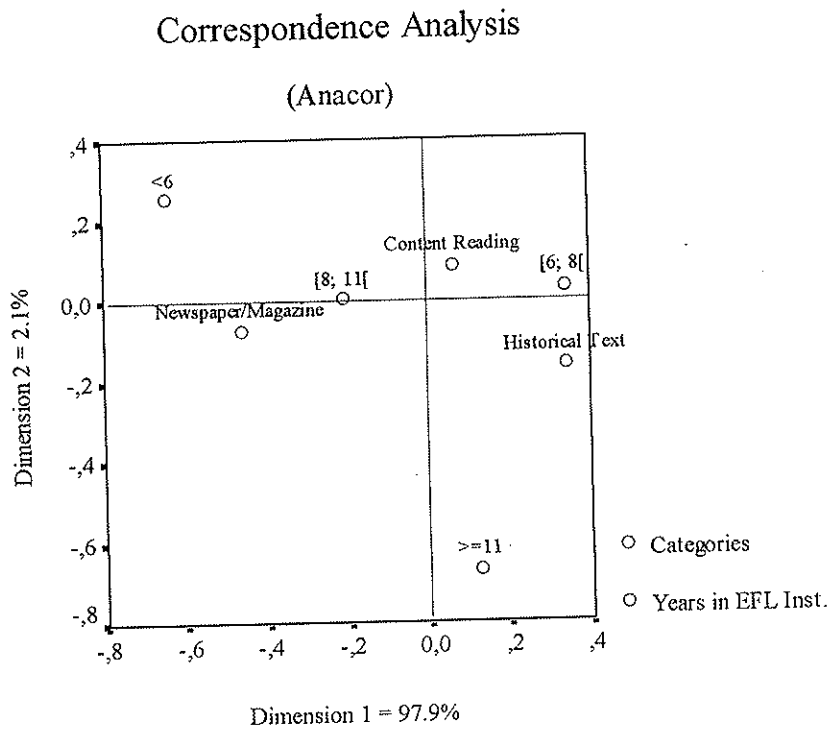
and variables. In dimension two "historical texts" stood out (.500 was the highest score) though projected further apart from the group with eleven or more years in EFL instruction, also a prevailing group in the same dimension (.920).

FIGURE III. 32. Correspondence Analysis: Display of Respondents' Reference to Categories Linked to "Reading for Information" by Variables (Items A4., A6., A10., C2.)

Teacher



Years in EFL Instruction



In addition, the inferential analysis of other genre / type-related categories occurring in Items A6., A10. and C2., namely "non-fiction", "opinion issues", "textbooks", "content-oriented readings", "historical texts", "news" / "magazines" and "comics" / "jokes", indicated significant differences (χ^2=19.3; df=6; p<.004) among these type-related categories and the institution (See Appendix A, Table A. III. 163.). Undergraduates read more media texts, for instance newspapers and magazines, whereas 12th formers read more texts for information on historical issues.

Two major issues might be raised, for the time being, as a result of the very last findings and somehow related to one of the research questions, namely the one grounding an examination on the "overload" of historical and cultural aspects in the syllabus, as stated by the teachers interviewed, and their degree of relevance to students' interests together with their personal growth. First, did students also mention historical / cultural aspects in open-ended answers? And if so, how were they correlated to respondents' "pleasures", "values" and "their history" (Durant and Fabb 1992: 17)? Secondly, how was the interface language / culture seen by students and teachers?

Focusing primarily on the first type of data gathered and encoded in categories enclosed in Appendix A (Part III, Open-Ended Questions / Item A4.), particularly with reference to the category "furthering knowledge about the past" together with subjects' most frequent responses drawing on "historical texts",

> texts on English [H]istory. (Inf. 33)
>
> to know histories from the past. (Inf. 43)
>
> texts on British and American History. (Inf. 190)

or "cultural texts" [ff. culture-related texts],

> to be more informed on English culture. (Inf. 43)
>
> learn about their traditions. (Inf. 77)
>
> different places around the world. (Inf. 132)
>
> about the other people['s] customs. (Inf. 141)
>
> learn something about foreign cultures. (Inf. 142)

no reliable conclusion might be flashed out, except for the fact that most texts available to 12th formers were selected for their informative function. These comprised textbooks predominantly displaying encyclopaedia entries or excerpts from history books, commentaries, criticisms or essays on historical facts, events on British and American History (concisely outlined by Hartnack 1999: 162) rather than historical texts / documents to foreground the reading of the set of literary texts.

Therefore, it was conceivably pertinent to have a close look at the instances within the lexico-semantic field "history" and "culture" for their high percentage of observations by subjects in all samples (See Appendix A, Part III, Open-Ended Questions). Thus, Table III. 12. constituted a display of the *lemma* HISTORY VS CULTURE and their collocates schematically arranged by parts of speech under two different sections in the same table for comprehensibility issues (See Appendix A, Part IV. Concordance Lines from Respondents' Written Output). Both lexical items co-occurred in informants' output with a larger percentage falling on the 12th formers' corpus. A detailed examination of the percentages linked to observations of the lexical items *historical, history* and *culture-based* showed that revealed these strikingly increased in the case of 12th formers' output. The examination of their reasoning led to an overwhelming number of occurrences falling upon the categories headed by (See Appendix A, Part III, Open-Ended Questions and Categorisation) "accessibility" (category 12) and "readability" (category 5), apart from accounting for "true facts" (Inf. 17).

Assuming that the set texts mostly read at the secondary school were *Hamlet* and *Incidents in the Life of a Slave Girl*, these lacked an important dimension if interpreted from the extrinsic approach (Wellek and Warren [1942] 1984: 22), in Eaglestones' words "socially and historically representative" texts, while conveying (2002: 50) "the ideas of authority, authenticity, value and nationalism". From subjects' response the aesthetic and experiential aspects were unnoticed in their reading owing to the one-sided dimension through which the texts were seemingly tackled: the imperial power, the politics of violence and the mappings of the world.

In Kramsch's (1994: 23-24) stance (Tajfel 1982) the aforementioned situation owes extensively to the teaching of culture in the language setting stemming from two main directions perceived separately in the EFL context:

> It has focused on cultural information: statistical information (institutional structures and facts of civilization), highbrow information (the classics of literature and the arts) and lowbrow information (the foods, fairs, and folklore of everyday life). This view of culture has favored facts over meanings and has not enabled learners to understand foreign attitudes, values, and mindsets. It has kept learners unaware of the multiple facets of the target group's cultural identity. It has left them blind to their own social and cultural identity, implicitly assuming a consensus between their world and the other.

On the contratry, the occurrence of the lexical item "cultural", in the third section of Table III. 12., at approximately 2% rise in undergraduates' observations was associated with "competence", "information" and "knowledge", "texts" and "books" in the

sociological stance as discursive practices, thereby implying an understanding of a social group, community, society, as was previously discussed within Williams's (cited in Storey 1997: 2) broad perspective of interacting with cultural practices:

> to learn about the country whose language one is learning. (Inf. 203)
>
> contributes to our culture. (Inf. 214)

The herein mentioned utterances appeared for the same reason to be creative in that the place of literature is reassessed and deemed libratory to the extent that these respondents' experience reportedly involved a plurality of voices marked by the possessive deictic "our". Furthermore, it connoted autonomous thinking beyond history, across disciplines in terms of the ethics of facing the real and the way it was unveiled. These points of view come into three main tenets about the language / literature / culture interface shared by Kramsch (1994: 11-12):

> i) Its main goal can no longer be the one-sided response to national and economic interests, and the pursuit of communicative happiness; it must include the search for an understanding of cultural boundaries and an attempt to come to terms with these boundaries.
>
> ii) The dichotomy between language as an expression of personal meaning and language as a reflection of the social order is already inscribed in the very way we write about "texts" on the one hand and "contexts" on the other. It reflects the fundamental polarity of linguistic discourse that describes language use as both the creation of texts and the shaping of contexts.
>
> iii) Given that language teachers have to teach both a normative linguistic system and its variable instants of use, attention to context calls for a type of pedagogy that fosters both direct and indirect ways of transmitting knowledge, that values not only facts but relations between facts, that encourages diversity of experience and reflection on that diversity.

TABLE III. 12. ***HISTORY*** **vs** ***CULTURE*** **and Collocates: Word Count by Corpora / Institution**

Lemma	Secondary School	University	Total
historical	80 (40.6%)	17 (29.8%)	97 (38.2%)
Right collocates			
documents			
information			
Portuguese literature			
novels			
times			
excerpts			
texts			
history	27 (13.7%)	3 (5.3%)	30 (11.8%)
Right collocates			
texts			
books			
Left collocates			
English			
English and German			
British and American			
Tudor			
Romeo and Juliet			
its			
the			
a			
like			
dislike			
cultural	10 (5.1%)	4 (7.0%)	14 (5.5%)
Right collocates			
books			
texts			
thing			
information			
knowledge			
level			
culture	34 (17.3%)	3 (5.3%)	37 (14.6%)
Right collocates			
culture-based texts			
culture-related texts			
Total	151 (76.6%)	27 (47.4%)	178 (70.1%)

Note: Percentage relating to the whole sample (254 informants).

"Texts on English history (*e.g.*, *Hamlet*; the Tudors; Margaret Thatcher; the atomic bomb; etc.)" constituted at first glance, at least in the researcher's / lecturer's perspective, a rather uncommon response given by Informant 33 (a secondary school leaver) to the kind of texts read in the formal context of education (Item A4.). A careful reading of subjects' response to this item made it possible to conclude that *Hamlet* was wrongly perceived to take place in England, therefore its possible link to explain The Tudor period in English History and associated with more contemporary English political figures with a major role in world political relations; such was the case of Margaret Thatcher's conservative and authoritarian ruling, which might have, at least in the informant's perception of the

instruction conveyed in the English class, some resonance with the American influence in Foreign Affairs ("the atomic bomb").

This response unveiling little awareness of nation identities and wrong contextual and semantic mappings undoubtedly related to a traumatic experience of ethical nature necessarily deserved a scrutiny of precepts so as to effectively decide how lecturers / teachers have influenced students' / readers' ways to relate to the world, that is, borrowing from Durant and Fabb (1992: 1), from "handing down a tradition of knowledge and skills from their own secure position on the ladder of history" to "explor[ing] how you get there, where you go next, and how the intellectual and social landscapes of the discipline came to surround you in the ways they do".

In the same fashion, a clashing view between "literature as a resource and literature for study", a distinction synthesised in Carter and Long's tenets for reading literature in language courses (1991: 3), came up in teachers' and educationalists' expectations of (reform designers) examination impositions:

> One distinct advantage of such an approach [literature for study] is that it fosters an understanding of literature as a body of texts, and view of literary texts as belonging to a "background" of specific historical, social, and ideological contexts.
>
> [authors' emphasis, adapted Mine]

Alternatively, it seemed that the historical dimension in the English syllabus and the literary text regarded likewise as an historical fact, for the limited range of literary texts read in class could not entail an (Carter and Long 1991: 3) "understanding of literature as a body of texts", became the major concern both for teachers and learners due to immediate assessment goals manifested in the English curricula. Along with the latter's assumptions, "the individual's progress in acquiring and managing new knowledge [has been] of the utmost importance", to cite Hartnack's contention (1999: 147) in her equally eye-catching article entitled "Hamlet, Wounded Knee, The Atomic Bomb and the Future English Teacher", as if (Durant and Fabb 1992: 3) "consumers of an educational package", partly validating the supposedly unique response germane to the present argument, as the outcome of a clashing (Hartnack 1999: 148) "focus more on the ends than the means". So read a "further comment" written by a secondary leaver (Inf. 121):

> I have always like[d] English but now, I'm starting to dislike because it's all about history. I know that is good for [one's] knowledge... nevertheless it's really boring for me, since I'[m] not a very good appreciator of history.

Background information in the reading process, states Nuttall (1982: 136), is crucial at the stage between decoding and comprehension of the message. However, the process

of understanding and outcome (feedback) will be shifted into the background, advances Nuttall (*Op. cit.*, p. 136), if it comes as the core of teachers' subsequent strategies to impart knowledge on cultural, social and historical background:

i) either before readers / students have had the opportunity to interact with (Anita Naciscione 2001: 44-45) "a particular stretch of text or the whole text in order… to identify the stylistic pattern but also the complete web of stylistic links",

ii) or before voicing their own opinions on text and impact.

Nuttall goes on to explain (*Op. cit.*, *Ibidem*),

> Since understanding is an invisible and private process, you need some way of making sure that is taking place, in order to judge the success of your approach. It is the process of understanding, *i.e.*, what the student does between starting to read a new text… that it interests us most, because it is during this period that learning takes place.

Hence, the final stage in the act of reading, *i.e.*, the interpreting process along the continuum, as was depicted by Naciscione (2001: 44-45), may be simply overlooked, replaced, instead, by another form of imparting knowledge about the text. So reads Naciscione's synthesis of the reading practice as a multi-layered process involving the psycholinguistic, cognitive, discursive and stylistic awareness, explained within an applied stylistics stance (Naciscione, *Op. cit.*, pp. 34-35):

> It is essential to establish a procedure for discovering instantial use in the flow of discourse and set out a sequence of directions in order to avoid subjective judgement as far as possible. This is specially important for L2 learners, even at advanced level. A number of discrete steps can be singled out to aid the process of identification which can be divided into several phases: *recognition* > *verification* > *comprehension* > *interpretation* to enable the reader or the listener to cope with the complexities of discourse.
>
> [author's emphases]

Along the same line it was possible to come to terms with the unforeseen reference to reading "literary texts", "fiction" and "poetry" for information, schematically indicated in Table III. 13. (See Appendix A. III. 112.) in a total of 15 observations among 12th formers and solely three occurring in freshman's response. The latter entailed predominantly the compulsory reading text, Moore's *Utopia*, for the British Studies Course (UMa), partly explained by its complexity as a utopian novel and a philosophical text, too. In this case, "the *study* of literature", argue Carter and Long (1991: 4) about its disadvantages, "can hinder the use of literature as a resource" when "knowledge *about* literature", disclose the scholars (*Op. cit., Ibidem*), "means accumulating facts about literary contexts, dates, authors, titles of texts, names of conventions, literary terms".

Humanities freshman, confronted with the "exegesis" and the challenging / risk-taking interpreting endeavour in search of (Susan Noakes 1988: xi) "an ever-receding meaning in a text" like the text *Hamlet*, often opted for the one which has been safer, best validated by lecturers and/or critics (still under the influence of New Criticism) or even summarised in "York Notes" supposedly to be leading to the accomplishment of the former's immediate needs, *i.e.*, learning the content, knowing the structure and narrative features. Richard Beach *et al.*'s opening stance[33] (cited in Robert Ruddell *et al.*, 1998: 695) reiterates a similar sway as follows:

> reflecting the evaluation techniques that drive much of literature instruction, recent assessments of students' knowledge of literature..., knowledge of particular texts or authors. This "text-based" conception assumes that texts are known as autonomous entities, an assumption derived from the New Critical Approach that privileges analysis of the features unique to that particular text.

This so-called strategic but temporary activity has become a routine or, posit Carter and Long (1991: 4), a "survival kit" in students' reading activity since "it does not automatically lead to a more responsive reading or to a fuller interpretation of a text". The list of titles indicated in Table III. 13., offered within the category "fiction", as possible texts read for information, entailed not only sub-genres within "novel", for example, juvenile diary novels, memoirs but also the broad category "literary texts" in which there was no apparent distinction between literariness and discursive practice following most respondents' statements and associations.

TABLE III. 13. Texts Read for Information per "Fiction" by Institution (Item D2.2.)

Categories	Categories	Secondary School	University	Total
Fiction	*Diário de Anne Frank / Diary of Anne Frank*	2	1	3
	Hamlet	1	-	1
	Incidents in The Life of a Slave Girl	1	-	1
	Memorial do Convento	1	-	1
	"Novels"	1	-	1
	Os Filhos da Droga	2	-	2
	Utopia	-	2	2
Poetry	*A Eneida*	1		1
	A Odisseia	1		1
	Luís de Camões	3		3
"Literary Texts"	"Literary Texts"	2		2
Total		15	3	18

Consistently, poetry and canonical texts read in Portuguese (Table III. 14.), such as *A Eneida, A Odisseia, Os Lusíadas* (See Appendix A, Table A. III. 91.), were supplied as examples of texts to be read for compulsory reasons both by 12th Form and undergraduate respondents. Time and again, set "literary texts", "poetry" (in a total of 19 occurences, briefly synthesised in Table III. 14.) and "drama" (*i.e.*, "Shakespeare", *Henry IV*, *Hamlet*, *Frei*

Luís de Sousa by Almeida Garrett and Bernardo Santareno's *O Judeu*), in a total of 109 occurrences, indicated under the heading "fiction" in Table A. III. 116. (Appendix A), restated subjects' reluctance to reading owing to the kind of literary interaction experienced in the formal setting of education.

Nonetheless, texts like *Memorial do Convento* (José Saramago), *O Nome da Rosa* (Umberto Eco) and *O Perfume* (Patrick Süskind), in 12th formers' lists of texts only read for compulsory reasons and undergraduates' references to *As Moscas* (Jean-Paul Sartre), might fall either in the broad range of texts known as "difficult texts" possibly owing to their length, semantic density and complexity, in the case of the so-called highbrow literature, except for the less favoured genres like drama, "adventure books" (Inf. 38) and *Entrevista com o Vampiro* (Anne Rice). Subjects' gender (L. Sousa 1994) only proved to constitute an important variable in subjects' types of reading selection concerning "adventure books", commonly regarded as juvenile literature and mostly associated with male readers. Except for the aforementioned reference by a nineteen-year-old female subject, all the other utterances in which "adventure books" might be found, out of a total of 13 occurrences, only one corresponded to a twenty-three-year-old male undergraduate. No further conclusions might be drawn on the number of years in EFL instruction because these subjects either attended EFL instruction for six or eight years in similar proportions.

Yet, similarities might be inferred between the type of readings co-occurring with the hitherto narrative type and subjects' preference for "texts that aren't boring", the ones they "read for pleasure" (Inf. 242), for "the climax, the plot line" (*Ibidem*) and "the general content" (*Ibidem*), to use their own phrases, like "romance novels" / "love stories", "fiction", "comics", "magazines" for their higher incidence as evidenced in the following search from subjects' output. Strikingly, "reading for words" commonly featured the very same respondents' reasonings in several items for reading preferences in English amidst the subjects indicated underneath:

7 adventure books, comics magazines
19 comics, magazines, adventure books, scientific texts
61 adventure books; comics; newspapers
66 romance novels; adventure books; comics; magazines; newspapers; etc.
83 adventure books; romance novels; texts that "aren't boring"
84 adventure books; romance novels
134 romance novels; adventure books; non-fiction; poems; books about current-affairs
138 fiction; adventure books; magazines; comics
140 fiction; adventure books; romance novels; love stories
142 romance novels; adventure books
143 adventure books; comics
153 love stories; adventure books; comics; fiction
242 adventure books

It might be inferred that knowing (Alderson 1984) "the words and the grammar of the language" (phonics approach) in a fast reading pace was mostly supported in contrast with a (McRae 1991) concentration on the words on the page for deeper interpretations of texts, as it might be perceived from a 12th Former (Inf. 167) and his reference to *Uma Oração Americana*, *Os Mestres e as Criaturas Novas* and *Abismos*, all of which by James Morrison (available in the local stores in a bilingual version).

It is, thus, pertinent to refer to a recent study. One of the successful instances related to the teacher's impact and decision-making in their students' making headway in language performance and reading ability owing to their higher scores (*Reading Today* 2001 / July, p. 3) is strongly associated with those "who helped them understand new words on a weekly or monthly basis" as well as promoted "reading for fun on students' own time every day. Lower scores were related to those teachers who provided "such help daily, never or hardly ever" apart from fostering "reading for fun less frequently".

TABLE III. 14. Texts Read For Compulsory Reasons per "Literary Texts", "Poetry" by Institution (Item D2.4.)

Categories	Secondary School	University	Total
"Literary Texts"	2	1	3
"Literary Works (*e.g., Aparição*)"	3	-	3
"Florbela Espanca (sonetos)"	1	-	1
A Eneida	1	-	1
A Odisseia	-	1	1
Os Lusíadas	-	1	1
"Poems"; "Poetry"	4	5	9
Total	**11**	**8**	**19**

However, a couple of subjects acknowledged their preference for poetry reading among their favourite set texts from manuals, such as Inf. 253, "because I prefer poetry rather than prose". The "canonical texts" category mentioned in Item A9. neither occurred in Item A4. nor in Item A6. It came out to be associated with favourite reading in class / lecture setting by fewer secondary school students than undergraduates, obviously taking into account the differing proportions. Similarly, "canonical novels" solely figured once in Item A6. among the former favourite excerpts / texts to be read in manuals. Likewise, a higher percentage of occurrences of "fiction" and "narrative texts" comprised undergraduates' favourite reading in lecture setting.

Broadly speaking, four main reasons might foreshadow respondents' reading "literary texts" for different purposes and settings as corroborated by research in the field and reported by L. Sousa (1994) and J. Thomson (1987):

i) age and maturity - Umberto Eco's contemporary novel, *O Nome da Rosa* read by secondary school leavers or even Thomas Moore's *Utopia* mentioned by a couple of undergraduates (Table III. 13. corresponding to the detailed outline in Appendix A, Table A. III. 116.);

ii) the complexity of themes and writing technique (*Aparição* by Virgílio Ferreira) as was previously discussed with other contemporary narratives;

iii) dislike for the genre in that "poems / "poetry" and "drama" / "plays" stood out irrespective of the language version - *O Judeu* (Bernardo Santareno), *Henry IV* (William Shakespeare);

iv) the kind of instruction and interaction promoted in class with the literary text opposing other texts - respondents' allusion both to titles and authors might suggest that the texts were offered a "close reading".

Some of the prior assertions have come to corroborate some of the points of view itemised in the "Statement of the Problem" of this dissertation, particularly those shared by Tyson (1999: 124) and Freeman[34] (2002) in terms of "close reading at work in the pedagogical context". However, the level of interaction with the language of the text and its polysemy (Leech [1974] 1990) might be said not to reach the realm of emotional involvement, otherwise there would be more informants providing titles read for personal choice and pleasure (Item C3.) like (Inf. 167) *Abismos*, *Os Mestres e as Criaturas Novas*, *Uma Oração Americana* by James Morrison. In fact, titles and authors apparently read as "independent personal reading" (Appendix A, Table A. III. 96.) by institution largely underscored (95 occurences) those illustrated "for compulsory reasons" (605 occurrences) also presented in Appendix A (Table A. III. 95.). In this respect, Allen's (2003) reflections, extending from Barthes's (1977) "The Death of the Author" and Foucault's[35] (1977) chapter entitled "What is an Author?", might cast some light on the evidence presented above as long as, adds Allen (2003: 71),

> In the modern market system the name of the author allows the work to be an item of exchange value, but it also, Barthes argues, promotes a view of interpretation, and of the relationship between author, work and the reader-critic, in which reading is a form of consumption. The author places meaning in the work, and the reader-critic consumes that meaning; once this process has been accomplished the reader is free to move on to the next work.

Given the wider possibilities of broadening imaginative, interpretive skills, while concentrating on two of Jakobson's (in Waugh *et al.* 1998: 72) language functions namely the "expressive" / "emotive" and the "poetic" / "the message itself", it seemed relevant to

enquire about Humanities students' giving reasons to reading poetry. This holds true in Jakobson's own argument (*Op. cit.*, pp. 72-77),

> Language must be investigated in all of the variety of its functions. Before discussing the poetic function, we must define its place among the other functions of language… and the constitutive factors in any speech event, in any act of verbal communication… This function, by promoting the palpability of science, deepens the fundamental dichotomy of signs and objects, hence when dealing with the poetic function, [one] cannot limit itself to the field of poetry.

The universe of answers in Item C4.1 (context-dependent item) should be 227 comprising the number of cases / subjects stating that they "rarely", "sometimes", "frequently" or "quite often" read poems. Nevertheless solely 116 school leavers offered some response. In three cases (1.7%) respondents stated that they did not remember any. In addition, some respondents neither knew the title of the poem, nor its author in some cases. Undergraduates, on the contrary, displayed a rather different picture, as long as their percentage of reasonings decreased as much as to 38.5%. These findings have gone in the line of Q. D. Leavis's reproach on the ([1932] 2000: 229) "disappearance of poetry from the average man's reading", as cited by Dominic Strinati (1996: 17).

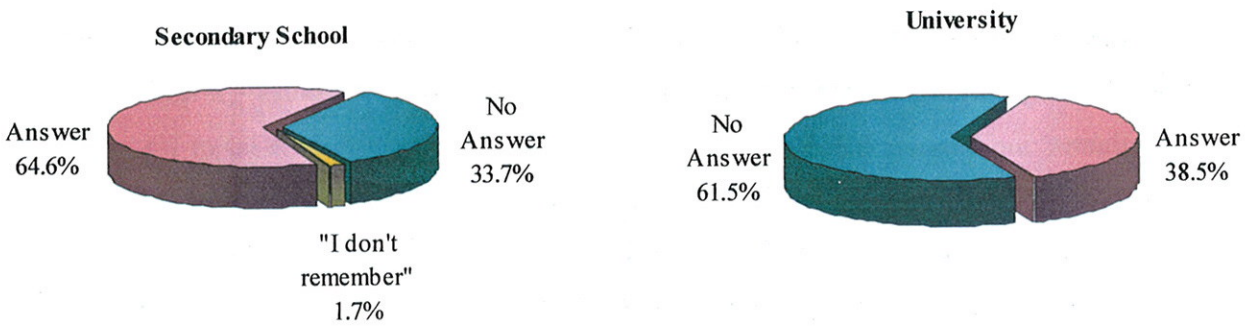


FIGURE III. 33. Informants' Response to Reading Poetry by Institution (Item C4.1.)

Analogously to prior qualitative data synthesis and further analysis respondents' illustrations were categorised in accordance with: ii) reading choice by institution (Table III. 15.); ii) text's version by Institution (See Appendix A, Table A. III. 107.); iii) text's author (English-speaking or Portuguese-speaking to follow respondents' references) by institution (See Appendix A, Table A. III. 80., Table A. III. 108.). Reading poetry undoubtedly came out as a compulsory activity undertaken in the formal context of language learning with a higher incidence in the mother tongue, taking the number of canonical poems by Portuguese writers reinforcing the literary and culture awareness in their native language.

Although the proportion was somehow similar in both groups of respondents when it came to giving an illustration, undergraduates mentioned indistinguishably "English poems", "Shakespeare sonnets", "Alexander Pope", in the same fashion as "A Martian Sends a Postcard Home" (Craig Raine), "Daffodils" and "Ode to Solitude" (Wordsworth). Furthermore, and referring back to Table III. 14., respondents did not seem to be aware of the "particularities of diverse poetic genres", to tag along Jakobson's description (in Waugh *et al.* 1998: 77), because of their blending notion of the epic (*Os Lusíadas*) , the lyric (Florbela Espanca's Sonnets), in the poetic genre, as if differing from "literary texts". Indeed, rightly claims the linguist (*Op. cit.*, *Ibidem*),

> Diverse poetic genres imply a differently ranked participation of the other verbal functions along with the dominant poetic function. Epic poetry, focused on the third person, strongly involves the referential function of language, the lyric, oriented toward the first person is intimately linked with the emotive function; poetry of the second person is imbued with the conative function and is either supplicatory or exhortative, depending on whether the first person is subordinated to the second or the second person to the first.

Amidst the category encoded under "other" comprised: "The poems I write"; "My own poems", "poems written by my girlfriend", "poemas" (written in the Portuguese version) and lastly *Jornal da Madeira* which did not fit in the type of texts required. Rather surprising sounded the phrase "I only read poems if it's part of the syllabus", that is compulsory reading, as illustration given by Informant 92, a seventeen year-old female student.

TABLE III. 15. Respondents' Illustrations / Reading Choice by Institution (Item C4.1.)

Choice / Selection	Secondary School	University	Total
Compulsory	100 (88.5%)	16 (80.0%)	116 (87.2%)
Compulsory; Personal Choice	3 (2.7%)	2 (10.0%)	5 (3.8%)
Compulsory; Other	4 (3.5%)	-	4 (3.0%)
Personal Choice	3 (2.7%)	2 (10.0%)	5 (3.8%)
Other	3 (2.7%)	-	3 (2.3%)
Total	**113 (100.0%)**	**20 (100.0%)**	**133 (100.0%)**

For the discussion of informants' reading frequency in terms of "poetry" (See Appendix A, Table A. III. 105.) it might be inferred that there were significant differences between the two groups of subjects (χ^2=10.8; df=4; p<.029) in the case of the factor "rarely" in the Likert scale. In short, there were more undergraduates stating "rarely" than it was expected likely to be associated with their course specifications. With regard to the English course, there was but one illustration of poems read in English, one by Alexander Pope and another by William Shakespeare, albeit the inclusion of a couple of them in their booklets. Conversely, William Shakespeare, William Wordsworth, Craig Raine and the poet

/ critic Andrew Bradley were mentioned on occasions because their poetry made part of the set texts in Culture, Literature and English Courses at the university. Once again, what became (McRae 1991: 54) "memorable" in subjects' experience of reading some of these authors' poetry was (Allen 2003: 71) "the name of the author in the manner that it has been [commodified] in the "modern" period" [author's emphasis]. This assumption has coined its bearings to Barthes's (1977) "The Death of the Author", said by Allen (2003: 73, 74) to be

> much bemoaned by those whishing to hold on to the idea that human beings retain a degree of agency, of choice, or at least a rational thought in history and society... Yet, all such references to the rhetoric of filiations reinforce the illusion that a text possesses and conveys a meaning imparted to it by its author, and thus that the text has a unity which stems directly from the unified and original thought of its creator.

However, reiterates Allen (*Op. cit.*, p. 75), "Barthes's "The Death of the Author" does not murder all forms of authorial agency". On the contrary, readers' interaction with a text might be fostered when agency is transferred to language viewed intertextually but there seems to remain a sort of desire (Allen, *Op. cit.*, *Ibidem*) "*for* the author" explicitly stated in Barthes's ([1973] 2000) *The Pleasure of the Text.*

Illustrations given by 12th formers largely fell into the broad category "compulsory" entailing a set of poems, some of which written by cross-period canonical poets (See Appendix A, Table A III. 108) like Luís de Camões, Fernando Pessoa, and Florbela Espanca) to be read in their Portuguese course. Hence, subjects pointed out 30 times the category "poetry": 21.7% at secondary school and 7 times at university level (18.9%). Four 12th formers stood out due to their readings of James Morrison's poems somehow tied up with adolescents' preferences for singers' lyrics (sometimes making part of textbooks' set of poems supplied).

In addition, and in the view of presenting some possible highlighting on subjects' reading behaviour, in terms of literary texts in particular, resulting from the impact of formal education, to name one amidst other factors referred to at the outset of this dissertation, some of the arguments advanced by Rosenblatt ([1938] 1999), Widdowson (1979), Fowler ([1986] 1996), McRae (1991), Carrell *et al.* (1993), Tannen (1994), Carrell (1998), albeit stemming from different strands, might be summoned up in Kramsch's previously mentioned insights (1994: 7) on "the polarity of reading to learn the forms and reading to extract informational content". First, it (*Op. cit.*, *Ibidem*) "excludes other sources of meaning", for example, "the social conventions regarding the use of genres and registers, the fractured symmetries of a literary text, and the special kind of interaction all

these features require of the reader". Secondly, Kramsch goes on her contention (*Op. cit.*, *Ibidem*), by stating that that sort of instruction might well "deceive learners / [readers] into believing that all they have to do is to *retrieve* a meaning that is already in the text" [author's emphasis]. Still, "texts can be read on different levels of meaning. Whether they are texts of information or works of literature, language is the stuff they are made of". Most importantly, Kramsch puts forth two main issues (*Op. cit.*, pp. 106, 13, in that sequence):

> Literary texts may present a dilemma for communication oriented language teachers. On the one hand, teachers have to socialize their students to the universally shared meanings of everyday language, on the other hand, they have to show them the potentialities of the ordinary by exposing them to particular texts that break with the ordinary. Thus, many teachers view the two activities as unrelated: here oral communicative activities, there, the reading of literary texts.
>
> The educational challenge is teaching language "as context" within a dialogic pedagogy that makes context explicit, thus enabling text and context to interact dialectically in the classroom.
>
> [author's emphases]

At this point of the presentation of findings, it seemed appropriate to ponder on the role of the "literary" / "non-literary" in subjects' response to items discussed up to now, including the category "poetry" itself. Interestingly, the category "literary text" solely occurred twice as respondents' favourite readings in class whereas an approximate 10% rise was acknowledged in terms of the category "poetry" irrespective of the institution (Item A.10., Appendix A, Table A. III. 58.). Still, in subjects' reasoning a sharp rise in the percentage of occurrences with respect to the category "promoting text and literary awareness" stood out in undergraduates' giving reasons to favourite texts. A developing fondness towards creative reading, language and literariness might be inferred from undergraduates' text perception regardless of the genre and type (Appendix A, Table A. III. 59) and consistently portrayed not only in respondents' ranking – sixth rank – of most important factors in the reading activity (Item B2., Appendix A, Table A. III. 64.) but also in a few observations on "poetry" in their illustrations added by "reading for pleasure" (Appendix A, Table A. III. 112. - Item D2.1.). Conversely, 12th formers' observations on "poetry" might be perceived as read for different purposes (Appendix A, Table A. III. 112.), including mandatory reasons, in the same way as the "literary text" category.

Long are the times when children were read, by grandparents or mothers, the treasured cross-cultural classics in their spare time - from the now widely-published five-minute bedtime stories, fairy tales, nursery rhymes, fables, travel writings to epics. In this respect Ann Brown *et al.*[36] (in Rudell *et al.* 1998: 758) give the example of the role of pre-reading experiences and self-monitoring strategies of reading texts aloud in home

environments. Actually, recent research undertaken in the United States of America aiming at rating "The Impact of a Collaborative Family / School Reading Programme"[37] (*Reading Today*, 2001, 19 / July, pp. 3-4; Lisa Kelly-Vance, Donna Schreck 2002: 43-53), have proved that in 2000: i) higher scores achieved by "61 percent of fourth graders [who] were reported to talk about their reading with family or friends at least weekly"; ii) "the average score for students who had books, magazines, newspapers, and an encyclopaedia in their homes was higher than those who reported that they did not have all these types of reading material; iii) "those who score[ed] higher [were] also from more affluent environments"; iv) "but in the cities, it has had opposite effect" since students were reported to "stay in school and strive to do well"; besides attending the growing tutoring programmes after-school, students have been under pressure to succeed on college entrance exams.

Concerning students' perceptions on reading, the above mentioned report (*Reading Today* 2001(19) / July, pp. 13) advanced that: i) "young readers give highly positive descriptions of their feeling about reading. Overwhelmingly, they have described reading as "relaxing" (87 percent), "rewarding and satisfying" (85 percent), and "stimulating and interesting" (79 percent). Only about one in three (32 percent) has viewed reading as "boring and dull" or "old-fashioned"; ii) "most young people prefer reading fiction books (66 percent) to reading non-fiction books (26 percent) whereas 35 percent say they read mostly to get "facts and information".

F. SCHOOLING AND THE READING CHOICE

> There is really nothing new in this debate. In one form or another, it has been going on for decades, perhaps centuries.
>
> David Pearson[38] 1997: 24

Passed on from generation to generation by prominent figures, storytelling makes part of human existence. Homer, Greek philosophers, storytellers, troubadours in the Medieval Era have perpetuated the oral tradition (oral culture) and filled in the imagination of thousands of attentive listeners (an instance of emergent literacy) by offering (Alberto Manguel 1996: 109) "a syntax without words, to which the reader silently added a narration" and, later on, widespread in the familiar and/or social reading circles of the eighteenth century European society. Then, one started recognising the sounds and creating new words (phonemic awareness). One was aware of the fact that reading led to listening and speaking and only afterwards was it possible to write critically. Several authors in the past have described the reading process as if first time readers, on their initial steps

into literacy, would fully absorb the process into their lives: the words in books appeared to attain an existence almost identical to the objects or acts they stood for.

The hitherto claims have been lately reinforced in the *NAEP* 2002 writing assessment, implemented in the U.S. national sample though with no state breakdown, according to which:

> i) parent involvement is necessary since literacy begins in the home. If parents in at-risk populations aren't evolved in their children's literacy, it will be hard to close the gap.
>
> ii) children need to have a quality pre-school education to help at risk youngsters get the start they need, and parent involvement in schools is crucial[39].

In the same line, runs Achim Barsch's (2001: 39) discussion of one of the "meta-literary levels ... in the process of the literary socialisation". In the situation "in which parents tell fairy tales to their children", for example, these "learn something about literary genres and acquire the foundations of how to use contemporary literary conventions" above all when a dialogue takes place between participants in the shared reading event (M. Bakhtin [1935] 1990). Nonetheless, this kind of dialogue, contends Achim Barsch (*Op. cit.*, *Ibidem*), "refers to aspects of literature as a social construct but doesn't involve literary conventions".

The former quotation somehow synthesises many scholars' view on readers' preferences and the underlying impact of formal education in the latter's reading tastes along with their insights about literary conventions, whether analysed from a sociological approach to literature, Wellek and Warren ([1942] 1984), Giovanni Ricciardi (1971), or psychology and related fields, Morais (1997), Goodman (1998). More recently (Jerry Johns 2002: 6), "sharing the message of reading aloud"[40] is believed to help students become enthusiastic readers" and critical readers of the world in their effort to make themselves understood and share their ideas and efforts to come to terms with a diversity of interpretations. These are forwarded by a critical scrutiny amidst the participants (teachers / lecturers and students) in the authentic discourse community albeit being a formal setting of EFL teaching / learning context. Q. D. Leavis's ([1932] 2000) research on literature reading only offered a source of energy for the current research paradigm as well as triggered the discussion of informants' illustrations of texts.

As far as the Madeiran secondary school teachers' resources and students' reading sources were concerned (See Appendix B, Observation Register, Part II. and III.), "national curriculum" (95.0% of the interviewees) coadjuvated by "department policy"

topped the reasons for teachers' / lecturers' account of reading material selection; "specific topic areas" and "teachers' / lecturers' syllabi" - both reasons shared a similar percentage of respondents (30.0% and 25.0%). Besides the social cline in the selection of reading material, stressed once again by Manguel (1996: 122), "because reading out loud is not a private act, the choice of reading material must be socially acceptable to both the reader and the audience", only 10% of the texts selected as "independent personal reading" accorded with students' choice but none to students' needs or interests, to fall back on teachers' / interviewees' remarks.

On the whole, extensive reading among secondary school leavers concentrated either on texts from the Tudor dynasty, therefore the recurrent allusion to *Hamlet* or American Culture and History, another topic in the syllabus likely to be depicted in *Incidents in the Life of a Slave Girl*, with several occurrences in students' / informants' output, too. Other required topic areas were seemingly tackled both in excerpts offered in manuals and teachers' / lecturers' handouts. This owed to the fact that in most schools mapped out in this survey no other back up or further reading material was supplied. Yet, a few teachers' / lecturers' observations pointed to "a video available at school" relating to the set texts (Teachers F and G) and other print material, in book form and magazines to enrich students' knowledge of syllabi-related themes (Teacher K) coupled by a choice of short contemporary novels (University) to be read in undergraduate language courses.

"A major feature of whole language approach", posits Goodman (1998: 6), "is that students read books of their own choice, silently, in school". Having to meet curricula requirements with an overload of subjects / courses, teachers were faced with the harsh reality of following textbooks, manuals or the so-called "handouts" (sets of teachers' own photocopied material). Accordingly, and borrowing from teachers' opinions on their practice, reading seemed related to meaning construction, yet coursebooks were mostly used constituting a paradox in Goodman's beliefs in terms of a whole language approach. Actually, those might be rather understood in the line of phonics approach apart from the fact that reading instruction became skilled / content-oriented to meet state reading standards.

At this point, it seemed relevant to present interviewees' envisaging the reading material in the EFL teaching / learning. It was many teachers' opinion (70%) that the existing reading material for the EFL teaching / learning promoted students' / readers' awareness of the English language (variety and change) as well as literature / culture interface, yet overlooking students' motivations (15% of the interviewees) and of difficult

implementation owing to lack of time and repetitive activity design (10%). On the contrary, other issues were reported by teachers, above all those associated with a mismatch between students' language competence and texts' readability, mainly the ones as extensive reading (15%), not to mention textbooks' scarce array of topics which hardly went beyond history-related matters (5%). A rather differing stance was shared by EFL lecturers assuming that texts were supposed to ensure a challenging umbrella-like study of texts sometimes with lecturers' basic guidance for students' further reading and improvement of language, literature and culture awareness.

The close observation of subjects' titles crisscrossed with teachers' / lecturers' data on prescribed extensive reading made it clear that secondary school leavers have interacted with a limited standardised number of literary texts in English, British and American tradition, in accordance with the English curricula guidelines (Appendix A, Table A. III. 93.). These comprised, for instance: i) short stories, most of which respondents did not identify, except for "Lamb to the Slaughter"; ii) novels, *The Crying of Lot 49* (1967, Thomas Pincheon), *The Great Gatsby* (1925, Thomas Fitzgerald), *Murder In The Cathedral* (1935, T. S. Eliot); and *Incidents in the Life of a Slave Girl* (1861, Harriet Jacobs); iii) and drama, *All My Sons* (1947, Arthur Miller), *Look Back In Anger* (1956, John Osborne), *Henry V*, *Hamlet* (1598, 1599, William Shakespeare). Their selection was stated to depend on school criteria, as well as meeting the reader's expectations about storytelling, considering that there was a wider offer of texts in the English curriculum for the 12th form as was reiterated in some informants' value judgements (See Appendix A, Part III. Open-Ended Questions / Answers – Categories by Item as well as Table A. III. 156.), notably:

> In my opinion, every person should read whenever [s/he] feels like. But sometimes (frequently at school) we are obliged to read things that don't [get] us interested[.] So, that [is] why many people hate reading. (Inf. 194).

The research question on library facilities and range of reading materials available to meet a wide array of students' tastes, already object of description under the heading "institution facilities", in Chapter II., has also exerted some impact on students' / readers' kinds of materials illustrated in the present study. Owing to serious cuts on educational budget it has been somehow difficult to broaden the variety of texts in English to be found in every school library, excluding the case of the private secondary school, APEL, displaying a wider choice of books. Also, given the cost of books in Foreign languages and the socio-economic status of most subjects intervening in this study, not to mention the low consumption of cultural items, namely literature, as depicted in *Census* 2001 (in the item concerning the Madeiran population reading habits), it would be unlikely to develop

classroom libraries in a short-term period to open up the choice of reading materials not only in English but on a general level.

Hence, *INE* 2002 figures[41] have pointed to an unbalanced budget allotment to the Culture and Sports item within the various regions in Portugal. Accordingly, Madeira has been reported[42] (Luís Rocha 2003: 4) to spend solely 6% on cultural goods, thus ranked further below the national average percentage (11%). It has been remarked that most of the public spending within this domain has favoured sports events and building or refurbishing sports facilities whereas socio-cultural activities and patrimonial facilities preservation has been in the background inasmuch as print media, literature, visual arts and drama. The latter has turned up to represent 14% out of the budget addressed to the above mentioned item on a national level.

Nevertheless, the Head of the Madeiran Counties Association (*AMRAM*), Savino Correia[43] (2003: 5), has interpreted those figures in the light of regional specificities, namely long historical drawback along with the archipelago's dimension and isolation from the mainland. Each county, in his argument, has made an effort to support the development of cultural endeavours according to their public funding. These have entailed activities related to schools, folk music together with the support to recreational and cultural associations to preserve the regional identity within a supra-national context. In turn, these aspects have offered enough interest for foreign visitors allowing for an economic stability owing to the tourism industry.

As was already mentioned one of the main schools in Funchal was equipped with a wider choice of reading materials beyond set texts for their customary annual encouraging study of an English author, namely Lewis Carroll, Geoffrey Chaucer, William Shakespeare to name the latest authors selected in the years preceding the implementation of this research study. This endeavour has occasionally entailed the invitation of writers to familiarise the school population not only with literary readings, but also with their own views in terms of the reading and writing process. Consequently, students / readers have been offered the chance to broaden their insights on texts beyond the ones conveyed by teachers and ultimately critics.

Regarding undergraduates' references to literary texts, two sets of works were identified. On the one hand, those within a cross-cultural and cross-period selection presented by lecturers in their language courses, such as short stories and short twentieth-century fiction, with a wide range of categories within the novel as a genre, including new

"Englishes" (Crowley 1989, Parakrama 1995, Phillipson 1996, 2003) and new literatures in English (Crawford 1992). *In Search of a Character, 1984, Cal, The Bluest Eye, The Longest Memory* made up the list of titles most frequent in subjects' response to texts read then in English. There seemed to exist a resonance of Crawford's tenets in subjects' listing of titles, purportedly (McRae 1991: 54) "memorable" for having (Crawford 1992: 6)

> foster[ed] a receptive approach to cultural differences, to the way in which authors can question or negotiate with Anglocentricity in their writings... that writers within "English" have attempted to construct for particular cultural ends... The act of inscription is not a simple entry into the delocalized, pure medium of language; it is constantly, often deliberately, an act which speaks of its local origins, of points of departure never fully left behind.

Canonical texts of former periods in the English literary tradition, some of which with a philosophical and socio-cultural focus, on the other hand, embraced the range of texts read by undergraduates and allegedly (Appendix B, Part III. Lecturers' Output on prescribed extensive reading) belonging to the British and American Culture Courses at UMa: *Beowulf, Piers The Ploughman, Historia Ecclesiastica Gentis Anglorum, Leviathan, Utopia, New Atlantis, Wealth of Nations, Rights of Man, Rights of Woman.* However, respondents privileged "narrative lines" (Benton and Fox 1992: 33) over other literary genres (especially drama and the lyric form), as was indicated in Appendix A (Table A. III. 73.). Likewise, they offered illustrations predominantly on Anglo-American literature from the contemporary period (See Appendix A, Table A. III. 77.). Again Crawford's claims might come to the fore when analysing undergraduates' contrastive interaction with texts. The former group of titles appeared not to enter their realm of personal interests inasmuch as the last group of contemporary Anglo-American titles, apparently because respondents seemed to lack awareness of (Crawford 1992: 6) "manifestations of a collective identity,...cultural traditions that can only be seen if we are willing to have a devolved rather than a totalitarian or centralist approach to English Literature".

At the point of the report of reading materials, whatever their medium in EFL context, the inquiry into subjects' texts read in a foreign language, possibly flashed out from Items A8., C3., D2.1. up to D2.4. followed a couple of assumptions not only guiding the data synthesis (compulsory / independent personal reading; genre, original / translation version) but also further considerations on the type of literature in textbooks[44] (Q. D. Leavis [1932] 2000: xxxiii-xxxiv), availability and contemporary trends[45] (Benton and Fox 1992: 61). Besides, latest studies of youth culture and their reading taste (McCracken 1998) have concentrated far and wide on non-literary formats like film, television and marketing campaigns by publishing houses[46] (João Pestana 2001: 30-32) and their impact on the

developing concept of popular fiction. Thus, subjects' illustrations were analysed according to the kind of purpose underlying their choice.

Simultaneously, respondents recollected a larger number of titles falling on the category "novels" rather than "short stories", the latter in fewer number than "drama" titles over other literary forms, as was indicated in the summary Table A. III. 73. (Appendix A). The former largely outnumbered in the case of Portuguese / Brazilian / African novels in the group of secondary school leavers whilst English novels read not in translation versions fell within the group of university respondents, as might be expected because of the latter's field of studies (English and Portuguese / German) along with the fact that courses have been taught in the English foreign language (See Appendix A for summary table on reference to novels by institution, *i.e.*, Table A. III. 74.). Indeed, figures in the above mentioned table decreased meaningfully in terms of 12th formers' allusion to novels read in original version, either in English or in French, but none in German, considering their longer teaching / learning in the first foreign languages.

English novels outperformed French ones in their original versions resulting from a more familiarity with English titles, their marketing policy, consumption and availability in bookstands also meeting English-speaking tourists' reading for leisure or spare time activity on the Island. Another perspective focusing on challenging language policy is advanced by Robert Phillipson in his latest book entitled *English-Only Europe?* (2003) in that, claims Phillipson (*Op. cit.*, p. 148), "Continental European countries have taken on the financial burden of ensuring that their nationals can communicate in English and to a lesser extent, French and other languages". And he adds (*Op. cit., Ibidem*),

> the global hierarchy of languages provides major economic bonus for the British economy, through the strength of the English teaching industry. This provides services (language teaching, teacher training, consultancy, etc.) and goods (books, television series, etc.) in Britain and abroad, with the competitive advantage that books published for a vast English-using market can be produced more cheaply than others.

Respondents' allusions (See Appendix A, Table A. III. 78.) entailed, for instance, *Bloodline* (Sidney Sheldon), *Babysitter II* (R. L. Stine), *Delta Wedding* (Eudora Welty), *Ghost of the Air*, *Not without My Daughter* (Betty Mahmoody), *The Vanished Man* (Jeffrey Deaver), *Sarah Dane* (Catherine Gaskin) and *The Outsiders* (S. E. Hinton), to cite some of the novels mentioned. It is pertinent to point out that the highly contrasting number of titles in English with the reduced number of texts read in French evidenced the major role played by the English language over any other European one. *Le Silence de la Mer*, *Les Petits Enfants du Siècle*, *Bonjour Tristesse* and *Emile* (Jacques Rousseau) together with a reference to a

French-speaking author Saint Exupéry's *Le Petit Prince* (See Appendix A, Table A. III. 79.) solely occurring in 12th formers response.

More in the line of readers' own favourite sub-genres within "novel" the commonest ones constituted the so-called juvenile literature popularly read further backwards in time and now encased in eyecatching editions like *Sexta Feira ou a Vida Selvagem* (Ronbinson Crusoe), *A Flecha Negra* (Robert Stevenson), *As Mulherzinhas* (Louise. Alcott) or *The Nancy Drew Files* (Caroline Keene written in the 1920s), as well as contemporary bestselling novels casing a wider readership age range such as *Interview With a Vampire* (a thriller by Anne Rice), *Witches* (Roald Dahl) and *Memories of Another Day* (Harold Robbins). Furthermore, and broadly speaking, most of the English titles in Portuguese translations, of non-compulsory nature, might be understood as the ones equally available in bookshops on the Island as well as readers' groups, for instance, *Círculo de Leitores*.

Jane Austen's *Persuasion*, *Pride and Prejudice*, *Sense and Sensibility* (including the Portuguese versions *Persuasão*, *Orgulho e Preconceito*, *Sensibilidade e Bom Senso* respectively), Charles Dickens's *Hard Times* (*Tempos Difíceis* included in informants' reading list) and *Great Expectations*, Emily Brontë's *Jane Eyre* or *Wuthering Heights* had established a strong British cultural anchor (Englishness) and given rise to new film releases, film series broadcast by Portuguese TV Channels by the time the questionnaires were implemented. In John Sutherland's view (2000: xxv),

> the booming book-chains and specialist stores which serve the present-day trade sell popular fiction by the ton ... And yet they sell good books as well...What, one wonders, would Q. D. L. and F. R. L. have made of the explosion of classic reprints in the two decades following their deaths? Is the fact that Dickens, for example, sells millions more in 2000 than he did in 1900 a sign of cultural health, or simply an indication that the *commercial and economic machinery* has become more subtle in its machinations? I would argue the former case.
>
> [author's emphasis]

Hence, works by canonical authors, for instance, Dickens's *A Christmas Carol* or *Uncle Scrooge*, have been occasionally on stage, chiefly at Christmas (pantomimes), performed by amateur, mostly English-speaking actors at *MADS* (Madeiran Amateur Dramatic Arts Society), and students have been invited to attend their performances.

The role of books and other print media as well as television and film appeared to foreground some respondents' reference to documentaries and biographical texts. These have been broadcast in films (TV and cinema) edging from Hollywood myths to film narratives of fictional musicians stemming from various strands, hip-hop, rock, jazz,

country and the blues or even mythological figures such as The Beatles, Charlie Parker, and James Morrison among others.

There was a gothic and mystery revival in respondents' fictional titles on terror and suspense such as "A Queda da Casa de Usher" (Edgar Allan Poe) *A Múmia* (J. L. Stine), *Parque Jurássico* (Michael Crichton) and *Carrie* (Stephen King) amidst thrillers and *The Witches*, a series of horror stories by Roald Dahl. Similarly, *Um Lugar Chamado Liberdade* (Ken Follet) figured among the titles on action, namely war themes which are very popular nowadays in film releases. Simultaneously, contemporary releases in video, TV or on stage, for example Steven Spielberg's "Back to the Future", have triggered adolescents' interest towards reading works by Arthur Clarke, *2001 Odisseia no Espaço*, Claudine Roland, *Nefertiti.*

A close look at Table A. III. 76. (See Appendix A) might dispel the impact of book sales from the 80s thereafter on national readership, with a particular emphasis on texts translated into Portuguese version by contemporary writers like Isabelle Allende (*A Casa dos Espíritos*), Gabriel Garcia Marquez amidst several Latin American writers followed by European and North American writers such as Michael Ende, Michael Crichton, Richard Bach. In Portugal, António Lobo Antunes, Alçada Baptista, José Saramago, Agustina Bessa-Luís made their way through.

All titles mentioned in Item C3. were selected in accordance with two variables in this synthesis: genre and reading selection. From the close observation of the number of respondents who mentioned at least one title per genre, as was suggested in Item C3. and enclosed in the set of tables in Appendix A (Table A. III. 97.), there appeared to exist significant differences between the genres highlighted and the variables "institution" (χ^2=57.1; df=3; p<.000) and "sex" (χ^2=9.0; df=3; p<.003). With regard to the variable "institution", 12th formers' drama illustrations outnumbered the ones by freshman. Contrasting were undergraduates' overwhelming number of titles related to "short stories" and "other types of texts". In both cases data were consistent both with the instruction, sillabi, curricula and teachers' / lecturers' observations about the latest titles read. Concerning the variable "sex", complementary meaningful data were uncovered in that a higher number of male respondents mentioned titles beyond the genres required than female subjects.

In short, in order to bear in mind the number of respondents by genre an average number of titles was calculated so as to come up with a broad view of titles read per genre by institution (Appendix A, Table A. III. 73.): each secondary school subject mentioned 3.4

novels, 1.5 dramas, 1.2 short stories, 1.5 other titles in a total of 809 titles. Likewise, each undergraduate referred to 4.3 novels, 1.1 dramas, 2.2 short stories, and 1 "other" title in a total of 327 titles out of a total of 1,136 titles. A first reading of the number and variety of titles read as "independent personal" endeavour provided by respondents pointed to a larger number in some schools (See Appendix B, Informants' Output, Item C3.), above all in the largest secondary school in Funchal already described at the outset of this research. Also relevant seemed the wide variety of authors (Appendix A, Table A. III. 95.) mentioned under the category "compulsory reading" (605 authors) when compared to the limited number of illustrations in terms of writers (95) represented in Appendix A (Table A. III. 96.) read as "independent" endeavour.

The aforesaid results in terms of reading habits seemingly foreshadowed the figures made public later on March 2000 by the Portuguese Publishing Association in that 84% of the Portuguese population aged 15 to 65 were reported[47] to read books and magazines. Nonetheless, there was a higher percentage of magazines and newspapers. A slight increase in book reading for pleasure (mean: 8 books a year) of mainly non-technical and non-academic type was reported to be driven by the following factors: title, number of pages, friends' advice, trendy famous bestsellers and individuals' mood-setting.

In the listing of subject's reference to titles as compulsory reading (Appendix A, Table A. III. 93.) texts read in English might come to the fore, notably *In Search of a Character* (Graham Greene), *Animal Farm* (George Orwell), *Cal* (Bernard McLaverty), *Incidents in the Life of a Slave Girl* (Harriet Jacobs) within the scope of compulsory shorter narratives, along with *Our Man in Havana* (Graham Greene), *The Bluest Eye* (Toni Morrison), *The Great Gatsby* (Scott Fitzgerald), *The Red Pony* and *The Pearl* (John Steinbeck), *The Moonstone* (Wilkie Collins), *O Velho e o Mar*, corresponding to the Portuguese version of *The Old Man and the Sea* (Ernest Hemingway), to name some of the canonical texts setting the scene of the most popular themes such as (Diana Herald 1995: 137) "adventure", "spy / espionage", "survival", "intrigue", "male romance" and "explorations of the exotic locales".

Rather noteworthy seemed the occurrence of texts of cross-culture and cross-period nature somehow underpinning undergraduates' involvement with their extensive readings after being presented excerpts in the language lecture setting. Hence, this involvement was somehow reinforced by readers' familiarity with the texts' versions in other media then. The current lecturer's strategy was driven by a concern for students' knowledge of novels, not to mention its everyday language, with a clear distinction between the spoken and

written register along with language varieties ever present in, for instance, *Pygmalion* (Bernard Shaw), and *Wide Sargasso Sea* (Jean Rhys). Other strategies devised by the same language lecturer encompassed:

i) discussions of film versions of literary texts released, time and again via different media, notably *Sense and Sensibility*, *Pride and Prejudice* (Jane Austen), *Wuthering Heights* (Brontë Sisters) likely to be read in literature courses but meeting many young adult undergraduates' keenness for romantic themes. These constituted simultaneously an apropppriate occasion for dispelling the semantic scope of the concept – theme, literary period, language / literature / culture interface, and gender roles in the development of the narrative genre in 19th Century British literature, among others;

ii) uses of popular culture in the teaching environment by filtering down the complex but often trivialised term "popular" of any given literary era from adaptations of popular culture, music, theology to contemporary cultures within the grasp of contemporary readers' diverse literary taste. It necessarily demanded an *in loco* enhancement of critical and reflective strategies together with the scrutiny of creativity underpinning popular culture texts, embracing thus discursive pratices to be analysed in the lecture setting;

iii) contrasting elaborate language features meaningfully perceived in unidentified excerpts from texts by Homer, Greek philosophers to sensitise readers to language use and usage (units of language and layers of meaning) throughout time deeply rooted in narrative practices as part of our tradition, in the fashion described in some passages in Willa Cather's *My Ántonia* ([1918] 1988: 169): "like the lamp engraved upon the title page of old Latin texts, which is always appearing in new heavens, and waking new desires in men". In other words, it focuses on the feeling for the words on the page and the teacher's role to make them accessible. As a result, students were expected to gradually overcome their bias against the language of literature commonly described as "difficult and complex" while becoming the centre of the intrepretive process;

iv) comparison of short narratives of different types in terms of length, theme, narrative technique, subgenre and their possible appeal resulting from the interplay between "discours" / discourse (*sjuzhet*), most times misperceived by "plot" and "histoire" / story (*fabula*) via dialogic interplay between surface and deep levels. *Hotel du Lac* (Anita Brookner) and *Zero Hour* (Malcolm Bradbury) embraced some of the texts discussed in alternate years by second-year language undergraduates and made part of respondents'

illustrations; indeed, in this fact may be implied that focusing on students' awareness to the manipulation of language and discourse techniques is also a means to add to not just understanding the texts' "subject" / "theme".

Despite the fact that some of the university respondents were supposedly enrolled in the above course more than once for the wide array of texts selected in previous years, there was a common denominator in the lecturer's strategy to avoid readers' often overreliance on the former's imparting of background knowledge before they dared entail any autonomous reading of texts. Instead, the focus was on readers' experiential and procedural knowledge in order to enhance readers' confidence in their aesthetic response drawing on their experiential knowledge, too.

Concerning the texts mostly offered in Portuguese, informants reported having read novels equally following the most prominent authors in the hope of consolidating students' literary and culture awareness in their mother tongue (F. R Leavis 1948) not only covering the 19th and 20th century literary scenario, but also seminal works within the literary roots of epic narrative like *A Odisseia* and *Eneida* (Virgil and Homer). The latter used to be introduced in basic school as adapted versions by João de Barros. Among the works occurring more frequently in students' illustrations the ensuing texts may thus offer a clear example like *Amor de Perdição* (Camilo Castelo Branco), *Viagens na Minha Terra* (Almeida Garrett), *Os Maias*, *O Crime do Padre Amaro* (Eça de Queiroz), *Eurico, O Presbítero* (Alexandre Herculano), *A Mensagem* (Fernando Pessoa), *Aparição* (Vergílio Ferreira), *A Sibila* (Agustina Bessa Luís).

In the listing of subject's reference to titles encoded under the heading "independent reading" (Appendix A, Table A. III. 94.), the varied but unique occurrence of most titles indicated might account for readers' limited selection of texts in terms of trends towards specific novels. Respondents providing examples of short stories and novels such as *Os Bichos* (Miguel Torga), *Treasure Island*, *A Flecha Negra* (Robert Stevenson), *Os Três Mosqueteiros* (Alexandre Dumas), *A Malta do 2º C* (Catarina Fonseca) evidenced an unexpected fondness for juvenile literature likely to have been read long ago.

Conversely, the reference to more complex texts related to world literature, with a higher incidence among 12th formers in the largest secondary school in Funchal, might underpin students' anxiety to cope with a possible assessment demand in terms of content and background / cultural knowledge in their core courses required for university application, for instance: *A Fundamentação Metafísica dos Costumes* (Immanuel Kant), *A*

História Interminável (Michael Ende), *A Metamorfose* (Franz Kafka), *A Minha Concepção do Mundo* (Bertrand Russel), *A Máscara Veneziana* (Rosalind Laker) and *A Mãe* (Maxim Gorky). Yet, L. Sousa (1996) and her already presented argument on readers' recalling particular texts under specific constraints beyond the above mentioned including "social acknowledgment" might foreground some of the former respondents' illustration of texts read within the genres suggested in the item. Similarly, it is also true that some of the respondents attending the same secondary school were mature students liable to be interested in philosophy and psychology matters.

Notwithstanding the fact that there were 1,136 titles offered in respondents' illustrations of literary texts read, related to broad genres "novel", "drama", "short story", and "other" (to include all the other titles mentioned though not fitting in the former categories) - significant differences were disclosed in the number of titles per genre by variables (See the set of tables in Appendix A, Table A. III. 98.) except for the one related to "number of years in English instruction".

First, 12th formers differed significantly from freshman (χ^2=149.5; df=3; p<.000) in that their reference to "drama" texts along with "other" text types, not to be included in the response to item C3., outnumbered the ones mentioned by their counterparts; *a propos* solely one freshman mentioned one text out of the genres required (*i.e.*, James Morrison's lyrics). Conversely, undergraduates mentioned more "novels" and "short stories" than secondary school leavers (Appendix A, Table A. III. 73. and 74.).

For illustration purposes, the set of tables displaying (Appendix A, Table A. III. 50.) subjects' "last text read" (Item A8. in the questionnaire) confirmed 12th formers' mostly referred "drama texts" (in Item C3.), like Shakespeare's *Hamlet*, *Henry V*, *Much Ado About Nothing*, *Romeo and Juliet* and Arthur Miller's *All My Sons*, together with Gil Vicente's plays and Bernardo Santareno's *O Judeu*, (cf. Appendix A, Table A. III. 81. to Table A. III. 84.), all of which mandatory in the English and Portuguese national curriculum. From the set of "other texts" and matching authors, not to be categorised for their genre but their thematic orientation (cf. Appendix A, Table A. III. 92.), stood out texts by Immanuel Kant, Friederich Nietzsche, Bertrand Russel, Daniel Sampaio and Fernando Pessoa. It might be inferred that 12th formers' fields of interest reached out to philosophy and psychology presumably due to their anxiety to learn for personal growth and educational achievement.

As for undergraduates' titles output, there was a predominant reference to English novels and short stories in their original version read, likewise, for compulsory reasons.

Some of the former, such as Fred D'Aguiar's *The Longest Memory* and Toni Morrison's *Beloved* or *The Bluest Eye*, and "short stories" by contemporary writers like Sommerset Maugham, Graham Greene, Roald Dahl, O'Henry (cf. Appendix A, Table A. III. 86. - Table A. III. 87. and Table A. III. 90.), tackled in undergraduate language courses at UMa, may be said to embark on a dialogue with the multiple (Crawford 1992: 3) "identities of English culture within English Literature", deemed "crucial... in constructing the university subject of English Literature itself". It is within these premises that one of David Dabydeen's texts, equally embracing non-standard language features meaningfully used in discursive communities, will be intertwined with Adrian's diary entries in Chapter VII. Part B..

On the contrary, 12th formers' readings within the genre novel (Appendix A, Table A. III. 77. and 78.) exhibited a wide variety of titles, chiefly of Portuguese speaking writers, within a cross-period and cross-cultural prespective (See Appendix A, Table A. III. 80.). Among the most contemporary ones Miguel Esteves Cardoso has gradually won readership to his essays, reviews and novels. His writing is marked by the use of standard / non-standard language, slang and short emotive syntax. Some of the current Portuguese bestselling writers evidenced in subjects' listings are philosophers, academics, physicians, lawyers, journalists, with a peculiarly diverse style whose narrators often tell the way people think and feel as if venturing into the reader's mind. They embrace ordinary though usually overlooked subject-matters in a familiar tone, entailing unexpected dialogues with the reader most times through the use of colloquial rhetorical questions.

Other (See Appendix A, Table A. III. 75) Portuguese / Brazilian / African novels, like Helena Marques's, Paulo Coelho's and Mia Couto's texts, give due account of the impact of a wider gamut of novels available in many more bookshops / stores and publishers (including Internet links, reading circles / catalogues) on the Island. Moreover, the occasional literary meetings, with the presence of contemporary writers, have equally contributed to open up subjects' / readers' literary horizons. However, some of these novels as well as "other texts" (Table A. III. 92.) are allegedly advised by parents and teachers to improve students' reading fluency and critical awareness in the belief that they meet the national standard examination requirements in the Portuguese course.

Secondly, and going back to significant differences in the number of titles per genre, male informants differed significantly from female subjects (χ^2=8.7; df=3; p<.033) because the former gave more titles encoded as "other" text types than the latter (response to item C3., Appendix A, Table A. III. 98.). In this concern, statistics output[48] (March 2000) have

pointed to more female readers going for foreign authors within the genre "novel" namely Gabriel Garcia Marquez's *Cem Anos de Solidão*, Paulo Coelho's *The Alchimist*, Helen Fielding's *Bridget Jones Diary* and Joanne Rowling' s Harry Potter's saga. Interestingly, some of these authors comprised respondents' listings and so did *Nancy Drew Files.*

Thirdly, amidst the different age groups and the titles offered in accordance with the genres required (response to item C3., Appendix A, Table A. III. 98) significant differences stood out (χ^2=36.8; df=9; p<.000) to the extent that "novels" were mentioned by a larger number of subjects aged 21 or over; "drama" texts were focused by a greater number of respondents aged [16; 18[and fewer mature students. Contrastively, respondents aged [16; 18[provided fewer titles within the genre "short stories". Ultimately, "other" text types occurred with a higher frequency in two groups of subjects: the ones aged [18; 19[and the other over twenty.

Moreover, as was shown in the graph below, Figure III. 34., complemented with data supplied in the set of tables in Appendix A (Table A. III. 100.) a larger number of titles (out of 1,136) fell into the category "compulsory reading" (Appendix A, Table A. III. 93.), whereas titles read as "independent personal" (Appendix A, Table A. III. 94.) endeavour decreased significantly (χ^2=61.0; df=3; p<.000).

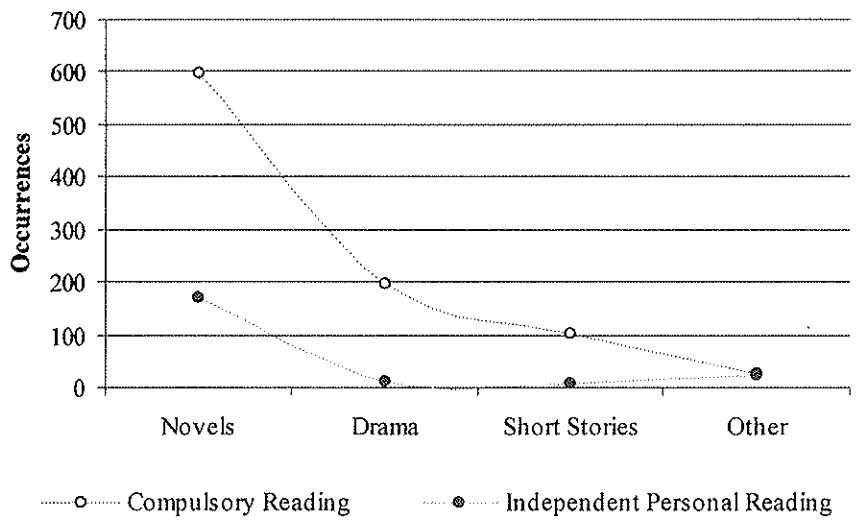


FIGURE III. 34. Respondents' Genre Illustration According to Selection (Item C3.)

Hence, significant differences were unveiled with reference to the texts illustrated and reading purpose by institution in that secondary school leavers differed significantly from undergraduates (χ^2=41.2; df=1; p<.000) on account of the former's reference to a

larger number of titles read as "independent personal" endeavour than freshman whereas these offered more titles from their "compulsory reading" lists.

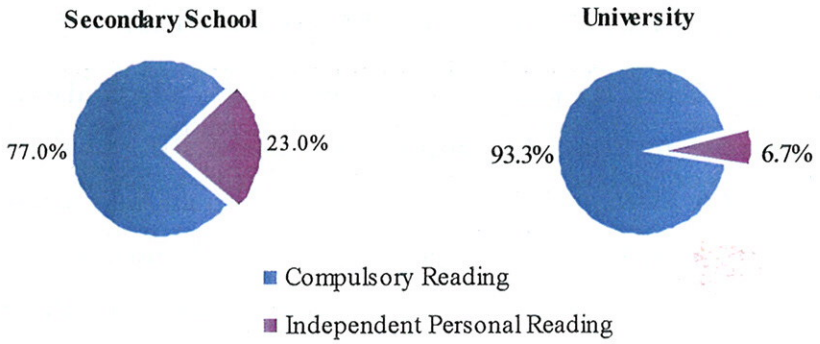


FIGURE III. 35. Respondents' Reading Selection by Institution (Titles Percent)

Comparing data presented in Figure III. 34. with the preceding diagrams in Figure III. 35. the list of titles in the category "compulsory reading" (93.3%) outnumbered the ones as "independent personal" category at academic level although an increase of readings in "novel" and "short story" might be observed (Figure III. 36).

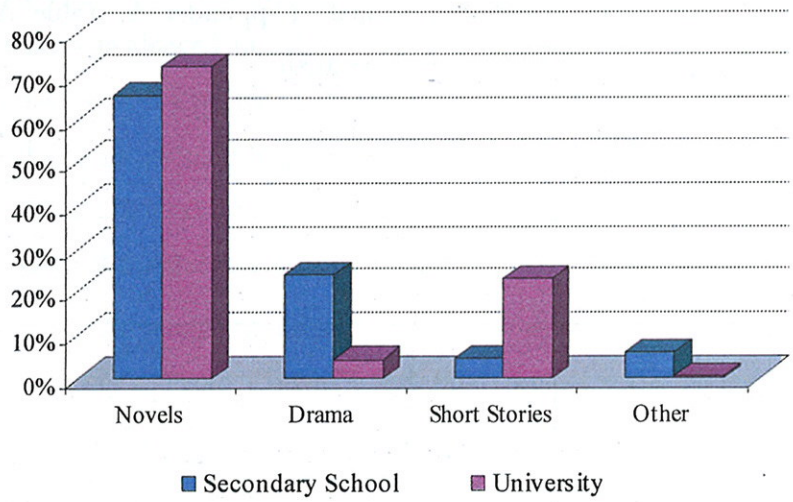


FIGURE III. 36. Respondents' Genre Illustration by Institution (Item C3.)

At this point it may be pertinent to acknowledge that undergraduates' reading habits and genre awareness might owe to comprehensive reading lists for each course in the Humanities Degree, representing less free time, in the first case and, in the second, it might be related to genre-oriented instruction taking the British and American literary tradition into account as was advanced by some lecturers and students alike:

> classical novels; novels with an interesting theme[.] For me Reading is a pleasure, which develops my cr[e]ativity and also my cultural knowledge. (Inf. 202)

Besides, significant differences were disclosed (See Appendix A, Table A. III. 100.) as far as the variable "teacher" was concerned (χ^2=85.6; df=12; p<.000). Respondents belonging to Teachers / Lecturers D, L and M supplied more titles from their compulsory reading lists whereas those linked to Teachers E, H, J and K gave more illustrations of texts read on their own choice. A necessary analysis of the titles mentioned was performed. In the case of undergraduates, the texts mentioned were on the whole in English and as has been required for all courses in their Honours, equally taught in English[49], they made part of comprehensive reading lists considered as an impediment to personal independent reading because of lack of time:

> Reading even being compulsory may be very interesting and many times useful. (Inf. 236)
>
> Because nowadays the time we have free is not enough. (Inf. 238)

Students' low motivation, poor participation in class activities, low interest in further academic studies, to reiterate their teachers' comments, might provide a sound argument for their reading lists / limited choice (Teacher D). In addition, most students attending this school (Teacher D) came from semi-urban and rural areas, spending much time on their way to and back from school.

Furthermore, not only have recent educational policies worldwide (Carmelita Williams's statement[50] 2000, John Micklos 2000) but also evidence pointed strongly to the role of a collaborative family / school reading programme on student reading rate[51], to remind the recent findings by Kelly-Vance and Schreck[52] (2002). Several reasons might underlie the reading crisis on the local level. On top of them figured the current heterogeneity of a large majority of 12th formers owing to their socio-cultural background. Besides coming from rural or semi-urban areas their parents have had the chance to get a job outside the home residence area. Another aspect was related to their parents' low formal qualifications (*cf.* Figure II. 6. Parents' Formal Education / Qualification by Secondary School Offering the 4th Group) closely associated with a striking number of individuals either with "no schooling" or the attendance of elementary levels of instruction in the aforementioned state schools.

Yet, it has been hardly feasible within a short-term period, to subscribe to Kelly-Vance and Schreck (2002: 43) and at the forefront of most recent educational agenda set forth by *IRA* literacy researchers[53] (*Reading Today* 2003: 16), "to implement... a parent / school reading programme" so as "to increase the amount of time spent reading with... children" given that some of the present informants' parents' reading skills have been

reported rather below their kins' instructional level. Rather noteworthy stood out a great many number of informants' reference to their parents' lack of time spent on daily chores and/or agriculture work to be done after returning from their daytime jobs.

Conversely, and concerning 12th formers, an increase in reading for pleasure irrespective of the language was acknowledged by Teachers E (who reiterated her students' special interest in English together with average research skills) and H, the latter having stated that some of her lessons were held on occasions at the school library. Moreover, this school, the second major secondary school in Funchal, has been promoting students' reading habits by scheduling on a regular basis reading as an extra-curricular component in language courses projects (be it in Portuguese of foreign language) in addition to freelance drama classes:

> at the school theatre (Inf. 50)
>
> I rea[l]ly read in English class because [w]e work together. (Inf. 124)
>
> I think reading is an excellent form of getting better results in all fields, in life (academic, ca[ree]r, etc.). (Inf. 129)

The number of titles as "independent personal reading" offered by subjects belonging to Teachers J and K outperformed the ones in other classes. Two major reasons might underlie subjects' behaviour bearing in mind that the institutions attended were, respectively, a public secondary school (*cf.* Figure II. 6. Parents' Formal Education / Qualification by Secondary School Offering the 4th Group) and the largest and oldest secondary school in Funchal, as was described previously with a student population (at the time of the inquiry) whose home socio-cultural background, deemed "standard to upper-middle class" in 12th Form teachers' opinion, presented a higher percentage of parents having attented from preparatory education up to higher levels. In short, evidence and data discussed so far have reiterated Micklos' s concern (*Op.cit.*, *Ibidem*) "on adolescent literacy troubling educational inequities" which in his as well as most *IRA* members' view embraced of the most important factors.

Having discussed the variables "institution" and "teacher" it is now time to turn to another variable, "sex", which according to the inferential analysis (*cf.* Appendix A, Table A. III. 100.) displayed likewise significant differences (χ^2=4.0; df=1; p<.045) amidst each group's type of titles mentioned. Despite the large amount of titles read by female subjects, these fell mostly in the category "compulsory reading" whilst the proportion of male reading illustrations were significantly higher in the case of "independent personal reading".

Regarding the variable "age group" (See Appendix A, Table A. III. 100.) significant differences were fleshed out amidst the various groups and the type of titles indicated (χ^2=29.4; df=3; p<.000) to follow the discussion of illustrations read for different purposes. Reading as "independent personal endeavour" was more significantly evidenced amidst adolescents and younger adults: aged within [16; 18[and [18; 19[. By contrast, texts read for "compulsory reasons" outnumbered the other ones in the case of adults or mature students, namely the subjects aged [19; 21[and 21 or over, some of them attending secondary school, other university (having less free time owing to overload of lecture time). Apart from the fact that some respondents affirmed having

i) full or part-time jobs,

> working; reading; studying. (Inf. 35, a seventeen year-old female: urban area - Machico)
>
> watching TV.; going out with friends; working; talking with family; going to the cinema. (Inf. 133, a seventeen year-old female: urban area - Funchal)
>
> working; watching TV; listening to music (Inf. 146, a twenty-one year-old female: urban area - Funchal)
>
> with my girlfriend; studying; working out; reading. (Inf. 173, a thirty-five year-old male: urban area - Funchal)

ii) house daily chores (mainly in the case of female respondents) as well as working in agriculture:

> helping out at home (Inf. 5, an eighteen year-old female: rural area)
>
> helping my mother (Inf. 34, an eighteen year-old female: urban area - Machico)
>
> housekeeping (Inf. 41, a nineteen year-old female: urban area - Machico)
>
> helping my family (Inf. 41, a seventeen year-old female: urban area - Funchal)
>
> taking care of my brothers (Inf. 222, a twenty-three year-old female: UMa)
>
> [farming] working in the countryside (Inf. 242, a twenty-three year-old male: UMa)
>
> helping my children with homework (Inf. 227, a thirty-five year-old female: UMa)

Similarly to the previous variables, amidst the texts' illustrations and their reading purpose by "years in EFL Instruction" (*cf.* Appendix A, Table A. III. 100.), significant differences came out (χ^2=9.6; df=3; p<.023) particularly in the case of subjects with eleven or more years of instruction in English who solely mentioned texts read for compulsory reasons except for the case of a nineteen-year-old female undergraduate with the reference to the collection of poems *Leaves of Grass* (1897, Walt Whitman).

To analyse the interrelationships between respondents' illustrations of texts (Item C3.) and their genre along with other variables, like "teacher", "years in EFL instruction" and "age group", the multivariate homogeneity analysis was devised (Figure III. 37.). The main dimension discriminated 49.8% and the second dimension discriminated 36.0%. From the observation of the correspondence map of category quantifications, it was possible to locate associated categories for their close projection on the plane and the variables at stake. Moreover, the chart of discrimination measures presented in Appendix A, (Table A. III. 99.) suggested that the first dimension in the multivariate case might be related most strongly to the variable "teacher" (.768) as well as in the second one (.690). Both the first and the second dimensions differentiated most clearly along the categories related to the variable "teacher". On the right hand side of the plane, Lecturers M (1.664) and L (869) were markedly opposing most teachers projected on the negative side of the main dimension. The former were somehow associated with a high score (1.841) on subjects aged 21 or over and a low score (1.909) with respondents with less than six years of English instruction (in the case of Lecturer M for its almost overlapping projection on the plot) but with a high score (3.068) with subjects with 11 or more years in EFL instruction.

Notwithstanding the fact that genre-related categories were discriminated poorly in the two dimensions (.197 and .082 respectively) if compared to the other variables (See first chart on discrimination measures in Appendix A), "novel", with a low score (.121), and "short story", with a high score (.882), were distinctly represented within the same range of Lecturers M and L on the positive side of dimension one. On the left hand side "drama" was seemingly related to: i) respondents aged between [16; 18[with a high score (.727) ii) Teachers D, A, K and F (from the highest to the lowest score); iii) and subjects with [8; 11[years in EFL instruction despite being strongly discriminated in dimension two (.554). Besides "drama", dimension two also discriminated the category "other" on its negative side, apparently within the scope of: i) Teachers B, J, H, I and C; ii) respondents aged between [18; 19[and those with [6; 8[years in EFL instruction with a high score. To sum up, the variables "teacher" and "age group" appeared to discriminate more neatly respondents' genre illustrations than the variable "years in EFL instruction".

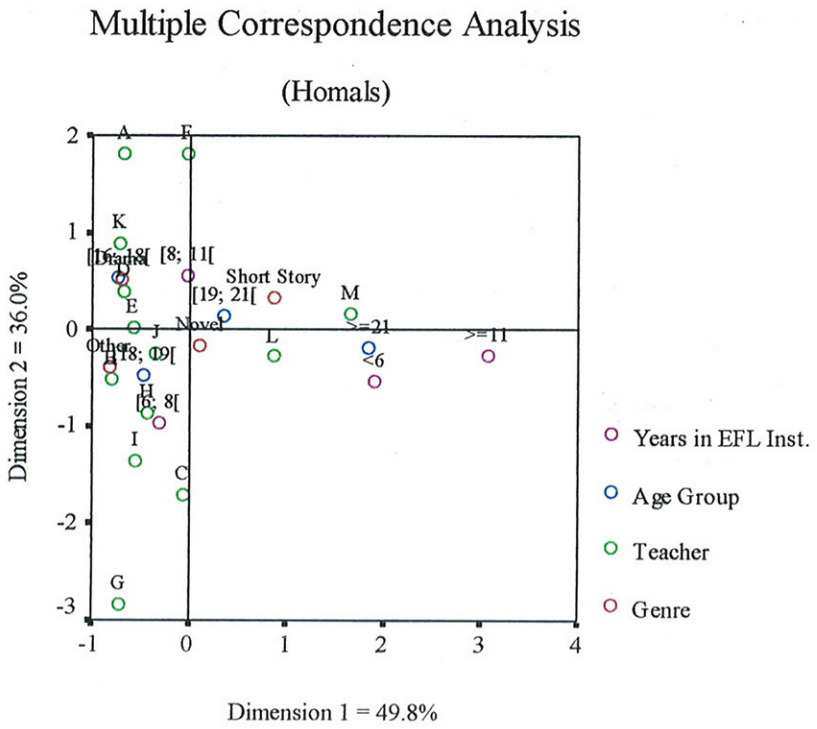


FIGURE III. 37. Multiple Correspondence Analysis: Display of Respondents' Genre Illustration by Variables (Item C3.)

From the sociological stance in this reading activity the knowledge of the author determines many readers' first approach to texts. Their selection, on the contrary, did not even mention the author, in many cases, showing low commitment with previous readings. This was supported in many informants' value judgements broadly encoded in the category "unspecified", such as,

> the class summary [it's the last thing we do before we go out]. (Inf. 73)
>
> we don't have much choice. (Inf. 145)
>
> texts which are useful to my studies. (Inf. 196)
>
> texts that can be discussed in class. (Inf. 236)

Still focusing on the wealth of information provided by Item C3., Table A. III. 101. presented data (Appendix A) concerning the number of respondents mentioning authors according to genre by variables. Taking into account the proportion of occurrences there were more drama texts and illustrations of authors amidst 12th formers. Moreover, they were authors related to a diverse type of texts of fictional or non-fictional nature within the same group of respondents. Some of them were associated with philosophy or psychology, namely Nietzsche, Kant and Daniel Sampaio to name some of them offered in Appendix A (Table A. III. 92.).

The cross-examination of respondents' reference to titles and their authors (number of occurrences) per genre, as was required in Item C3., by variables synthesised in the set of tables in Appendix A (Table A. III. 102.), revealed significant differences considering the variables:

i) subjects' "institution" (χ^2=72.8; df=3; p<.000) provided that there were more authors illustrated within novels and short stories amidst undergraduates than it was expected in opposition to 12th formers who mentioned a larger number of authors associated both to drama and "other" than it was foreseen;

ii) subjects' "age group" (χ^2=39.4; df=9; p<.000) especially concerning respondents aged 21 or over who pointed out more novel writers if compared to fewer drama authors than it was expected. No authors to be included in the category "other" were provided among the same subjects, indeed strikingly differing from other age groups. Conversely, respondents within [18; 19[years of age exemplified fewer novel writers and more short story ones than subjects aged [19; 21[.

Furthermore, to analyse the interrelationships between respondents' reference to authors of the texts illustrated in Item C3. and their genre along with other variables "teacher", "years in EFL instruction" and "age group" the multivariate homogeneity analysis was devised (Figure III. 38.). The main dimension discriminated 55.3% and the second dimension discriminated 41.3%. From the observation of the correspondence map of category quantifications, it was possible to locate a few associated categories for their close projection on the plane, though most of them were poorly represented and the variables at stake. Moreover, the chart of discrimination measures presented in Appendix A (Table A. III. 103.) suggested that authors' selection by the category "other" with the highest score (.832) and "drama" (.581) were fairly discriminated on the negative side of the main dimension.

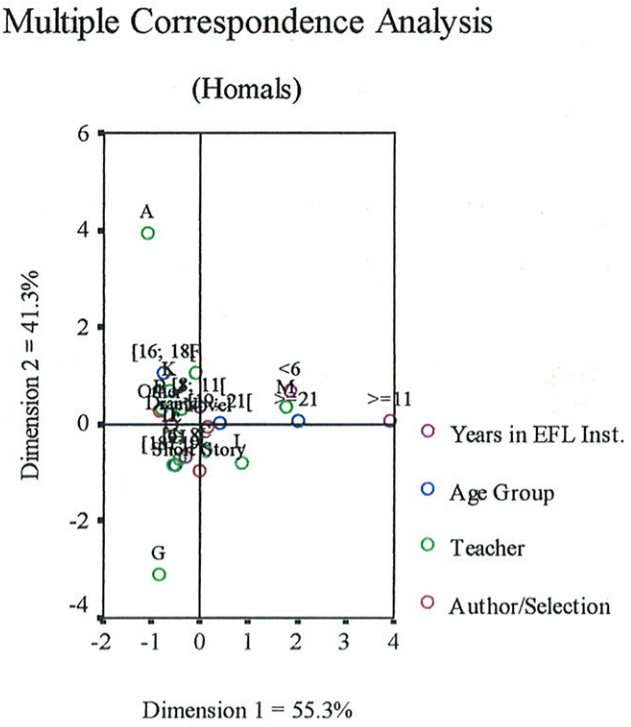


FIGURE III. 38. Multiple Correspondence Analysis: Display of Respondents' Reference to Authors per Genre Selection by Variables (Item C3.)

Of similar interest figured out the scrutiny of respondents' reading choice and the authors mentioned (whether for "compulsory reasons" or as "independent personal endeavour") by variables, summarised in the set of tables in Appendix A (Table A. III. 104.) since significant differences came out as far as the following variables were concerned:

i) respondents' "institution" (χ^2=12.1; df=1; p<.001) in that undergraduates focused more authors related to compulsory texts than expected, opposing a higher number of authors corresponding to texts selected as independent reading by 12th formers;

ii) respondents' "sex" (χ^2=18.7; df=1; p<.000) above all in male respondents' case who provided more texts and matching writers falling on the category "independent personal endeavour" than the compulsory ones in greater number amidst female respondents;

iii) respondents' "age group" (χ^2=14.1; df=3; p<.003) mainly amidst respondents within two age groups, notably [16; 18[and [19; 21[year of age - the former specified more authors within texts read as "independent personal reading" and the latter, more writers making part of set texts in the formal setting of education, than it was foreseen.

Moreover, the study of the associations between informants' frequency "reading poetry" (based on their response to Item C4.) and the variables "teacher", "years in EFL instruction" and "age group", Figure III. 39., by means of the multivariate homogeneity analysis, discriminated (See Appendix A, Table A. III. 106.) the Likert factor "frequently" (.730) mostly associated with: i) Teachers C, I and H; ii) subjects within [6; 8["years in EFL instruction"; iii) subjects aged [18; 19[on the positive side of dimension one, discriminating 46.3%. On the opposite side of the same dimension, stood out the factor "rarely" (.548) likely to be associated with Teachers J and F and informants aged [19; 21[with [6; 8["years in EFL instruction". However, Lecturers L (-1.101) and M (-1.821) together with most informants over 21 (-1.797), either with those having attended English for less than 6 (-1.335) or 11 (-3.631) or more years in EFL instruction were represented further upwards on the plane. "Quite often" neatly displayed on the negative side of the second dimension (-.707) mainly related to subjects aged [16; 18[within the scope of a set of Teachers E, D, K and A.

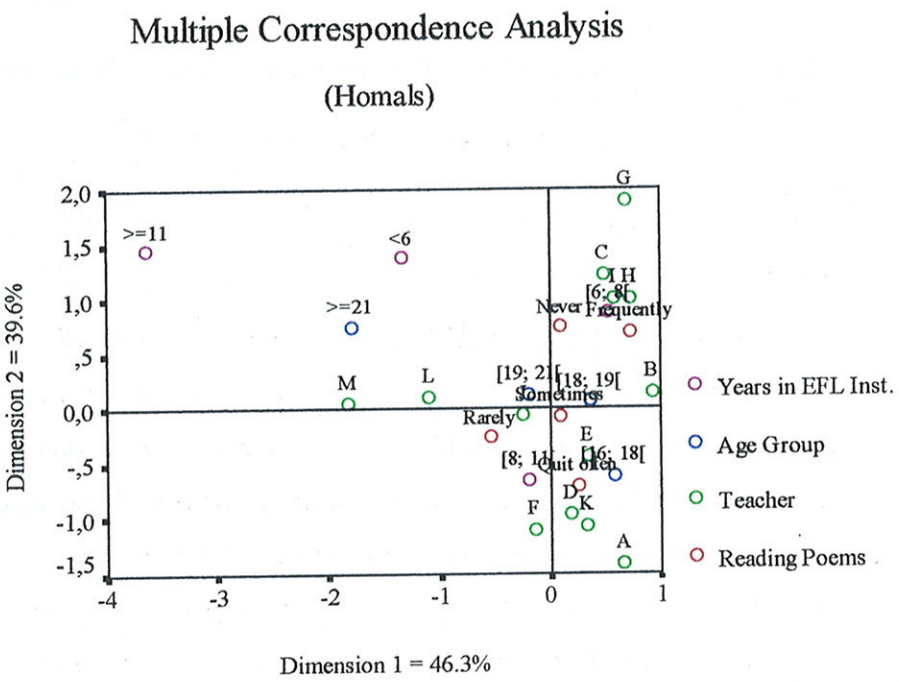


FIGURE III. 39. Multiple Correspondence Analysis: Display of Informants' Reading Poetry by Variables (Item C4.)

All "other texts" beyond the required genres in Item C3., in a total of 49 occurrences, (See Appendix A, Table A. III. 91.), were mentioned by 12th formers, except for an undergraduate's reference to Walt Whitman's *Leaves of Grass*, of non-fictional sort within the realm of psychology and adolescence, *Inventem-se Novos Pais* (Daniel Sampaio), *Os*

Inimigos da Droga (Christianne F.), *Adolescência* (C. Brook), *Voltei à Escola* (Daniel Sampaio); philosophy, *A Minha Concepção do Mundo* (Bertrand Russel) or *Assim Falou Zaratustra* (Friederich Nietzsche); reference works, *ABC da Mente Humana* (Lúcia Monteiro); comics, *Disney Books* and narratives of courage, *The Marines*. Adding up to the poetry titles chiefly read as set texts, James Morrison's *Os Mestres e as Criaturas Novas, Uma Oração Americana* and *Abismos* (fragments from *Wilderness* issued in 1989), all available in some local bookshops in bilingual versions (trans. Ana Sousa and António Costa, Assírio & Alvim, Lisbon) stood out for their creativity, literariness and play on stylistic conventions in Philip Sidney's' line of criticism ([1595]1986: 8) "which I speak to show that it is not rhyming and versing that maketh a poet... But it is that feigning notable images of virtues, vices, or what else, with that delightful teaching", undoubtedly pointing to the learning of human experience inherent to literature. So runs *Abismos*'s rhetorical opening (1989):

> Mosaic
>
> A series of notes, prose-poems
>
> Stories, bits of play & dialog
>
> Aphorisms, epigrams, essays
>
> Poems? Sure.

or even the closing statement in its introductory self-interview:

> If my poetry aims to achieve anything, it's to deliver people from the limited ways in which they see and feel.
>
> James Morrison, Los Angeles, 1969-71

Consistently mentioned, appeared subjects' aforesaid illustrations of texts read for pleasure shortly pointed out amidst the gamut of 12th formers' types of reading and reading choice, Part B, (Item D2.1. - Appendix A, Table A. III. 113.). These embrace poems by Portuguese canonical writers like Camões, Almeida Garrett, Fernando Pessoa and Florbela Espanca (chronologically presented) together with less known English poems by Morrison. Apart from the recurrent indication of biographies, including non-fictional biographies (about contemporary, for example, singers and pop stars with whom adolescents are keen on learning the latest news), appeared reviews as well as book reviews signalling their interest in knowing about cultural literacy practices (*e. g.*, cinema or literature) beyond the sheer opportunity of fostering socialising skills (Appendix A, Table A. III. 37.). Daniel Sampaio's contemporary texts of psychological underpinnings appeared likewise to trigger 12th formers' inquisitiveness given their bold explanations on adolescents' issues on the triad family-school-community along with affect and motivational clines. There was also a

wider variety of print media texts, from newspapers, magazines (sports, car, music and female magazines) to "comics" in 12th formers' output.

In the case of texts reported to be read for different purposes and striking features (Items D2.1. to D2.4.) by categories (See Appendix A, Table A. III. 112) it might be succinctly stated that:

i) undergraduates' choice fell predominantly upon reading "fiction" irrespective of the purpose, unlike "poetry", read for pleasure; "newspaper" reading and "reference books" (with a higher number of occurrences in this group of informants) were apparently driven for information goals, too; only "magazines" were listed in their selection under spare time reading;

ii) 12th formers' response unequivocally pointed to texts read for pleasure, notably "comics"; conversely, "non-fiction" and "magazines" appeared along the spectrum of reading purposes whereas "newspapers" and "other texts" outnumbered in terms of reading for information.

To sum up, the above results might cast a new light on Wang and Guthrie's findings[54] (2004: 162), in terms of adolescents' and young adults' types, purposes and amount of reading as a direct influence from schooling and the sort of motivation fostered in individuals, in that, claim the researchers (*Op. cit.*, *Ibidem*):

> Intrinsic motivation involves engagement in an activity based on personal interest in the activity itself. For example, intrinsically motivated students are inclined to explore the world of reading and to find a variety of topics that interest them... These are likely to become involved in reading and to benefit from an accompanying sense of pleasure... The conquest of challenging tasks elicits a great sense of enjoyment and advances skills in reading.

In addition, as was advanced by Dominic Strinati (1996), issues of homogeneity and diversity related to the postmodern era might be disclosed from the data gathered and analysed. With regard to thematic orientation found as a common denominator in readers' independent selection, it might be stated that they favoured a depiction of scenarios, common knowledge activated through familiar scenes with unexpected renderings. Conversely, diversity may be related to gender and age across genres and reading purposes.

G. TEXT AND ATTACK SKILLS

> Text and attack skills are central to the reading process, and are complex and under-described, in spite of a revival of interest in this field.
>
> Christine Nuttall 1982: 32

Christine Nuttall's statement could not but offer the sparkle for the major research in the present sub-section entailing the role of textual approach in the formal setting as far as students reading strategies were concerned. In terms of instruction in class / lecture setting the observation of relative frequency of modals and specific collocative meanings disclosed further data on the background of the problem: freshman's reluctant reading of texts and poor creative and critical reading / writing.

> if I read a book [it] is because I want... and because my teacher told [us] to do it. (Inf. 3)

Both secondary school leavers' and undergraduates' gamut of lexical items ranged from nouns, adjectives and modal verbs, within the same lexico-semantic field, *i.e.*, external obligation, underpinning external imposition on the reading activity, consequently disclosing (Jeremy Harmer 1994) the influence of children's / parents' / teachers' talk (*i.e.*, family and pedagogic discourse). After (Biber *et al.* 1998: 263) "an accurate account of the relative frequencies of modals in the two texts", succinctly displayed in the concordance lines from respondents' written output (See Appendix A, Part IV.), it might be inferred that secondary school leavers' fewer observations solely concentrated on Quirk and Greenbaum's (1993: 56-57) second entry of "must", in the sense of "ought to and should" though "less categorical than must and have to". The latter was chiefly headed by the first person pronoun "I", meaning an inculcated imposition, obligation, in short, a duty or "logical necessity or expectation"[55] from external agents in respondents' future examination accomplishments.

Considering now undergraduates' observations on the hitherto lexico-semantic field, these outperformed the number of observations in the former group of respondents, not only in the amount of occurrences but also in a widening semantic scope of the binaries, as might be inferred from the concordance lines enclosed and normalisation of lexico-semantic collocates by Corpora / Institution (Table III. 16.):

i) compulsory strategy / compulsory setting / compulsory text types (*i.e.*, "obligation" "obliged"; "compulsory") with a higher incidence on undergraduates' output;

ii) must / strategy in class (pre-, while and after-reading activities), must / place and text type, *i.e.*,

school ***should*** not be the reason why we choose it

iii) should / strategic reading (headed by personal pronoun subject either in its singular or plural form);

iv) need / independent reading of texts and awareness of reading strategies, chiefly preceded by first person personal pronoun.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 ead a book for pleasure and not as an **obligation**, so it is read with much morehusi
2 asure, but the most read as it was an **obligation**. 5E 79 Because we have othering
3 way I read defends if I'm reading as **obligation** or as pleasure 8J;165 The ones
4 re's a difference between reading for **obligation** and reading for pleasure. 8I;152

1 Sometimes it's boring when we are **obligated** to read, bot it's very important if

1 es (frequently at school time) we are **obliged** to read things that don't make us int
2 is interesting and I don't like to be **obliged** to it, when I read I am always part o
3 reading should be encouraged and not **obliged**. We should read for the pleasure of

1 magazines (TV Filmes; Nova; Notícias) **compulsory** books in the syllabus 7H;130 Os M
2 asmado; Les Petits Enfants du Siécle; **compulsory** books: A Sibila; Amor de Perdição;
3 ad first what we would like to read. **Compulsory** reading is boring and as no effect
4 asure of reading and not because it's **compulsory**. 7H;130 Fernando Pessoa Because i

1 is a problem of education. Children **must** be aware of the importance of reading
2 . 7H;112 home Because when I read I **must** be in silence. 7H;113 home because
3 o Pessoa Because when I read a book i **must** concrentre me, and books are more int
4 E 80 Because I read the books that I **must** read to school, and sometimes the boo
5 19 Because are big 2B20 Because I **must** read. 2B21 I try to understand the
6 more about peuing cultures. Because I **must** study and read books of literature.
7 how to answer and when I don't know I **must** to put an thing that I don't feel. […
8 no preference I just read the ones I **must**. 7H;118 texts which are easy to in
9 use like a text studied in school one **must** to read it carefully. 7H;112 Fernan
10 er the questions provided 9K;178 We **must** read atentivly and understand the tex

Concordance Lines from University Undergraduates' Written Output

1 hen we learn we are going to read by **obligation** and nobody cares to teach us how t
2 ks are expensive and most are read by **obligation**. 10M;223 Because nowadays the mas

1 ordsworth Obviously that if we read a **compulsory** book we will have in mind the stra
2 e, I read for pleasure but when it is **compulsory** it is more boring. 10M;233 10M;
3 texts which are studied in school are **compulsory**. 10L;209 When I read a book I rea
4 texts which are studied in school are **compulsory** 10L;210 Florbela Espanca; Sophia
5 d nowadays as it is most of the times **compulsory**. 10M;226 Because there is not en
6 10M;235 10M;236 Reading even being **compulsory** may be very interesting and manyme
7 aven't and that's why I only read the **compulsory** ones. 10N;248 magazines Sometimes
8 241 Because almost the books that are **compulsory** reading in school are too big athe
9 cially by teachers regarding not only **compulsory** readings to be later discussed onl
10 252 10N;253 What I dislike are the **compulsory** readings. Most of them are boring
11 he meaning. 10N;249 I just read for **compulsory** reasons. 10N;250 10N;251 10N;
12 ;237 Jane Austen textbooks magazines **compulsory** texts 10M;238 Hamlet Utopia O Al
13 ; literary texts 10M;236 10M;237 **compulsory** texts 10M;238 historical texts
14 s newspapers; magazines love stories **compulsory** texts 10M;242 A Cidade e as Cenas
15 ides about literature; etc. 10M;222 **compulsory** texts in school 10M;223 criticism
16 criticisms; literary novels 10M;224 **compulsory** texts; literary texts 10M;225 lit
17 ts 10M;225 literary texts 10M;226 **compulsory** texts; literary texts 10M;227 sci
18 to me a lot of times: when a book is **compulsory** to read I do not wish to read it,

1 e we take a "serious" step forward we **should** be awared about what we are going to
2 42 Reading is a whealty activity that **should** be encouraged by everyone, especially
3 ur imagination Reading is a hobby, or **should** be one, that enriches our vocabulary
4 hould read the text one time, then he **should** go through the text one second time b
5 a of the most important facts that we **should** know. The Bluest Eye, Toni Morrison
6 for walks; reading not as often as I **should** 10N;244 reading; listening to musi
7 f been studying it (a book) at school **should** not be the reason why we choose it.
8 considers important. And finally he **should** read a third time. 10L;213 10L;2
9 age. 10L;211 10L;212 The student **should** read the text one time, then he shoul

1 ch give us most of the information we **need** and give us the oportunity of listeni
2 home At home we have the silence you **need** and it's a familiar place where we ca
3 unity of listening to all the data we **need** for our daily life. 10M;241 Because
4 omputers that give the information we **need**. 10L;208 Because most of people thi
5 ses whenever I want. 10M;227 home I **need** quietness and calmness. I prefer rea

6 studied in school or a textbook if I need to comlement my knowledges. 10M;237
7 ing to do with us. [...] 10N;254 I need to improve my acknowledge of English
8 e it. 10L;212 When I read a book I need to see some words in the dictionary b
9 tand the novel's main issue or when I need to summarise some ideas and I do not

1 t and be able to explain 10L;221 We must be able to read, to understand and th
2 es on but more detail is needed which must be found in the actual novel. 10L;
3 ook is to discover a new world and it must be read alone. 10M;222 I do not re
4 onds to which is co 10M;231 A book must be read with other eyes. 10M;232 "D
5 hool because a studied book in school must be studied carefully. And a book tha
6 ve to concentrate much more, the book must be the closest thing in earth to me.
7 purpose Reading is something that we must do if we want to pass our degree 10
8 and we must read it and after that we must explain what we have understood 10L
9 ome For reading and understanding one must have the proper place to do it. 10M
10 199 The teacher give us a text and we must read it and after that we must explai
11 re given certain informations that we must relate to everything that surrounds t

In terms of the occurrence of "have to" (Table III. 16.), equally within the same semantic scope provided in Quirk and Greenbaum's (*Op. cit.*, p. 56) first entry for the modal verb "must" / "obligation or compulsion", 12th formers' increasing proportion of instances related to reading activities outnumbered the other group's ones mostly associated with: the cognitive dimension and extrinsic motivation - "mark", "know", "study", "answer"; "concentration skills" - "pay attention"; higher-order reading skills - "associate", "develop", "look deeply", "analyse"; and ultimately to emotional involvement - "feel" and "like"[56].

TABLE III. 16. *HAVE TO*: Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Lemma	Collocates	Secondary School	University	Total
we have to	*read / analise* / know / study / pay attention / answer / associate / develop / do / feel / like*	54	6	60
I have to	*read / analise / get / know / give / mark / study*	14	3	17
they have to	*do*	2	-	2
One have* to	*look deeply*	-	1	1
you have to	*pay attention, read*	-	2	2
Total		**70 (26.4%)**	**12 (12.2%)**	**82 (22.6%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the target word *have* [N=265 instances / Sec. School (8.2‰); 98 instances / University (8.6‰)]; * Misspelt or wrong verb form

When enquired about their perception of more frequent activities associated with reading passages as classroom / lecture work (Widdowson 1996: 61), undergraduates (86.0%) outnumbered 12th formers (76.4%) while stating that they were assigned to answer a set of comprehension questions on reading passages or sets of theoretical texts (See Appendix A, Table A. III. 117.). These were generally either discussed orally or by writing short comments as first response to texts read silently. In both types of activities the percentage increased in undergraduates' observations owing to the inner characteristics of academic learning and the variety of courses attended at the threshold level. Some were theoretically-oriented, "focusing on the subject content" (Diana Laurillard 1997: 14), for example British Cultural Studies. Others, like language courses, promoted readers'

negotiation of meanings and cooperation in class (Christopher Candlin 1984[57]) in which students were asked to undertake project work and in-group text discussion, instead.

At this point, undergraduates' perceptions slightly differed from academics' depictions of the nature of reading and learning in their subject areas, though some of them affirmed that in many reading assignments their students opted for a transmission-like approach. It meant following sets of items on prescribed texts rather than entailing (Laurillard 1997: 14) "descriptions of high-level thinking, such as *critically assessing the arguments*, compiling patterns to integrate their knowledge", thus becoming aware of the limitations of theoretical knowledge in the transfer of theory to practice [author's emphasis]. Concurrently, advance Urquhart and Weir (1998: 88), in their turn, students usually perceive classroom reading as intensive reading to the extent that it "involves the teacher asking a large number of questions about a short text, while extensive reading refers to either silent reading in the classroom, or reading done unsupervised in the library or at home, the aim being pleasure or practice, or both".

As for reading passages aloud, it was identified by a similar number of subjects in both groups. The graphical display of respondents' perceptions on more required reading activities in the teaching / learning of English as a foreign language, notably in terms of "oral", "silent reading" and "reading comprehension" activities (as was enclosed in the questionnaire) by variables was devised so as to unveil possible relations between the latter and respondents' attitude to reading. The observation of each dimensional display together with the data in the set of tables presented in Appendix A (Table A. III. 118.) made it possible to draw satisfactory explanations, because both dimensions in the three graphs, Figure III. 40., accounted for 100% of the inertia.

Concerning the occurrence of categories and the variable teacher, "silent reading" contributed substantially (.778) to the first dimension, being in closer range with subjects associated with Teachers G (of which projection was almost overlapping with that category), H and E markedly opposing the other categories, represented on the negative side of dimension one (contributing with 76.6% of variability).

> Someone tell you to read a text in silence; then that person ask[s] you to explain that text, to answer questions and so on[...]. (Inf. 75)

Very many respondents belonging to Teachers F and C appeared associated with the category "reading comprehension". On the contrary, the category "oral reading" (.820 was the highest score), noticeably in opposition to the former categories, if seen from the perspective of the second dimension, might be linked to the ones related to Teacher D, a

prevailing point in dimension two (.220), also projected on the plane near Teachers A, K, J and I.

Most second-year undergraduates related to Lecturer M, despite the fact that these constituted a dominant point in the same dimension (.492 was the highest score), did not seem to have mentioned any of the categories in particular, given their projection further downwards on the plane. In fact, the type of reading instruction to which they were engaged in class was as most varied as possible to avoid any routine in text interaction and interpretation, taking into account as much as possible students' favourite reading styles. Moreover, it was assumed that "there can be no single formula for teaching a text", to tag along Benton and Fox ([1985] 1992: 108), except for students' first impact with the book itself, (*Op. cit.*, *Ibidem*) "the distinctive character of each group of... readers" by age "and maturity in lecture setting". Most importantly, young or reluctant readers (*Op. cit.*, *Ibidem*) "usually need the means to work out negative responses just as they need the opportunities to develop their positive responses" and lecturer's perception of students' (*Op. cit.*, *Ibidem*) "rooted dislike for a text" after a "thoughtful account of their reactions in class" which might be overcome with students' alternative readings of their own or the lecturer's choice to better unleash bias towards specific texts.

Reading aloud practices in the reading process focusing on the role of voice, intonation in meaning-making was alternatively experienced with silent reading to foster students' / readers' aesthetic engagement with the spoken word (a feature of whole language approach). Other times silent reading was promoted to foster independent reading and autonomous negotiation of meaning. A couple of guiding items forwarded on occasions their task-oriented readings, in case of more complex texts, for instance Virginia Woolf's *To The Lighthouse* (illustrated further on in the course of the arguments favouring a pedagogical stylistics approach presented in Section Two in this dissertation). This strategic teaching drawing on modelling was highlighted in the work by Deci and Ryan[58] (1985, Ryan and Deci 2000), lately cited in Wang and Guthrie[59] (2004: 162). After a careful observation of the same graph, two points, corresponding to Lecturer / Teacher L and B, did not appear within the range of any of the hitherto mentioned categories, yet no conclusive remark might be stated for their projection in relation to both axes.

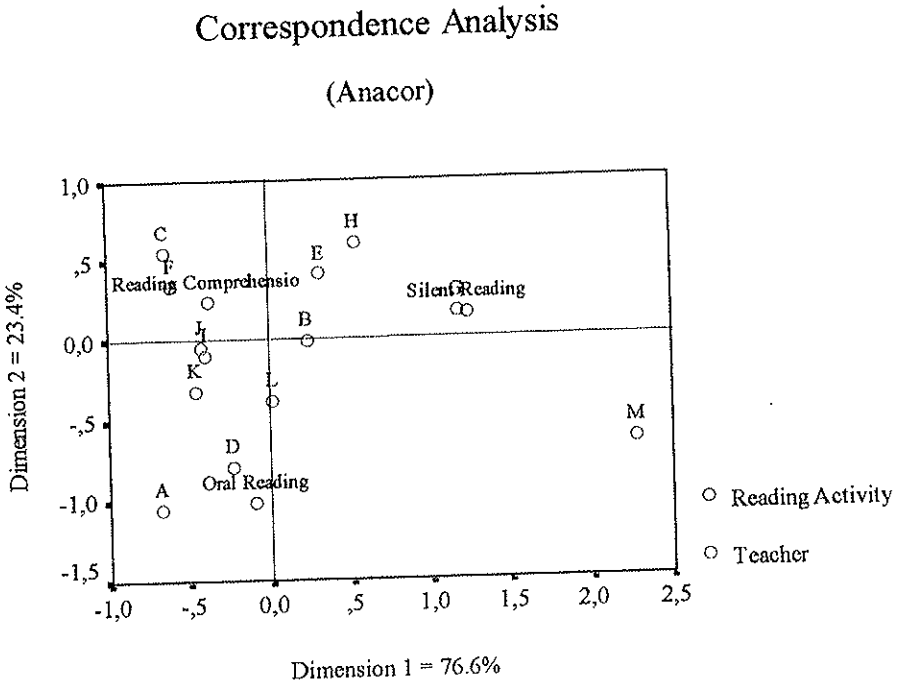
Considering the second graph, representing the categories by respondents' age, it might be observed that respondents aged between [18; 19[, a dominant group (.624) in dimension one (with a higher proportion, 57.7%), were apparently associated with "silent reading", also a prevailing category in dimension two. On the positive side of the same

dimension, two groups of respondents were related to "reading comprehension activity": subjects within [16; 18[years of age, almost juxtaposing with the point matching the category, and the ones aged 21 or over, projected further upwards on the plane. Similarly to what might be observed in case of Teachers / Lecturers M, L and B, neither the group of subjects aged within [19; 21[years seemed related to any of the categories, nor the category "oral reading" appeared in relation to any group of subjects.

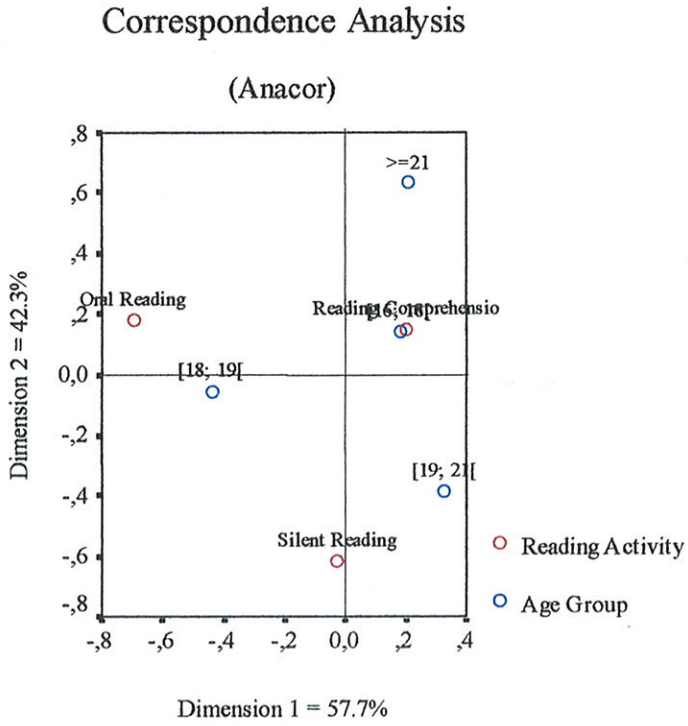
The same happened in the third graph with the latter category – "oral reading", which was a core point in dimension two (.713) -, as well as with subjects with less than six, a dominant point in dimension one (.623), or over eleven years in EFL instruction, equally a prevailing point in dimension two (.460). In short, "silent reading", a prevailing category (.783) in dimension one, was seemingly within the range of subjects within [6; 8[years in English instruction and "reading comprehension" was represented in closer range to subjects within [8; 11[years in EFL learning along with the ones belonging to Teachers F and C.

FIGURE III. 40. Correspondence Analysis: Display of Respondents' Perceptions on More Required Reading Activities in the Educational Setting by Variables (Item D3.)

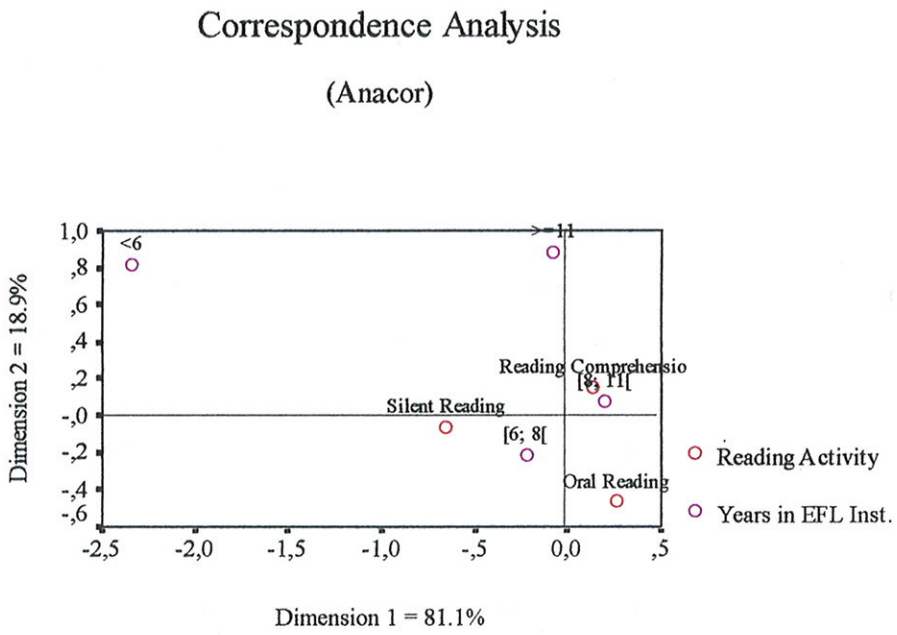
Teacher



Age Group



Years In EFL Instruction



To shortly present some preliminary inferences, it might be suggested that not only younger subjects but also young adults were reported to better come to an understanding of spoken texts or those read aloud, thus, corroborating Goodman's assertions on the benefits of a "guessing game" activity (1967: 226). These were later object of Yetta

Goodman's previously mentioned ethnographic research on "oral reading miscues" [60] (1993: 329). In their *Teaching Literature: Nine to Fourteen* ([1985] 1992) Benton and Fox indicated shifts in young adolescents' / students' new aesthetics also reiterated by scholars who have underlined the teacher's role in students' engagement with a dynamic silent reading, alternating with reading aloud. So read the authors' contention (*Op. cit.*, p. 111): "scholars [have been] increasingly recognizing the crucial role of sound and music in the larger media experience, having consequently enticed an examination on specific uses of sound and their importance in media production and consumption".

Indeed, running counter[61] (Wiseman and van Peer 2000: 44) "to the wide consensus, in linguistics, going back to Saussure, that the relation between language phonemes and the meaning of words is arbitrary", van Peer[62] (2001: 44) has confirmed that "open and closed vowels... reflect and underscore meaning". First, drawing on the impact of words, "cobra", "rabbit", "spider" on a multiculture range of informants (Wiseman and van Peer, *Op. cit.*, *Ibidem*), then on R. S. Thomas's "A Black Bird Singing" (Wiseman and van Peer, *Op. cit.*, *Ibidem*), the scholar has proved the aesthetic impact of phonetic iconicity, for instance, (*Op. cit.*, *Ibidem*) "open vowels expressing positive and pleasant, closed vowels negative and unpleasant reactions".

Aware of the hitherto evidence, Lecturer M supported a balanced instruction so as to foster the transfer of textual strategies from language courses to other theoretical ones. It bore into account her students' diversity, overload of subjects and urge to a more personal engagement with (McRae 1991) "the words on the page" by intertwining "silent reading" with "oral reading" to trigger text comprehension. In the process, other lecturers' academic expertise in their subject-matters might be more seriously taken in undergraduates' text selection, 'onomous and critical response to whatever area under discussion. Actually, compulsory texts seemed to have determined undergraduates' text choice owing to the overriding number of set texts related to the courses already attended which stood out in their illustrations of readings (Appendix A, Table A. III. 80.). These apparently enabled them to select further texts on authors' familiarity (Figure III. 41.). Considering teachers' remarks and their meeting curricula requirements, it might be interpreted that these concentrated rather on the set texts than offering intertextual potentialities for time constraints.

The four largest categories indicated underneath, as was displayed in Figure III. 41. (See Appendix A, Table A. III. 69.), were "favourite themes", "other people's opinions / comments", "teachers' advice" and "familiarity with authors". Overlapping these categories

with subjects' illustrations of texts and their authors once again (Item C3., Appendix A-Table A. III. 80.) only but a few authors did match "favourite themes", "other people's opinions / comments". They entailed the trendy contemporary Portuguese-speaking authors Alice Vieira (juvenile literature), Catarina Moura, Miguel Esteves Cardoso (satirical fiction) and Rosa L. Faria, except for David Mourão Ferreira, Jorge Amado and Mia Couto for being offered appraisal by acknowledged criticism.

In the same fashion might be understood the few illustrations of English-speaking authors also supposedly read as independent personal selection (Item C3. - Table A. III. 80.), previously suggested as postmodernist reading (M. Smee 1977: 233), that is, "thrillers, adventure-romances, satirical fiction and fantasy", possibly highlighted by Aldous Huxley, Anne Rice, Danielle Steele, Harold Robbins, Irving Wallace, Martin Caidin, Michael Crichton, Michael Ende, Richard Bach, Sidney Sheldon and Stephen King. Secondary school leavers added up the list with two classics of horror (Edgar Poe) and juvenile / adventure (Mark Twain). On the whole, the former categories might be indistinctly evidenced in the selection of texts by worldwide read contemporary authors like Garcia Marquez, Soljenitsin (both Nobel laureates), Isabel Allende, Umberto Eco, Susana Tamaro together with the classics Miguel de Cervantes, Maximo Gorki and Franz Kafka, all of which making part of 12th formers' choice.

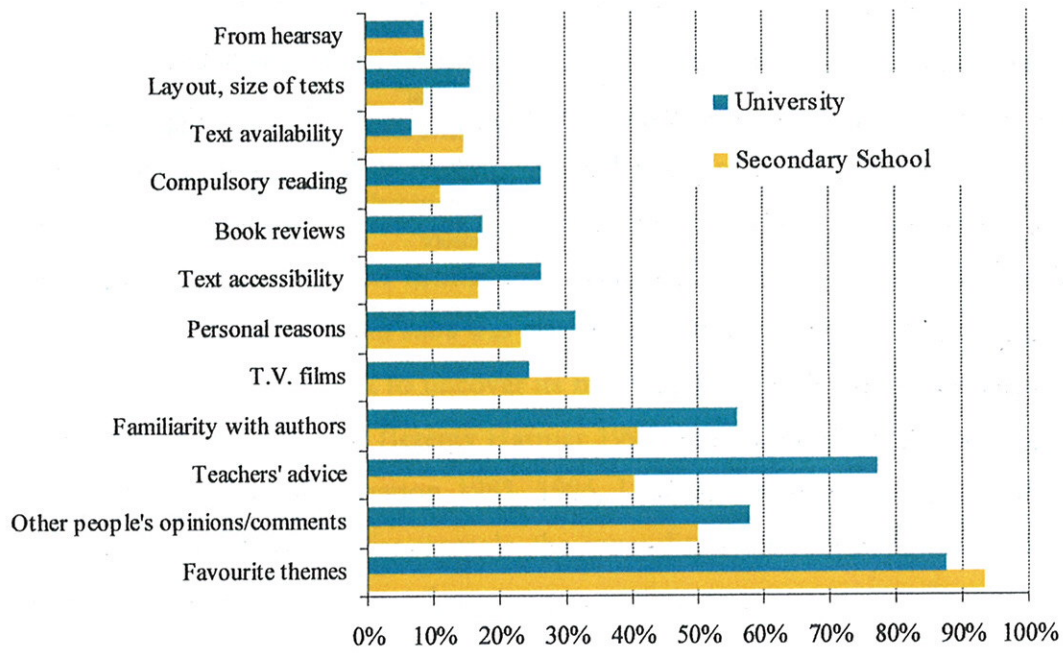


FIGURE III. 41. Respondents' Reading Selection (Item C1.)

On the whole, there were 37 informants ticking the item "compulsory reasons", to which only 30 respondents provided at least one specification, whereas the cases of

subjects selecting texts for "personal reasons" outnumbered the previous ones. Yet, only 59 out of 64 respondents provided a further reason underlying their reading selection other than the ones mentioned in the questionnaire (See Appendix A, Table A. III. 69. up to Table A. III. 71.).

The two following columns presented an outline of specifications by items directly transcribed from subjects' corpus. Besides the cases in which informants opted for giving an illustration of a text read for compulsory reasons, came out once more the reading selection driven by "socialising issues" in the instance "to have something to discuss with others" (Inf. 248), strikingly noticeable under the second order of reasoning, in short, for "personal reasons". On the contrary, and more frequently, occurred the repetitive reckoning on "academic purposes" in both columns, apparently of major concern for both groups of informants – 12th formers' possibly wishing to further their studies at higher education (Inf. 129, 154, 165, 170, 192 and 194) as well as freshman's urge to cope with academic challenges, possibly tied up with (Inf. 253) "books that answer my doubts" (Inf. 201, 208, 209, 223, 243, 245, 249 and 254). Likewise, "self-education", along with for "professional" issues pointed to subjects' involvement with texts for informative purposes and not so much for "pleasure" or "leisure" (four instances, solely).

Specification: Compulsory Reasons (Item C1.11.)
"we also have to read compulsory books"
"at school"
"academic"
"academic purposes"
"academic reasons"
"*Animal Farm*"
Hamlet
Aparição
O Judeu
Os Maias
A Sibila
The Bluest Eye
"to know for a test"
"Self-education"
"Pleasure"
"I select what I like"

Specification: Personal Reasons (Item C1.12.)
"academic"
"academic fulfilment"
"books that answer my doubts"
"personal"
"to have something to discuss with others"
"Self-education"
"professional"
"leisure"
"pleasure"
"through friends' advice"

The bars corresponding to university respondents neatly stood out for their increasing percentages in the categories: "teachers' / [lecturers'] advice" (approximately 40%); "familiarity with authors" and "compulsory reasons" (both at *circa* 15% rise); forwarded by other reasons, all of which at about 10% rise, such as "other people's comments", "personal reasons", " text accessibility" and "layout, size of texts".

As a matter of fact, informants' personal strategies when approaching the text proved to be worth inquiring so as to uncover their agency in text selection, anticipation, "intuitive appraisal" and initial "reflective judgement" (Lier 1996: 54) based on graphological (McRae 1990, 1991, McRae and Boardman 1984, Francisco Santibanez 2001[63]) and phonological features of texts (Wiseman and van Peer 2000[64], van Peer 2001[65]), especially because of the evidence drawn on (Santibanez 2001: 41) "the metaphorical projection of the part-whole image-schema". The latter, albeit universal in principal[66], has proved to depend on the language, posits Santibanez (*Op. cit.*, *Ibidem*), as "each language tends to highlight – and lexicalize – different facets of image-schematic structure".

Actually, more than half of the subjects (indicated in Figure III. 42.) relied very much on the "title" in their paratextual experience with texts (Nuttall 1982: 42-64). The latter has been commonly given some emphasis in the pedagogic setting and made part of most set of items / questions following the presentation of texts in their coursebooks. Besides anticipation strategies with a focal point on the "title" as pre- or while-reading activities proliferated in manuals and were assessed in national standard examinations. The "title" played an important role in informants making predictions on the content of a text, irrespective of the group of subjects (school leavers and undergraduates), as they most frequently chose it when approaching a text:

> magazines and books with suggestive titles. (Inf. 113)

Amidst the previewing guidelines or Nuttall's (1982: 47) "reference apparatus", the "blurb" appeared to be related to a similar percentage of informants in both groups (See the frequency table A. III. 133. in Appendix A backing up Figure III. 42.). The remarks or reviews sometimes attached to the back cover concerning the reception of books by critics or general appraisals by the media, were acknowledged some role at 22.6% of the cases even though the lexical item *blurb* was not familiar among many 12th formers, consequently it was the researcher's task to uncover its meaning at the time of questionnaires filling up. The sort of "teacher talk" (Jeremy Harmer 1994) in EFL teaching / learning - *simplification* or *teacherese* (Henri Widdowson 1983, 1996, Leo van Lier 1996), might have altered the resulting percentage (See, for example, the cover display of Sue Townsend's *True Confessions of Adrian Age 13 ¾* without reference to reception statements transcribed in the blurb, in Chapter VII., Part A.).

Given the instruction on graphological features as ways in to textual selection and anticipation strategies associated to EFL undergraduates' language courses enlightened beforehand, a slight increase in the percentage of undergraduates was somehow associated

with other graphological features such as "impression of text layout, print size and illustrations" against a decrease in the role of the "cover", sometimes alien to the author's choice.

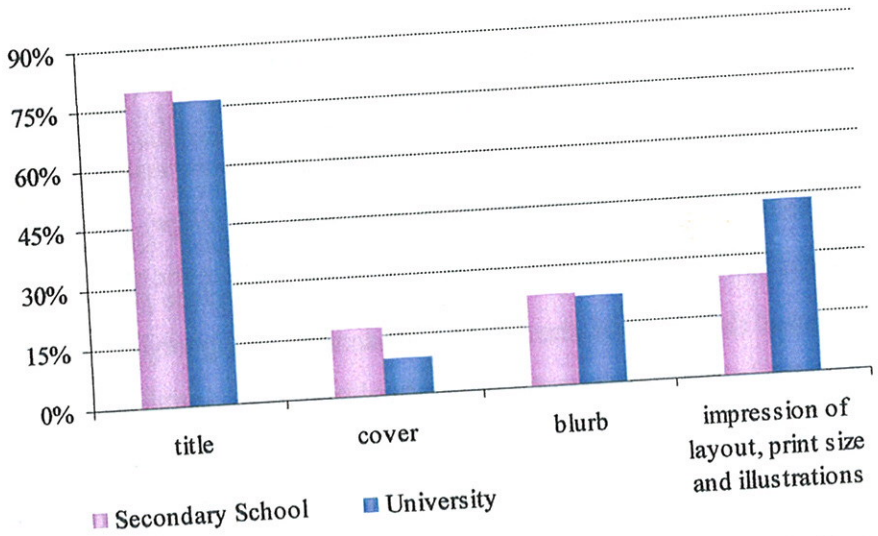


FIGURE III. 42. Informants' Previewing Guidelines by Institution (Item E1.1. - Percent)

A first reading of the information supplied in Figure III. 43., the graphical display of "previewing guidelines" (Item E1.1.) by teacher supported by data presented in the set of tables in Appendix A, Table A. III. 134., suggested that a two-dimensional solution might offer a satisfactory explanation (96.4% of the total inertia). It was hence perceived that respondents belonging to Lecturer M - with the highest score (.294) in the first dimension (responsible for 70.1% of variability) - somehow focused on other graphological features in text interpretation, "layout, print size and illustrations" besides the meaning potential conveyed by "text title" markedly opposing, in the same dimension, to the subjects having chosen the blurb (.658 was the highest score), seemingly associated with Teacher K. With regard to dimension two, subjects belonging to Teacher J, a prevailing point (.186), appeared to make predictions on the content of a text from the cover (.762 was the highest score).

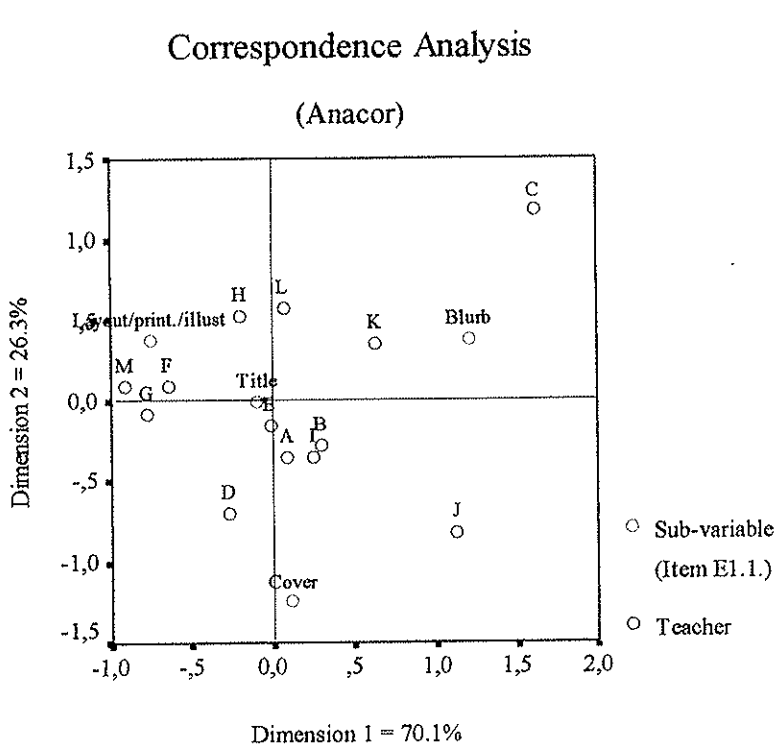
The main dimension in the second graph, with a higher proportion (83.8%), indicated that subjects aged [19; 21[, a dominant point in the same dimension (.503 was the highest score), were represented further apart from whatever category or variable projected on the plane. The "title", a prevailing category (.436) on the positive side of dimension one, was apparently related to subjects aged between [18; 19[years, a prevailing group (.547) in the second dimension. By contrast and within the main dimension, the preference for the "blurb" appeared associated with respondents aged 21 or over (mostly undergraduates). As

for the subjects within the interval [16; 18[years of age, they appeared in closer range with "print size, layout and illustrations" rather than the "cover" even if projected within the same range but further upwards.

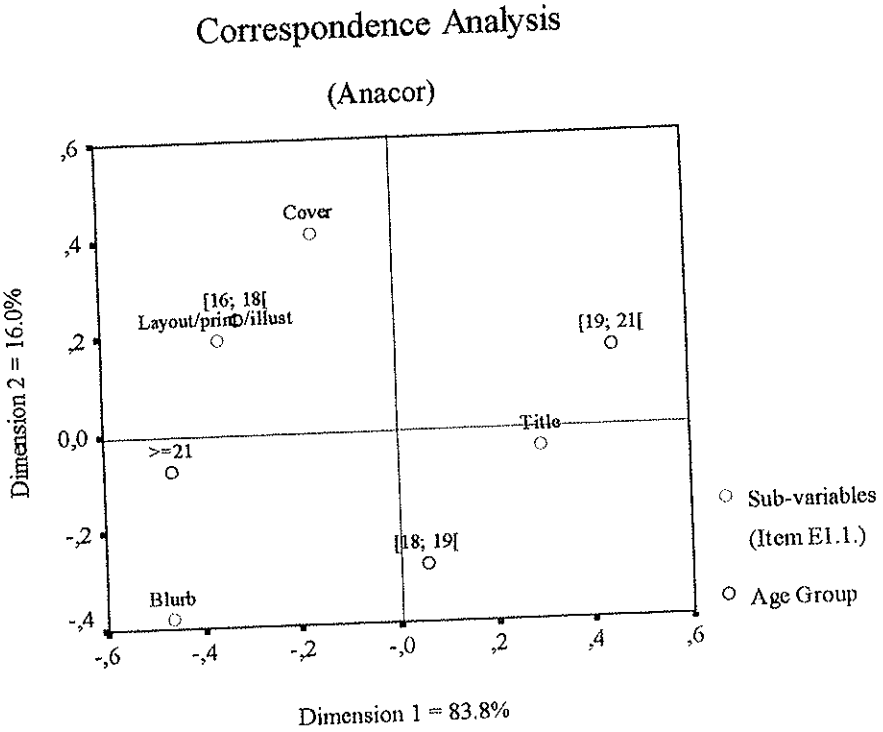
Bearing in mind the third graph representing the occurrence of "previewing guidelines" and the variable "years in EFL instruction", dimension one definitely offered a higher proportion (84.2%) for whatever explanations given on the relationship between categories and the variable. There appeared to exist a relation between both "cover" (.503) together with the "blurb" and the subjects being exposed to [8; 11[years of English instruction, projected on the negative side of the main dimension. The subjects with less than 6 years in English intruction, with the highest contribution (.617), were projected far apart in dimension one and so was the category "title", displayed on the positive side of the same dimension but neither seemed related to any category or group of subjects in particular. Concerning the subjects within [6; 8[and those with 11 years or more in EFL instruction, seemingly in opposition to the former ones, for their close projection on the plane displayed on the positive side of dimension one, were likely to be linked to the category "print size, layout and illustrations".

FIGURE III. 43. Correspondence Analysis: Display of Informants' Previewing Guidelines by Variables (Item E1.1.)

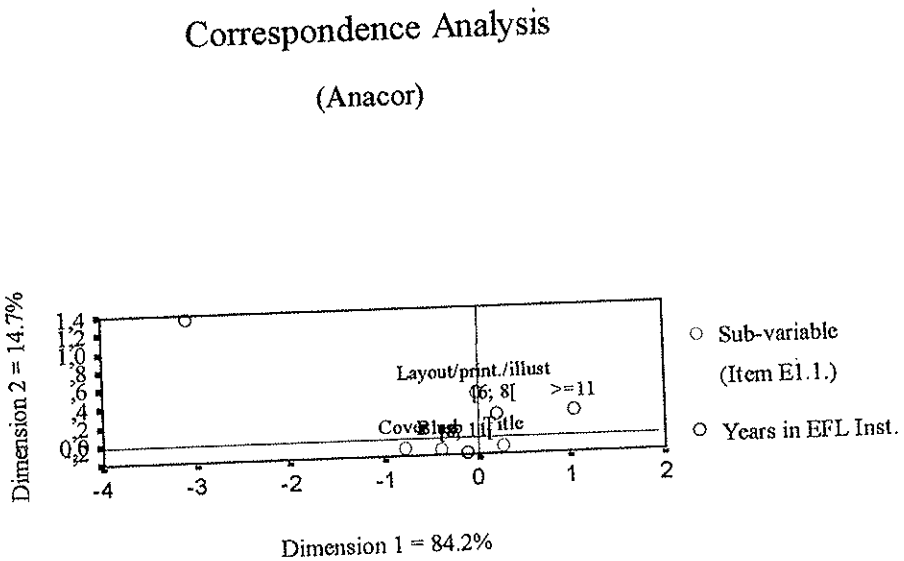
Teacher



Age Group



Years in EFL Instruction



With regard to the different exploratory analyses hitherto undertaken by variables based on a previous corpus selection, by secondary school, on the one hand, and at

academic level on the other, it figured noteworthy at this stage to come to a more detailed appraisal of the impact of paratextual features, like "title" and "illustrations". Actually, informants were most familiar with both in the scope of textual intervention in the formal setting insofar as they guided each group of subjects' / readers' expectations, comprehension and prediction of texts' subject matter, briefly presented in Figure III. 43. (See Appendix A, Table A. III. 145.).

All in all, subjects' response suggested that, even though texts' "titles" comprised an overall cue in text comprehension, albeit with a slight fall in the case of undergraduates, the latter seemed to have become more attentive readers showing a higher involvement in the reading process. As such, it might be realised that a growing percentage of freshman not only made "predictions on illustrations" but also checked the role of "titles" against their anticipations of texts' meanings (Figure III. 44.) in their confirming on occasions having betrayed their expectations.

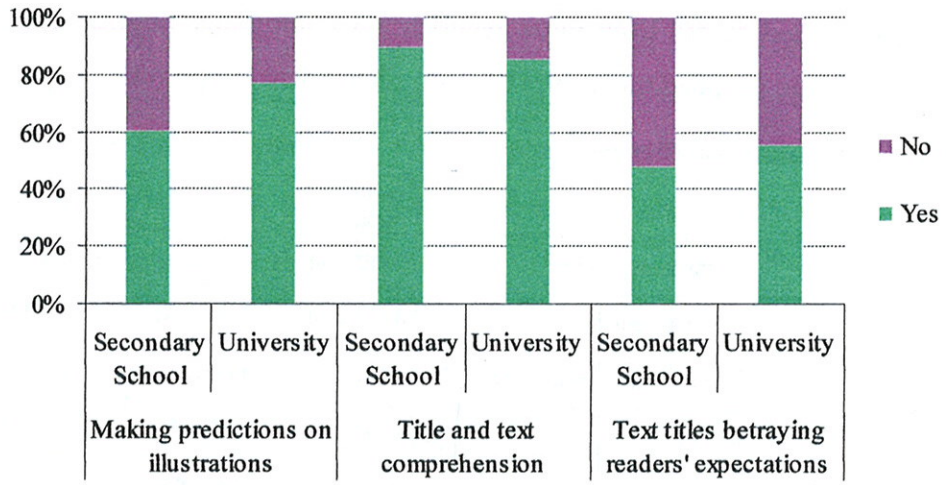


FIGURE III. 44. Percentage of Informants' Making Predictions on Previewing Guidelines by Institution (Items E1.2. to E1.4.)

As a result, undergraduates' awareness of "illustrations of texts' titles" having betrayed their predictions was neatly perceived in the pie diagram to follow (Figure III. 45.).

FIGURE III. 45. Percentage of Respondents' Positive Answers (Item E1.4.)

Equally relevant came up the examination of "titles" or respondents' reasoning in the case of having selected a positive answer in Item E.1.4. shortly encoded within three categories: texts supposedly read as "personal choice", for "compulsory reasons" or any additional argumentative statement without illustration (being therefore highlighted in the same table for its considerable percentage linked to undergraduates). However, there were more 12th formers responding to the subsequent item on illustrating, Table III. 17., than undergraduates. Similarly, amidst the titles provided (See Appendix A, Table A. III. 137.), 12th formers seemed to fall back more regularly on compulsory ones in opposition to undergraduates who supplied more titles read as independent endeavour.

TABLE III. 17. Respondents' Illustrations (Item E1.4.1. - Percent)

Categories		Secondary School	University	Total
Answer	Personal Choice	11 (12.5%)	4 (13.3%)	15 (12.7%)
	Compulsory	30 (34.1%)	7 (23.3%)	37 (31.4%)
	Reasoning / "I don't remember"	16 (18.2%)	4 (13.3%)	20 (16.9%)
No Answer		31 (35.2%)	15 (50.0%)	46 (39.0%)
Total		**88 (100%)**	**30 (100%)**	**118 (100%)**

Most 12th formers' titles comprised Portuguese set texts, except for those chosen as independent reading, such as world literature *Capitães da Areia* (Jorge Amado), *O Alquimista* (Paulo Coelho), *O Livro do Riso e o Esquecimento* (Milan Kundera); Portuguese novels, *Um Amor Feliz* (David Ferreira); favourite contemporary juvenile reading *Os Filhos da Droga* (Christianne F.), *A Lua Não Está à Venda* (Alice Vieira), even "philosophic texts", "sports texts" or "encyclopeadias". In the formers' line of reasoning some texts stood out for contradicting their expectations, solely occurring in three observations, namely those for their eye-catching feature but, in their opinion, "boring" readings, such as *O Judeu* (Bernardo Santareno) or Vergílio Ferreira's *Aparição* ("I expected *Aparição* to be interesting- and I was wrong!", Inf. 122). On the contrary, regarding "Lamb To The Slaughter", in one

informant's appreciation (Inf. 92), "the title ha[d] nothing to do with the text... and ma[d]e me enjoy[...] more the book".

Now turning the spotlight to the items (Items E2.1. to E2.2.3.) enquiring about subjects' degree of independence in their interpretation of texts (all sample), as was briefly displayed in the forthcoming set of pie diagrams (Figure III. 46.), the scale factor "frequently" appeared most strikingly tied up with the sub-variable "personal interpretation" (30.7%) immediately followed by "teachers' opinion" (29.6%). On the contrary, "sometimes" had the largest percentage of observations by sub-variables: "personal interpretation" (64.7%); "fellow students' own interpretations" (58.1%), "teachers' opinion" (54.8%) and "critics' opinion" (40.2%), from the highest to lowest ones. In the case of "never" and "rarely", the largest percentages were somehow most expressively falling on the sub-variable "critics' opinion".

Still, instantly recognisable differences in respondents' interpreting agency came out in their explanations (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item) in terms of percentage of observations in each category by institution (See Appendix A, Table III. 140.). On the one hand, 12th formers somehow imparted the idea that "reading and interpreting a text [was] a personal enterprise" (19.1%) when undertaken in class. Therefore, they favoured their fellow students' first impact of the text to their teachers' one, which contributed by and large to building on their reading for pleasure whereas teachers' opinions stood for the interpretation to be followed for validation issues - "the teacher's opinion is more valid because we try to achieve his/her agreement when we are evaluated" (Inf. 154). In other words, the tension between external obligation and internal pleasure drive (Lois Tyson 1999) appeared not to be overcome.

> I read a book for what I like in it. (Inf. 60)
>
> I like to take reading in the most personal way possible. (Inf. 162)
>
> Whe[n] the student [is] able to give his own[...] interpretation of the book, and all [the] class discuss[es] the different ideas and interpretations. (Inf. 246)
>
> because it makes us more confident [in] our reading. (Inf. 47)
>
> because my fellow students' interpretations help[...] me to be motivate[d] when I start reading a book. (Inf. 127)
>
> so [that] I can have an idea [whether] the story is interesting or boring. (Inf. 158)

On the contrary, "everyone says what [s/]he thinks about a specific part of the text and if it is not correct [,] the teacher will guide us to the *truth*" (subject's emphasis). This statement by an undergraduate (Inf. 242), even though not frequently overtly restated by

other fellow students / respondents, comes into the line of Kayman's problem posing previously discussed (in Chapter II - ELT - World Perspective: ESL / EFL Contexts) to become more recently object of Margaret Freeman's[67] concern, too (2002: 25).

> Unfortunately, change doesn't come easily. In the last twenty or thirty years the issues raised by literary theory have caused terrible arguments and divisions between students and teachers of English in schools, colleges and universities all over the English-speaking world. In part, this led to the gap between English in secondary and higher education that I discussed in my Introduction. Although the situation has been changing in English in the last few years, many students trained in the traditional method of studying literature continue to search for "the right answer".

Interestingly, a more cautious attitude might be inferred from respondents' statements headed by the category "text interpretation is subjective: check one's opinions while comparing different interpretations" (53.8%) with an increasing percentage of 13.8% amidst undergraduates explicitly evidenced in the latters' interaction with units of language and layers of meaning in the comprehension of texts before arriving at a valid interpretation.

> A reading comprehension activity is a way to develop[...] our ability to predict and express a personal point of view. (Inf. 115)
>
> We must read atentiv[e]ly and understand the text that is given. (Inf. 178)
>
> (content, plot etc.) and grammar study leading to a personal point of view and comprehension about it. (Inf. 223)
>
> We have to read for the second meaning. (Inf. 224)

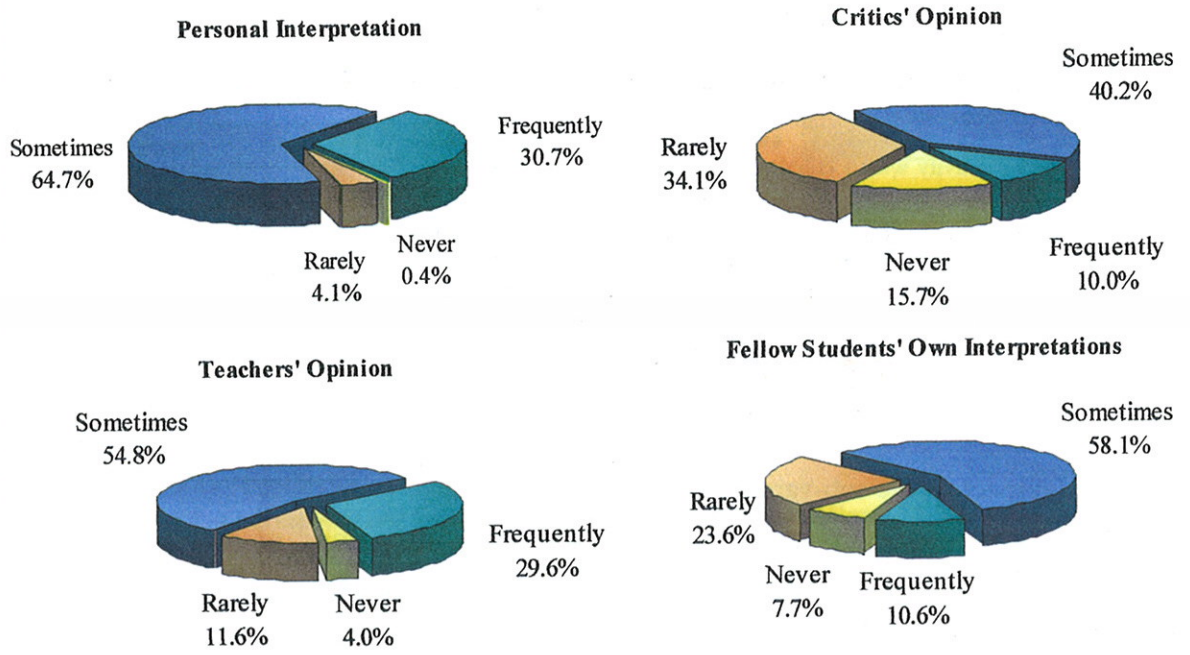


FIGURE III. 46. Respondents' Interpreting Process (Items E2.1. and E2.2.1.)

Nonetheless, a more clear-cut distinction between Likert factors and sub-variables by the two groups of informants in the whole sample was devised by means of an inferential test. In respondents' ranking of scale factors, as was exhibited in Figure III. 47., there were significant differences between undergraduates' and 12th formers' rankings with respect to the sub-variables "critics' opinions" and "teachers' opinions" (See Appendix A, set of Tables A. III. 138.).

From the observation of the residual values in the cross-examination of respondents' frequency in relying on critics' opinions by institution, the opposite ranks "never" (*) and "frequently"(*) contributed significantly (χ^2=13.9; df=3; p<.003) for fleshing out a different behaviour in respondents' interpreting process: 59.0% of undergraduates / respondents seemed to rely more often (including the factors "sometimes" and "frequently") on "critics' opinions" in opposition to a higher percentage of 12th formers "never"(*) taking the "critics' opinions" into account. From the close look at their argumentative statements (See Appendix A, Table A III. 140.), this group of respondents appeared to depend on the teacher's routine resorting to reading comprehension questionnaires to validate their response to texts.

> It's when you read something and then you make a question[naire] to see if you understand it or no[t]. (Inf. 1)
>
> see if the student understood the text [,] learn new words and structures, personal point of view. (Inf. 84)

> Yes because I see if I [k]now how to [i]nt[er]pret a text. (Inf. 160)
>
> Because I prefer to have my opinion and then listen [to the] other[s'], to see if we have the same point of view. Just to compare. (Inf. 178)
>
> Because if a person says that she liked the book I read to see if it is really good as the other said. (Inf. 188)
>
> it's an activity which enables one to see if he understood everything. (Inf. 193)

Moreover, respondents' ranking depended on their age group (χ^2=18.6; p<. 029) concerning the sub-variable "critics' opinion" (See Appendix, set of Tables A. III. 138.). Respondents' over twenty years of age turned up to rely more frequently on critics' opinions.

With respect to the sub-variable "teachers' opinion" figures suggested once again a significant difference (χ^2=9.3; df=3; p<.026) between both groups of respondents' interpreting process in that a higher percentage of 12th formers either "never" or "rarely" (*) drew on their teachers' opinions, namely in the case of respondents belonging to Teachers D (at 70.0%), F (at 64.3%) and K (at 63.6%). This percentage was based on the number of informants enquired per teacher. Yet, meaning negotiation and checking reading interpretation against not only the teacher's or the critic's opinion and fellow students' one (Appendix A, Table A. III. 138.) was evidenced in some informants' further explanation:

> I need the teacher's opinion to see if it is similar to mine. (Inf. 189)
>
> Because I would like to know the point of view of another person to see if my opinion is the same as he[rs]. (Inf. 212)
>
> I like to discuss the book and see if they have the same idea as I have. (Inf. 245)
>
> I like to discuss the book and see if they had the same idea as I had. (Inf. 246)

The above mentioned statements offered some support to the fact that "many secondary school students have difficulty with judging the validity of texts, particularly texts positing opinions", so assert Beach and Appleman (1984: 126), who advance that many of them assume that "if someone in a position of authority states an opinion, then that opinion must be valid, regardless of the support provided".

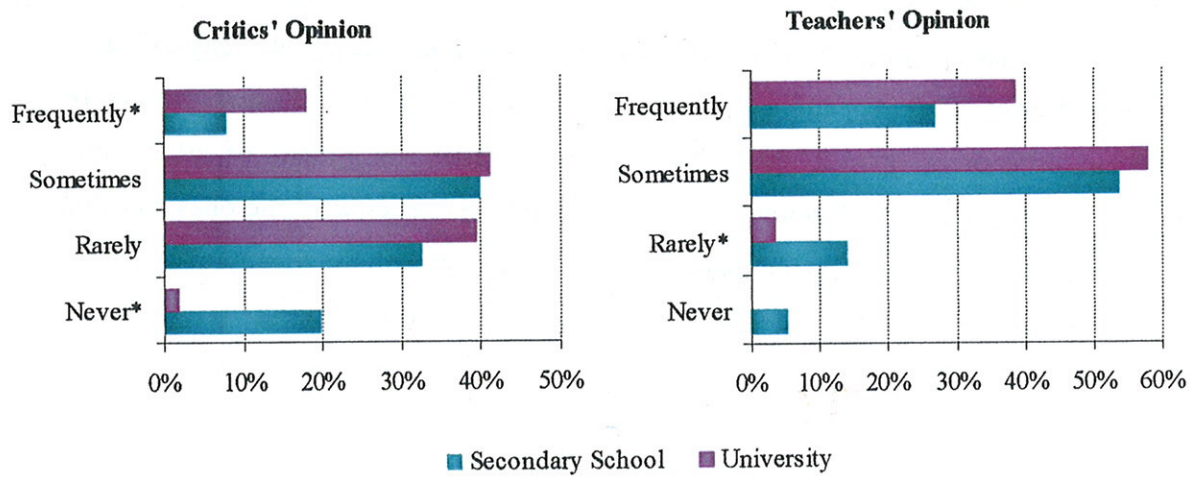


FIGURE III. 47. Respondents' Interpreting Process by Institution (Items E2.2.1. and E2.2.2.)

At this point of the explanation it turned up worthy of note to relate subjects' ways in to texts, by resorting to extra-textual features (Item E1.1.), and their degree of agency (in terms of frequency via a Likert scale) in the interpreting process (Item E2.1.). The "overview of row and column profiles" for the data given in Appendix A, in the set of charts complementing each frequency table (displayed beforehand in the descriptive study by items), Table A III. 139, corresponding to the graphical display (Figure III. 48.) of "previewing guidelines" (sub-variables) by scale factors, made it possible to arrive at a satisfactory explanation (both dimensions taken together explained 91.4% of the inertia). Subjects falling back on "outlines", "criticisms" or reviews imparted from the "blurb", (.690) a dominant point in dimension one (contributing with a higher proportion, *i.e.*, 75.1%, for whatever deductions given on the relationship between variables), were those who in the course of the reading process felt more "frequently" confident on their own interpretation of texts.

Converseley, on the positive side of the main dimension, the points matching the "title" and the scale factor "sometimes" were projected in an almost overlapping way. In short, the "title" was sometimes regarded as a reliable way in to texts when it met subjects' reading expectations and predictions about them, to borrow from respondents' own reasonings (*cf.* Appendix A, Table A. III. 137. Respondents' Illustrations to Item E1.4.1.):

> Sometimes I read a book thinking that something is going to happen and then something different [turns out]. (Inf. 86)

Those subjects who stated that they "rarely" or "never" relied on their interpretation appeared projected further down on the plane and apart from the points representing both "cover" and "layout" / "print size" / "illustrations". More enlightning

seemed the conclusion reached after juxtaposing 12th formers' and undergraduates' response to "making predictions on the content of a book from its illustrations" with "layout and print size" (Appendix A, Table A. III. 136 - Item E1.2.) in that there were significant differences (χ^2=5.2; df=1; p<.023) between the two groups of informants' response to "polar items" (Widdowson 1996: 95). Undergraduates were the ones who fell back on the aforementioned graphological features to interact with the text. Actually, a first look at Table A. III. 135. (in Appendix A) might suggest the same data.

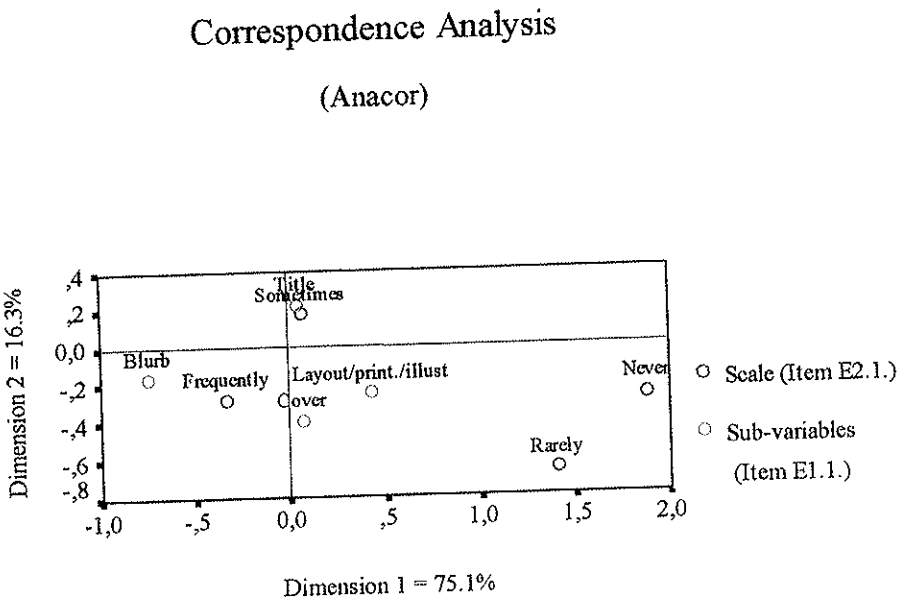


FIGURE III. 48. Correspondence Analysis: Display of Factors in Respondents' Interpreting Process (Items E1.1. and E2.1.)

Figure III. 49. portrayed a type of analysis aiming at disclosing outliers, outside values or singled out values on the plane (*Survey Research Using SPSS*, 1998), and/or informants showing a similar response in terms of "frequency" while relying on "critics' opinion" (Item E 2.2.1.), "teachers' opinion" (Item E 2.2.2.) or their "fellow students' one" (Item E 2.2.3.), except for the case of respondents stating that they "rarely" relied on "teachers' opinion", being associated with the ones crossing out "never" in all items, neatly discriminated on the negative side of the main dimension (53.5%). Moreover, the reading of the correspondence map of item quantifications in the first set of tables in Appendix A (Table A. III. 141.) suggested that the positive side of the first dimension in the

multivariate case was related most strongly to the critic's opinion (Item E.2.2.1) and the factors "frequently" (.875) along with "sometimes" (.558).

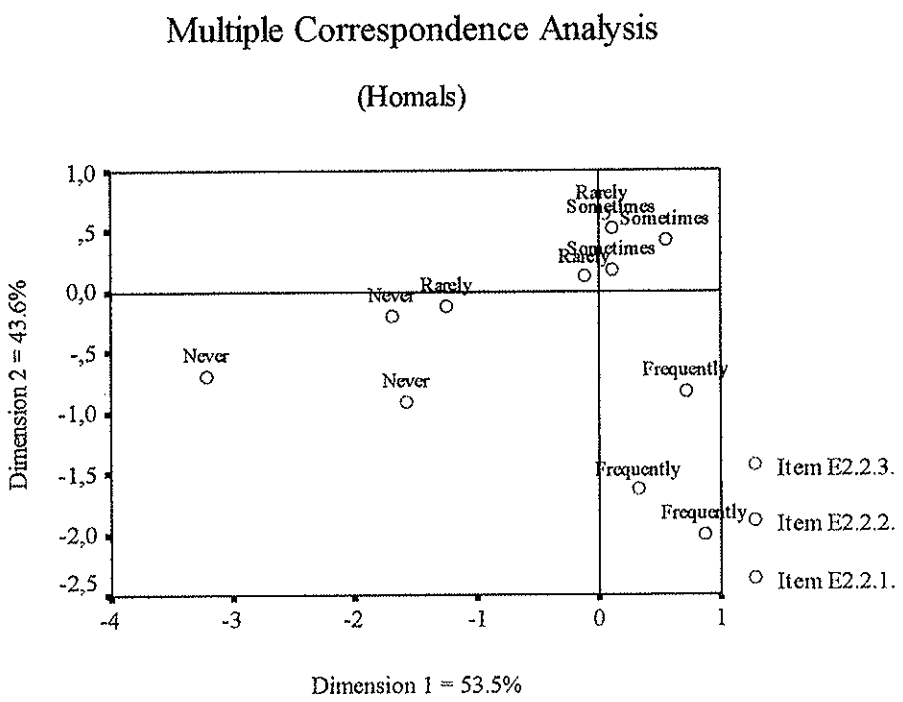


FIGURE III. 49. Multiple Correspondence Analysis: Display of Respondents' Agency in the Interpreting Process (Items E.2.2.1. to E2.2.3.)

From the chart of discrimination measures in Appendix A (Table A. III. 142.) along with its graphical representation, Figure III. 50., depicting the relation between "critics' opinion" on "respondents' interpreting process", it might be stated that the positive side in the first dimension was most robustly tied up with the factor "frequently" (1.342) within the range of Lecturers L and M as well as respondents aged 19 onwards with 11 or more "years in EFL instruction". Contrastively, "never" (-.610) appeared mainly associated with respondents aged [16; 18[within the scope of Teachers A, B and D.

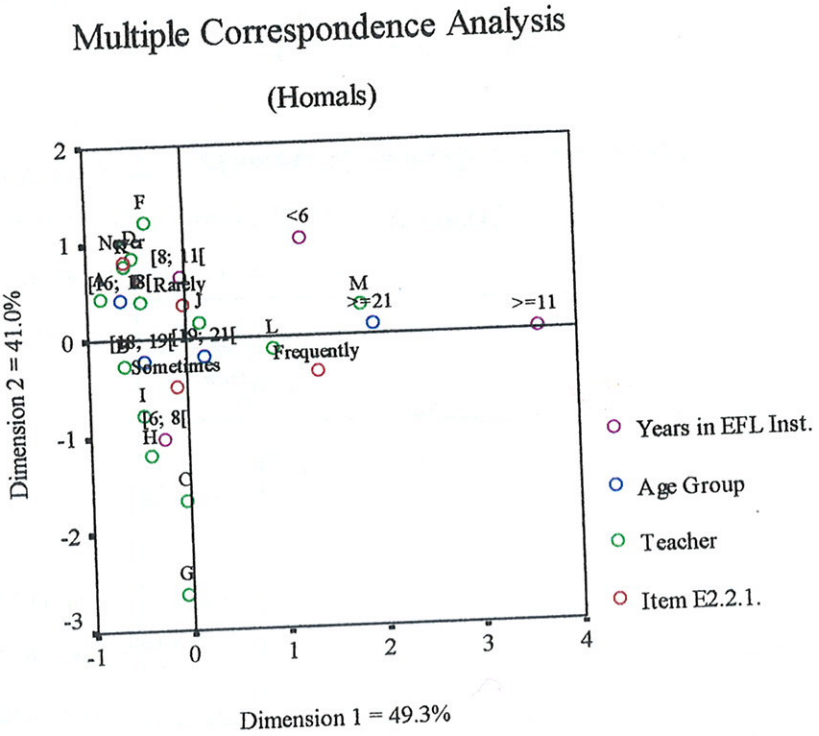


FIGURE III. 50. Multiple Correspondence Analysis: Display of Critics' Opinion on Respondents' Interpreting Process by Variables (Item E2.2.1.)

To analyse the interrelationships between "teachers' opinion on respondents' interpreting process" and other variables like "teacher", "years in EFL instruction" and "age group", the multivariate homogeneity analysis was once more performed. As might be suggested from Figure III. 51., with its data support on the set of tables enclosed in Appendix A (Table A. III. 143.), the positive side of the main dimension, discriminating 47.4% (and the second dimension 40.7%), the factor "frequently" was noticeably linked to the variable "teacher" (.695) as well as in the second one (.730), specifically to the Lecturers L (.901) and M (1.596), the latter projected further apart in almost overlapping position with the points representing twenty-one or over – year old respondents predominantly with eleven or more years in EFL instruction. In opposition, stood out the factors "never" (-1.019) within the span of respondents aged [16; 18[(-.679) belonging to Teachers D and B, on the one level and "rarely", on the other, equally projected on the negative side of the main dimension. The latter appeared to be within the limits of points indicating Teachers K, A, F.

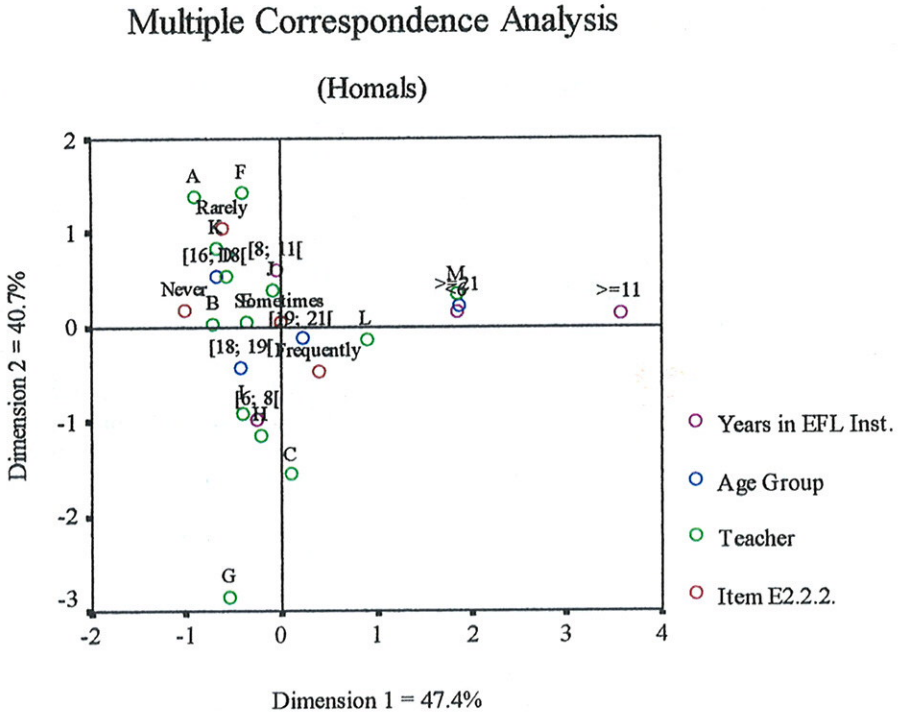


FIGURE III. 51. Multiple Correspondence Analysis: Display of Teachers' Opinion on Respondents' Interpreting Process by Variables (Item E2.2.2.)

Ultimately, and for consistency issues in unveiling relationships between subjects' falling on fellow students' interpretations and the variables "teacher", "years in EFL instruction" and "age group", the same exploratory technique (HOMALS) was applied, Figure III. 52. (Appendix A, Table A. III. 144.). Even though factors were discriminated poorly in the two dimensions on the plot (.070 and .131 respectively) if compared to the other variables due to their approximate projection on the crisscrossing area of the two axes. Still, the factor "never" (-.643), evidenced on the negative side of the main dimension, was somehow in near range of subjects aged [16; 18[(-.707) mainly belonging to Teachers A (-.796), K (-.649) and E (-.383). These respondents had chiefly attended English from [8; 11[in accordance with their projection on the positive side of dimension two, solely discriminating 39.9%.

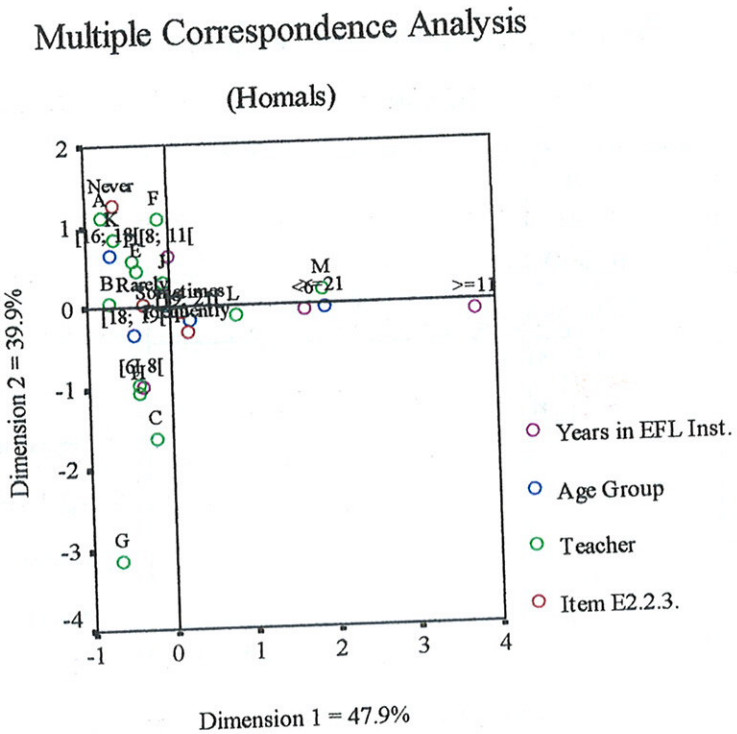


FIGURE III. 52. Multiple Correspondence Analysis: Fellow Students' Interpretations on Respondents' Interpreting Process by Variables (Item E2.2.3.)

Finally, to arrive at a major conclusion, 12th formers might be depicted for their heterogeneous behaviour concerning their degree of reading autonomy: be it from "critics' opinion", "teachers' opinion" or even their "fellow students' interpretations". Furthermore, from the charts of discrimination measures presented in Appendix A, together with the set of figures presented beforehand, it might be interpreted that the first dimension, and in most cases the second dimension in the multivariate case, might be associated most strongly with the variable "teacher". In its turn, subjects' "age group", and not so evidently their "number of years in EFL instruction", appeared to be more frequently associated with those subjects relying both on "teachers' / lecturers' opinion" and "critics' opinion" and less on their fellow students' one. Conversely, a more homogeneous behaviour might be perceived from mature students "with eleven or more years in EFL instruction", within the range of Lecturer M, that is, undergraduates. Rather noteworthy seemed the case of most 12th formers with fewer years in EFL instruction, *i.e.*, less than six, apparently choosing to rely at a higher degree on their "teachers' opinion" along with "critics' opinion" in their validation of text interpretation.

Moreover, the factor "never", and in some cases "rarely", was somehow tied up with many 12th formers fitting in the classes run by Teachers A (rural school), B (suburban

school), K (private school) and F (urban school), whatever the categories: "critics' opinion", "teachers' opinion" and "fellow students' interpretation". A higher degree in respondents' self-confidence and autonomy in the interpreting process might be fleshed out in the aforementioned analyses.

To bring the former analysis to a close, and extending from Goodman's oral reading miscues, not only adolescents but also young adults were reported to better understand texts either read or spoken, depending on teachers' /lecturers' instruction.

H. THE TEACHER'S / LECTURER'S ROLE

> Can we hope for a generation of viewers who engage fully in thinking through their emotional responses, moving toward deeper self-knowlwdge? Can we hope for teachers who will educate students to resist passive absorption?
>
> Wayne Booth[68] 1999: xiii

Students' difficulties in coping with curriculum requirements definitely stood out in most teachers' informal interviews. In fact, it was felt as a major obstacle raised against the English syllabus: the wide variety of topics on British and American History and Culture to be surveyed and apprehended / learned within a three- to four-hour weekly sessions for three terms without leaving much room for students' language, reading and writing development. This was evidenced in, to quote one of the teachers' statement, "students do not improve their reading and writing skills (revealing the same difficulties even in Portuguese)". In two classes students were reported to cope much better with the English syllabus because they took History as a compulsory subject in their optional area of studies. In four classes, in the urban area of Funchal, curriculum impositions and students' needs were "somehow met due to teachers' and students' collaborative work and effort", to follow their teachers' claims.

Despite having stated that their practice was driven by the most contemporary pedagogic influence towards a student-centred agenda together with a whole language approach, their teaching entailed a firm commitment to meeting standards and covering the topic areas required for the national examination. The focus shifted onto "the message, on content, or on the activity itself rather than on language aspects", to use David Stern's words[69] (1996: 28) as if it were a communicative activities syllabus. Also, a common misunderstanding entailed some teachers' perception of whole language as if it meant "whole-class instruction"[70] (D. Freeman *et. al.* 1998: 80), "with every student", posit Freeman *et. al.* (*Op. cit.*, p. 78), "reading the same literary text at the same time". In the

process, (*Op. cit.*, p. 78) "most of these teachers responded by reverting to an emphasis on skills". Under the circumstances, grammar (90.0%), lexis (75.0%) and research skills (50.0%) headed the list of students' most prominent areas yet to be overcome in teachers' / lecturers' opinions whatever their effort made throughout the school / academic year.

"Final examinations [have been] far beyond the activities suggested throughout the course" and "most excerpts presented in the textbook [were] abridged and adapted which [did] not happen in the texts for the exams" comprised but some of the teachers' observations. This fact might find some resonance in Clifford Hill and Kate Parry's comment on the limitations of traditional test of reading comprehension[71] (1994: 33) because of "ignoring the social dimension of written communication... with a pernicious influence if they are allowed to play a dominant role, as they often do, in the classroom" and above all in students' "English-based literacy". The authors further contend that (*Op. cit.*, p. 33):

> Reading, and particularly reading in English, comes to be viewed as a narrowly circumscribed activity in which personal knowledge must be continually suppressed for fear of making an inappropriate response. Readers are encouraged to monitor closely what they know about textually mediated worlds...this assumed knowledge is often alien to their own sociocultural norms of language, thought, and experience.

Conversely, one teacher, in a now urban institution, acknowledged the role of his/her students' intrinsic motivation, despite the many demands and constraints, as a powerful pull to overcome their weak areas of learning in order to "attempt self-actualization". This is to a certain point in the line of Abraham Maslow's perspective[72] (1968, 1970) in that, building on self-esteem, "self-actualization" is conveyed by (Dale Schunk 1996: 291) "increased perception of reality, spontaneity, problem-centring, freshness of appreciation and richness of emotional reaction". Therefore, concludes Dale Schunk (*Op. cit.*, p. 328), it is urgent to focus on the expression of learners' interest "in engaging in an activity for its own sake", instead of an end in itself (extrinsic motivation). Moreover, explain Clifford Hill and Kate Parry (1994: 33), "individuals might "have developed literacy skills outside formal education... [and] learn to treat testing as a distinctive genre that has little or no influence on their experience of text more generally".

The former teacher's students, albeit their dissimilar levels of language competence in English and number of years in EFL instruction (except for two native-speakers, intermediate EFL learners and false beginners), willingly cooperated in class work as well as strove to consolidate weak areas in further assignments, for example homework and grammar study. Actually, in Carl Rogers' assumption (1963), students' response to class and

independent work might be associated with their teacher's effort to bridge the gap between students' "learning and the *real* world" [author's emphasis], to cite D. Schunk (*Op. cit.*, p. 329) and make them aware of the possible link between their endeavours and ability to thrive in that world. However, such effort did not work out in the same fashion in another class taught by the same teacher, whose students were depicted for their interest in the activities and the teaching / learning process, apparently driven by immediate assessment purposes (extrinsic motivation) albeit poor initiative and participation as was the case of many other 12th formers' classes in the sample. Teachers grounded students' behaviour as follows: "texts such as Shakespeare's plays are too difficult and not appealing to students' likes and needs", "students find it difficult to catch up".

The aforementioned subjects' remarks together with the reading of the information imparted from teachers' observations on their instruction and its impact on the institution (Appendix B, Observation Register, Part II and III) made it possible to arrive at Leo van Lier's (1996: 87) contention that:

i) current practices show "little cooperation between departments" (in 45.0% of the interviewees the reply was "No, it's impossible", or "different compartments");

ii) teachers' past training influence on their instruction with a major emphasis on methodology (solely 10.0% referred to "reflective teaching / learning; listening skills; continuous assessment with prompt feedback");

iii) teachers' past training coupled by a "general background literature-based approach" (10.0% focused on a "cultural and historical background" as way in to texts);

iv) their "talk about language... limited to grammar, parts of speech and content areas" (10.0%) enhanced in one informants' response:

> I don't like my English classes, but I need to have them. (Inf. 94)

Few teachers mentioned having promoted strategic teaching / learning (10.0%) as well as research and library skills (15.0%) "to establish a common research framework" in different areas so as to enhance learners' autonomy, very much in the line of van Lier's (*Op. cit.*, Chapter 5) "motivation, autonomy and achievement in language curricula".

Consequently, various degrees of importance of the English course in the institution in accordance with teachers' and students' perceptions per class came out: in nine classes the English course was "seriously taken", in two classes "of some importance" because of the arising difficulties ("too demanding as far as the syllabus is concerned"), "as

important as the other courses" in undergraduates' classes, and finally of minor importance in four cases if compared to other subjects / courses in the institution. Conversely, new evidence points to strong benefits from board and staff team work in and amidst groups / departments and (*Reading Today*, 2002: 14) "networking with teachers / [lecturers] outside their institution" so as to carry out "individual or collaborative research on a topic of professional interest" on regularly scheduled collaboration with other professionals, also international sharing (Donna Ogle 2002: 8), believed to enrich their teaching / lecturing as well as meeting their students' needs. More importantly, reiterates Ogle[73] (*Op. cit.*), raises the semantics of "team" within a postmoderm paradigm:

> Many of us carry a different understanding of what it means to be part of a team. We hold a concept of a problem-solving" group where everyone has an equal voice in the group deliberations. A team may need to take action, but it is dependent on the input of all members before a consensus is reached... I realize we must be open to the different expectations and understandings that members bring to their participation in the organization.

For a systematic scrutiny of teachers' / lecturers' informal evaluation of subjects' strengths / needs[74] an identical analysis of subjects' output in Items A3.1. was devised to Item B4. (Chapter II., Part A., testing the instruments) with the purpose of checking how mean scores, resulting from the sum of scores in all criteria ("lexis", "spelling", "syntax", "source language interference" and "task") per informant, differed among teachers.

It was easy to realise from the display in Table III. 18. (See Appendix A, Table A. III. 30. up to Table A. III. 32.) that the median values and spreads relating to the groups of teachers in the present study varied significantly. The median value was the same for subjects belonging to Teachers / Lecturer B, C, E, F, G, J, and M (8 points), some of which with similar performance in the case of E, J and M. because sbjects' scoring varied from 5 to 10 points and the interquartile range was equal (7 points corresponded to the 25th percentile and 9 to the 75th percentile comprising 50% of the scorings) and so was the box length.

Minimum and maximum informants' scoring values (4 and 8) coincided in Teachers A and H, but neither quartiles, nor median values matched. The former students (Teacher A), whose score median value was 6.5, were the only ones living and attending a secondary school in the rural area. Their daily contact with English native speakers was little compared to those who regularly came to or inhabited in urban areas in Madeira. Being depicted to have poor reading habits, discursive skills and background knowledge yet fairly communicative, subjects did not find it difficult to cope with the instructions in the questionnaire filling-up. Their basic grammar knowledge was fair enough to cope with the

tasks assigned. Therefore their answer did not differ substantially from the other two groups.

TABLE III. 18. Sum of Informant's Scoring (Mean) by Teacher (Item A3.1.)

Teacher	No of Students	Mean	Median	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
A	6	6.33	6.5	1.63	0.67	4.62	8.05	4	8
B	16	7.63	8	1.31	0.33	6.93	8.32	5	10
C	4	7.25	8	2.22	1.11	3.72	10.78	4	9
D	20	6.90	7	1.41	0.32	6.24	7.56	4	10
E	36	7.86	8	1.27	0.21	7.43	8.29	5	10
F	14	7.86	8	1.10	0.29	7.22	8.49	6	9
G	6	8.00	8	1.41	0.58	6.52	9.48	6	10
H	28	6.64	7	1.13	0.21	6.20	7.08	4	8
I	25	7.08	7	1.85	0.37	6.32	7.84	2	10
J	19	8.00	8	1.80	0.41	7.13	8.87	4	10
K	20	7.75	7	1.41	0.32	7.09	8.41	6	10
L	24	7.67	7	1.37	0.28	7.09	8.25	5	10
M	33	8.06	8	1.06	0.18	7.69	8.44	5	10
Total	**251**	**7.52**	**8**	**1.46**	**0.09**	**7.34**	**7.70**	**2**	**10**

Interesting of note was that Teacher A insisted on their reading of *Hamlet* in the base / original version since it facilitated possible discussions of issues related to language and change while building on students' / readers' knowledge of language use (contemporary features) within a cross-cultural, cross-period perspective. Being aware of his learners' interests, two teachers, A and D, asked for backup material (for example videos unavailable in school library) to accompany the reading of *Hamlet's* base version. Other teachers in the interview simply followed the syllabus' outlines and the textbook, but had some problems addressing students' / readers' interests.

On the contrary, "incorporating classroom observation and gathering of data by students, and activities reflecting the kinds of language teaching to promote", to borrow Leo van Lier's (1996: 88) foundations for interaction in the language curriculum, has been actually vital, so corroborate Clifford Hill and Kate Parry (1994: 33), for students' "effective engagement with the text".

> We have a good teacher but their experience with the world of students is not what I really waited for. (Inf. 99)

The authors also report evidence (Bransford *et al.* 1989: 470[75]) on readers' learning "best when integrating what they already know with what they are reading" illustrated in subjects' output:

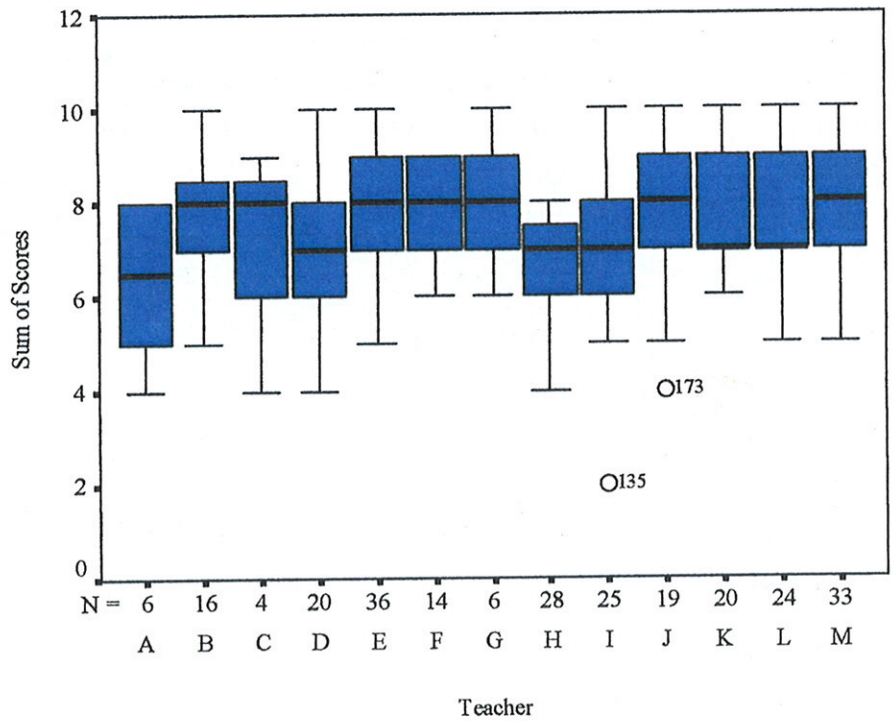
> it's one way to everybody participate in the reading. (Inf. 47)
>
> it is an interesting book and we all can talk about it. (Inf. 46)
>
> everyone participate making the class pleasant, and interesting. (Inf. 101)
>
> It is different because in a book almost can enter in the story, it is more dynamic. (Inf. 179)

Regarding Benton and Fox's ([1985] 1992: 108) concern for students' "widespread lack of enjoyment in a class text", like *Hamlet*, they argue for "the best single format... for making a positive experience" out of a less responsive interaction with a text by inviting the students to

> a semi-formal debate or "trial", prepared for by individual notes. The book, the characters, or the author might be put "on trial", for example, and [students] allotted particular roles (defendant, hostile, sympathetic witnesses, members of the jury, chief prosecutor.... Whatever the strategy, [students]
>
> [bracketed phrases Mine; authors' emphases]

More recently, other scholars, for example R. Pope (2001), have argued for the interweaving of Shakespearean texts with several of his popular interpretations, some with a tragic other with a comic foregrounding, like the American Heckerling's popular teen comedy, Cher's interpretations having Mel Gibson and Franco Zeffirelli's as mediators, or the new film versions of Shakespeare's texts, for example, *Mid-Summer Night's Dream* or *Shakespeare in Love*, to name but a few. Their negotiation with Shakespeare's complex base versions, challenge students' / readers' strong identification with a collection of cultural signifiers, frequently devoided of any real understanding of each play as a unified text.

In Teacher H 50% of informants' scoring ranged from 6 to 7.5. These students were reported with dissimilar language levels owing chiefly to a highly unusual span of time in EFL instruction, that is having been exposed from 3 (only occurring seldom) to eight years. In Teachers I and J there were two open circles, outliers or outside values, corresponding, respectively, to informants 135 and 173. The first informant scored 2 points and the second scored 4 points, both scores were below the lower hinge, comprising the extreme values scored by all subjects belonging to those teachers. Provided that these outliers were likely to influence the test in the view of comparing score means per teacher, those informants were discarded to apply ANOVA (analysis of variance). In the end, this test corroborated the aforementioned deduction on the previous graphical display in that there were significant differences amidst groups of respondents and corresponding teachers.



ANOVA

Sum of Scores

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	66.3	12	5.5	3.1	.000
Within Groups	421.1	236	1.8		
Total	487.4	248			

FIGURE III. 53. Boxplot: Sum of Informants' Scoring / Criteria by Teacher (Item A3.1.)

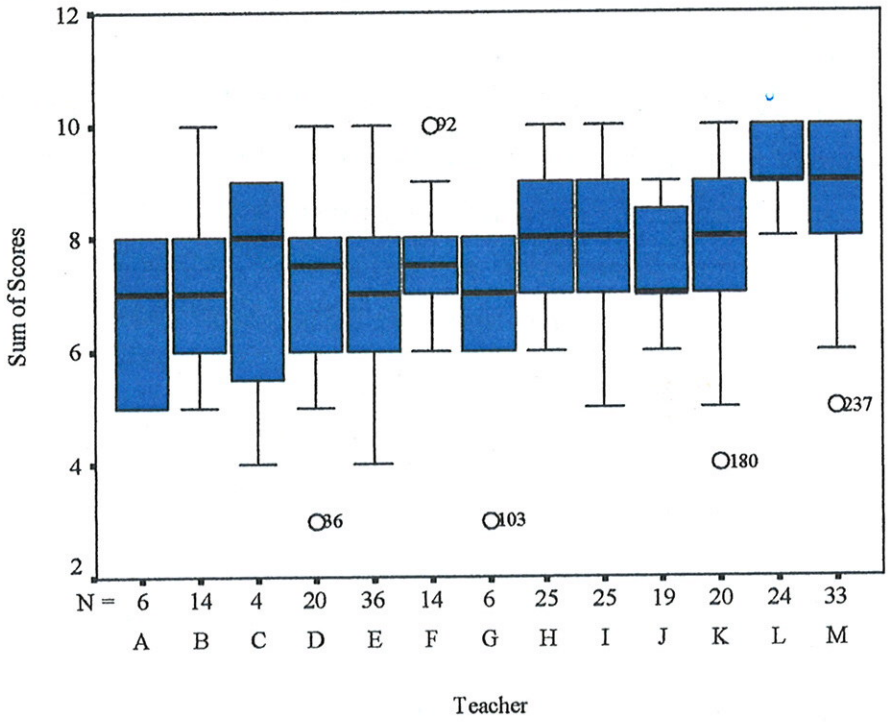
In accordance with the procedure undertaken hitherto to Item A3.1., and for issues of consistency, informants' output to Item B4., in which they were asked for possible reasons for the decline of reading habits nowadays, this time implying higher-order reading skills[76] (Devine 1993: 266), was carried out so as to account for any possible differences in teachers' role in respondents' performance, Table III. 19. (See Appendix A, Table A. III. 34. up to Table A. III. 36.).

Comparing subject's scoring (mean) by teacher from Item A3.1. to Item B4., a slight fluctuation in their performance was evidenced with a noticeable increase in those belonging to Teachers / Lecturers L, H and I, (from the highest to the lowest in that order) followed by a sharper drop in the ones belonging to Teachers G, E and B. The mean values remained the same in informants' scoring (mean) by Teacher C. Outliers were then singled out in Teachers D and G, with 3 points matching informants 86 and 103, whose scoring was rather below the lowest scoring in each teacher (5 and 6 points).

TABLE III. 19. Sum of Informants' Scoring (Mean) by Teacher (Item B4.)

Teacher	No of Students	Mean	Median	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
						Lower Bound	Upper Bound		
A	6	6.67	7	1.37	0.56	5.23	8.10	5	8
B	14	6.93	7	1.38	0.37	6.13	7.73	5	10
C	4	7.25	8	2.36	1.18	3.49	11.01	4	9
D	20	7.20	7.5	1.85	0.41	6.33	8.07	3	10
E	36	7.14	7	1.25	0.21	6.72	7.56	4	10
F	14	7.57	7.5	1.22	0.33	6.87	8.28	6	10
G	6	6.50	7	1.87	0.76	4.54	8.46	3	8
H	25	7.80	8	1.32	0.26	7.25	8.35	6	10
I	25	8.00	8	1.44	0.29	7.40	8.60	5	10
J	19	7.58	7	1.07	0.25	7.06	8.09	6	9
K	20	8.05	8	1.67	0.37	7.27	8.83	4	10
L	24	9.13	9	0.68	0.14	8.84	9.41	8	10
M	33	8.70	9	1.24	0.22	8.26	9.14	5	10
Total	246	7.80	8	1.51	0.10	7.61	7.99	3	10

While putting undergraduates' response (Lecturers M and L) side by side in Items A3.1. (Figure III. 53.) and B4. (Figure III. 54.) some improvement was perceived. Informants' minimum scoring (5 points in Informant 237) was converted into an outlier. Informants' scoring ranged from 6 to 10 points and the interquartile range was higher (8 points corresponded to the 25th percentile and the 10th to the 75th percentile, comprising 50% of the scorings). Hence, there were once again significant differences amidst groups of respondents by corresponding teachers.



ANOVA

Sum of Scores

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	122.3	12	10.2	6.4	.000
Within Groups	361.6	228	1.6		
Total	483.9	240			

FIGURE III. 54. Boxplot: Sum of Informants' Scoring / Criteria by Teacher (Item B4.)

For a fairly ballanced scrutiny of subjects' response to the syllabus and teachers' role in bridging the gap between students' reluctance towards "independent reading" and future needs, it was somehow mandatory to enquire about subjects' perceptions on the guidance on reading provided in the foreign language environment, to be unveiled in the multiple reply to Item D4. (See Appendix A, Table A. III. 119.). Having a close look at the bar chart, Figure III. 55., respondents' overall evaluation concentrated on the category "appropriate to students' needs" acknowledging teachers' / lecturers' effort and commitment to foster reading skills in EFL, albeit resorting to different approaches, as was discussed previously, with a special focus on examination results in Part D (of this dissertation) under the heading "National Curricula and Examination Impositions".

Furthermore, and on the face of the latter, there was a discrepancy between most 12th formers's value judgements of their improvements in the reading process and the product of their reading assessment in the national standard examinations taken

immediately after the implementation of this questionnaire. With respect to undergraduates, they acknowledged their improvement in terms of a qualitative process given the variety of demands in the academic discourse and the lecturers' teaching styles owing to the nature of the several courses within the English Joint Honours, all of which rendered in the target language. As a result, although there were a few undergraduates (17%) considering the type of instruction as "discontinued", 43.4% believed it was "systematic". In both categories the percentages were higher amidst undergraduates than 12th Form subjects.

> as long as it is interesting in the way that makes us want to know more. (Inf. 10)
>
> because it's a good way to expand our imagination. (Inf. 29)
>
> [interesting text] it helps me to pay more attention. (Inf. 65)
>
> It's a way of building our world and it will grow up if we read more and more. (Inf. 86)
>
> [what's going on in someone's life] it's interesting. (Inf. 153)
>
> The teacher can always help us to understand what we find more difficult. (Inf. 197)
>
> different therefore interesting in some ways. (Inf. 205)
>
> [canonical texts] are difficult books and in class we are better prepared for a deep understanding of these books. (Inf. 226)
>
> it helps us with our imagination. (Inf. 252)

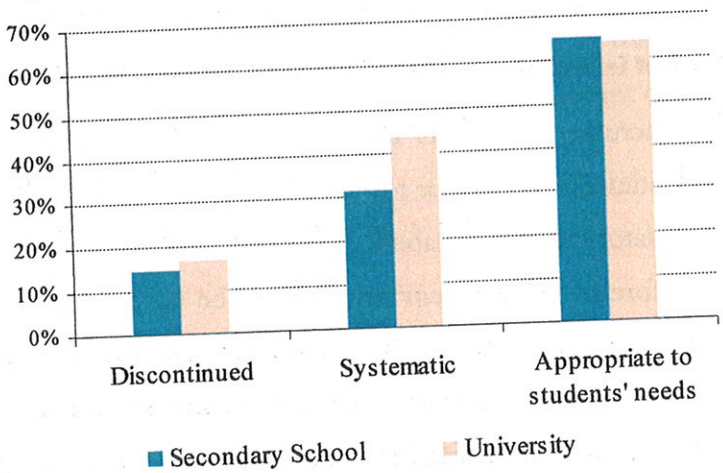


FIGURE III. 55. Informants' Perceptions on Reading Instruction in EFL by Institution (Item D4.)

Given the similarity of percentages of respondents in their choice of categories to Item D4. by "institution", and despite their dissimilar reasonsings, an exploratory analysis of the choice of categories by other variables, "teacher", "age group" and "years in EFL instruction" was performed and represented in Figure III. 56., backed up by the set of tables in Appendix A (Table A. III. 120.).

The observation of the first dimensional display representing the categories and the variable "teacher" allowed for a satisfactory description of data mainly supported by dimension one, responsible for 71.6% of variability (both accounted for 100% of the inertia). There seemed to exist an association of undergraduates' choice of "systematic" with those subjects belonging to Lecturer M. Both were prevailing points in dimension one (.587 was the highest score regarding Teacher / Lecturer and .446 for the category). Within the same dimension, subjects in close association with the category "discontinued" were somehow spread along the scope of those belonging to Teachers F, B, E and G. To put it simply, the latter and the category "discontinued" contributed substantially to dimension two, scoring .513 (Teacher G) and .742 ("discontinued"), respectively. Diametrically opposing, figured the category "appropriate to students needs" associated with two groups of teachers represented within clouds of points projected distinctly on the negative side of the main dimension: one seemingly tied up with Teachers J, I, H, and D and the other with Teachers A and C.

The presentation of concordance lines on the **node** *teacher* was then performed to unveil respondents' insights on teachers' role, attitude in their reading instruction in an EFL setting. First and foremost, it might be perceived in some collocations that there was a sense of helpfulness, availability, collaborative endeavour reinforced by the occurrence of the verb "help" and the possessive determiner "our". Both might be pointing to reading in the formal setting as a shared commitment to be decisively valued. Another sense might be imported from the instance "because for example in classes the teacher[s] don't explain how important the reading [is] nowadays" (Inf. 143), in that subjects should grasp the reason and motivation for their reading / interacting with texts. Again the passive aspect highly contributed to disclose readers' avowal for a dynamic instruction in class setting:

> In order to do the tasks and answer the teacher's questions (Inf. 93)

Yet, in what the undergraduate's concordance lines were concerned there seemed to exist students' / readers' awareness of lecturers' dissimilar teaching styles likely to be linked to the gamut of discursive practices in the academic domain. In addition, there were fewer instances in which the **node** *teacher* [/ lecturer] headed the sentence, that is in subject position and the centre of the process. Besides, some instances reinstated the concept of a dialogic relation between lecturer and students, like the following one:

> To increase my knowledge through the teacher as an expert and through my colle[agues] who have different and sometimes interesting ideas (Inf. 226)

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 Something like the helping give by a *teacher* to a students in parts where he doesn
2 ions. 6G;98 6G;99 We have a good *teacher* but their experience with the world o
3 d and then we can discuss it with our *teacher* or classmates, but when we reada book
4 g and understanding the book with our *teacher*'s help. Reading is like entering in a
5 this way we can, with the help of our *teacher*, explore the book itself and also the
6 d and help's. 5E 68 the help of our *teacher*, To know / learn the more difficult
wo
7 an see, our schools specially our own *teacher* don't provide us different activities
8 10th year I had a terrific Portuguese *teacher* who brought to class plenty of intere
9 ad for homework texts provided by the *teacher* 7H;127 A Lua de Joana; O Diário Sec
10 elings. 9K;197 classical novels The *teacher* can always help us to understand what
11 43 Because for example in classes the *teacher* don't explain how important is the re
12 is when it is a book required for the *teacher* for we read. when is a choice to me,
13 6G;103 the textbook ...because the *teacher* help us when we don't understand the
14 sion activities at school 5E 61 The *teacher* help us. 5E 62 Usefull to see our k
15 read, a text I have to read what the *teacher* tell-me to. 8I;142 Fernando Pessoa
16 ge and in school I read the texts the *teacher* want and sometimes with a dificulty l
17 ge and in school I read the texts the *teacher* want and sometimes with a dificulty l
18 pleasure then if it was one that the *teacher* wanted me to read for class. 5E 78
19 d at school I have to read 'cause the *teacher* wants us to. 5E 58 Because when I
20 tant, and then I shall check with the *teacher*'s one. 9K;191 9K;192 All opinion
21 s the other said. 9K;189 I need the *teacher*'s opinion to see if it is similar to
22 . 4D35 4D36 4D37 I prefer the *teacher*'s opinion because, his / her opinion
is
23 hey do also used the critic's and the *teacher*'s opinions as one. 7H;110 7H;111
24 hink it's the better way 8I;154 The *teacher*'s opinion is more valid because we tr
25 mum. Somethimes with the help of the *teacher*. 5E 74 I don't know. 5E 75 Someon
26 tbooks 7H;126 texts provided by the *teacher*; others from personal research 7H;1
27 order to do the tasks and answer the *teacher*'s questions. 6F 94 As a learning gr

1 c.) 7H;128 books; texts provided by *teachers* 7H;129 newspaper and magazine arti
2 xts biographies biographies "the ones *teachers* ask for" 5E 61 magazines newspaper

3 lp us to read through the text (some *teachers* do). 8I;153 because I'm reading
4 ty of interestin texts. I think that *teachers* should choose the texts also accordi
5 informative texts; texts given by the *teachers* 2B20 2B21 books advised by the
6 nes magazines texts suggested by the *teachers* 7H;109 Morte dos Vendevais A Histo
7 Because when we studied in school the *teachers* give some help telling us the story
8 er I want and at school sometimes the *teachers* give us some boring books to read.
9 book for pleasure, but at school the *teachers* help us to read through the text (s
10 have the same opinion than I, and the *teachers* opinion is always ten or twenty time
11 tudent's are learning with me and the *teachers* say that each person have her one in
12 s 2B20 2B21 books advised by the *teachers* to read, for example Os Maias, A Sib
13 the 60's 2B18 books advised by the *teachers* to read 2B19 informative texts; te

Concordance Lines from Undergraduates' Written Output

1 r 10L;219 It difers from teacher to *teacher* and that is really bad. 10L;220 to
2 to increase my knowledge through the *teacher* as an expert and through my colleges
3 tanding a text or book. 10L;199 The *teacher* give us a text and we must read it a
4 cause it is different from teacher to *teacher* 10L;219 It difers from teacher to t
5 do not know something we can ask the *teacher*. Reading is a way of enjoying onesel
6 ty that is not possible, but with the *teacher*'s help it is easier to understand an
7 iews 10L;200 10L;201 I think the *teacher*'s opinion is important because he /
sh
8 ifficult because it is different from *teacher* to teacher 10L;219 It difers from t
9 r to teacher 10L;219 It difers from *teacher* to teacher and that is really bad.
10 we are able to, with the help of the *teacher*, understand them better and to trudl
11 the text and if it is not correct the *teacher* will guide us to the "truth". 10N;2

1 s out to be somehow sistematic. Some *teachers* do the same reading-comprehension t
2 oetry 10L;204 texts required by the *teachers* 10L;205 those that are necessary:
3 aries 10L;210 texts required by the *teachers* 10L;211 short-stories; books 10L;
4 al English novels; texts suggested by *teachers* 10M;231 literary texts 10M;232 no
5 encouraged by everyone, especially by *teachers* regarding not only compulsory readi

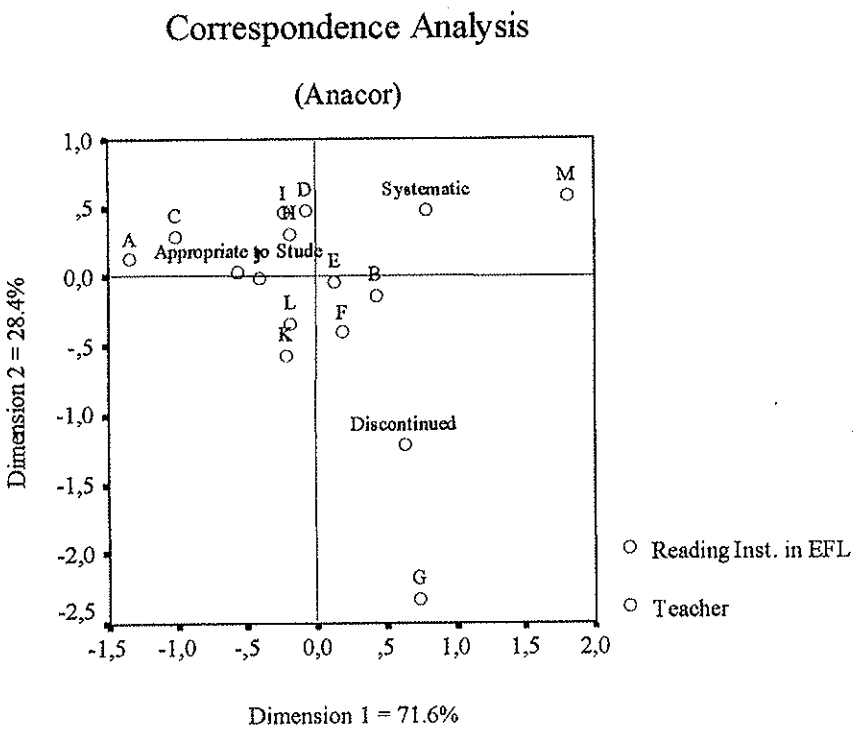
Considering now the second map of corresondence analysis focusing on the representation of categories and respondents' age, it was possible to arrive at a satisfactory explanation (both dimensions accounted for 100.0% of the total inertia) because the first

dimension contributed with a higher proportion (83.0%). Most subjects aged between [18; 19[, a dominant group in the dimension one (.600), were seemingly more closely projected to those having stated "systematic", equally a predominant category (.444) in dimension one, than the ones having ticked "discontinued" - the latter a dominant point in dimension two (.740). "Appropriate to students' needs", projected on the negative side of dimension one, appeared predominantly within the range of most respondents aged 21 or over.

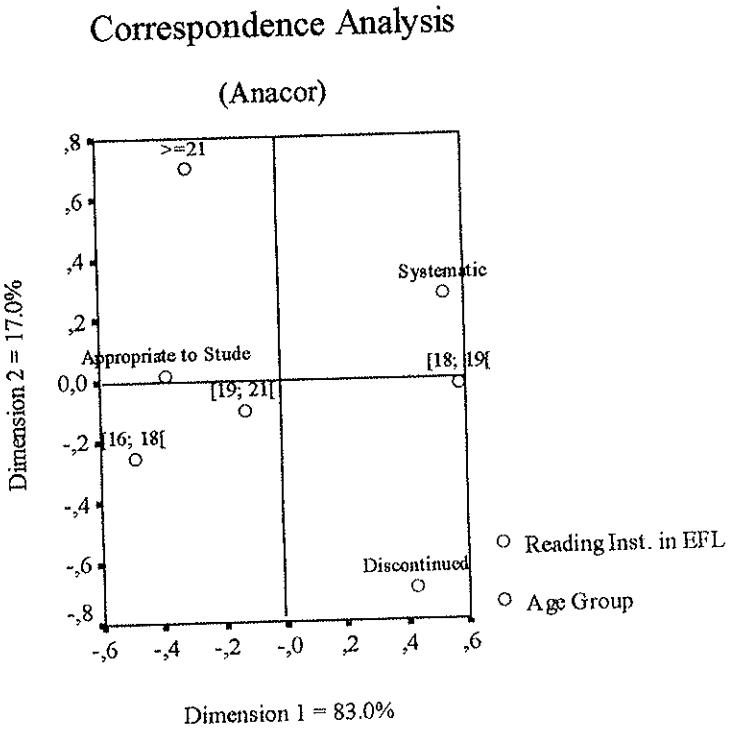
In the third dimensional display, representing the categories and the variable "years in EFL instruction", dimension one contributed substantially to explain the variability while accounting for 95.3% of the total inertia. Hence, from the backup data presented in Table A. III. 120. (Appendix A) there appeared to exist a relation between subjects within [6; 8["years in English instruction" and the category "discontinued", a dominant point in the same dimension (.778). On the negative side of this dimension the group "with eleven or more years in English instruction", a prevailing point (.732), might be tied up with those having stated "systematic".

FIGURE III. 56. Correspondence Analysis: Display of Respondents' Perceptions on Reading Instruction in EFL by Variables (Item D4.)

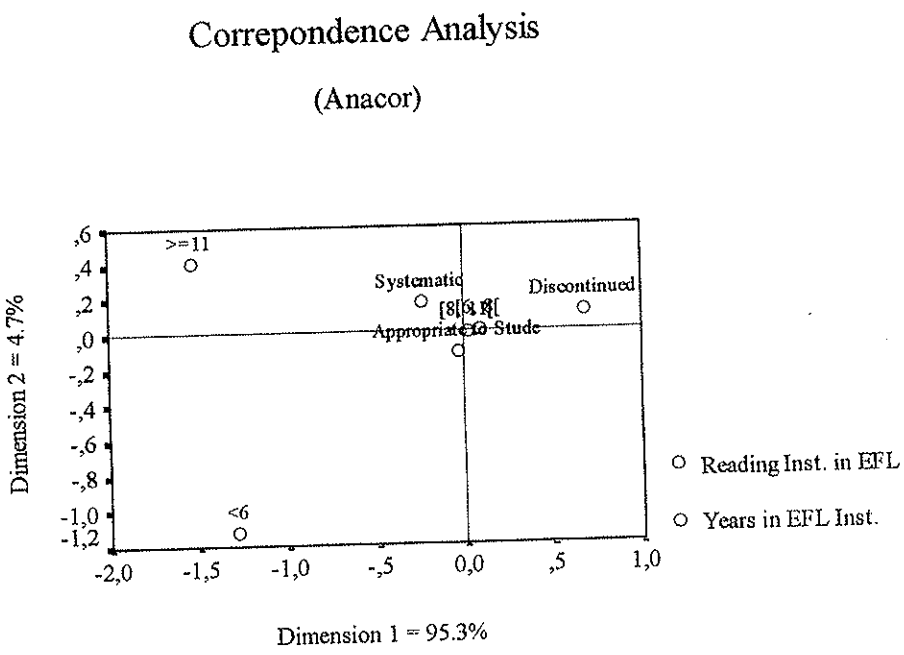
Teacher



Age Group



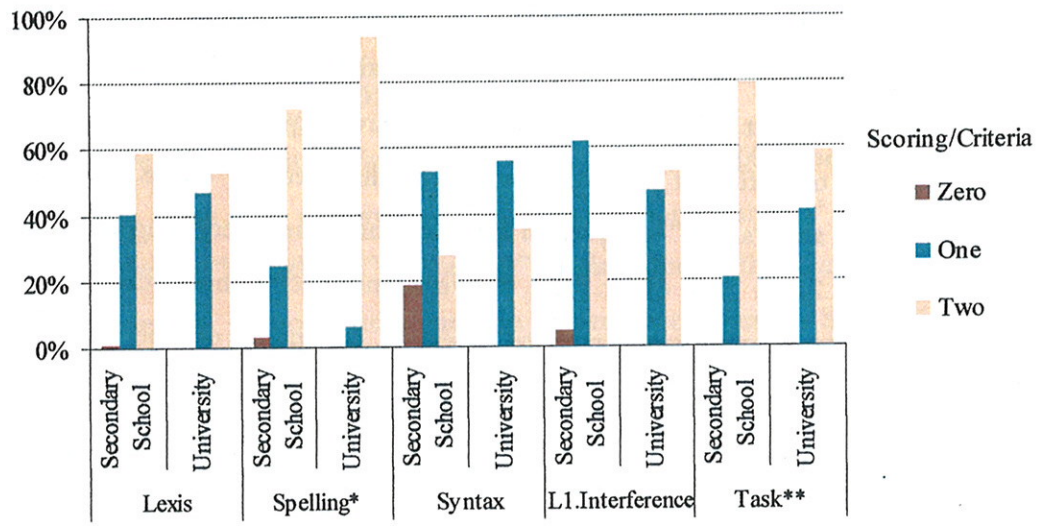
Years in EFL Inst.



Assuming that the category "appropriate to students' needs" appeared within the range of most subjects with "less than six years of English instruction", a dominant group

in dimension two (.761), it seemed noteworthy to check, via a Pearson Chi-Square Test (See Appendix A, Table A. III. 188.), whether there was any difference amidst group of respondents (by institution) whose perceptions also concentrated on the former category, "appropriate to students needs", and their scoring ("zero", "one" and "two") per criteria ("lexis", "spelling", "syntax", "L1 interference" and "task") - as had been examined beforehand at the outset of the study (while testing the questionnaire and subjects' response in Chapter II., Part A.).

In both groups of subjects there were significant differences between subjects' scoring in the criterion "spelling"[77]. It might be concluded that undergraduates acknowledged their awareness of "spelling" as "appropriate to their needs" from the reading instruction. Conversely, the criterion "task", and subsequently its design in the reading instruction, was reckoned by 12th formers as "appropriate to their needs", that is, towards overcoming examination constraints as would be later disclosed from their output. What struck the researcher the most was the fact that both Chi-Square Tests' output was the same (χ^2=6.1; df=1; p<.014) in the two criteria.



*χ^2=6.1; df=1; p<.014 / ** χ^2=6.1; df=1; p<.014

FIGURE III. 57. Informants' Response to Item D4. ("Appropriate to Students' Needs" Category) by Scoring / Criteria in Item A3.1. by Institution

From the data presented up to this point and the items discussed, notably subjects' response examined in terms of the role of variables, several preliminary conclusions might be outlined first shifting the focus on the variable "teacher" drawing on Prodromou's (1992: 38) proposition:

> We will only begin to fathom the complexities of the mixed ability classroom when we can implement a sensitive and flexible methodology, in a perceptive way.

Indeed "a perceptive way" calls for teachers' / lecturers' ongoing professional development chiefly on language improvement depending on a critical and a creative relation with the word, the text, the world. For this purpose to be accomplished, teachers should reflect upon their own former academic background knowledge concerning psychological and sociological issues but also critical theories, reader response criticism, textual approaches drawing on pragmatics and discourse analysis to be appropriately devised in an ongoing dialogue with students / readers and their idiosyncrasies. Curricula restructuring presuppose that teachers take a holistic view of previous and actual tenets in syllabi in order to avoid possible clashes between curricula aims, students' diversity and institutional agenda.

I. STUDENTS' READING STRATEGIES

Bearing in mind one of the main purposes of this research study, notably identifying informants' reading strategies for a better understanding of freshman's interaction with texts, as was stated at the outset of this research, to remind, for example, Victoria Chan's (2001: 16) and Urquhart *et al.*'s (1998) contention that reading as a social practice might be determined by the context of instruction, subjects were enquired about their reading strategies depending on different types of text and reading setting. These comprised "a book", "a textbook" and "a text" analysed in class to which they were allegedly familiar - Item D1.1. and D1.2., in that order. The above mentioned authors' claim was that individuals may adopt autonomous strategies especially depending on the purpose, the length of the text and the context, irrespective of the ones they were acquainted with in the formal setting of teaching / learning a foreign language as was subjacent in a couple of respondents' statements, such as:

> When I read a book I use the same reading strategy I use when I read any ordinary text. (Inf. 85)

> Obviously that if we read a compulsory book we will have in mind the strategy given in class. On the other ha[n]d if we read it for pleasure [,] the concerns towards reading will be different. (Inf. 223)

In the last argument, a second-year undergraduate's one, the different strategies on textual approach fostered in the language course, taking into account freshman's demands on academic reading / writing, future professional fields and social / private life, were to be perceived. Hence, and from the table of frequencies presented in Appendix A (Table A. III. 109.), there seemed to occur a slight rise in the percentage of undergraduates stating

that their reading approach to a book was different not only from reading a textbook (83.6% at university respondents and 77.5% at 12th formers) but also a text studied in class / lecture setting (85.2% at university respondents and 77.3% at 12th formers). For a more detailed account of subjects' behaviour / consistency in responding to two set of questions in the same item their output was juxtaposed (Figure III. 58.) and a Chi-Square Test was applied (See Appendix A, Table A. III. 110.).

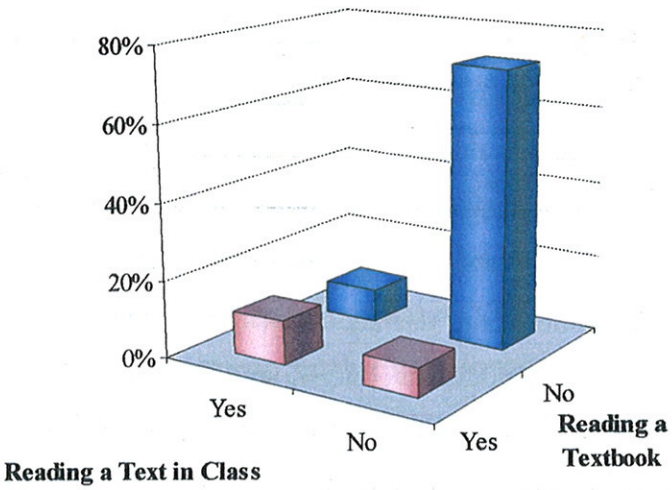


FIGURE III. 58. Crisscrossing Informants' Response to Reading "a Book" with "a Textbook" and "a Text in Class" (Items D1.1. and D1.2.)

Similarly, significant differences (χ^2=53.8; df=1; p<.000) between respondents' output in both items were perceived. In other words, some subjects' strategies differed in the case of reading "a textbook" or "a text" in class due to their autonomous strategies regarding the length, purpose and setting. In this respect, reiterates Suhor (1984: 21), the fact that the contemporary reader's stance[78] "is one of detachment and solitude", which was substantiated in 12th formers' lines on the **node** *place*. It was by and large perceived to be tied up with reading in a place of their own disclosed by the graphologically marked phrase "my place" and the crucial collocative meaning of "the only place", in predicative position.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

4	te on. 7H;121 home Because that's a	*place*	that I know, and I fell confortable,
5	ome In house I'm more quietly, it's a	*place*	that I'm feel well, so it's the ideal
6	e I leave my appointments and it is a	*place*	were I feel very good. 4D34 home; s
7	. 7H;110 home In first place it's a	*place*	where I can be alone and in silence,
8	;185 home Because I like to read in a	*place*	where I can be alone, with silence.
11	centrate and I can't imagine a better	*place*	to find that. than my house. 6F 90
12	8J;163 home Because it is the easiest	*place*	for me to be concentrated 8J;164 ho
13	concentrated. 7H;110 home In first	*place*	it's a place where I can be alone and
14	that I'm feel well, so it's the ideal	*place*	to read a good book. 9K;181 9K;
15	7H;122 home Because there it's "my	*place*"	, it's where I feel confortable, and
17	us. 1A6 home My bedroom is the only	*place*	I can find peace and quiet to read a

Strikingly, as was encoded in Appendix A ("Open-Ended Questions / Answers"), "reading a book as a private enterprise: either browsing or fully appreciating a lengthy text in a quiet environment" (Appendix A, Table A. III. 111.) was mentioned with a similar frequency by both groups of subjects (11.1% and 14.3% respectively):

> When we read a book we like we are not wor[ried] if we are going to understand it or not. (Inf. 14)
>
> When I read a book, I often try to imagine myself within the fictional world that the book offers. (Inf. 36)
>
> I read a book [...] my o[wn] way. (Inf. 42)
>
> [poetry] I read it according to my state of mind and spirit. (Inf. 53)
>
> I read [poetry] in a different way because I am reading for myself. (Inf. 63)
>
> Because when I read a book[,] I like to do it in a quiet place[ ] in order to feel and appreciate more deeply what I'm reading. (Inf. 58)
>
> Because [with] a book we have to read [it] more calmly. (Inf. 143)

Another category came along, this time chiefly associated with "reading books", occurring in both groups of respondents' output (at 17.6% and 20.4%, respectively): It stood out due to respondents' focal point on the aesthetic element. It was foregrounded by readers' agency either in book selection or requiring a personal involvement embedded in the enhancing of imaginative and creative skills rather than for language learning / assessment, as was stated in

> While I'm reading [,] I'm not searching the verbs, making summaries. (Inf. 90)

Therefore, language (also within the scope of teaching / learning of a foreign language) as a semiotic system, advances Kress (1997: 382), "constitutes a *set of resources* [author's emphases], organized by larger cultural values and social contingencies, and deployed and remade innovatively in the making of always novel signs". When an informant asserts that "a book is to be read with pleasure, not to value the language" (Inf. 23), he reiterates the scholar's criticism on (Kress, *Op. cit.*, *Ibidem*) "the focus on language alone", compelling him to conclude that (*Op. cit.*, *Ibidem*)

> a neglect, an overlooking, and supression of the potentials of representational and communicational modes... [overlooking] different kinds of possibilities of human expression and engagement with the world, and through this differential engagement with the world, differential possibilities of development: bodily, cognitively, affectively.

The hitherto arguments might be a reiteration of very many respondents' vindication in the form of personal avowals, as follows:

> I read [a] book for pleasure and therefore I "savour" it more than a textbook. (Inf. 29)

> we gain[…] more ent[h]usiasm in a book than [with]a textbook (Inf. 102)
>
> I read a book with more enthusiasm[…], more contentement [enjoyment]. (Inf. 46)
>
> A book [...]'s a way of thinking of imagination; the book we read normal[l]y for pleasure. (Inf. 55)
>
> No, because we have to read a book imagin[..]ing what the characters are saying or doing. (Inf. 78)
>
> We should read for the pleasure of reading and not because it's compulsory. (Inf. 129)
>
> A book requires a more personal involvement and when we read for pleasure we are more involved. (204)

In the above mentioned utterances lexical items deemed underpinning reading as a "synaesthetic activity" (Kress, *Op. cit.*, p. 383), notably in one subject's emphatic allusion to the verb form "savour" (*i.e.*, taste), instead of simply saying "enjoy" (indeed an echo of McRae's anchor on reading "with a feel" for the language in his seminal book *Literature With a Small "l"*, 1991), reiterate Morais's criticism (1997) that reading is hardly perceived nowadays as pleasure or enjoyment, neither as a social practice, nor in the pedagogical context, thus the distinction already commented on between *book* and *books*.

"For individuals", so read Kress's semiotic bearings (*Op. cit.*, *Ibidem*), "it may serve to acknowledge and account for the processes of synaesthesia, the activity of transduction of meaning in one semiotic mode into another semiotic mode which is constantly performed by the brain". As a result, "facts of multimodality" in text fruition might be illustrated with meaningful items like "pleasure" (Inf 85); "personal involvement" (Inf. 204), "thinking" (Infs 55, 105) while being critical about characters' action, "imagining" (Inf. 218) by relating possible elliptical instances either in the unfolding of events or characters' probable attitudes, thus promoting creative strategies in the reading process.

Rather striking was the allusion to the lexical item *interesting* solely uttered by 12th formers' in their reasoning for reading books, as follows:

> a book […]'s big[ger], and [i]t's more interesting. (Inf. 28)
>
> When I read a book, I read [it with]in a day if it is interesting and I don't like to be obliged to [read] it, when I read I am always part of the story. (Inf. 87)
>
> Because a textbook or a text studied in school don't interest me. (Inf. 91)
>
> when I read a book [my] concentration is bigger and probably [my] interest [too]. (Inf. 101)

Likewise, inherently related came up the cognitive dimension in subjects' verbal statements of belief pointing to strategic as was advanced in Morais (1997) and Alderson (2000: 43), especially by less proficient readers. These are seemingly driven by text and

affect components, the latter being reported to ignite the affective component (*i.e.*, the realm of feelings and emotions) in readers' involvement with the text.

Furthermore, the proportion of 12th formers' statements headed by "no answer", "unspecified", "don't know" (22.3%) together with "boring" (in this case the same percentage taking place in both groups of respondents, 2.0%) uncovered their lack of text and attack skills apart from showing to have been exposed to a "discontinued" instruction on reading in EFL unlikely to promote "interested readers" (Carter 1997: 137). A decrease at the percentage in the former categories, *i.e.*, "no answer" and "unspecified", (14.0%), was suggested in undergraduates' data analysis. A student-oriented instruction might, for example, entail the planning of an extensive reading programme making use of graded readers to meet individuals' dissimilar styles, favourite topics, language competence and genres, to follow Nuttall (1998) and Davis (in Urquhart and Weir 1998: 217), who have discussed students' / readers' aforesaid diversity.

In the process, and quoting Suhor's words once more (1984: 21), "learning through books can take place at a rapid speed outside of the communal setting", to put it shortly, learning in the sense of getting information may occur in other contexts than the one in the former educational environment, of which adolescents / young adults were fully aware, to be anticipated from the ensuing concordance lines:

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

18 y prefer to go to cinema, or to other **place**. 7H;106 7H;107 7H;108 I think
32 . 5E 70 Because the TV came to take **place** books. 5E 71 People say that they h
33 ainly due to the TV., which takes the **place** and function of the book as a way of
34 e is the television that occupies the **place** of the book. 9K;189 People have oth
35 ecause Audio-visuals are stealing the **place** of the reading habit 8J;158 Because
38 o do. 8J;170 Because the media took **place** instade 8J;171 Because, some people

Additionally, in undergraduates' giving reasons to their reading strategies (Item D1.3. supported by the table of frequencies in Table A. III 111), the category encoded as "depending on the setting and time available" was mentioned at a higher percentage (Appendix A, Part III. – Open-Ended Questions / Answers – Categories / Item). From their output it was equally implicit that reading in the formal setting was undertaken under pressure: quick reading of shorter texts forwarded by a forum discussion or reading comprehension activity. All in all, reading books in some subjects' accounts might be supported by these strategies related to "extensive reading", to use Urquhart and Weir's rationale for their definition of reading in accordance with readers' purpose (1998: 217).

as I have my free time I [like] reading. (Inf. 32)

I don't like to make interruptions. (Inf. 71)

> I read a book little by little and when I want [to do it]. (Inf. 73)
>
> I read a book when I have free time and a text that is studied at school I have to read 'cause the teacher wants us to [do it]. (Inf. 57)
>
> a book... without any sort of [pressure] or stress. (Inf. 58)
>
> I have no time. I only read [o]n vacations or when I don't have summertime tests. (Inf 170)
>
> If we read / studied in school [it] is very different, because we can [get] more nervous and when we are at home it[']s different. (Inf. 67)

It was also subjacent that reading a book and a textbook was different from reading a text as intensive reading involving the teachers' monitoring, albeit considered to be leading to automaticity (Vygotsky [1938] 1978, Lier 1996, Alderson 2000, Naciscione 2001, to name but some of the opponents of teacher-centred instruction and reading routines). Respondents' overreliance on teachers' / lecturers' monitoring was demonstrated in the following instances:

> Because when we stud[y] in school [...] teachers give some help telling us the story and when we read at home we m[u]st do everything alone. (Inf. 79)
>
> According to a text studied in school, we have to answer questions and then [do] tasks. (Inf. 93)

The categories headed by "reading for the plot", and to borrow from Urquhart and Weir's (1998) "expeditious reading", the latter being a terminology chiefly related to reading in education, occurred with a lower but dissimilar frequency in both groups of respondents. Following the scholars' (*Op. cit.*, p. 217) definition of that sort of reading, a strong association with (Carrell 1991) "strategic reading" might be inferred, provided that, posit the scholars, the former (1998: 131) "involves the conscious use of strategies to sample a text in the most efficient fashion in line with a particular purpose". Their concept of text is a broad one since it extends to (*Op. cit.*, p. 216) "lengthy texts", that is, books or works enshrined in the sociological view (Q. D. Leavis [1932] 2000, Wellek and Warren [1942] 1984, Giovanni Ricciardi 1971). Also, it might be perceived (McCarthey 2001: 122) that readers' "cognitive / strategic and emotional / motivational" scope in the reading activity apparently aimed at coping with multiple literacies from a social-constructivist perspective. This is in the line of the argument presented by a secondary school leaver on people's lack of reading habits:

> Because of TV and cinema. It is much easier and for some people more entertaining to watch the story rather than imagine it. (Inf. 119)

Interestingly, Winn [79] (1977: 248) has foreshadowed the impact of television being, in her view, "undoubtedly greater on preschoolers and pre-readers than on any other group" because of two order of complementary causes. Firstly, before a child "learned to

read, it was difficult for the child to enter the fantasy world alone"; and secondly, frequent television watching would "virtually eclipse" individuals' major imaginative experience. She goes on to ground her standpoint (*Op. cit., Ibidem*):

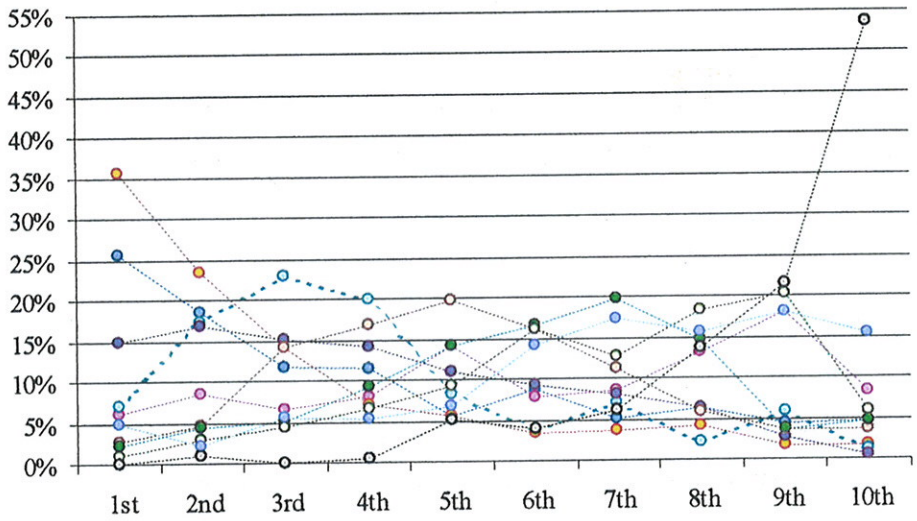
> By means of television, very young children were able to enter and spend sizable proportions of their waking time in a secondary world of incorporeal people and intagible things, unaccompanied, in too many cases, by an adult guide or comforter.

In the process, students / readers end up reading more frequently when "a clearly defined goal" is assigned, be it in the private or institutional sphere. This set goal may comprise, in the scholars' claims (Urquhart and Weir 1998:104): i) selectivity - search reading, skimming, scanning; ii) the global level (the macro-structure) - careful reading. Broadly speaking and albeit their low frequency, "search reading" (7.2%) and "analytical reading" (6.5%) occurred chiefly amidst 12th formers' statements. Again, given the prior assumptions on selective reading, informants posit,

> reading and understanding the main ideas. (Inf. 56)
>
> I try to understand the general message of the book (Inf. 21)
>
> Because [I] like to understand the meaning of the whole text (Inf. 21)
>
> Sometimes it complements both. It depends [on] the intention you read. (Inf. 220)

Given the dispersion of categories and rankings displayed in Figure III. 59., and also to adopt a similar procedure to the one undertaken in a previous ranking item (Item B2.), the one-sample Chi-Square Test was applied. It was concluded that the observed values for each category did not have a uniform distribution along the rankings ($p<.007$) as was depicted in the table to follow, Figure II. 59. (See Appendix A, Table A. III. 126). In respondents' ranking of most required strategies / activities in a reading comprehension activity, the categories "looking for keywords" immediately followed by "summarising the text" and "cloze" activities clearly stood out for their peaks in different positions. The highest peaks corresponded to a larger number of cases observed in three categories, ranked in the first and second place respectively, and the last one scoring the highest number of occurrences (over 50%) but perceived as the least practised strategy in a reading comprehension activity. The former were tagged along the categories "explaining difficult words", "word association exercise" and "multiple choice questions", on the third, fourth, and fifth positions. On the opposite cline, that is, from the sixth to the eighth ranking, there seemed to occur a set of strategies equally distributed within the range of 15% to 20%, notably "multiple choice exercises", "retelling" and "gapfilling exercises".

Rather noteworthy appeared the even distribution of "informal discussions" from the sixth up to the last ranking. The activity "answering a set of questions organised under the subheading "*skimming and scanning*", quite on the contrary, was evenly scattered up to the fifth position, after which there was a sharper decrease in its percentage of occurrence (from 10% downwards). Except for the last strategy - "cloze" chosen by a large number of respondents - all the other ones were selected in a larger or smaller frequency.



Chi-Square Test	D7.1	D7.2	D7.3	D7.4	D7.5	D7.6	D7.7	D7.8	D7.9	D7.10
χ^2	116.7	22.9	277.6	140.4	72.8	90.9	74.0	74.8	260.9	50.0
df	9	9	9	9	9	9	9	9	7	9
Asymp. Sig.	.000	.007	.000	.000	.000	.000	.000	.000	.000	.000

FIGURE III. 59. Respondents' Ranking of Most Required Strategies / Activities in a Reading Comprehension Activity (Item D7.)

12th Form
1st - Summarising the text
2nd - Looking for keywords (important words for the general meaning of the text).
3rd - Explaining difficult / unfamiliar words.
4th - Word association exercise
5th - Answering a set of questions organised under the subheading "skimming and scanning"
6th - Multiple choice questions
7th - Informal discussions
8th - Gapfilling exercises
9th - Retelling
10th - Cloze

University
1st - Looking for keywords (important words for the general meaning of the text).
2nd - Answering a set of questions organised under the subheading "skimming and scanning".
3rd - Explaining difficult / unfamiliar words.
4th - Word association exercise
5th - Multiple choice questions
6th - Informal discussions
7th - Summarising the text
8th - Retelling
9th - Gapfilling exercises
10th - Cloze

When comparing the first five rankings between the two groups of respondents there seemed to exist different approaches underpinning reading instruction in the formal setting. In 12th formers' case it might be advanced that a top-down, bottom-up approach with a focus on an explanation of unfamiliar words reinforced by the "word association exercise" was at the core. "It involves attention to textual features", advance Urquhart and Weir (1998: 88), "such as use of conjuncts ("however", etc.), headings, the ordering of information, and so on". These strategies may well enable readers' to accomplish "skimming and scanning exercises", all of which devised under the teachers' supervision and staged design of (Urquhart and Weir 1998: 86) "careful reading".

Yet, it hardly promoted autonomous creative reading. Apart from overlooking much of readers' agency in the interpreting process for neglecting previewing, anticipation and hypothesising to create a more dynamic interaction with the text whatever its type, it overemphasised reading for information purposes: i) firstly, the main ideas of the text (gist), now and then to be imparted from the text's title (as has been indicated in textbooks and respondents observations to Item E1.2.) to improve summary skills; ii) then checking / learning of lexis. In Urquhart and Weir's tenets (1998: 86) this type of reading might be "normally associated with the study", therefore implying "a drop in comprehension in return for an increase in [reading] speed". The authors go on to relate this reading strategy to the one devised while (*Op. cit.*, p. 86) "reading detective novels for enjoyment, where the reader's monitor is likely to accept lower standards of comprehension", that is, search for the unfolding of events, while looking for clues so as to disclose the storyline.

A quite different depiction might be inferred from undergraduates' ranking of most required strategies / activities while interacting with texts. When comparing the concordance lines on the phrase "understand the text", strikingly different insights were perceived between the two groups of informants. Analysing the context of occurence a more enlightening depiction of respondents' rankings by institution was offered (Item D7.)

in Table A. III. 125. (enclosed in Appendix A) and thus succinctly displayed for readability issues.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 ivity where the student could *understand the text* or book. 4D38 For me in a r
2 need to read carefully for we *understand the text*. 4D39 It is a thing that mo
3 5E 57 when we read, enjoy and *understand the text* 5E 58 Useful to understand
4 ons and so one 5E 76 Its to *understand the text*. 5E 77 Necessary. 5E 78 W
5 93 I think it is important to *understand the text*, in order to do the tasks and
6 because it helps a student to *understand the text* he is reading, it is an impor
7 prehension activity help me a *understand the text* or book. 8I;139 8I;140 V
8 's something that helps us to *understand the text* and learn new things. 8I;14
9 's something that Helps us to *understand the text* and the story. 8I;149 Well,
10 cities- 8J;167 necessary to *understand the text* 8J;168 Is a little boring b
11 78 We must read atentivly and *understand the text* that is given 9K;179 We rea

Concordance Lines from Undergraduates' Written Output

1 ith guidelines allowing us to *understand the text* more quickly The Bluest Eye,
2 erpretation but when I do not *understand the text* very well I discuss my interp

Urquhart and Weir (1998: 62-65) provided a brief survey on findings concerning background knowledge as a (*Op. cit.*, p. 63) "component of the reading model" perceived to be stemming from two different sources: i) "the theory of comprehension associated with the notion of *schemata*"[authors' emphasis]; ii) "interactive models of the reading process". The scholars go on to argue on the benefits of understanding background knowledge in L2 reading in the light of the former components, in that (*Op. cit.*, *Ibidem*),

> the theory will predict that, assuming they have the required background knowledge, L2 readers may use this knowledge to compensate for linguistic shortcomings. The possibility of such an outcome is of practical importance in deciding, for example whether an L2 student is capable of proceeding to an academic course of study involving reading in their own speciality.

The bar charts underneath, Figure III. 60., clearly displayed a contrasting behaviour in respondents' reliance on previous feedback and/or background knowledge in the reading act, particularly 12th formers who outnumbered undergraduates in the factor "frequently" in terms of percentage (See Appendix A, Table A. III. 145. and Table 147.). Concomittantly, read the assertion by Teacher F,

> Not with our students' language competence. There is not enough time to read any book in depth as students need a cultural background on the period depicted in the literary text, different from students' reality, before being involved with the world...

Actually, this perspective corroborated many cognitive psychologists and reading educators, posit Harste *et al.* (1984: 58)[80], in "that in its specific detail the act of reading is affected by the background of the reader and the context in which that reading occurs". Yet, a major concern has been given on the former, evidenced in secondary school leavers'

higher percentage falling on the factors "rarely" and "never" venturing in "personal inferring and hypothesising", which might hinder their autonomous and committed reading (Hoey 2001) of literary texts in English.

In opposition, came out the factors "frequently" and "sometimes" represented by the longer bars in the case of undergraduates. These seemed to resort to "personal inferring and hypothesising" not excluding data related to background knowledge in the so-called (Jerome Harste *et al.* 1984: 50) "semantic negotiation"[81] as "a cognitive self-correcting strategy... defined as shifts and moves to alternate communication systems in an attempt to communicate or understand".

Again, Urquhart and Weir's discussion on findings (1998: 63) reported by E. Bernhardt (1991) and M. Mohammed and J. Swales (1984)[82] conceiving (1998: 63) "background knowledge of topic rather than cultural background" evidenced either in (1998: 64) "*field-familiarity* or, more likely, familiarity with the genre of technical instructions", to cite Mohammed and Swales (1984: 211-216), acknowledged that genre and mode familiarity were deemed important in the interpretive process more than language proficiency, especially if a threshold level was reached.

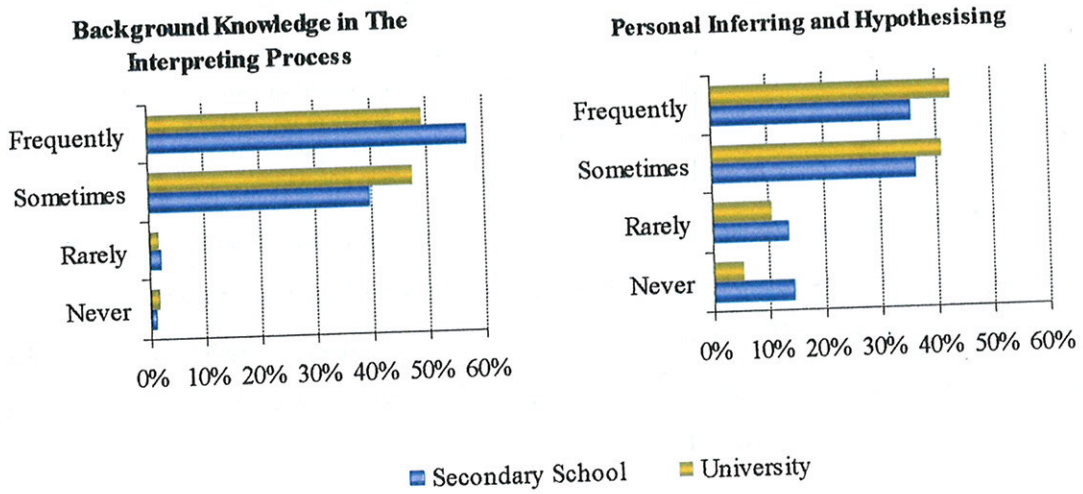


FIGURE III. 60. Respondents' Personal Strategies: The Interpreting Process (Items E2.3. and E2.4.)

Moreover, and consistently scrutinised, the multivariate homogeneity analysis was carried out to map the relationships between "respondents' background knowledge on their interpreting process" and the variables "teacher", "years in EFL instruction" and "age group", graphically presented in Figure III. 61. (See Appendix A, Table A. III. 146.). The

categories, despite being poorly differentiated in the two dimensions (.035 and .082 respectively) if compared to the other two variables (See first chart on discrimination measures in Appendix A) "never", with a high score (-1.327) on the negative side of the first dimension, and "rarely" (.533), on its positive side, were distinctly represented on the plane. The first appeared within the same range of Lecturers L and M along with most respondents aged twenty-one or over being exposed to English instruction either for less than six years or for eleven or more years. The second was singled in the plot within the scope of two groups of subjects: those aged [16; 18[- with a high score (.641) - and [18; 19[simultaneously featuring those with [6; 8[years in EFL instruction with a high score (.426) in the same dimension, apparently with a broader association with a set of teachers, notably: Teachers B, A, D, K, H and I.

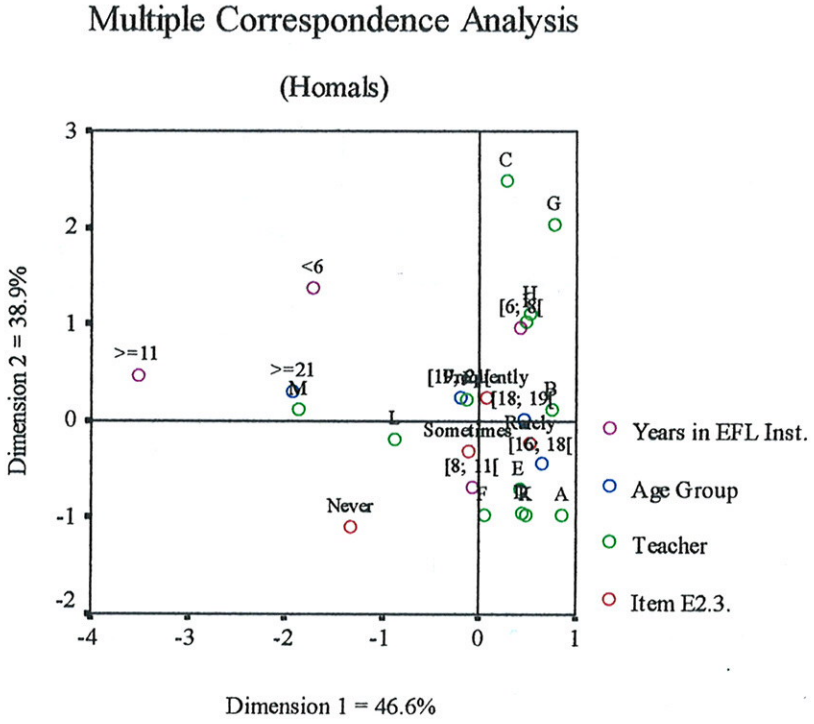


FIGURE III. 61. Multiple Correspondence Analysis: Display of Respondents' Background Knowledge on their Interpreting Process by Variables (Item E2.3.)

Considering now another aspect in text processing and related strategies to foster it, *i.e.,* note taking amidst reading strategies, and its possible association with other variables, "teacher", "years in EFL instruction" and "age group", once again a multiple correspondence analysis was devised - Figure III. 62. (See Appendix A, Table A. III. 148.).

"Good students engage in behaviors", illustrate David Pearson and Robert Tierney[83] (1984: 151) on the relation of metacognitive strategies developed by more

proficient language learners, "such as rereading, annotating the text on the page with reactions, and questioning whether the model they have built is what they really want". In this sample, nevertheless, the subjects scoring 7 points, in Item B4., were apparently those who did not read so often, associated with Teacher J. The informants scoring 9 points, reading much in their spare time, seemed related to Teacher M, and stated that they only took notes now and then. Yet, on the whole, a slightly higher percentage of undergraduates advanced that they either sometimes (41.1%) or frequently (42.9%) did so in opposition to 12th formers' higer number of observations falling on the factor "never" (27) or even "rarely" (26) taking notes (Appendix A, Table A. III. 147.).

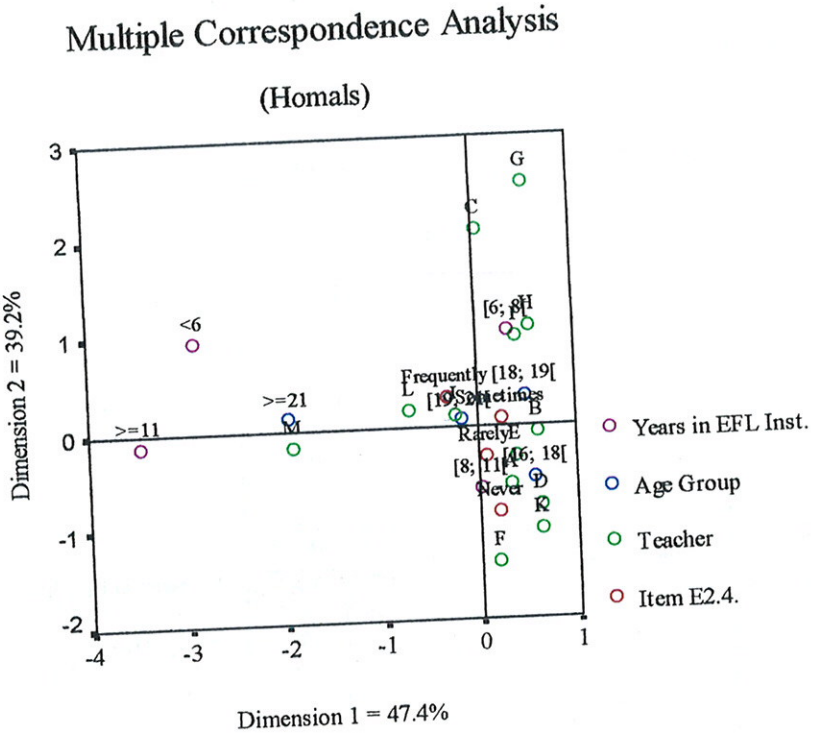


FIGURE III. 62. Respondents' Note-Taking Strategies by Variables (Item E2.4.)

From the two-dimensional display, Figure III. 63. (See Appendix A, Table A. III. 180.) and its subsequent interpretation it might be perceived that the higher scoring subjects did not necessarily stand for the "strategic readers" (Pearson and Tierney 1984, Paris, Wasik and Turner 1991, Carrell 1998, McLaughlin and Allen 2001), but the "interested ones" (Carter 1997: 137), because they not only read on occasions but also did some note taking on inferring and hypothesising. Indeed, subjects with less than six "years in English instruction" (the highest score in dimension two, -1.863) in the range of less scoring respondents - less than six points - closer to Teachers A (-3.602), C (-2.044) and G (-1.085), frequently undertook the above strategies. On the contrary, most subjects scoring six points, in near range with Teachers F (.739) and E (.450), projected on the positive side

of dimension two, were somehow steadily tied up with the factor "never" (Item A2.) and the category "no" (Item E2.4.).

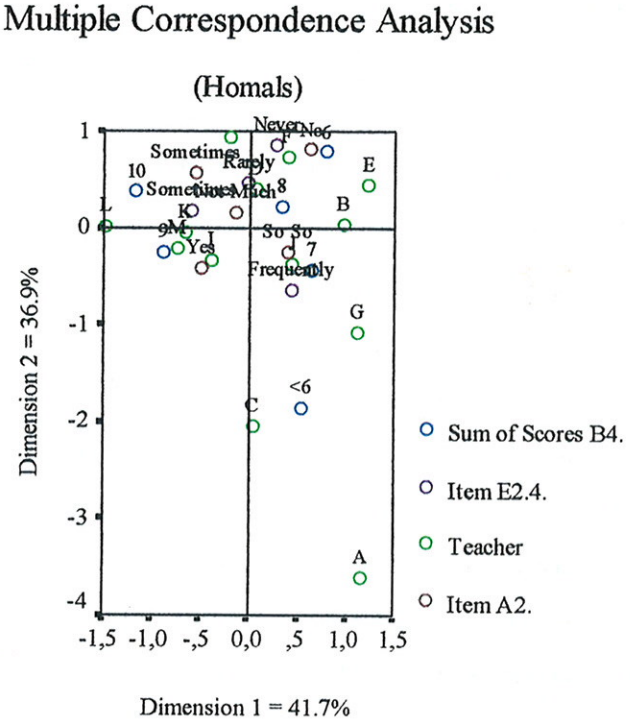


FIGURE III. 63. Multiple Correspondence Analysis: Display of Respondents' Note-Taking on Inferring and Hypothesising (Item E2.4.) by Reading Frequency (Item A2.) and Language Competence (Sum of Scores Item B4.) by Variables

While contrasting respondents' strategies to "reading unfamiliar words" (Items E2.5.1. to E2.5.6.) and the factors in the Likert scale by variables, Figure III. 64. (See set of tables in Appendix A, Table A. III. 149.), it came out that:

i) readers' frequency in "getting stuck" (Item E2.5.1.) depended on the "age group" (χ^2=17.7; df=9; p<.039), notably there were less subjects within [16; 18[of age for whom unfamiliar lexis "frequently" constituted an impediment in the reading process. Contrastingly, there were more subjects within the age range [18; 19[stating "rarely" than within the age group [19; 21[. As for "never" "getting stuck" fewer subjects aged [18; 19[stood out than it was expected. Most conclusive seemed the fact that (See set of tables in Appendix A, Table A. III. 149.) 9.1% of the respondents, out of which 10.3% of 12th formers and 5.4% of freshman, frequently "get stuck" while reading unfamiliar words.Yet, there seemed to exist a similar behaviour between both groups of informants' response to the remaining Likert factors among which "sometimes" occurred with a higher percentage irrespective of the subjects' institution. However, a slight rise in the percentage of

freshman, (45.6%) if compared to 12th formers (37.3%), stated that "they frequently inferred word meaning from context".

ii) readers' "guessing word meaning: reading on / backwards" (Item E2.5.3.) depended on the "institution" (χ^2=9.2; df=3; p<.027), namely that there were more 12th formers selecting "sometimes" (48.9%) than undergraduates (33.3%) whereas "frequently" reading on and backwards to guess word meaning occurred more often amidst freshman (50.9%) in relation to the other group (29.0%) than it was expected.

iii) readers' "asking for teacher's explanation / translation" (Item E2.5.4.) depended on two variables: "institution" (χ^2=12.9; df=3; p<.005) and "sex" (χ^2=11.8; df=3; p<.008). Concerning the former variable a higher number of 12th formers (34.1%) fell back on the strategy of asking for teacher's explanation and/or translation of unknown lexis if compared to the other group of subjects (10.7%) than expected. With respect to the second variable - "sex" - male informants differed significantly from female because there were fewer female subjects in comparison to the former stating "never" requiring their teacher's explanation of language difficulties than it was expected.

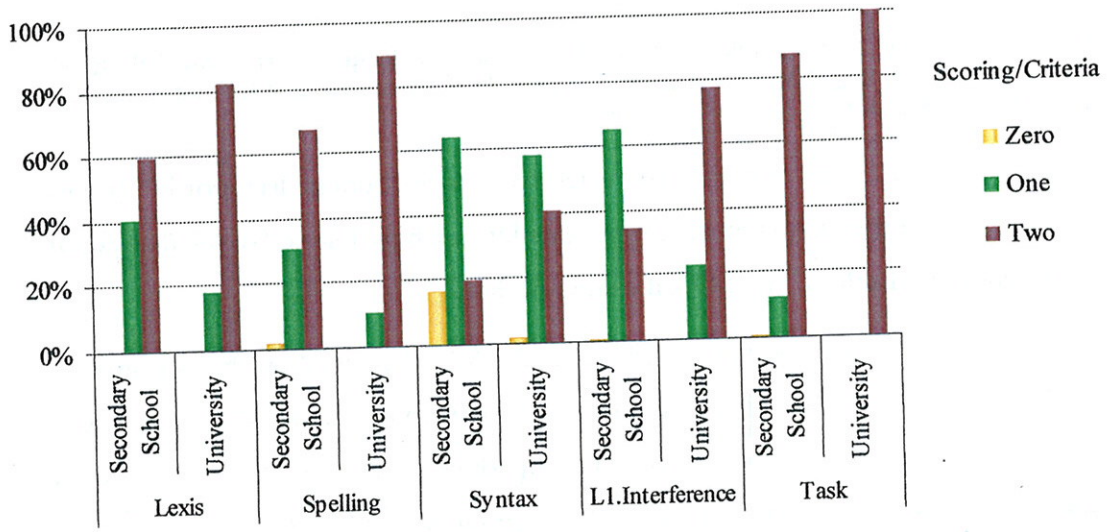


FIGURE III. 64. Informants' Scoring / Criteria in Item B4. by Institution

For a better illustration of subjects' aforementioned response by means of selection of factors ("never", "rarely", "sometimes" and "frequently") while resorting to several strategies in case of meeting unknown lexis a set of bar charts (Figure III. 65.) was enclosed. A first look at the set of bar charts and each group's set of responses by strategies pointed to noticeably different strategies in the two groups of subjects in terms of the Likert factors: i) "never" and "rarely" "using the dictionary", "guessing word meaning: reading on/backwards", "inferring word meaning from context" were somehow more

evidenced among 12th formers; ii) "frequently" markedly associated with undergraduates' inferring word meaning from context, guessing word meaning: reading on/backwards, using the dictionary. In opposition, asking for teachers' explanation is meaningfully evidenced among secondary school leavers.

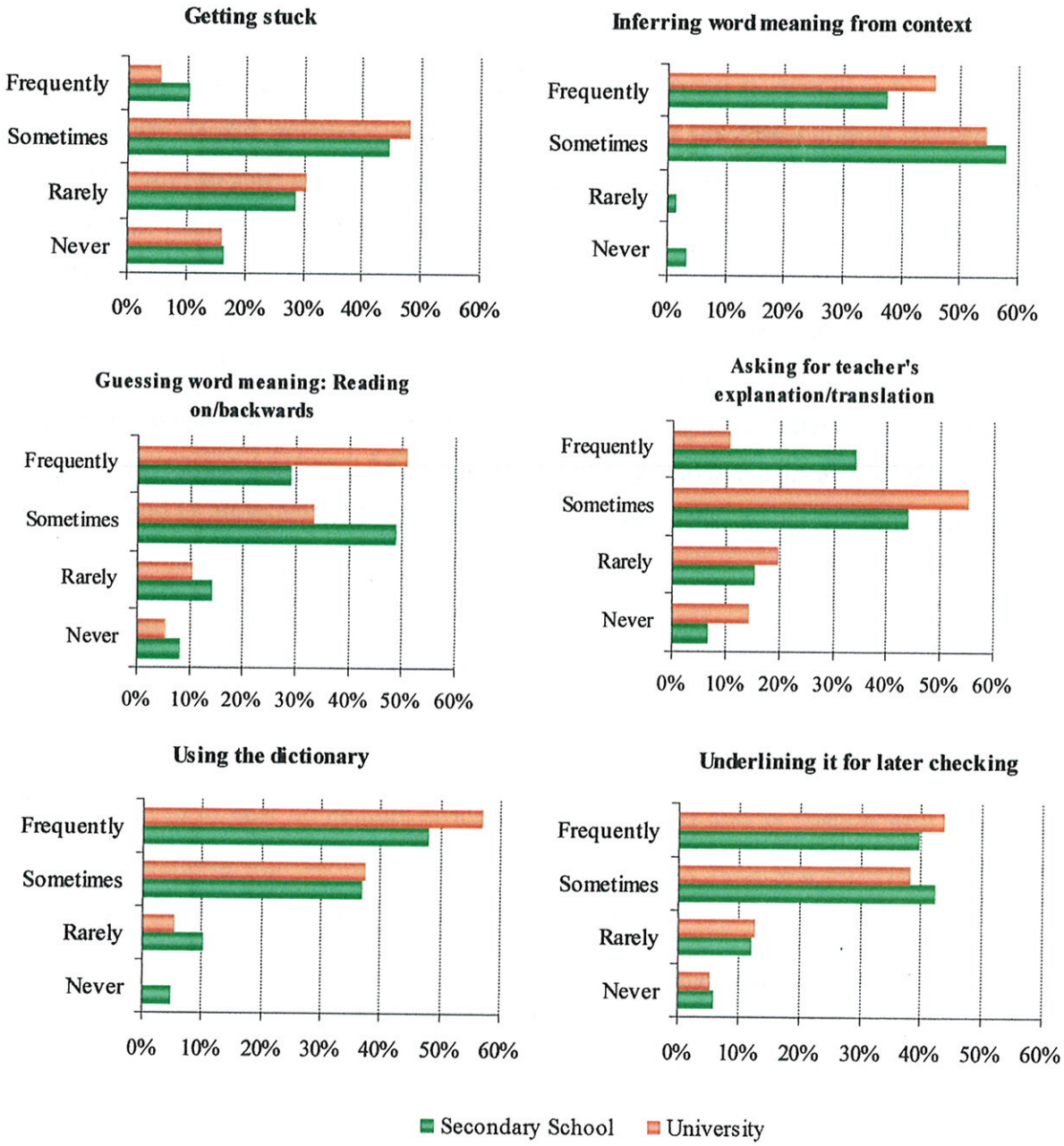


FIGURE III. 65. Respondents' Strategies: Reading Unfamiliar Words (Items E2.5.1. to E2.5.6.)

Furthermore, contrasting informants' scoring / criteria (in Item A3.1) and their "guessing word meaning from reading on / backwards" by factors in the Likert scale, Figure III. 66. (See Appendix A, Table A. III. 181.) it was unveiled that it depended on the criteria "lexis" (χ^2=9.8; df=3; p<.020) as well as "language 1 interference" (χ^2=9.6; df=3;

$p<.022$), in that subjects scoring 1 point both in "lexis" and "language 1 interference" had to read on / backwards "more frequently" than the other set of respondents scoring 2. Conversely, a higher number of cases scoring 2 points in both criteria read on / backwards on occasions than it was expected. In fact, posit Early and Ericson[84] (1993: 315), "good readers anticipate words and phrases because they are familiar with how twentieth century language works, as well as with many ideas conveyed in that language".

Two other important issues came out in the line with former research findings in the Portuguese setting within the EFL context of teaching / learning, namely vocabulary acquisition and the role of psycholinguistic factors. Rebelo concluded back in 1981[85] that in case of short utterances both adolescents and pre-adolescents could assemble simple or complex sentences integrating the stimulus utterances accurately and appropriately, showing plain understanding of their meaning potential, in addition to a higher capacity to infer the meaning of words in context, rather than to infer meanings of isolated words. Still, the distinctive factor in the present research might be the level of lexical competence, since the ones with a higher score in this criteria seemed to infer meaning from context more readily, thus not having to read on / backwards so regularly.

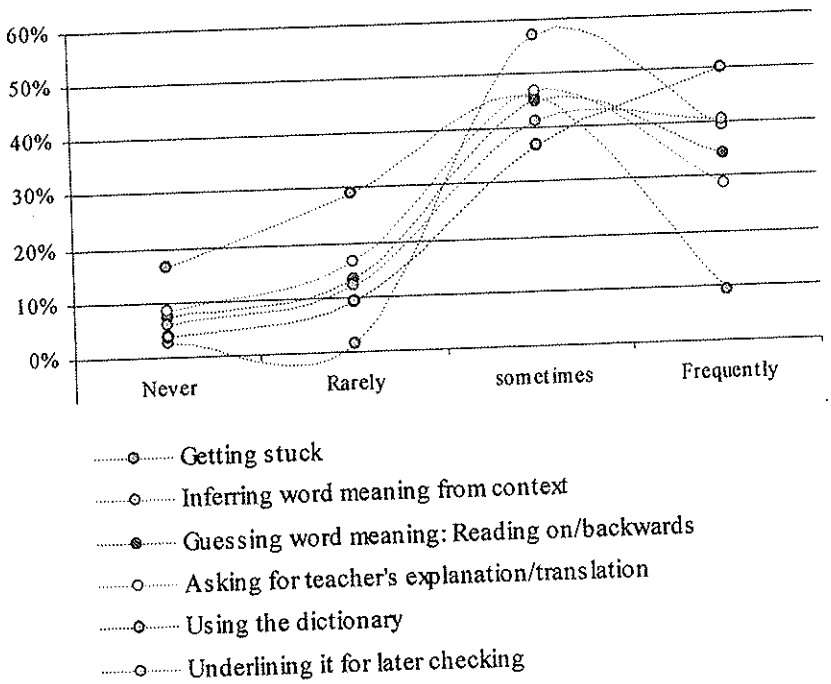


FIGURE III. 66. Percentage of Respondents' Strategies in the Reading Process (Items E2.5.1. to E2.5.6.)

For a more detailed examination of possible relationships between respondents' reference to reading unfamiliar words and asking for teachers' / lecturers' explanation

(Item E2.5.4.) and the variables focused so far, *i.e.*, "teacher", "years in EFL instruction" and "age group", the exploratory analysis, HOMALS, corresponding to Figure II. 66. (See Appendix A, Table A. III. 150.) was undertaken. As might be observed on the plane, without overlooking the data output in the correspondence map of category quantifications, "sometimes" along with a range of associated categories like subjects aged [19; 21[were poorly represented for their overlapping projection on the crisscrossing area of the two axes.

"Never" asking for lecturers' explanation in case of coming across unfamiliar words apparently stood out in the same range of Lecturers M and L (-1.862 and -.666) on the negative side of dimension one, in near range with twenty-one or over year-old respondents either with less than six (-2.254) or eleven or more years (-3.436) in EFL instruction. On the contrary, "frequently", neatly stood out on the positive side of dimension one (the highest score - .482). Two groups of plots were scattered along this dimension. On the one level, respondents aged between [18; 19[and those with [6; 8[years in EFL instruction (.474 and .540 in that order) mostly represented in the range of teachers H, I, C and G projected further above and highly representative on the positive side of the second dimension (1.906 and 2.129).

On the other level, there seemed to exist a cloud of associated points likely to enclose respondents aged between [16; 18[with a high score in both dimensions (.525) and Teachers B, E, D, K (from the highest to the lowest score) and A flashed out further downwards with the highest score on the negative side of dimension two (-2.369). Yet, there seemed to exist no definite divide between the latter and its relation with the factor "rarely" markedly represented in the second dimension (-883), and seemingly related to subjects with [8; 11[years in EFL instruction mostly connected to Teacher F.

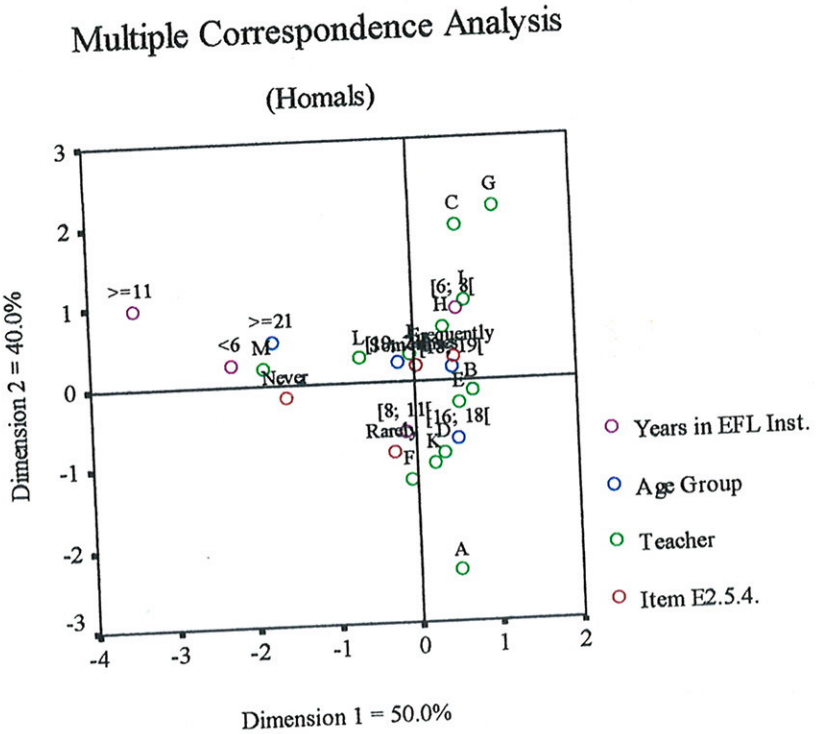


FIGURE III. 67. Multiple Correspondence Analysis: Display of Respondents' Strategies - Reading Unfamiliar Words and Asking for Teachers' Explanation - by Variables (Item E2.5.4.)

After having analysed subjects' variety of strategic response to language difficulty in reading texts, supposedly envisaged as an impediment for reading extensively in a foreign language, respondents' perceptions on reading fiction in class might unveil some hints on their reading strategy and selection of texts and, in particular, statistically significant or non-significant findings to account for Humanities secondary school leavers' reluctant response to reading especially literary texts, to bear in mind the research questions posed at the outset of this research.

Assuming that informants might be introduced to many text features in reading fiction in the educational setting, six ranks were offered for filling in. Still, 5.0% of secondary school respondents and 12.0% of undergraduates filled in all ranks. Besides, solely 3.6% of 12th formers did not provide any answer to Item D9.1. (See Appendix A, Table A. III. 128.), corresponding to their ranking of most important features in reading fiction. Conversely, a rising number of "no answers" came out in the forthcoming item related to their perception of features focused on reading fiction in class or formal setting, notably 11.7% of secondary school leavers and 3.5% of freshman. For a more comprehensive study of subjects' response, the first three rankings were, consequently, considered for comparison in terms of respondents' most important features in their

independent reading of fiction and the ones they perceived to be more frequently required in the formal language setting (mother tongue or target language). Concerning at first subjects' perceptions of the latter (Item D9.2.), "identity themes" (1st choice), "the general content" (2nd choice) and "the climax" (3rd choice) stood out in the graphical display, Figure III. 68., for their higher peaks.

A subsequent analysis of data provided in Item D9.2. (See Appendix A, Table A. III. 129.), with respect to respondents' perceptions on reading fiction in class by ranking, and once again solely taking the first three ranks for comparison issues, did not dispel significant differences between both groups of respondents be it in the first or in the third option since the constraints for the Chi-Square Test were not applied. On the contrary, considering the second choice (χ^2=32.8; df=5; p<.000) "the characters' relationship" category was exclusively selected by 12th formers and so was "the climax" selected by a higher number of secondary school leavers than expected, whereas the "the plot line" occurred in a higher number among freshman than expected. These aspects clearly contributed to distinguish both groups of respondents' perceptions of reading fiction in the formal setting.

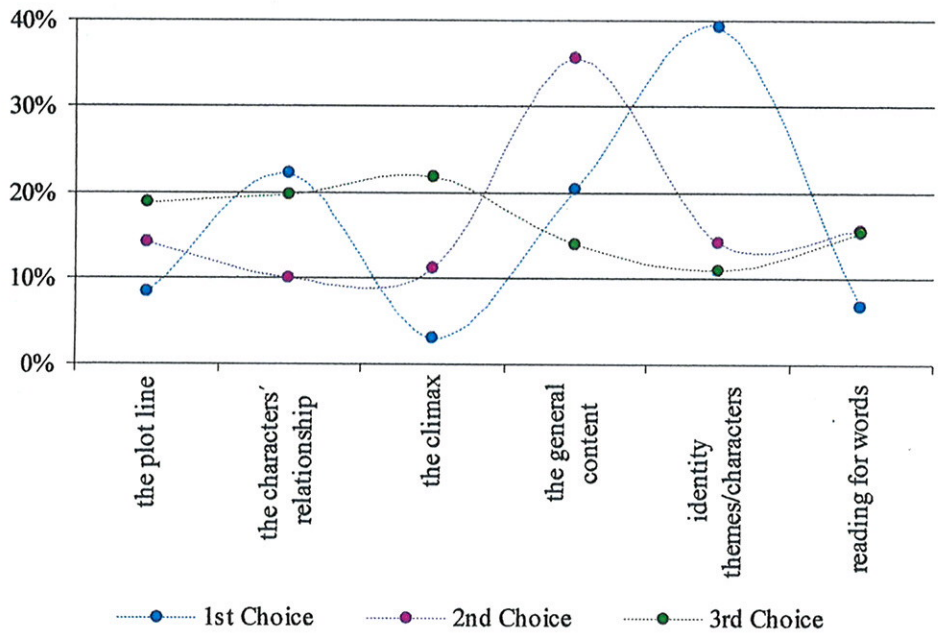


FIGURE III. 68. Respondents' Perceptions on Reading Fiction in Class by Ranking (Item D9.2.)

Similarly, a close look at the concordance lines, enclosed in Appendix A, on the **node** *story* and its context of occurrence, made it clear that 12th formers were much acquainted with this aspect of the narrative, commonly known as story but neatly depicted in Shklovsky's ([1921] 1965) distinction between *fabula* and the *sjuzet*, (McCracken 1998 54)

"where the *fabula* is the events *as they happened*, their chronology, while the *sjuzet* is the way in which the events are told, the formal devices that enliven the narrative" [author's emphases]. Reiterating Nash's (1994) interpretation of Shklovsky's concept of *sjuzet* and its relation to *ostranenie*, McCracken (1998: 55) posits that it is formal innovation that is the valuable element in literary texts - that is, the *sjuzet* not the *fibula*.

Surprisingly, out of 38 instances on the **node** *story* in the secondary school leavers' corpus there was but one instance underpinning the distinction between comprehension of the story

38 tter to understand the plot of the **story**. I don't remember 8J;173 before

whereas the blurring notion of story and plot might be inferred from undergraduates' database:

1 hey help us to understand the hole **story** and to learn how to summarise. I d
2 to understand a bit more the plot (**story**). 10M;238 After reading the boo
3 ying to find the main issue of the **story** and when we are searching for it's
4 into the character and to feel the **story** completely. 10M;238 I only have
5 50 short-stories (...) because the **story** is rather small and we can make a
6 we can make a discussion about the **story**, its characters and way they do th
7 centrate and better understand the **story**. 10L;212 home I prefer reading a
8 ng excerpts) we can understand the **story**. Reading to me is not only to read
9 the tell in a few words the whole **story**. 10N;251 they are useful as a g

Yet, quantitative data displayed in the graphs to follow (Figure III. 69.) pointed to a slight difference between both groups of respondents' perceptions on the same aspects of fiction in all ranks, otherwise the peaks would overlap.

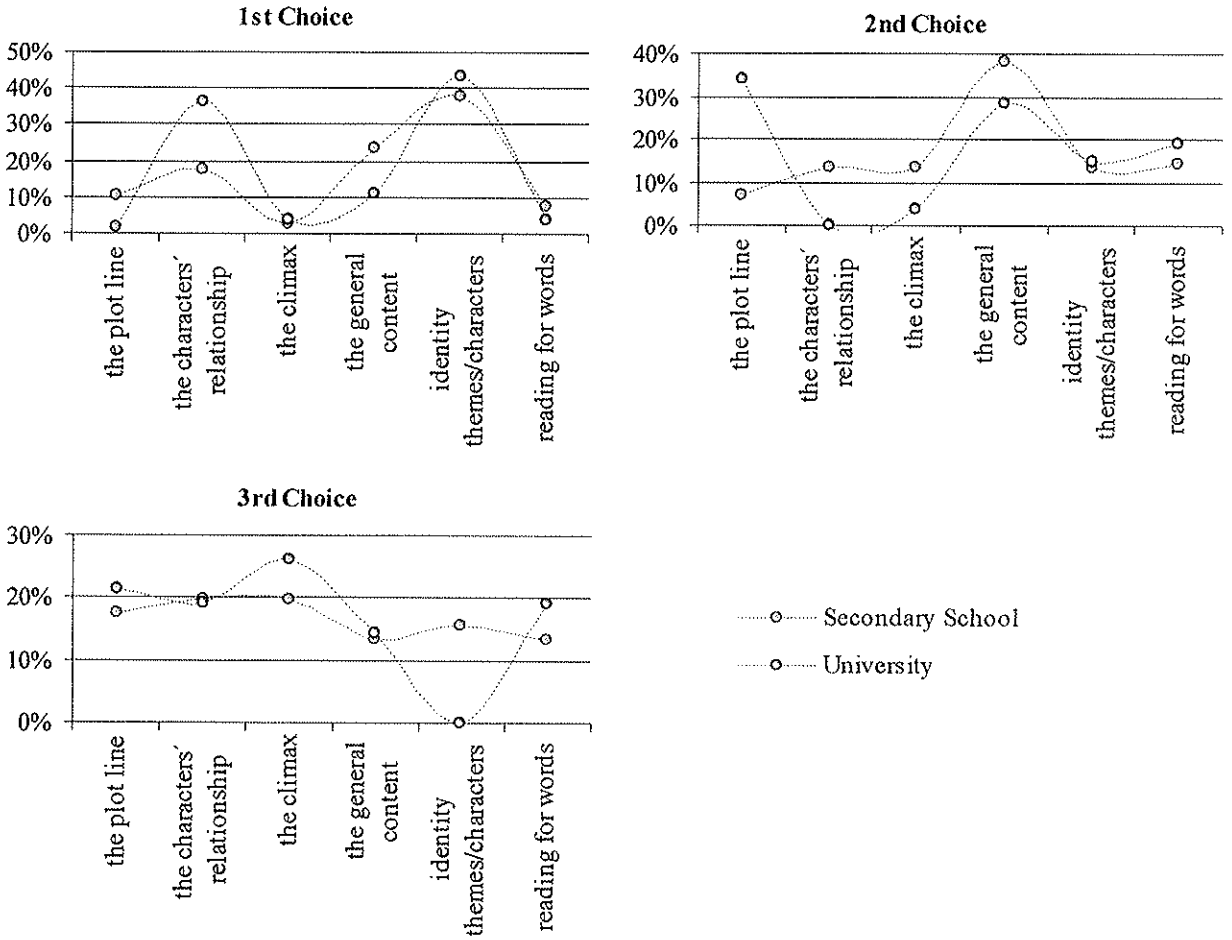


FIGURE III. 69. Respondents' Perceptions on Reading Fiction in Class by Ranking (Item D9.2.)

In relation to subjects' preferred features (Item D9.1.), a difference in the rankings was acknowledged particularly substantiated in the first choice with the highest peak matching the category "the character's relationship". "The general content" was singled out in both 2nd and 3rd choices, as was observed in this graphical display (Figure III. 70.).

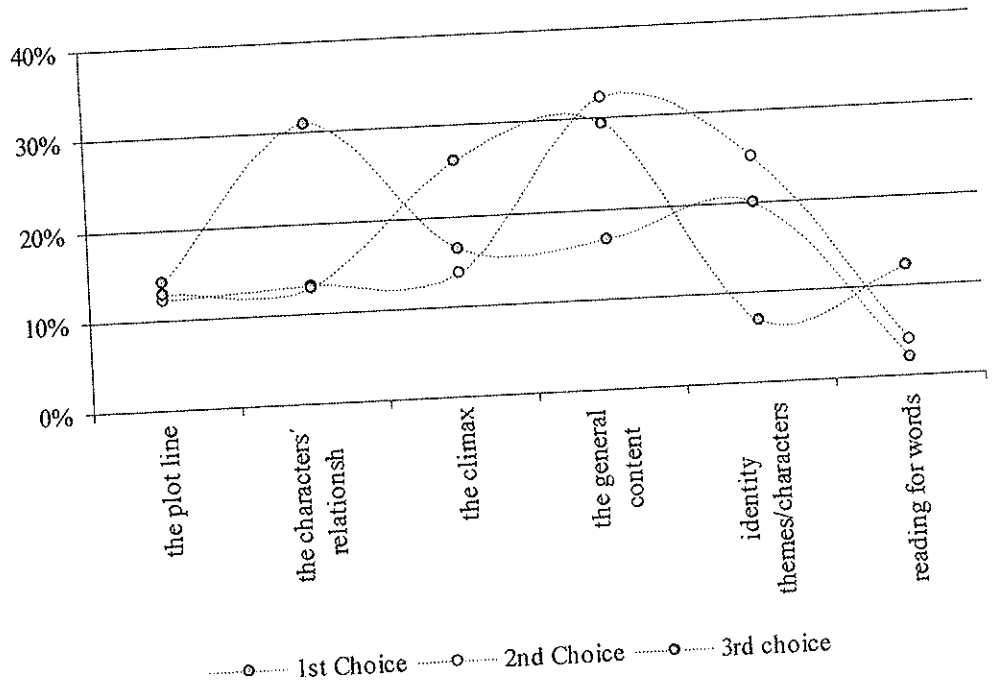


FIGURE III. 70. Respondents' Ranking of Most Important Features in Reading Fiction (Item D9.1.)

When contrasting rankings amidst the two groups of informants, significant differences were disclosed with matters of category / features' choice (See Appendix A, Table A. III. 128.). In the first choice (χ^2=22.6; df=5; p<.000) there were more freshman selecting "the plot line" than expected whilst "the characters' relationship" occurred more frequently among secondary school leavers than it was likely (Figure III. 71.). In the third choice: (χ^2=17.5; df=5; p<.004) there were more freshman selecting "the plot line" and "reading for words" than expected whilst "the climax" was observed among a larger number of secondary school leavers than it might be foreseen.

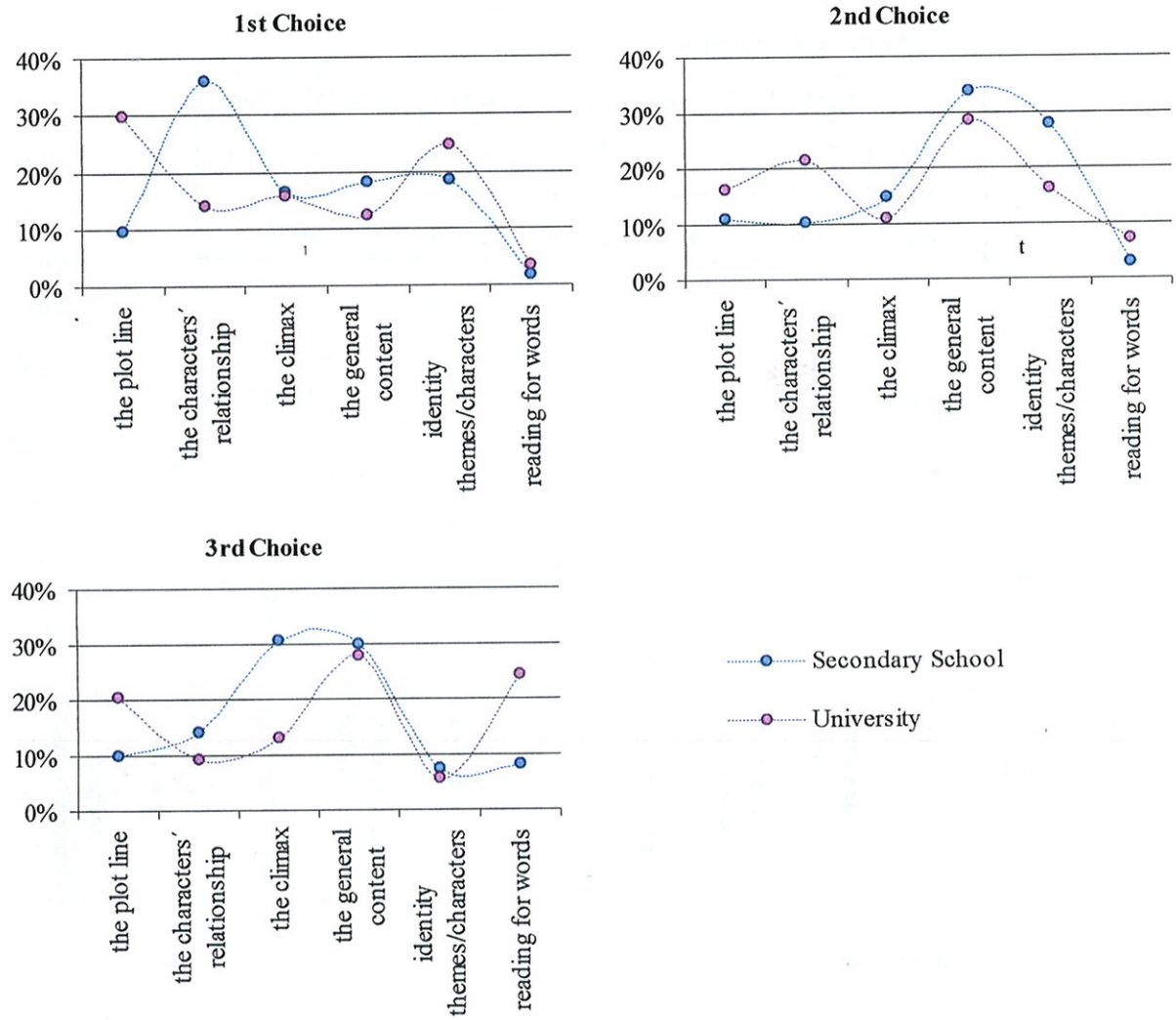


FIGURE III. 71. Respondents' Ranking of Most Important Features in Reading Fiction by Institution (Item D9.1.)

Comparing the number of responses in Item D9.1. (N= 247) to those in D9.2. (N= 229) by rank, there was a meaningful decrease of responses from the former to the latter item (Figure III. 72). Several issues might foreground respondents' behaviour. First, some respondents only mentioned one or two features in reading fiction instead of providing three or more ranks. Secondly, informants' reading of fiction seemed to balance between an interest-driven reading focusing on the dynamic unfolding of events, to which "the characters' relationship" played an important role, and reading for "the general content" (the number of occurrences in these categories outnumbered the other ones) followed by "the climax" in the third position, though with fewer occurrences than the ones observed in "the general content" category. Thirdly, the falling percentage of respondents in each rank from Items D9.1. to D9.2. might arise from the fact that some informants were likely

to find it difficult to flash out strategies and/or guidelines in reading novels and short stories in the formal setting of language instruction.

Choice	Item D9.1.	Decrease	Item D9.2.	Decrease	Items D9.1. / D9.2.
1st	96.9%	-	89.0%	-	-7.9%
2nd	91.3%	-6%	78.7%	-10.2%	-12.6%
3rd	80.3%	-11%	54.3%	-24.4%	-26.0%

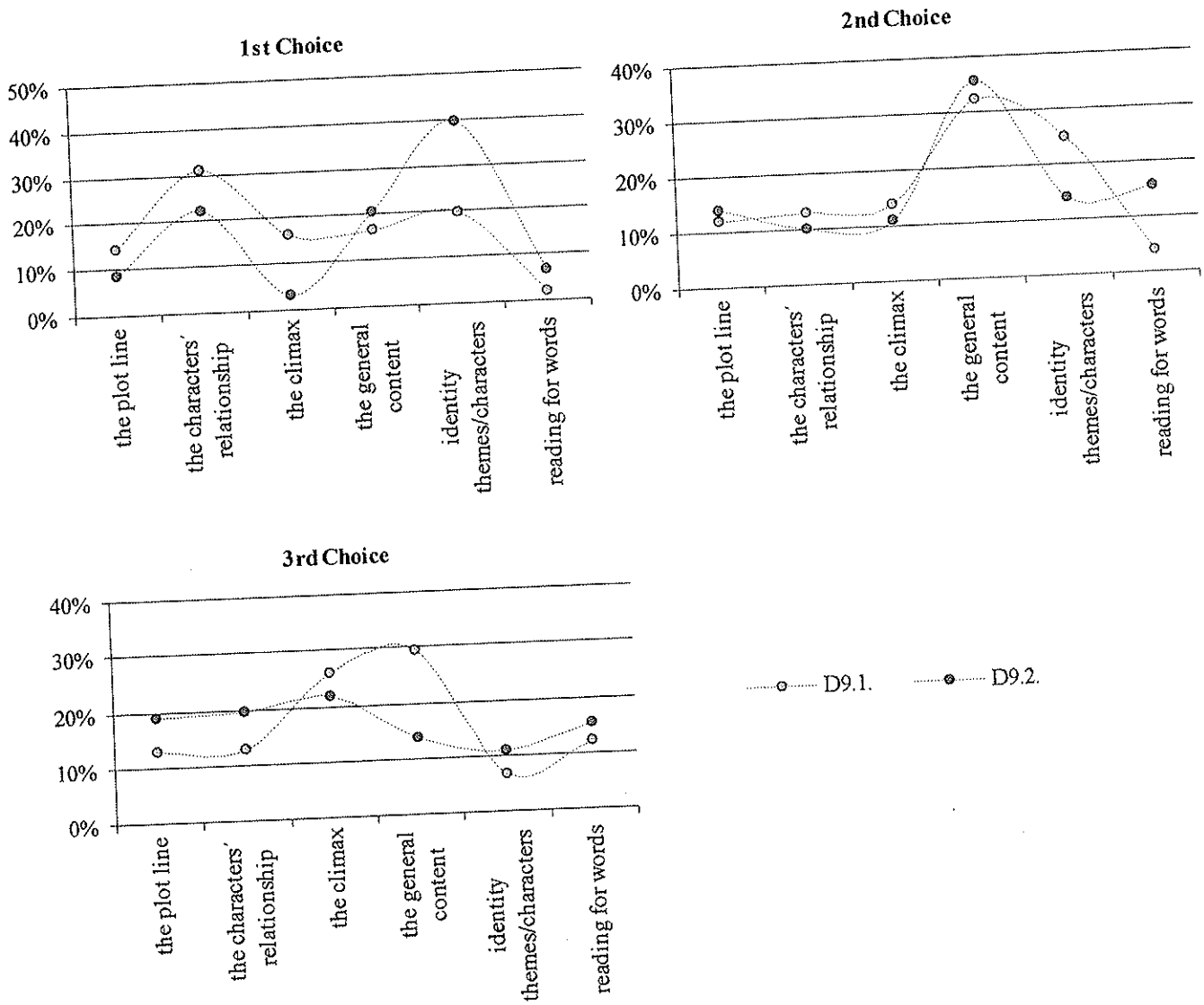


FIGURE III. 72. Comparing Respondents' Rankings Items D9.1. and D9.2.

Subjects' reference to "guides about literature" [apparently anthologies, cribs], "informative texts about literary novels"; "summaries of 12th Form texts" [cribs] in their response to texts made use of in school / institution provided some evidence on the use of this backup material not only as students' self-help ("texts which prepare me for the test",

Inf. 114), but also for classroom instruction (David Stern 1996: 352) by no means representing "the conscious efforts learners make" to uncover meanings as cited in Charles Alderson (2000: 307-308) on his discussion of the various assumptions underpinning learners' strategies. In this case the impact of the literary text is mediated by the "other"[86] (Foucault 1979: 184) along with his/her own synopsis overlooking individual differences coming out from a dialogue with the text, as a shared activity in class (Deborah Appleman 2000, Judith Langer 1995, Susan Hynds 1997). "Cribs" used as ways in to texts added up to learners' / readers' lack of agency in the process of meaning-making.

> I use it for other courses but not the English. (Inf. 143)
>
> informative texts; guides about literature; etc. (Inf. 221)

Relying once again on informants' dilemma in choosing reading strategies: either for "the plot" to be discussed in their written assignments and supposedly backed up by acknowledged criticism or reading for "the characters' relationships" and their importance for the development of the action, E. M. Forster's insight on the characters' and other aspects of the novel might throw some light on adolescents' / young adults' keenness on acknowledging both the role of round or flat characters by (1990: 74) "their emotional eye, not the visual eye", thus "easily remembered by the reader[s] afterwards", without much validation in standard examinations for lacking issues of parity.

Comparing the resource to "summaries": "York / Longman Notes" (Figure III. 73.) by both groups of respondents (See Appendix A, Table A. III. 130.), a higher percentage of undergraduates acknowledged their use (73.7%) in literature classes, contrasting with 12th formers' neither using (19.8%), nor being familiar (20.3% - "No Answer") with them in language courses. As a result, significant differences (χ^2=9.1; df=2; p<.011) were unveiled mainly in the number of non-respondents between both groups in that a strickingly low percentage might be observed amidst freshman (3.5%). In short, the majority of undergraduates were acquainted with the so-called "cribs". In very many cases undergraduates pointed to their heavy schedule (See Appendix A, Table A. III. 13.) and academic assignments limiting their time to reading extensively (See the summary table on the occurrence of the **node** and its collocates in Table III. 2.).

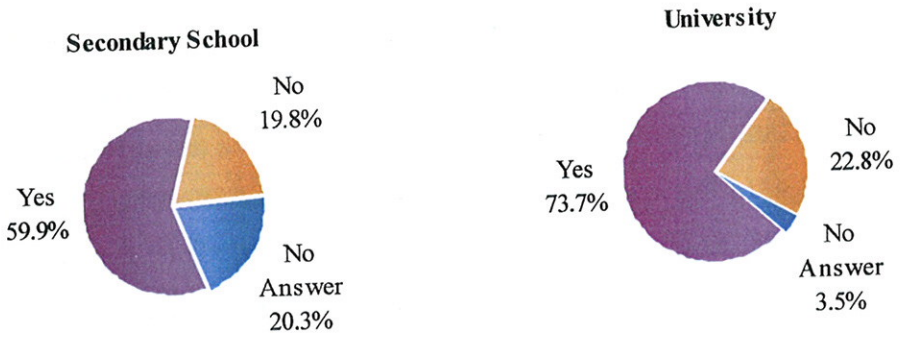


FIGURE III. 73. Informants' "Making Use of Summaries / "York Notes" by Institution (Item D10.)

With respect to the variable "sex" (Figure III. 74.) 65% of female subjects stated that they used such back up material whereas a decreasing percentage was acknowledged amidst male informants (48.6%) not only concerning "Yes" but also "No Answer", albeit a rise in the percentage of male non-readers of "cribs". Likewise, significant differences (χ^2=14.3; df=2; p<.001) were unveiled in that most of the female 12th formers did not have any clue about them.

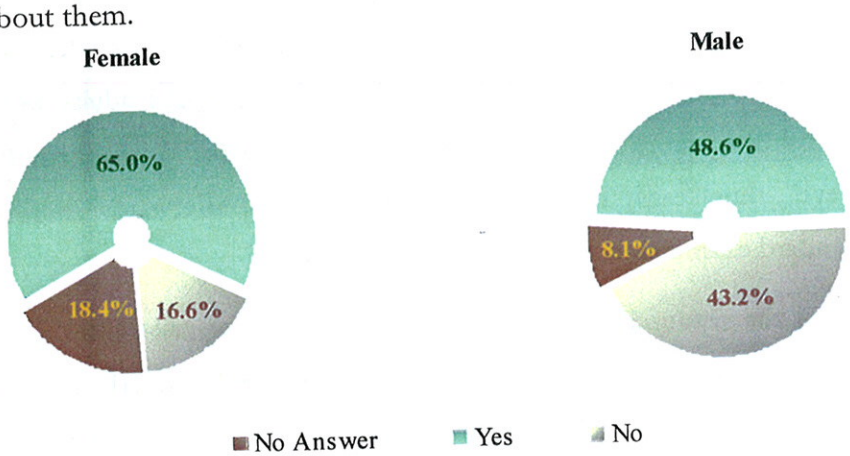


FIGURE III. 74. Informants' "Making Use of Summaries / "York Notes" by Institution (Item D10.)

To analyse the interrelationships between respondents' use of "summaries", namely, "York / Longman Notes" (Item D10.) and categories "Yes", "No" and "No Answer" along with other variables "teacher", "years in EFL instruction", the multivariate homogeneity analysis was performed. The main dimension discriminated 58.1% and the second dimension discriminated 45.6% allowing to arrive at a satisfactory analysis. From the observation of the correspondence map of category quantifications (Figure III. 75.), it was possible to locate associated categories for their close projection on the plane and the variables at stake. Moreover, the chart of discrimination measures presented in Appendix A (Table A. III. 131.) suggested that the first dimension in the multivariate case might be tied up chiefly to the variable "teacher" (.666) as well as in the second one (.563), in the line of most analyses of the same type undertaken hitherto. In so doing, a closer scrutiny was

given on other variables to check their impact on students' reading behaviour, reading choice, text and attack skills as well as strategies.

Both the first and the second dimensions differentiated most clearly along the categories and the variables. On the right hand side of the plane, and within the range of non-respondents (1.527) with [6; 8[years in "EFL instruction", there were two groups of subjects, on the one hand in closer reach with Teachers B (.785) and G (2.152), and Teachers H (.708), I (.735) and C (3.405) on the other, all of which represented on the positive side of the first dimension. On the contrary, respondents declining the use of literary guides (.354), equally a main point on the negative side of the second dimension (-1.015), appeared markedly in proximity with subjects being exposed to [8; 11[years in EFL instruction, mainly belonging to Teachers K, E, F and A, projected on the negative side of the main dimension. However, the group of respondents confirming their use of that type of reading backup material was poorly represented for its close projection on the crisscrossing area of the two axes, even though seemingly connected with subjects with less than six years (1.407) or with eleven or more years in (3.733) EFL instruction nearby Lecturer M (1.450) on the positive side of the second dimension.

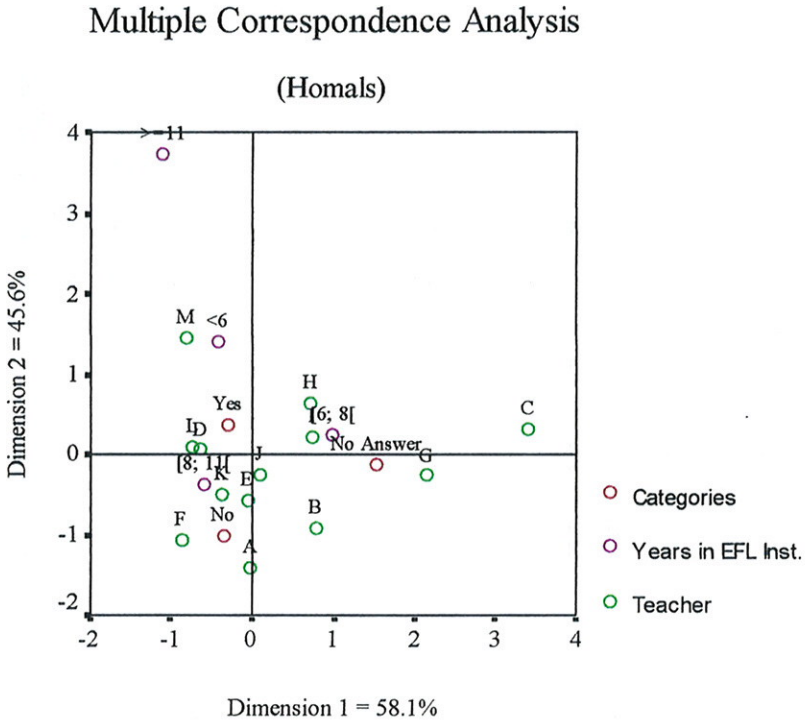


FIGURE III. 75. Multiple Correspondence Analysis: Display of Informants' Response to "Making Use of Summaries" / "York Notes" by Variables (Item D10.)

In respondents' giving reasons to making use of summaries / "York notes" by "institution" (See Appendix A, Table A. III. 132.) stood out the meaningful number of

subjects seemingly not familiar with this type of back up material. Indeed, out of a total of 81 "no answers" (31.9%), 67 cases corresponded to secondary school leavers, particularly evidenced in subjects belonging to Teacher E and J (Figure III. 77.), and 14 amidst undergraduates. More enlightening seemed the depiction provided in the pie diagrams to follow (Figure III. 76.) whose categories synthesised the ones indicated in Table A. III. 132. (in Appendix A, drawing on the encoding of categories in Part III. Open-Ended Questions / Answers by Items) headed by three major sets. Firstly, a larger percentage of subjects (45.6%) acknowledged their use as "backup material", with an increasing number in the case of undergraduates (65.1%) whose use was not confined to EFL language classes ("I use them in Portuguese"; "I use it for other courses but not the English [one]"):

> Useful though not replacing the reading of the original text so as to uncover the structure of the novel, its plot line, its general content, its characters' description, for instance, *i.e.*, "They help us understand certain aspects of the novels" (Inf. 105).
>
> Useful as an aid for classes or autonomous reading be it a pre-, while or post-reading activity.
>
> Useful for further information or background information, *i.e.*, "when I'm not familiar with the text" (Inf. 152); "they are useful when [I] want to explain something" (Inf. 41).
>
> Useful in order to overcome language difficulties whether in mother tongue or in a foreign language: simplified version, *i.e.*, "Very important because sometimes we don't have the right words and we learn them" (Inf. 41).

Secondly, and on the contrary, a slight increase in the percentage of 12th formers using those literary notes as a sort of summary for exams, in other words a "memory aid" due to lack of time for deeper autonomous analyses (Item D10.1. in Appendix A, III. Open-Ended Questions / Answers), equally gave the impression that they replaced the reading of the base texts to be elicited from their response (Appendix B, II. Informants' Output/Item):

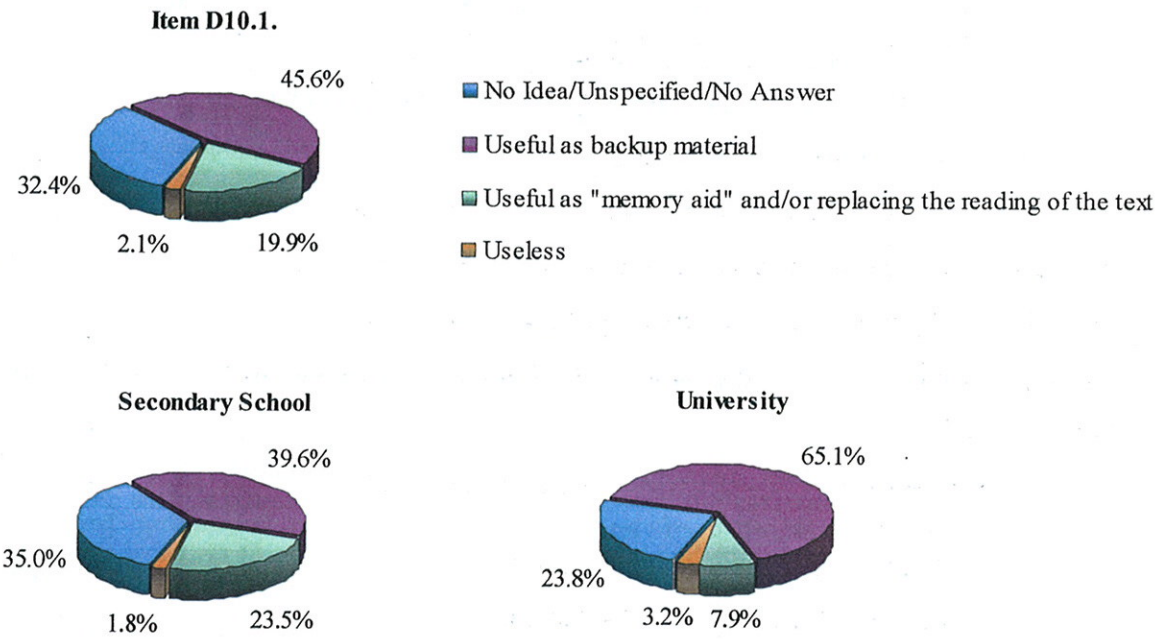
> When we don't have time to read the book because we can understand it better. (Inf. 32)
>
> When I need to study [for] an exam. (Inf. 33)
>
> In the consolidation of our studies. (Inf. 58)
>
> Especially to study before the written tests. (Inf. 136)
>
> Because sometime[s] we don't have time to read one book of 700 pages and th[ese] "York Notes" or "Longman Notes" help. (Inf. 80)
>
> I don't usually read a book fully so I read [its] summaries, this way I [have] an idea [about] what the book is. (Inf. 121)
>
> Useful [not] to forget the stor[y]. (Inf. 142)
>
> Know the story without reading the book. (Inf. 158)

> Because they explain some parts you don't understand. And if you don't read the book it can be a great help. (Inf. 178)

Finally, solely few subjects (2.1%), with a slight rise in the case of freshman, reinforced the aforementioned critical readers' pointlessness for "the reader knows the story better" (Item D10.1. in Appendix A, III. Open-Ended Questions / Answers), and quoting respondents' own words once again,

> Because I like to know the story it gives me a feeling o[r] des[i]re to know [its] end and [...] this way I can memorise [it] if necessary. (Inf. 43)
>
> They are useless because sometimes they don't have the most important part of the books. (Inf. 149)
>
> When the novel is clear enough (Inf. 144)
>
> if we read them instead of reading the book [,] it will not help. (Inf. 236)

The above utterances undoubtedly require some theoretical clarification appropriately advanced in Harste and Mikulecky's [87] (1984: 58) differentiation "in a specific instance of reading" between "a surface text" purporting "a potential set of meanings", as "a text potential", to borrow from Halliday's terminology (1989), and "what the reader creates in his or her head as a *text*" [author's emphasis].

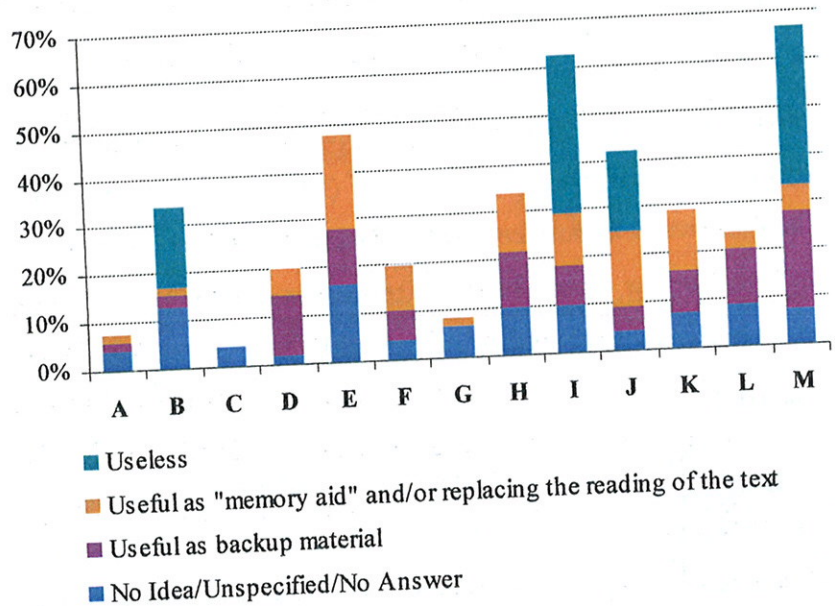


Note: Percent calculated on the number of occurrences.

FIGURE III. 76. Informants' Justification for "(Not)Making Use of Summaries" / "York Notes" by Institution (Item D10.1.)

An informant's aside comment, notably the one that "sometimes they don't have the most important part of the books" (Inf. 149) put the accent on the reader's role in the

interaction with the text for aesthetic purposes, not to mention the process as an individual meaningful updating of the base text (reader response theory). Focusing on another subjects' peculiar remark that their use was undertaken "for other courses but not the English", once again unveiled the teachers' / lecturers' role made a difference (Figure III. 77.) who likewise seemed to hinder subjects' reading autonomy. As a matter of fact, "useless" only occurred in subjects' belonging to teachers / lecturers B, I, J and M. Also the respondents related to lecturer M, second-year undergraduates, outnumbered all the other ones in the category "useful as backup material".



Note: Percent calculated on the number of occurrences

FIGURE III. 77. Informants' Justification for "(Not)Making Use of Summaries" / "York Notes" by Teacher (Item D10.1.)

Conversely, "useful as memory aid" occurred more manifestly in the case of secondary leavers than in that of undergraduates thereby corroborating previous observations associated with 12th formers' concern for successful accomplishment of their examination requirements. Still, the occurrence of "no idea" / "unspecified" / "no answer" category was not uniformly signalled by the blue stretch in the bars per teachers / lecturers. This might suggest informants' (un)familiarity with critical readers in previous years, thereby not to be solely linked with the current teachers/lecturers.

J. SOCIETY AND THE TECHNOLOGICAL WORLD

> We use words as tools, as individuals and as scholars. On the Internet we use little else. Whatever else Internet culture might be, it is still largely a text-based affair. Words are not simply tools which we can use in any way we see

> fit. They come to us framed by specific histories of use and meaning, and are products of particular ideological struggles.
>
> Shawn Wilbur 1997: 5

Shawn Wilbur's focus on communicative events in a new medium, for example, the Internet, post-print literacies (*i.e.*, visual / virtual literacies), journal websites as advertising for print, electronic publishing along with virtual and visual rhetorics, extends Gunther Kress's tenet on the synaesthetic activity. In his view (1997: 383), it "has been surpressed due to the insistence on the dominance of language in the written mode... made focal and valued" albeit "made useable or not; and even ruled out of or into the public landscape of communication". Actually, a clear divide between the private, public and institutional domains seemed to raise in subjects' perceptions, as was illustrated in:

> Because we have many other easy ways of knowing things, like watching TV., going to the cinema and nowadays we learn much from [the]"Net". (Inf. 210)

Arguments for and against several opportunities of going digital might be implicit in respondents' answer to the multifaceted challenges addressed to the consumer of which they are fully aware. Once again Kress's challenging insight (*Op. cit.*, *Ibidem*) brings to the forefront untold truths insofar as some written modes have been overvalued; (*Op. cit.*, *Ibidem*) "music is for the aesthetic development of the individual, as is the visual art":

> people are finding other things to do like watching TV, or working with a computer. (Inf. 1)
>
> People have other ways of entertainment like TV. (Inf. 189)
>
> There are other means of entertainment like computer games and TV that take all the free time. (Inf. 197)

More affordable computers to the population on the Island (with a large contribution from the Educational policy in the Portuguese territory in the last couple of years not to mention The European Union allocation resources to Ultraperipheral Regions) together with Internet access in most schools constitute two vital contributions to lessen people's isolation (for instance those living in rural and suburban areas) and broaden their access to information, thus becoming part of the so-called urban diversity in the postmodern era. No more "telling" or imparting of knowledge in the pedagogic scenario (Kress, *Op. cit., Ibidem*) might be perceived in respondents' utterances:

> many other easy ways of knowing things, like watching TV, going to the cinema and nowadays we learn much from "Net". (Inf. 210)
>
> more often news on TV tells us [w]hat the newspapers do, if not in a more complete way. (Inf. 219)
>
> people have been looking for easier and quicker ways of learning, like computers. (Inf. 253)

Certainly, diversity owes to some extent, in Wilbur's contention[88] (1997: 5), to the fact that "an increasing number of people are finding their lives touched by collectivities which have nothing to do with physical proximity" perceived by viewers as the combination of reality and fantasy, for example in documentary type of text mentioned as respondents' favourite one amidst reality "games", the gothic trend of television series. Subjacent is the concept of "virtual community",

> Because nowadays the[re are] some other ways of learning such as listening to (a tape). (Inf. 52)
>
> First- because of our advanced technology-computer TV., etc second- because of school you're forced to read boring books. (Inf. 192)
>
> Reading is frequently ignored nowadays becau[se] people have been looking for easier and quicker ways of learning, like computers, for instance. (Inf. 253)

It might be inferred from respondents' words that learning ought to encompass new media and cultural and economic forces of which the worldwide web comprises a tangible example in the global dissemination of knowledge in Englishes, seen as the dominant languages in new media. Accordingly, "an alternative way to judge the strength of associations between words" was matched up to evaluate the probability of the occurrence not only of the two lexical items together, *listening* and *viewing*, but also (Biber *et al.* 1998: 266) "the probability of observing each word independently, based on the frequencies of the words", as was displayed in Table III. 20.. In agreement with Biber *et al.* (*Op. cit.*, p. 265), it involves the design of measures accounting (*Ibidem*) "for the likelihood of words occurring together by chance - *i.e.*, statistical measures" or "calculations for the mutual information score".

The analysis of frequencies showed that the two lexico-semantic items, together with the items within the same semantic scope, were in fact very different: in terms of their overall frequencies, *viewing* (*TV* and *television*) occurred more often than did *listening* (*listen, music, listening to*), specifically at 6.9‰ "viewing"-related items, and at 4.1‰ "listening"-related items per 1000 words in both corpora. Besides, a first observation of the frequencies in each corpus pointed towards a difference in the counts of both items by corpora. Therefore, a Chi-Square Test was devised in order to (See Appendix A, Table A. III. 194.), and pursuing Biber *et al.*'s assertion (*Op. cit.*, p. 265), "compare two "nominal" variables", especially because "both variables represented groups" (secondary school on the one hand and university on the other) "rather than counts". Significant differences came out (χ^2=76.4; df=4; p<.000) mainly considering the items *television* and *music*, occurring more

frequently amidst freshman than it was foreseen, whereas *listening to music* appeared more often amidst 12th formers than it would be expected.

In the first case, a strong influence might be linked to Charles Suhor's argument[89] in that (1984: 23),

> in the arts, differentiation has diminished in favor of holistic, multimedia expression. Television and film, of course, are inherently multimedia; but the traditional arts have moved toward combinations of genres and the blurring of distinctions between the work, the performer, and the audience. Participatory drama, concrete poetry, aleatory music, and mobile sculptures are instances of totalistic approaches to artistic production and response.

Considering the second range of lexico-semantic instances within *listening to music* once again Suhor's explanation seemed to offer some answer to adolescents' favouring (*Op. cit.*, *Ibidem*) "the popular arts, experienced by most people daily in the form of electronically transmitted music and drama" depending upon "simple formulary and mnemonic devices (slogans, clichés, jingles that parallel the memory prompts of oral cultures and appeal directly to [individuals'] mythopoeic sense". Actually, from the late 80s up to the present these have been at easy reach and availability on a worldwide scale to the profusion of an innovative gamut of music video formats whether via *CMT*, *BET*, *VH1*, sonicnet.com, music videos on tape or *DVD*, to name some of the technological advances in music, not to mention the *MTV*, as a particular type of "music television" carrying along combinatory forms of inward bound knowledge.

TABLE III. 20. Viewing and Listening: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words	Secondary School	University	Total
TV	219 (6.8‰)	49 (4.3‰)	268 (6.1‰)
television	21 (0.6‰)	13 (1.1‰)	34 (0.8‰)
listen	14 (0.4‰)	6 (1.2‰)	20 (0.5‰)
music	23 (0.7‰)	28 (2.0‰)	51 (1.2‰)
listening to	127 (3.9‰)	2 (0.2‰)	129 (2.9‰)

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

Similarly, listening to records and tapes stood out not only in respondents' output but was also acknowledged in David Gordon's preface to (2000: *vii*) *The Digital Classroom: How Technology is Changing the Way We Teach and Learn*, about the so-called "Nintendo Generation"[90]:

> the new generations prefer Internet, TV, video games and compact disc players. (Inf. 162)

In fact, the close observation of items possibly linked to technology, video games and watch [games], in some cases with less than 10 instances per item in both institutions, might feature 12th formers fondness for new communities in the "dot-com" era or a broadening of space and time settings in the digital age owing to the discussion "of ideas, exchanging information and developing relationships" formerly confined to pubs or the so-called "café" (underpinned by its French connotation), as (*Op. cit.*, p. *vii*) "a place where people come together" in which "dust gathered on café counters, shadows across bare walls peppered with unused phone jacks" now turned into cyber kiosks.

TABLE III. 21. Viewing: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words	Secondary School	University	Total
technology	6 (0.2‰)	-	6 (0.1‰)
video games	3 (0.1‰)	1 (0.1‰)	4 (0.1‰)
see (watch)	7 (0.2‰)	3 (0.6‰)	10 (0.2‰)

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 texts about technology texts about ***technology*** 5E 82 A Mantilha de Beatriz A S
2 5E 81 poems magazines texts about ***technology*** texts about technology 5E 82 A M
3 192 First- because of our advanced ***technology***-computer TV, etc second- because o
4 6F 89 Because with the advance of ***technology*** there are other ways to get in tou
5 s; textbooks; texts which refer to ***technology*** Reading is the comprehension of t
6 ntific texts; texts which refer to ***technology***; non-fiction Reading is absorving

1 days people prefer watching TV, or ***video games***. 8I;143 Because for example in c
2 e people prefer watch TV. and play ***video games*** in computer. 8I;140 Because ther
3 w generations prefer Internet, TV, ***video games*** and compact disc players 8J;163

1 g. They prefer sit on a couch and ***see*** a great movie than sit on a couch
2 Because of TVs influence. We can ***see*** and hear without making an effort.
3 t us more boring to read if we can ***see*** in TV. ... 5E 69 I think that pe
4 wadays the cience evolved. We can ***see*** television, listen in radio etc.
5 8J;160 Because of the TV. we can ***see*** true images and we can not. 8J;1
6 no time. It's more confortable to ***see*** TV than think too much reading a b
7 to the person that is used just to ***see*** what is shown in th TV and then...

Concordance Lines from University Informants' Written Output

1 ed. 10M;227 Television, computer ***games*** may seem more attractive to the yo

1 of the main reasons because we can ***see***, listen and read in television.
2 nema and it is more interesting to ***see*** a film than read a book. 10N;247
3 sons: it is "better" and easier to ***see*** a movie than to read a book. 10N

Teachers have advanced the urge of intertwining the reading of more canonical texts with multimedia renderings for future teaching and scholarship on the 12th form, already foreshadowed in Arlette Willis's[91] (1997: 135) assertion, namely that "We should equip our *charges* to meet the challenges of tomorrow - the challenges of cultural and linguistically diverse students" [author's emphasis]. In order to meet the challenges offered

by a new generation, "armed with theories and practical experiences that are inclusive", Willis defended revising fixed canons.

Taking into account Williams's ([1958] 1993) latest debates on individuals' interaction with other textual practices[92], associated with diverse media including television, which decentres and splits the subject into one of viewer / listener and consumer, first and foremost, the educational setting should embody the narrative role of pictures and images instead (Kress and Leeuven 1996). In the authors' beliefs it comprised a way in to foster "readers' understanding and enjoyment of literary texts through explicit exploration of the meaning-making roles of images"[93] (Len Unssworth and Janet Wheeler 2002: 73-74) on the level of representational and referential language. Besides, it would enhance extensive critical and interpretive discussions on broader textual genres, textual strategies and ideologies. Rather noteworthy, and seen from a systemic functional linguistics approach deeply rooted in Halliday's (1985) functional grammar, singled out Len and Wheeler's (1996 70) succinct elucidation of "the three different kinds of meanings" subjacent to the "choices made from the visual (and verbal) meaning-making systems, as follows (*Op. cit, Ibidem*):

> i) Referential meanings are constructed by the forms of visual representation of events in the material world, the objects and participants involved, and the circumstances in which they occur (including symbolic representation).
>
> ii) Interpersonal or interactive meanings concern the kind of relationship constructed between the viewer and what is viewed. The pseudo-social interactive relationships are influenced by factors such as choice of a close up or a distant view of a participant.
>
> iii) Compositional meanings deal with the ways in which the layout of the image indicates information value or relative emphasis among the elements of the image.
>
> [adapted Mine]

Amidst the many suggestions enhanced by some filmic versions of Shakespeare's texts, *Hamlet* for instance by Teacher A, followed by visual / virtual representation of scenes / parts of Shakespeare's plays, (should there be longer lessons) might be a lead into performing Shakespeare in class after adapting the renaissance language into a more contemporary English register (Rob Pope 1995, 2001). Indeed, abridged and/or simplified versions along with a digitised Shakespearean version (widely available on the world web, should there be enough personal computers in class) for better retrieval and comparison with the base text (addressing renaissance printing practices) on screen might commit the students / readers to the fictional world of meaning-making in context. Another strategy might entail the comparative analysis in terms of point of view, register and period between

Jane Austen's base texts and some of their updatings and spin-offs by Emma Tennant, Julia Barrett, Joan Aiken, Stephanie Barron and Helen Fielding's *Bridget Jones Diary*, to name but a few.

Glancing back at Pope's suggestion of reading literary texts in a multimedia environment, Masie McAdoo's bottom-line[94] (2000: 143) warns against the side effect of "closing the gap between the haves and have-nots", which "will require much more than putting a computer in every classroom" and she further contends that (*Op. cit*, p. 149):

> the question for educators is what kinds of schools will build every student's technological skills. In part, students need lots of time on-line to build familiarity with computers. In part, they need good computer teachers. And they need non-computer skills - the ability to synthesize information, ask further questions, compare, contrast, write, and evaluate.

Similarly, claim Herber and Nelson-Herber[95] (1984: 175) that one should make the most out of technological breakthroughs as a limitless "means for delivering information" not merely for enjoyment. Thus, Morais (1997: 20) extends this technological trend as a challenge to all individuals irrespective of their age inasmuch as life-long learning demands from adults reading abilities and strategies to which they have never been acquainted. Herber and Herber further state:

> In spite of the fact that technology has produced significant alternatives to print, printed materials are a major means of communication in our society and are likely to remain so. Both knowledge and pleasure are added to a person's experience through reading, the knowledge providing increasing confidence in negotiating through the complexities a our current society, and the pleasure providing increasing satisfaction in living life with all its complexities.

To point it briefly, Kress (1997), while drawing on a semiotic frame of reference to text understanding, calls for synaesthesia, in his words (*Op. cit.*, p. 383),

> a new theory of representation [which] may prove adequate to the demands of several urgent tasks: to the needs for dealing with social and cultural change; the need to treat individuals as agentive in relation *not only* to the production of their textual objects, but also to their constant re-making of their representational resources.
>
> [author's emphasis]

K. VIEWING *VS.* READING

> The problem is that there is a strong temptation to imagine that pictures can, even should, be read like words, and never more so than at the moment when we feel ourselves to be more visually literate than previous generations.
>
> David Lewis 2001: 95

David Lewis's contention has raised two important issues pertinent for the sub-section at stake on present day individuals' dilemma: viewing *versus* reading. On the one

hand the focus on the referential meaning of "telling", to borrow from the scholar's argument, owing to pictures' own (*Op. cit.*, p. 94) "immediacy of impact that words could never match… at least not wholly" for they show something" that (*Op. cit., Ibidem*) "should be exploited to create specific narrative effects". In other words, pictures' impact on the viewers translated by non-verbal language, (*Op. cit.*, p. 95) "the peaked eyebrows, the hint of a frown", *i.e.*, kinesics (or body language in semiotics), evidenced viewers'/readers' experiencing the non-verbal text, significant in the process of making meaning. "In writing, as in the novel", reiterates Wales (1997: 271), "this sort of information can be provided as clues to attitudes" though infrequently imparted. In her entry on kinesics and the way "facial expressions and body movements" yield an integral part of communication in discourse analysis, Wales (*Op. cit., Ibidem*) brings forth a two-fold function involved in the communicative event, namely "indicating ATTITUDINAL or EMOTIVE MEANINGS… but also FEEDBACK about how INFORMATION is being received" [author's emphases].

On the other hand, reads Lewis's argument (2001: 95), "almost always a significant part of our interpretation of images comes to us mediated through language" or "concepts that were framed for us in words". Therefore, a second vital issue is raised, namely "how much behaviour has become conventionalised and socialised", to use Wales's expression, (1997: 271) above all through the pedagogic discourse and practice (Basil Bernstein 1997: 11)[96] "often viewed[97] as a carrier, a relay for ideological messages and for external power relations, or, in contrast, as an apparently neutral carrier or relay of skills of various kinds".

When comparing viewing to reading, Winn[98] (1977) calls for the self-reflexive process inherent to art and film reception in individual agency (*Op. cit.*, p. 250):

> We create our own images when reading, based upon our own life experiences and reflecting our own individual needs, while we must accept what we receive when watching TV images …The reader "creates" his own images as he reads, almost as if he were creating his own, small, inner television program. The result is a nourishing experience for the imagination.
>
> [author's emphases]

The overturn of viewing and reading is apparently connected with contemporary individuals' visually-oriented behaviour, which is equally implicit in Fromm's *To Have or To Be?* ([1976] 1999). The latter corroborates a sharp criticism on the common citizen's behaviour, supposedly and simply leading to immediate achievement, social success and accomplishment, curiously evidenced in respondents' assertions:

> Because of other means which also provide information and pleasure without requiring extra time. (Inf. 144)

> Reading is something that we must do if we want to pass our degree. (Inf. 238)
>
> Because nowadays we have other means such as media (Television, Radio, newspapers)[,] which give us most [of the] information we need and give us, the op[p]ortunity of listening to all the data we need for our daily life. (Inf. 240)
>
> It is frequently ignored nowadays because people think it is a waste of time, they prefer images than [words]. (Inf. 243)

Besides, learning a foreign language has contributed, in the same line, to getting ahead on the ladder to social success in which English, now an international language for business and communication (Phillipson 2003), has been deprived of its literary and cultural heritage. Thus Said blames the so-called (1994: 369) "disaffected instructor" who has "terminally consigned English to the level of a technical language ['lingua franca'] stripped of expressive and aesthetic characteristics and denuded of any critical or self-conscious dimension". A further criticism was made, two centuries ago, in Wilhelm von Humboldt's (1836) forerunning contentions on foreign languages learning as long as he emphasised the role of speakers' creativity. In the latter's view, notwithstanding the fact that (in Losonsky 1999: xxiii) "languages are thus the work of *nations*..., they still remain the self-creations of *individuals*, in that they can be produced solely in each individual" [author's emphases].

In 12th formers' reasoning new bearings, be it of personal, pragmatic, aesthetic order or even their reference to technological gadgets, appeared to have inverted the role of the print medium to "multimodal texts" (Kress 1997: 383) and/or a "compound medium" as posited by Durant and Fabb (1992: 53-54). Nonetheless, the semantic prosody of the verb phrase *have other*, drawing on its context of occurrence, apparently pointed to "interaction", "engagement", "pleasure" despite being dissociated from the reading / interpreting process, intentionally marked by the deictic "other" also embodying alternative representations of work spaces:

> because people can be doing other things and [watching] TV, and listening [to] music, and news on the radio. (Inf. 185)

Given subjects' limiting perspective of the act of reading, confined to decoding and/or comprehending the print medium, especially EFL texts, "other" seemingly regarded as alternative media implying another kind of interface (*Op. cit.*, pp. 53-54) "involv[ed] two channels simultaneously" resorting to processes of data processing and interpretation without respondents' awareness, *i.e.*, "the sound and vision medium as in television, film and video allowing the production of *audio-video* texts" [authors' emphasis]. The former, oral texts, highlight the scholars, (*Op. cit.*, *Ibidem*) "take the form of sound as in speech or

recorded sound (in radio and records) and the latter, "can be some form of written shape as in writing and kinds of printing" - the graphic medium. These may exist in the form of "images, paintings, [and] photographs (as well as road signs and diagrams)".

The comparison of concordance lines on the verb phrase *have other* in both corpora, with a larger number of occurrences amidst 12th formers' output, pointed to a variety of right collocates within the lexico-semantic field of personal growth ("interests"), pleasure and free time realms within people's agency, marked by the collective subject, "people", contrasting with two utterances headed by the first person pronoun "we". The conferred identity and agency amidst adolescent students' private and public life.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1	) 8I;147 Because people nowadays	*have other*	things to do besides reading, for
2	7H;124 7H;125 because people	*have other*	activities. For e.g. in past wome
3	. 5E 82 Because the young people	*have other*	interests but I think the read the
4	hy bother? 6F 87 Nowadays people	*have other*	interests like watching TV, our go
5	ding habit 8J;158 Because people	*have other*	intrecests 8J;159 In my opinion
6	as: music, art. (...) Now people	*have other*	priorities. 6G;103 May be the th
7	think this happens because people	*have other*	things to do like watching TV., be
8	place of the book. 9K;189 People	*have other*	ways of entertainment like TV; the
9	on't seem to have the time or they	*have other*	interests. 4D30 Because people d
10	n't like to read and nowadays they	*have other*	things to fill their free time.
11	an obligation. 5E 79 Because we	*have other*	things more interesting to do. li
12	s ignored nowaday because today we	*have other*	types of pleasure, like TV., compu

Concordance Lines from Undergraduates' Written Output

1	nema are. 10L;217 Because people	*have other*	interests, like TV. 10L;218 Beca
2	sive 10M;240 Because nowadays we	*have other*	means such as media (Television, R

Global media, *i.e.*, film, video, TV, internet have not only contributed to getting information but also played an important role in informants' identity construction not to mention broaden the scope of vocabulary in English acquired incidentally albeit meaningfully in Krashen's view (1982). Reading and writing on the web has created electronic selves on the internet, or the so-called "digitised subjects" for their fictional identity contruction, constructions of race, class and gender in televisual spaces. This stand point is illustrated in an undergraduate's statement (Inf. 196): "Due to the fact that people don't want to waste time reading something that they can watch [...] TV".

Literature-based approaches in the pedagogical setting have yielded some impact on readers' tastes and responses, particularly if they channel the reading of literary texts as way of getting students' acquainted "with *great* figures of the literary heritage" [authors' emphasis], comment McRae and Pantaleoni ([1985/6] 1994: 222) on the line of influence of F. R. Leavis's (1948) authoritative assessment on "The Great Tradition". Indeed, the statement "there are no more great writers" (Inf. 162) cannot but offer some evidence for McRae and Pantaleoni's (*Op. cit.*, p. 223) assumptions on teachers' constraints "to explain

the text to the reader in terms of the author's ideas, psychology and social background". Hence, states Kramsch 1994: 8), their reading focuses on texts' "information value only", "their general interest and cultural appeal" for examination purposes. On behalf of the "extrinsic meaning", to follow New Criticism guidelines, states Wolfgang Iser ([1978] 1994: 15), "the search for meaning" has been "called off" despite the fact that "the value of the work is measured by the harmony of its elements... and the harder they are to relate to another, the greater the aesthetic value will be ... whereas in the past it was subservient to the appearance of truth".

To sensitise the reader to the text, borrow McRae and Pantaleoni ([1985/6] 1994: 223) from Belsey (1980), "the reader needs the help of the critic in making sense of the literary experience, and both critic and reader need the help of the author, ultimate source and guarantee of the novel's truth". Iser ([1978] 1994: 18) goes on to assert that "the frequency with which such attempts are made can be gauged merely from the number of interpretations bearing the title: *A Reader's Guide to...*", implicitly accounting for the wide gamut of such interpretations already object of examination in students' reading strategies (Subsection I) under the terminology "cribs". As a result, it is not surprising to come across commentaries on the decline of reading habits nowadays, as the one presented by a secondary school leaver,

> Because there are no more great writers, and the new generations prefer Internet, TV, video games and compact disc players (Inf. 162)

An identical claim might complement many 12th formers' perceptions of the literary text as a historical piece or, in Iser's (*Op. cit.*, p. 13) words, "reduced to the level of document", whose hidden meaning and interpretive validity, suggested the theorist (*Op. cit.*, p. 13), "seemed to be embodied in the work concerned" and "construed as a testimony to the spirit of the age, to social conditions, to the neuroses of their authors". For the present argument Iser (*Op. cit.*, p. 13, 19) brings forth a seminal claim due to the broad range of its semantic scope, *i.e.*,

> It is a vital feature of literary texts that they do not lose their ability to communicate; indeed, many of them can still speak even when their message has long since passed into history and their meaning no longer seems to be of importance... [And] as meaning arises out of the process of actualisation, the interpreter should perhaps pay more attention to the process than to the product.
>
> [adapted Mine]

The changing nature of the cross interpretation and appropriation is evidenced in one informants' reply to a reluctant attitude to reading, namely that "there are other types

of ways to receive information [instead of] reading [,] for example the television" (Inf. 193). In order to come to a balanced approach, Beach *et al.*[99] (in Ruddell *et al.*, 1998: 696) argue for "the learning to respond to computer hypertext" to foster film and visual culture from a broad range of approaches in order to perceive the relationships between texts and "past knowledge". In fact, even though themes may be recurrent in texts, the narrative technique and insight creatively rendered from writer to writer at different times broadens the reader's sensitivity to a variety of perceptions of the real, on the grounds, states an informant,

> Because with the advance of technology there are other ways to get in touch with knowledge and culture, ways which are much... quicker tha[n] reading. (Inf. 89)

Subjects' creativity in combining categories of information coming from multidimensional databases (Beach *et al*, *Op. cit.*, *Ibidem*)"into unique combinations of information" ends up being compatible with academic discourse due to the fact that subjects need at first to "define the similarities between the [historical] documents and their purposes for combining those documents in order to extract relevant knowledge" (awareness of the reading task and aims via a problem posing / problem solving strategy). Then, by resorting to their linguistic competence (knowledge of the different layers of meaning making up language) and seeing through the language of the current text and its ideology, point of view, they are likely to construct their own critical hypertexts whose reading may be shared and offered some response by other members in the academic community. In the short-term the confines of the lecture setting have spread across disciplinary and digital boundaries. In this line explains Caldas-Coulthard[100] (2002):

> what is happening in the virtual world is that the domain of the private, even among members of institutions, is taking over and personal web pages, created by individuals from all walks of life, present to the world discourses of the self. New forms of virtual identities are therefore created daily.

A liminal discussion of new forms of virtual identities might bear some support in Bearne and Kress's grounding (2001: 89)[101] of a new relationship between the word, the image and non-visual stimuli as complementary rather than simply overlapping interpretations, which provide new ways of thinking beyond the theoretical and historical perspectives on the text. *Internet Culture* (Porter 1996) and *The Digital Classroom* (Gordon 2000) extend the realm of discussion into the pedagogical context by means of a balanced theoretical and practical analysis. Nonetheless, in the arts this complementary differentiation, regrets Suhor[102] (1984: 23),

> has diminished in favor of holistic, multimedia expression. Television and film, of course, are inherently multimedia; but the traditional arts have moved toward combinations of genre and the blurring of distinctions between the work, the performer, and the audience. Participatory drama, concrete poetry, aleatory music, and mobile sculptures are instances of totalistic approaches to artistic production and response.

Yet, a couple of informants still perceive reading in its creative and critical dimension, often overlooked in the formal setting of education:

> Reding is frequently ignored because nobody cares about that, they don't have creative tasks. (Inf. 41)
>
> Reading is the interpetation of symbols created by us, humans, that are able to inform, communicate and give us the chance to learn. (Inf. 42)
>
> [home reading]'s an alternative to the radio and TV, plus it gets your imagination working. (Inf. 50)
>
> [fiction] (...) because it's a good way to expand our imagination and our vocabulary. (Inf. 29)
>
> [favourite reading manuals] the conclusion of... texts (...) because I could lear[n] something, o[..]r I could imagine... (Inf. 135)

It seems that promoting reading is one of the amplest activities to "free" youngsters from this narrow view broadcast by television so that they can get used to experiencing non-visual stimuli, develop their concentration skills at their individual pace, *i.e.*, overread when uninteresting, slow it down if relevant and turn backwards to figure out a logical sequence of facts. To conclude, and quoting Iser ([1978] 1994: 19), owing to his focal point on the reader's activation of the text (equally shared by Barthes's *The Pleasure of the Text* [1973] 2000),

> In reading we are able to experience things that no longer exist and to understand things that are totally unfamiliar to us; and it is this astonishing process that now needs to be investigated... [since] when one is reading a text, for that is when the text begins to unfold its potential.

CHAPTER IV. RESEARCH FINDINGS

Having hitherto thoroughly presented the results of the survey, displayed subjects' response including the proportion of "yes answers" and "no answers" to each question / item in the whole sample, by means of graphical representations, as well as statistical inference tests, this chapter is intended to discuss the hypotheses in the line of data presented in Part A and Part B, in the fashion of major closing arguments and problems posed within EFL reading and the research project. Therefore, issues associated with students' opinions on reading and related subject-matters to literature reading like context and culture, ethic dimensions, and the role of teaching in developing reading strategies will be succinctly touched upon as central for the present dissertation. "Above all, however", to borrow from Alderson (2000: 355), "I have exemplified and illustrated what I consider to be relevant... when considering the process", and such includes all the sort of data of exploratory or inferential nature to be crisscrossed with personal narratives, corpus analysis (electronic retrieval and search of key words displayed in concordance lines offered a quantitative and qualitative analysis), and official data (*Census* 1991, 2001), among others.

A. DISCUSSING THE HYPOTHESES

Before entailing any further debate to confirm or reject the hypotheses advanced by several authors, scholars, researchers probably leading to present day adolescents' and freshman's lack of reading habits, it was noteworthy to remind of the presentation and enlightening of data carried out in the previous Chapter. To put it in other words, it was confirmed from informants' extensive reading illustrations, evidenced in their response to the questionnaire, that most titles might well be included within the broad type of reading for "compulsory" reasons since those made part of school curricula and/or course syllabi.

In so doing, target words related to the *lemma* LIKE, namely *like* and *prefer* and their collocates in respondents' output throughout the questionnaire (See Appendix A, Part IV.), schematically presented in Table IV.1., were thus chosen, at this point of the argument, for providing value added data and complementing the evidence of exploratory and inferential nature presented so far in Chapter III. As might be perceived "read" / "reading" occurred as frequently as other collocates underpinning the broadest sense of the lexical item, that is, the multi-faceted dimension of the reading activity (Nuttall 1982: 3-4, Kramsch 1994: 7, Purves and Niles 1984: 3-5, Goodman 1998: 5, Kress 2001). Actually, informants stated their preference, inferred from the lemma LIKE and PREFER in both groups of informants, for multimodal texts and media such as "TV" / "watching", "computers" and "travelling".

Still, a slight increase in undergraduates' array of likes came out possibly linked to their higher level of genre (*cf.* Figure II. 29. and Figure III. 25.) and text awareness (*cf.* Table III. 7. to Table III.9.).

TABLE IV. 1. *LIKES*: Comparing Word Counts and Collocates by Corpora

Lemma	Collocates	Secondary School	University	Total
like	*to read*	13	6	19
	reading	15	2	17
	TV	6	-	6
	watching	3	1	4
	computers	3	-	3
	travelling, entering	2	-	2
Total		**42** **40.0%**	**9** **37.5%**	**51** **39.5%**
prefer	*reading*	17	11	28
	watching	8	-	8
	to watch	1	4	5
	other	2	-	2
Total		**28** **50.0%**	**15** **57.7%**	**43** **52.4%**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the target words: *like* [N=105 instances / Sec. School (3.2‰); 24 instances / University (2.1‰)]; *prefer* [N=56 instances / Sec. School (1.7‰); 26 instances / University (2.3‰)].

However, a decrease in reading habits might be perceived from the reduced number of titles read for pleasure and their genre. Interestingly, most reading for pleasure and genuine interest was seemingly drifted into the background. When comparing the survey results discussed by C. Svensson[1] (1998: 708), in which "most of the eighth graders devoted, if any, of their leisure time to reading literature", with the occurrence of lexical items associated with "read / reading" along with undergraduates' illustrations (presented in Chapter III), it might be advanced that undergraduates revealed a similar reading behaviour.

Indeed, given the overwhelming number of titles, either explicitly indicated to be read for compulsory reasons or implicitly inferred from curricula analysis, not to mention data conveyed by teachers / lecturers participating in this research, subjects read extensively on topic-related texts with a strong emphasis on reading "for information". These research findings might well shed some light on their reluctance to reading on the whole.

> We should read first what we would like to read. Compulsory reading is boring and [h]as no effect on me. (Inf. 186)

> This situation happens to me a lot of times: when a book is compulsory to read I do not wish to read it, but from the very right moment I start reading it, or even when I finish reading it, I realise that I have learned something which I did not even thought. (Inf. 224)

> Reading even being compulsory may be very interesting and many times useful. (Inf. 236)
>
> Reading is a wealthy activity that should be encouraged by everyone, especially by teachers regarding not only compulsory readings to be later discussed [in] class. (Inf. 242)
>
> I just read for compulsory reasons. (Inf. 249)
>
> What I dislike are the compulsory readings. Most of them are boring (there are exceptions, of course) and have nothing to do with us... (Inf. 253)

Reading in a foreign language is even more limited not only in the number of titles read, irrespective of the purpose to ground text selection, but also their genre. Longer texts, novels or plays illustrated fell back upon the set of texts assigned to the courses attended in both institutions. With regard to "personal independent reading" in English (See Appendix A, Table A. III. 112. and Table A. III. 114.), respondents provided a wide list of magazines ("Finance: *Euro*", *Time*; *Newsweek*, "music and sports magazines"), comics, as well as a few newspapers like: *The New York Times*; *The Evening Standard*; *The Sun*; and *The Times*.

In the same line, literary texts appear to have been mostly read, by many secondary school respondents, as "an attempt", to borrow from Timothy Weiss's words[2] (1999: 52-58), "to treat English as a code that can be standardized and mastered given a specific description of the contexts in which the language will be used" or even standing before the text, to extend to the realm of language and literary awareness in McRae's criticism. On the contrary, "it is in this development of the foreign language learner as both a social and an individual speaker", contends Kramsch (1994: 28), "that we have to see the emergence of culture in the language classroom".

TESTING HYPOTHESES

It is high time now to turn the focus to the six hypotheses presented at the outset of this research likely to offer some reasons for Humanities undergraduates' reluctance to reading independently, even whole texts for mandatory reasons, especially literary ones. However, most of the data fleshed out up to this point have, to a large extent, already enlightened the groundings to confirm the set of hypotheses also underpinned by theoretical explanations, falling back on different strands of latest action research and backed up by scholars' own arguments. In the line of this contention, and considering the length of this dissertation, it appears more appropriate, for readers' sake, as most arguments have been thoroughly foreshadowed in the presentation of results of the study (Chapter III.), to outline data of inferential nature per hypothesis along with pertinent discussion when needed. This does not exclude enclosing data of different sort taking into

consideration both the procedures devised in the empirical study of literature, and C Pappa's (1996) suggested interactive and dialogic presentation of exploratory data, in her stance, as valid as inferential data.

It is noteworthy to reiterate the fact that the scrutiny on ways of reading literature will be offered theoretical support along practical insights on ways in to texts in the two forthcoming chapters, in the view that undergraduates may transfer some of the internalised strategies to other discursive practices, whether related to academic, professional, personal, or pleasure clines.

Hypothesis 1

- Reading regarded more as an integrative skill leading to listening, speaking, writing in EFL setting rather than an interactive activity to foster meaningful socially-dependent skills[3] (*e.g.*, Winn 1977, Alderson *et al.* 1984, Urquhart and Weir 1998).

While bringing together subjects' response to post-reading activities and their opinion on reading as a dynamic process (See Appendix A, from Table A. III. 170. to Table A. III. 172. and Table A. III. 177.), significant differences came out, highly confirming this hypothesis, as follows:

First, (χ^2=7.45; df=1; p<.006), among those not considering reading as "a problem setting or a problem solving" interactive activity, there were more subjects who were rather eager to stop reading the whole text after having read an excerpt (Items E3.2.3. and B3.1.). Conversely, there were more subjects who felt like reading the whole text and envisaged reading as a problem setting or a problem solving interactive activity.

Secondly, (χ^2=12.6; df=1; p<.0004), those reading on more topic- related texts were mostly the ones who considered reading as an integrative skill leading to speaking, listening and writing (Items E3.2.1. and B3.2.).

Thirdly, (χ^2=7.9; df=1; p<.005) those reading on more topic-related texts were mainly the ones who thought they had learnt from a fruitful classroom interaction (Items E3.2.1. and E3.1.5.).

Finally, (χ^2=12.4; df=1; p<.0004) there were more subjects who were eager to go on reading the whole text and having learned from a fruitful classroom interaction (Items E3.2.3. and E3.1.5.) than expected.

Indeed, the interactional activity in class constituted a significant aspect to make students not only *read on* more topic related texts (though it comprised one of the tenets in EFL syllabi) but also lead some of them to read on. Yet, what seemed conclusive from these tests was the fact that *reading on*, all texts after having been introduced to an excerpt, and consequently fostering meaningful socially-dependent skills, depended to a large extent on the type of text and the activity devised for its processing. Even though very many respondents envisaged the reading activity as a problem setting or a problem solving interactive activity, this was not undertaken in class. Those subjects lacking instruction on parallel processing, from top-down to bottom-up reading approach and vice versa, instead of anchoring their attention on the words on the page first (bottom-up) and then get to the whole (intensive reading) were most likely prone to giving up reading beyond the set texts. It has come to be understood from many respondents' output that "reading for words" or in may teachers' / interviewee's perception the so-called "bottom-up approach" was limited to "recognizing given and fixed meanings as they occur in a passage", to cite Widdowson's ([1978] 1996: 85) contentions. This was somehow inferred in their descriptions of the reading activity in English classroom / lecture setting, of which the narrative stance underneath might provide some support:

> When I read a book I need to see some words in the dictionary because it is an extensive reading so I am not able to understand some words w[h]ich I do not hear everyday. (Inf. 212)

Hypothesis 2

• Reading comprehension activities over understanding process (*e.g.,* Lunzer and Gardner 1979, Alderson *et al.* 1984, Ellis and McRae 1991, Sheng 2000):

> I don't know, but I think that, reading [is] a way of knowing other and different things, and it's a way of practising the lecture [ff. reading][4]. (Inf. 34)
>
> Is to understand the different words and, in global, understand a text or a book. (Inf. 219)
>
> Reading for me is to d[ecode] a mess[a]ge - a skimming and sca[n]ning exercise. (Inf. 247)

• Reading any text is mostly related to a *reading comprehension activity* in EFL - stress on the linguistic (learning lexis, practising syntax) and cognitive aspects of reading (stated, for example, by Brown 1990).

> I think that a reading comprehension activity it's a way of learning and understanding. (Inf. 34)
>
> Reading is equal to learning and learning is to [be] able to comprehend the message given to us. (Inf. 49)

> Reading is a process that implies transforming written icons into vocal sound through the visualization of the same icons and processing them in the brain. (Inf. 164)
>
> For me reading comprehension goes to a process of text awareness (content, plot etc.) and grammar study leading to a personal point of view and comprehension about it. (Inf. 223)
>
> Reading is not only the action of reading is also the action of understand[ing] what you read. (Inf. 244)
>
> Sometimes it turns out to be somehow s[y]stematic. Some teachers do the same reading-comprehension to different texts. (Inf. 250)

The low occurrence of the lexical item *comprehension* mostly associated with the reading activity, which a few respondents attempted to describe in Item D5. in their own words (18.3% of 12th formers - "no answer", "unspecified", "don't know"; 15.8% of undergraduates - "no answer" and "unspecified"), might reveal their difficulty in distinguishing reading as process imbued with its cognitive dimension from the activities possibly related to their practice in the EFL environment, namely reading comprehension questions: "texts used for reading comprehension; poetry" (Inf. 172).

With respect to informants' perceptions of the reading activity (Appendix A. Table A. III. 60.) the bar chart underneath (Figure IV. 1.) provided a contrastive depiction of each group of subjects' different and/or identical views on the reading construct (Appendix A, Part III. – Open-Ended Questions / Answers – Categories / Item). The items markedly (in terms of percentage) tied up with undergraduates' response to reading, were the following: "Reading is interpreting any message", "Reading is a lifelong learning activity", "Reading is language improvement" and "Reading is an exercise". Conversely, 12th formers seemed to distinguish between "reading for compulsory reasons" in "Reading is building on knowledge about facts", and "reading as a personal independent activity" in the items: "Reading is a mental journey", "Reading is a spare time activity" and "Reading is communicating".

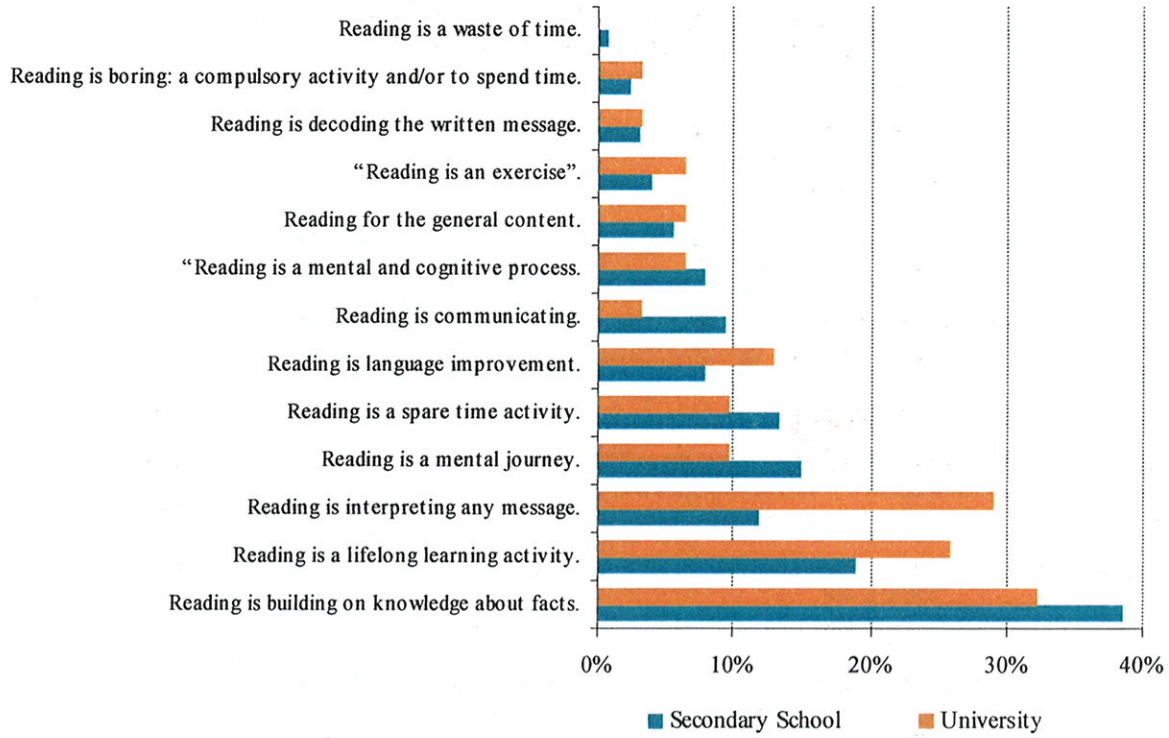


FIGURE IV. 1. Respondents' Personal Definition of the Reading Activity by Institution (Item B1.)

Rather noteworthy is the fact that a striking percentage of the informants - 37.8% (35.5% 12th formers; 45.6% undergraduates) - did not give any personal definition on reading (categories "no answer", 24.0%, "unspecified", 3.5%, and "don't know", 10.2%, in Item B1). A necessary and subsequent exploratory analysis discarded the possible claim that these subjects' language competence was poor, providing that most scored 7 to 8 points (out of ten) in Item B4.. Besides, the percentage of the aforementioned categories indicated their uneven occurrence in accordance to the variables: teacher and subjects' number of years in EFL instruction as indicated in the figure below (Figure IV. 2). What seems to point to more expressive differences from the other respondents' case is that most of the former subjects, aged between 16 to 20 attending urban institutions (one of which is private), are split into two groups: those having attended English for 8 to 11 years (60.4%) and the ones with 6 to 8 years of EFL instruction (38.5%). Moreover, the subjects might be found in all teachers' classes, still there was a slight increase of occurrences in Teachers E, M, L, followed by a second group constituted by Teachers I, B, J, K, H and D.

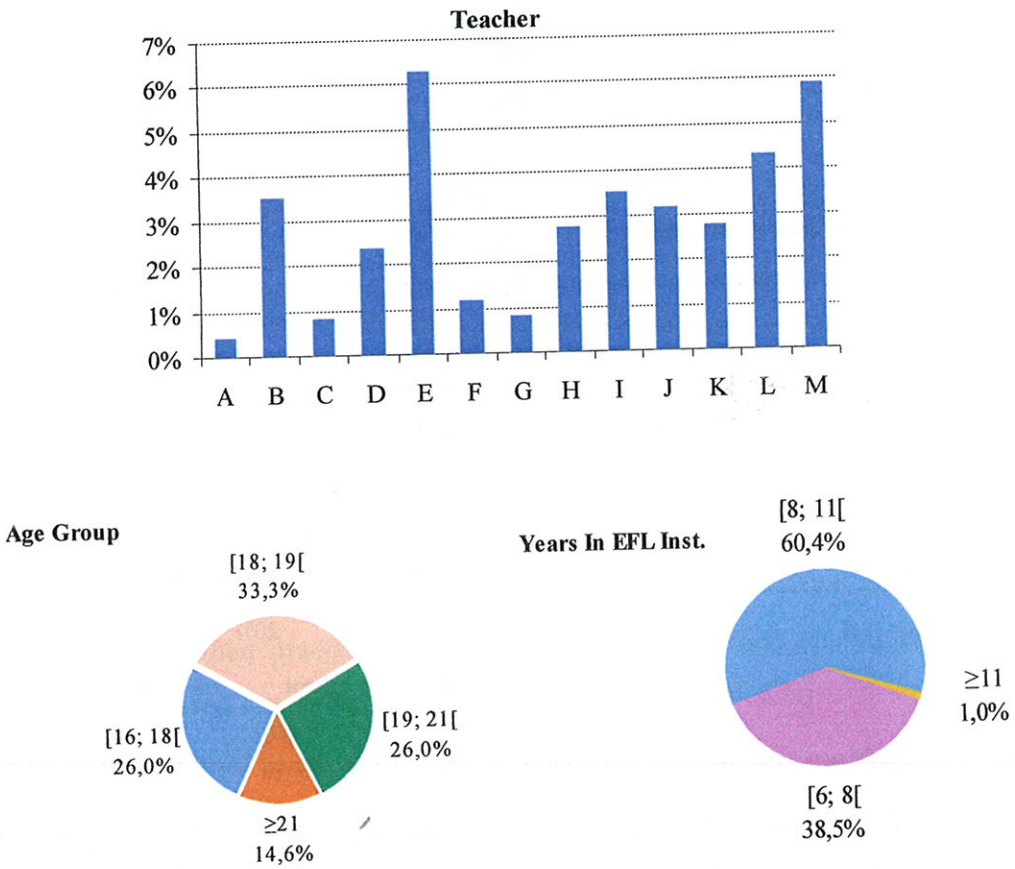


FIGURE IV. 2. Crisscrossing Respondents' "No Answer", "Unspecified", "Don't Know" by Variables (Item B1.)

The universe of respondents in items B1.1. to B1.9. (Appendix A. Table A. III. 61.) should correspond to the number of informants who did not provide a definition to reading in the previous Item B1., that is, 32.0% of 12th formers (N=197) and 42.1% of undergraduates ("Unspecified" cases were not included in this percentage). Responses categorised under the labels "that's a hard one", "I don't know [how to] define *Reading* [subject's emphasis]", "No, I can't" were included in the major category "no answers". However, there were three informants neither responding in Item B1., nor the following one.

Non-respondents to the personal definition on reading (Item B1.) were offered a detailed account of corresponding options, graphically represented in Figure IV. 3., as was requested in the ensuing multiple-choice item (Item B1.1. to B1.9.). A large majority of subjects decided for the following descriptions: "reading is a mental and cognitive process involving a reader, a text and a writer" (47.6% - "no answer"; 15.5% - "I don't know"); "reading is as important as writing and speaking" (45.2% - "no answer"; 16.7% - "I don't know"); "reading is interpreting any message more than recognising the sounds and letters" (36.9% - "no answer"; 17.9% - "I don't know"). Ultimately, the less chosen options fell

into "reading is a boring and repetitive activity carried out in class" (2.4% - "no answer"); "reading is for the general content" (10.7% - "no answer"; 2.4% - "I don't know"), "reading is a skimming and scanning exercise" (9.5% - "no answer"; 4.8% - "I don't know").

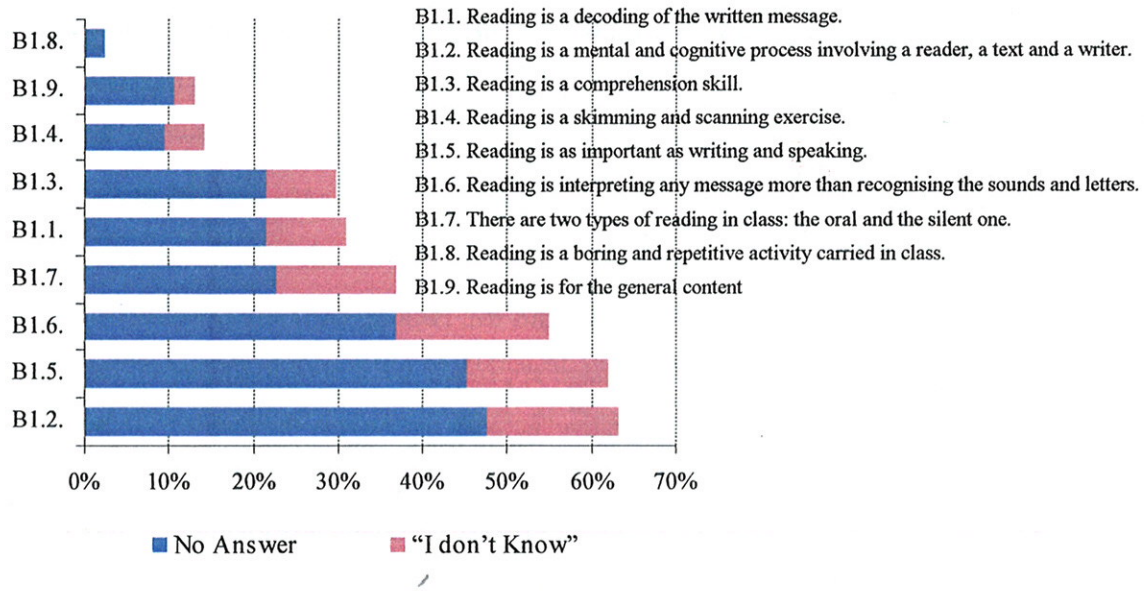


FIGURE IV. 3. Crisscrossing Respondents' "No Answer" and "Don't Know" in Item B1. with Their Choice in Items B1.1. to B1.9.

To sum up, subjects' selection of assertions on the reading construct were chiefly related to reading as a process underpinned by a whole language approach with a focus on the interpreting component more than the mere decoding and comprehension of the written message.

> Understanding a written message. (Inf. 254)

For a clearer depiction of this group of non-respondents, two other sets of exploratory analyses were performed, bearing in mind the variables in this study: "institution" (See frequency table in Appendix A, Table A. III. 62.), and the other three variables via ANACOR (See set of tables in Appendix A, Table A. III. 63.), notably "teacher", "years in EFL instruction" and "age group".

In Figure IV.4. the bars corresponding to undergraduates' defining statements to the reading activity neatly evidenced a higher percentage of response except for their non-selection of the assertion focusing on reading as "a boring and repetitive activity carried in class" often depicted in the literature discussing students' perceptions of reading in the formal setting. Broadly speaking, and in terms of percentage, undergraduates' response might be ranked as follows: i) it implied "a mental and cognitive process involving a reader,

a text and a writer"; ii) its importance "as writing and speaking"; iii) it meant "interpreting any message more than recognising the sounds and letters"; iv) it constituted "a comprehension skill". Undergraduates' broader view of the reading construct might be foreshadowed. It largely pointed to reading as an integrative, interactive process. Equally relevant, seemed Items B1.4. and B1.9., in the comparison of both groups of respondents' selection, occurring a lot more amidst freshman. These items might be a sign of respondents' commonsensical definitions of reading as a "skimming and scanning exercise" (a terminology frequently offered in EFL manuals) along with the commonest reading purposes assigned in language courses, notably, "reading for the gist", *i.e.*, "for the general content" (top down activity).

In fact, considering 12th formers' response, and the ranking of defining statements in terms of percentage, aspects of whole language approach were seemingly intertwined with the assumption that it meant an integrative activity according to the way it was endeavoured in class, to be perceived in this order: i) "reading is as important as writing and speaking"; ii) "reading is a mental and cognitive process involving a reader, a text and a writer"; iii) "reading is interpreting any message more than recognising the sounds and letters"; iv) "there are two types of reading in class: the oral and the silent one".

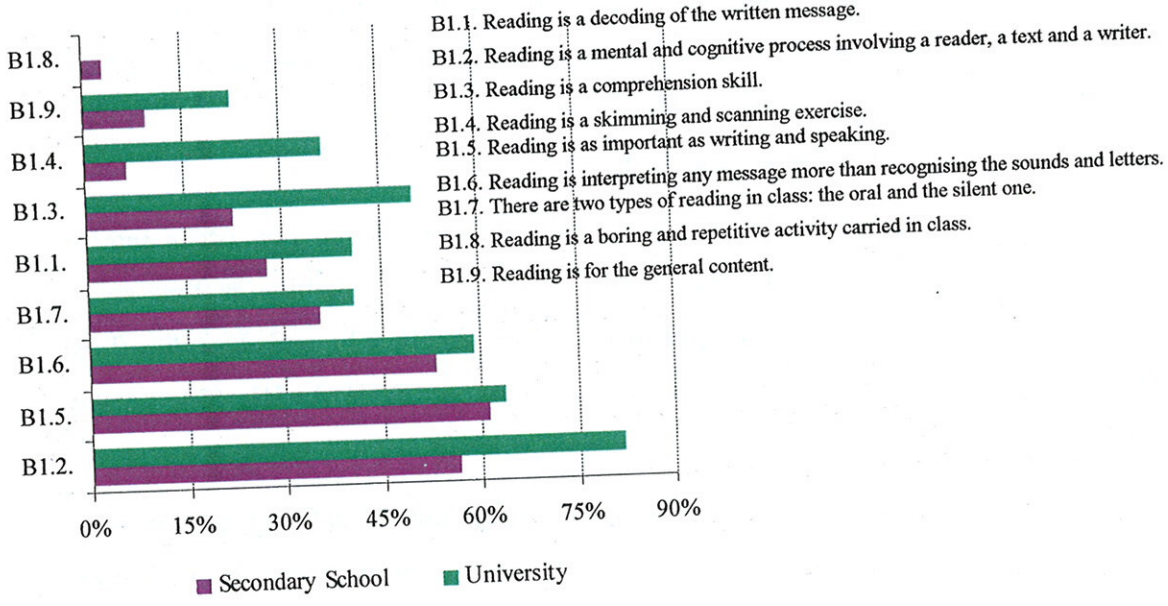


FIGURE IV. 4. Percentage of Respondents' Definition of Reading (Multiple Choice Item) by Institution (Items B1.1. to B1.9.)

The visual display of subjects' selection of assertions towards a definition of reading by the variable "teacher" (Figure IV. 5.) allowed for a clear illustration of clouds of points

distinctly projected on the plane. Yet, both dimensions solely accounted for 70.8% of the total inertia. Within the scope of Teachers A, C (.776 was the highest score) and I, represented on the positive side of the main dimension (responsible for 54.8% of variability) appeared somehow the subjects pointing out "reading as a comprehension skill" (Item B1.3.), equally a dominant point in this dimension. Diametrically opposing figured "reading as a decoding of the written message" (Item B1.1.) and "a skimming and scanning exercise" (Item B1.4. with the highest score in dimension two - .543) seemingly tied up with respondents belonging to Teachers / Lecturer G and M (scoring .409 in dimension 2).

With respect to the second graph, some explanations on connection of points and the variable "years in EFL instruction" might be drawn albeit their projection on overlapping points within the crisscrossing area of both axes, notwithstanding the fact that both dimensions contributed to 100% of the total inertia. A striking point in dimension one corresponded to the assumption of "reading as a decoding of the written message" (B1.1. - .432), apparently related to respondents with eleven or more years in EFL (.710) represented on its negative side. In opposition, for its projection further downwards on the positive side of dimension one, "reading as a boring and repetitive activity carried out in class" (B1.8. with the highest score in dimension 2 - .315) followed by "reading as a skimming and scanning exercise" (B1.4.) and "reading for the general content" (B1.9.) were likely to be tied up with subjects having attending EFL classes equally for a long period of time, notably [8; 11[years in EFL instruction. Contrastively, most subjects within [6; 8[years in English instruction (a dominant group in dimension 2, scoring .521) indicated option B.1.6., that is, "reading as interpreting any message more than recognising the sounds and letters".

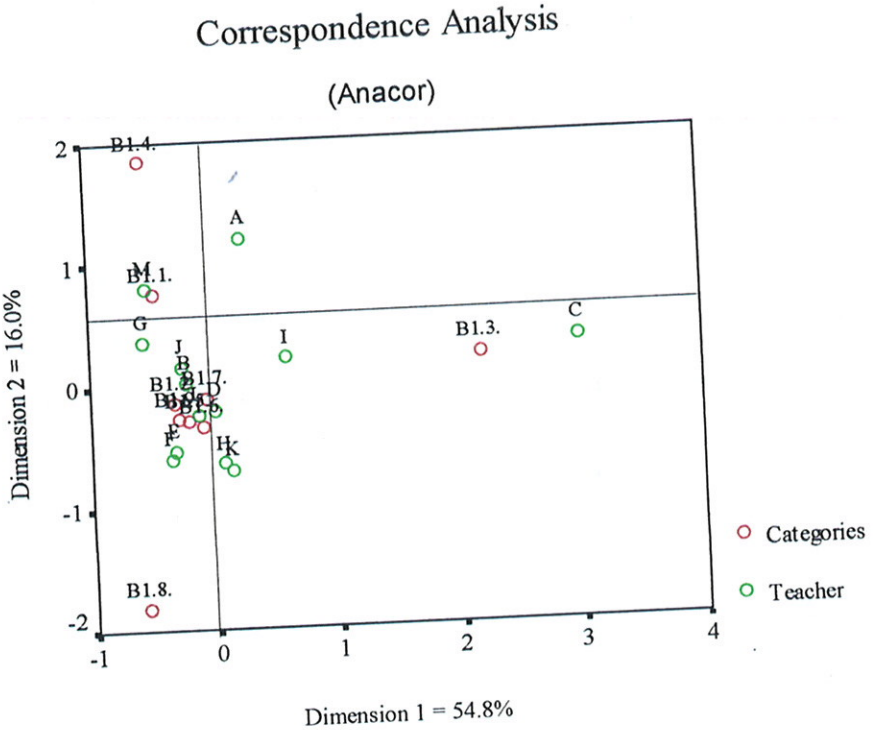
The representation of options and respondents' age made it possible to arrive at a satisfactory explanation (both dimensions accounted for 98.0% of the total inertia), as follows. The main dimension in the third graph, with a higher proportion (69.1%), indicated that subjects within [19; 21[years opted for "reading as a comprehension skill" (Item B1.3.), both prevailing points on the positive side of the same dimension, together with "reading as decoding of the written message" (Item B1.1.). Another cloud of related points comprised most subjects aged 21 or over (a dominant group in dimension two - .740) and the indication of "reading for the general content (Item B1.9.), similarly with the highest score (.379) as well as "reading as a skimming and scanning exercise (Item B1.4.).

There appeared to exist a relation between subjects envisaging "reading as a boring and repetitive activity carried out in class" (Item B1.8.) with the age group [18; 19[, some

of whom had attended English for [8; 11[years and belonging to Teacher E to remind their projection in the two former graphs. Amidst the same subjects, *i.e.*, those aged between [18; 19[, two other statements were selected: (Item B1.7.), "there are two types of reading in class: the oral and the silent one" and (Item B1.2.), "reading as a mental and cognitive process involving a reader, a text and a writer". With regard to most subjects within [16; 18[years of age, projected on the negative side of dimension one, another option was represented almost in overlapping position, namely: "reading as interpreting any message more than recognising the sounds and letters" (Item B1.6.).

FIGURE IV. 5. Correspondence Analysis: Respondents' Multiple Choice Definition of Reading by Institution (Items B1.1. to B1.9.)

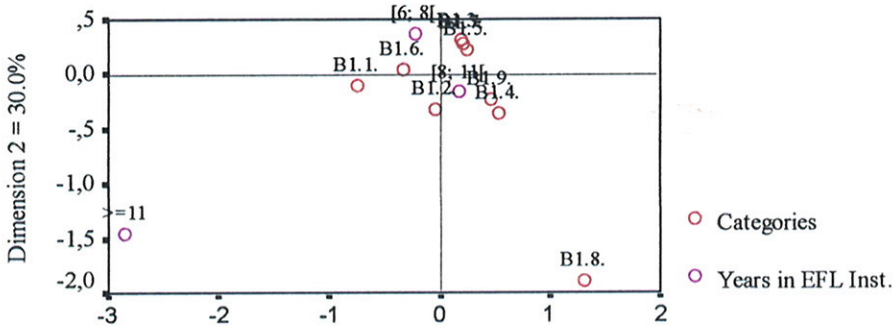
Teacher



Years Group in EFL Instruction

Correspondence Analysis

(Anacor)

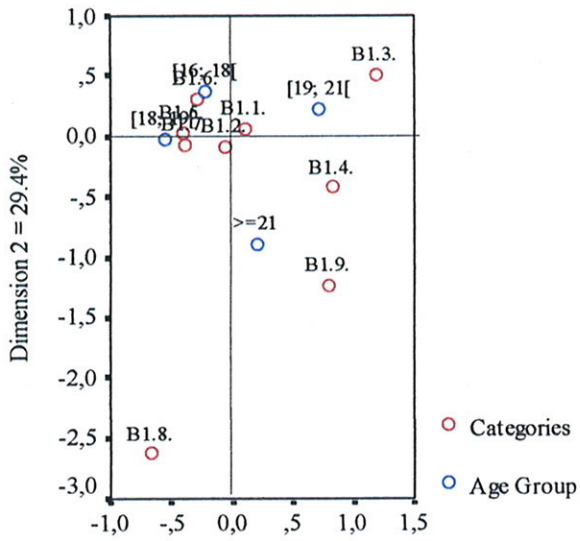


Dimension 1 = 70.0%

Age Group

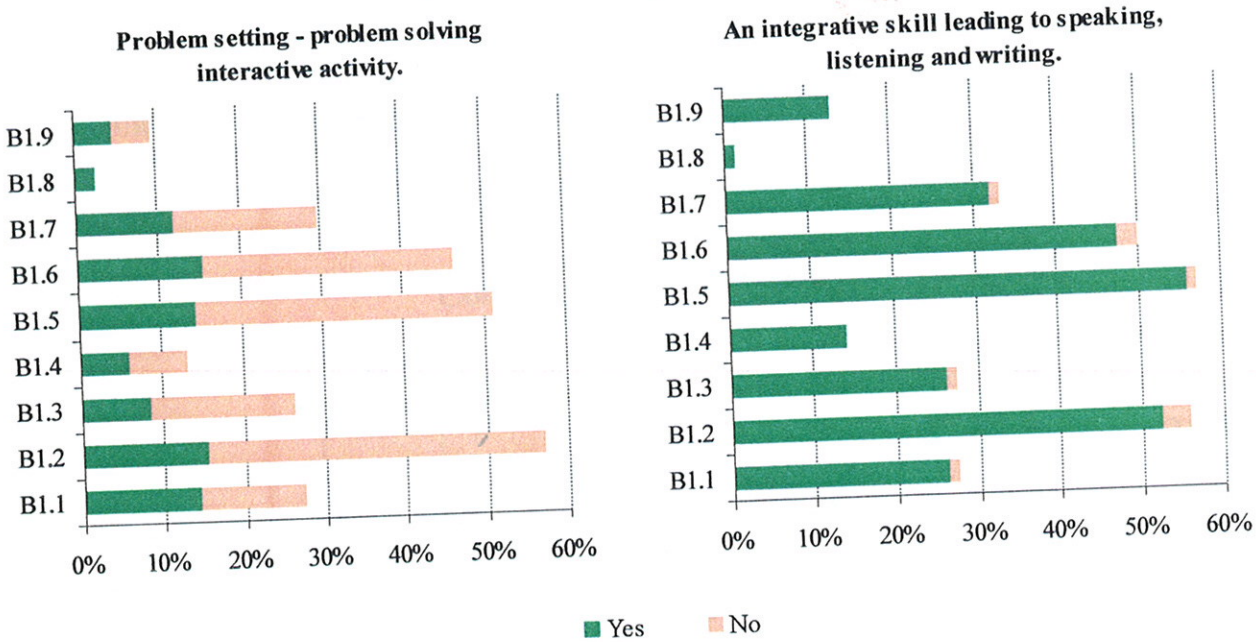
Correspondence Analysis

(Anacor)



Dimension 1 = 69.1%

In the line of argumentation herein advanced before, the contrastive graphical display enclosed in Figure IV. 6. (See Appendix A, Table A. III 168.) aimed at demonstrating that, on the whole, and despite the similarity in the number of answers by item in each bar chart, the overwhelming number of subjects' affirmative reply to the polar items related to the reading construct as an integrative activity rose above the one underpinning it as a problem setting - problem solving activity. In the latter, negative answers largely outperformed the positive ones.



Note: Percentage calculated on the number of respondents to Items B1.1. to B1.9. and also on the number of non-respondents ("No Answer" and "Don't Know") to Item B1..

FIGURE IV. 6. Crisscrossing Respondents' Choice to Items B1.1. - B1.9. with Item B3.

In order to arrive at further data, respondents' choice to Items B1.1. - B1.9. (definition of reading) were juxtaposed with the ones given in Item D3. (types of reading activities chiefly endeavoured in the formal setting), as might be succinctly observed in the bar chart presented underneath, Figure IV. 7. (See Appendix A, Table A. III. 167.). Once again the hypothesis was confirmed in that, irrespective of respondents' perceptions of the reading construct, the reading instruction in class concentrated more often on reading comprehension activities followed by silent reading rather than oral reading. Most meaningful figured Item B1.8. seemingly pointing at the reasoning for informants' acknowledged reading boredom, in a few cases solely associated with the type of "repetitive activity carried in class", *i.e.*, reading comprehension exercises.

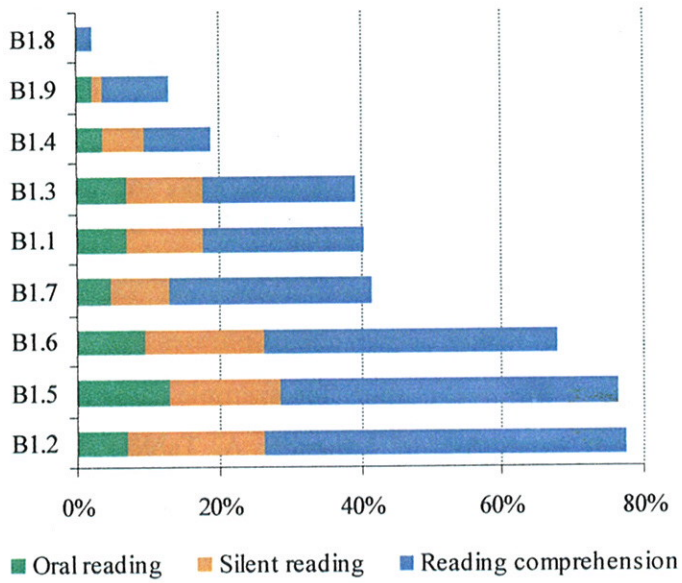


FIGURE IV. 7. Crisscrossing Respondents' Choice to Items B1.1. - B1.9. with Item D3.

In an informant's remark, "Sometimes when the text is not good I find reading comprehension activity boring" (Inf. 215), boredom might be related to teaching routines in class, which was evidenced in another subject's comment on devising a reading comprehension activity: "It dif[f]ers from teacher to teacher and that is really bad" (Inf. 219). Accordingly, it has been very often suggested that reading comprehension is sometimes unduly related to phonics skills, for instance in the utterance "It's an useful activity which improves our ability to speak a language" (Inf. 214). As such, state Pearson *et al.*[5] (1993: 283) "the comprehension process [is] treated as a *byproduct*, since many assume that comprehension automatically follow[s] once students [have] *broken the code*, and can "listen to what they themselves [have] said" [authors' emphases].

A complementary product-oriented approach triggered by the type of activities perceived in subjects' response to defining a reading comprehension activity might be evidenced in the type of collocates following the **node** *comprehension* occurring in most 12th formers' concordance lines, displayed in Table IV.2.. It apparently purported either a sheer bottom-up approach or (predominantly decoding the foreign language), on the contrary, a top-down approach. The latter might foreground a comprehension activity presumably aimed at "understanding the text", "difficult texts" (namely "literary texts", Item A4., in Appendix A, Table A.III.42.).

34 skimming too the text for all the *information* in order to understand it. 8J;16
35 8 It is reading and explaining the *information* of the text. 9K;189 Important fo

The former might find some resonance in the "ability" to get the meaning of "some words" or "better" getting the meaning of words (such as "content-oriented readings",

Item A4., in Appendix A, Table A.III.42.) in the light of bottom-up models in the aftermath of the impact of crisscrossing studies with cognitive psychology, for example, the ones by P. Gough[6] (1972) and LaBerge and Samuels[7] (1974), as reviewed by Pearson *et. al.*[8] (1993: 283). Their models, posit the reviewers, "emphasiz[ed] the flow of information from the text, to visual memory, to auditory memory, to the building of acoustic representations into words, to semantic memory and, finally - comprehension".

For both purposes, the higher occurrence of phrases like "of the texts" and "texts for" was singled out in 12th formers' output (for example those offered in respondents' favourite texts in manuals, Item A4., in Appendix A, Table A.III.42.) thus underlying successful accomplishment of the reading comprehension activity:

> It is reading a text and doing exercises. (Inf. 25)
>
> Sometimes it's repetitive but exercises are easy. (Inf. 88)
>
> According to a text studied in school, we have to answer questions and do then tasks. (Inf. 93)
>
> Exercises used in school (Inf. 170)

Alternatively, the single occurrences of "activity", a right collocate to "comprehension" (in attributive position), found in undergraduates' concordance lines, along with the prepositions "to" and/or "for" as well as the indefinite article "a text", in the line of their choice - from fiction to non-fiction (Item A4., in Appendix A, Table A.III.42.) – might be stated to "reflect an interactive view of reading" (Rumelhart 1977, 1980, 1984 building on Goodman's top-down / bottom-up whole language approach):

> A text with complementary exercises. (Inf. 205)

Accordingly, and in the light of Pearson *et al.*'s survey[9] (1993), the above statement most likely allowed for the (*Op. cit.*, p. 283) "flow of information to switch from bottom-up to top-down depending on the characteristics of the text, context, and reader", establishing an array of "complementary exercises" / strategies in the undergraduate's perception. The same held true in Early and Ericson's comment on the teacher's / lecturer's role[10] (1993), as long as "experience suggests... that teachers' strategies with respect to details must vary according to readers' achievement". In addition, Benton and Fox (1992: 108) rightly advance that "very frequently the most appropriate approach to a novel, story or poem may be to introduce to [students] by reading it aloud or in the silence of private reading, and to let it be, allowing them and the book to find their own way together".

To highlight the prior issues Table IV. 2. displays the sort of phrases within the scope of the occurrence of the lexical item *comprehension* and its collocates coming across

throughout the questionnaire, excluding the items in which informants were invited to "define a reading comprehension activity" (Items D5. and D6. in the "Reading Evaluation Questionnaire", Appendix A, Part III).

TABLE IV. 2. ***COMPREHENSION*** **and Collocates: Frequency Count by Corpora / Institution**

comprehension	**Secondary School**	**University**	**Total**
Right Collocates			
activity	16	12	28
of the text(s)	7	-	7
Left Collocates			
texts for	5	-	5
ability of	1	-	1
better for	3	-	3
to / for	3	2	5
Total	**35**	**14**	**49**

Note: ‰ - "The counts in the two texts could be normed to a basis per 1000 words of text." [N=35 instances / Sec. School (1.1‰); 14 instances / University (1.2‰)].

Subjects' response to favourite texts read in manuals may couple the arguments advanced herein, namely the ones forwarded by activities to consolidate their EFL knowledge as well as a reading ability, for example:

> It is reading a text and doing exercises (Inf. 25)
>
> Sometimes it's repetitive but exercises are easy. (Inf. 88)
>
> According to a text studied in school, we have to answer questions and do then tasks. (Inf. 93)
>
> Exercises used in school (Inf. 170)
>
> A text with complementary exercises. (Inf. 205)

Similarly to the inquiry on subjects' sensitivity while defining the act of reading either by themselves (Item B1.) or by selecting descriptive instances following the literature on the subject (Items B1.1. to B1.9.), figured Items D5. / D6., this time concentrating on informants' perception of a reading comprehension activity so as to account for possible links between respondents' lack of interest in the act of reading, accentuated by the blurring notion of the reading process itself and the kind of activities most frequently devised whilst reading texts in English in a foreign language environment. If compared to Item B1., in which there were 37.8% (35.5% - 12th formers; 45.6% - undergraduates) of non-responses (including categories "no answer", "don't know" and "unspecified") to the personal definition of "reading", a decreasing percentage - 17.7% (18.3% - 12th formers; 15.8% - undergraduates) - of non-respondents was noticeable in the data output to Item

D5. in which subjects were asked for a description of a reading comprehension activity. In addition, 7.5% of these subjects did not reply to either items, B1. and D5..

Informants' behaviour to the set of questions was gathered and two sets of exploratory analyses were performed drawing on the categorisation outlined in Appendix A (Part III. - Open-Ended Questions / Answers - Categories / Item): firstly, taking into account subjects' personal view of a reading comprehension activity (Figure IV. 8.) and the variables in the study (See frequency table in Appendix A, Table A. III. 121.); secondly, the study of the subjects' response by "institution" and "teacher" via ANACOR (See set of tables in Appendix A, Table A. III. 122.).

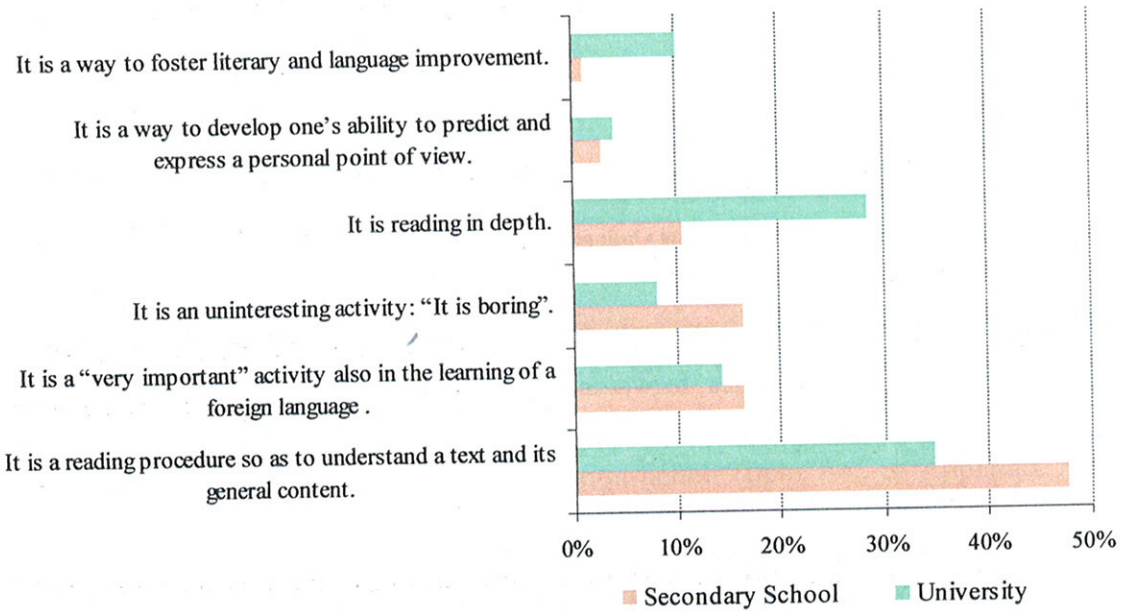


FIGURE IV. 8. Respondents' Description of the Reading Comprehension Activity by Institution (Item D5.)

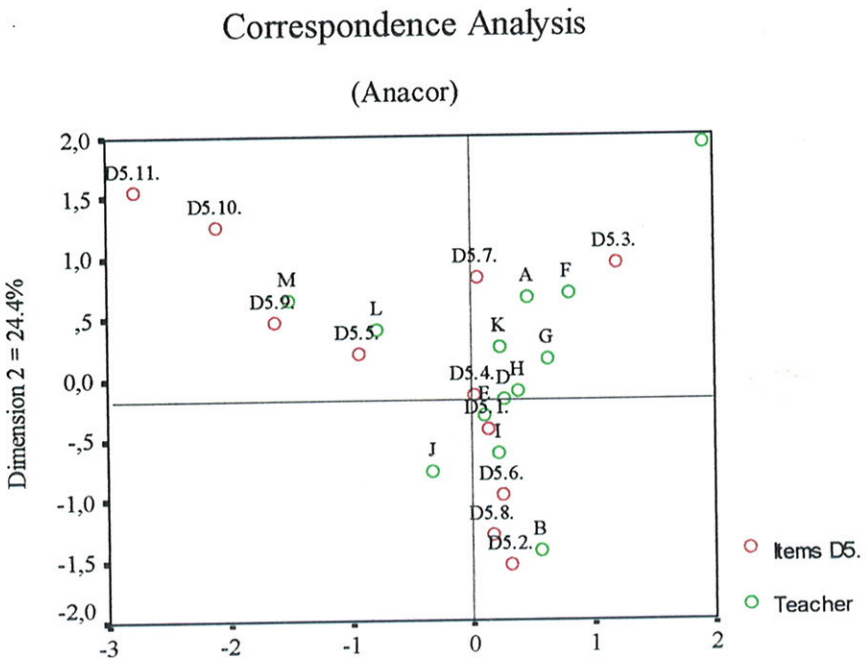
Concerning the two-dimensional representation of subjects' awareness of a reading comprehension activity, only the variable "teacher" (Figure IV. 9.) made it possible to come to a satisfactory delineation of clouds of points projected on the plane notwithstanding the fact that both dimensions solely accounted for 65.3% of the total inertia. Two definitions appeared somehow in closer association with Lecturers L and M (.492 was the highest score for the variable "teacher"), whose points were nearly juxtaposed: "it is reading in depth" (Item D5.5.) and "it is a way to foster literary and language improvement" (Item D5.9.), respectively. However, two other categories were projected on the negative side of the main dimension and likely to be associated with most respondents within the range of both lecturers, notably: "this activity depends on the

teachers" (Item D5.10.) and "a reading comprehension activity is a kind of collective reading" (Item D5.11.).

On the contrary, there seemed to exist a connection between respondents related to a wide range of Teachers A, F, G, K and C projected further upwards on the positive side of the main dimension (equally comprising a dominant point in dimension two, scoring .299) and those respondents somehow asserting: "it is a *very important* activity also in the learning of a foreign language" (Item D5.3., constituting a dominant category in dimension one and scoring .385) together with "it is a way to develop one's ability to predict and express a personal point of view" (Item D5.7.). It is a procedure to check one's "capacity to synthesise ideas" (Item D5.6.) and "it is an uninteresting activity: *It is boring*". (Item D5.6.). entailed the categories, apparently underlying respondents' utterances chiefly tied up with Teacher I. As for respondents closely projected within the range of Teacher B, figured the categories: "it is an interesting activity." (Item D5.2. encompassing a prevailing position in dimension two, scoring .333) and "it is a way to promote one's culture awareness, background knowledge." (Item D5.8.).

No further assumptions might be drawn in the case of the categories "it is an uninteresting activity": "It is boring" (Item D5.1.) and "it is a reading procedure so as to understand a text and its general content" (Item D5.4.) for their unclear representation within the crisscrossing area of both axes.

To bring the aforesaid analysis to a close, it might be advanced that most undergraduates' perceptions of the reading comprehension activity was underpinned by a whole language approach and implied a meaning negotiation of text potential by means of a cooperative engagement in class. When undergraduates referred to different lecturers' styles, they might have in mind the varying approaches experienced all along their teaching / learning of English as a foreign language (including secondary school) or the differing styles in the academic discourse.



D5.1.	It is an uninteresting activity: "It is boring".
D5.2	It is an interesting activity.
D5.3	It is a "very important" activity also in the learning of a foreign language.
D5.4	It is a reading procedure so as to understand a text and its general content.
D5.5	It is reading in depth.
D5.6	It is a procedure to check one's "capacity to synthesise ideas".
D5.7	It is a way to develop one's ability to predict and express a personal point of view.
D5.8	It is a way to promote one's culture awareness, background knowledge.
D5.9	It is a way to foster literary and language improvement.
D5.10	This activity depends on the teachers.
D5.11	"A reading comprehension activity is a kind of collective reading".

FIGURE IV. 9. Correspondence Analysis: Display of Respondents' Definitions of a Reading Comprehension Activity (Item D5.)

In category 4., respondents' definition of the reading comprehension activity was most surely tied up with evaluation or the set of items, either "wh-questions" or polar questions ensuing the reading passages as language exercises.

> instruction on and "evaluation" of one's interpretive skills. (Inf. 33)
>
> [filling in] a questionnaire so that we answer the questions correctly. (Inf. 65)

However, for a clearer and more consistent evaluation of respondents' selection of statements towards a description of a reading comprehension activity (Figure IV. 10.) two sets of exploratory analyses were devised, bearing in mind the variables in the study: "institution" (See frequency table in Appendix A, Table A. III. 123.), and "teacher" via ANACOR (See set of tables in Appendix A, Table A. III. 124.) represented in Figure IV. 10. and Figure IV. 11.

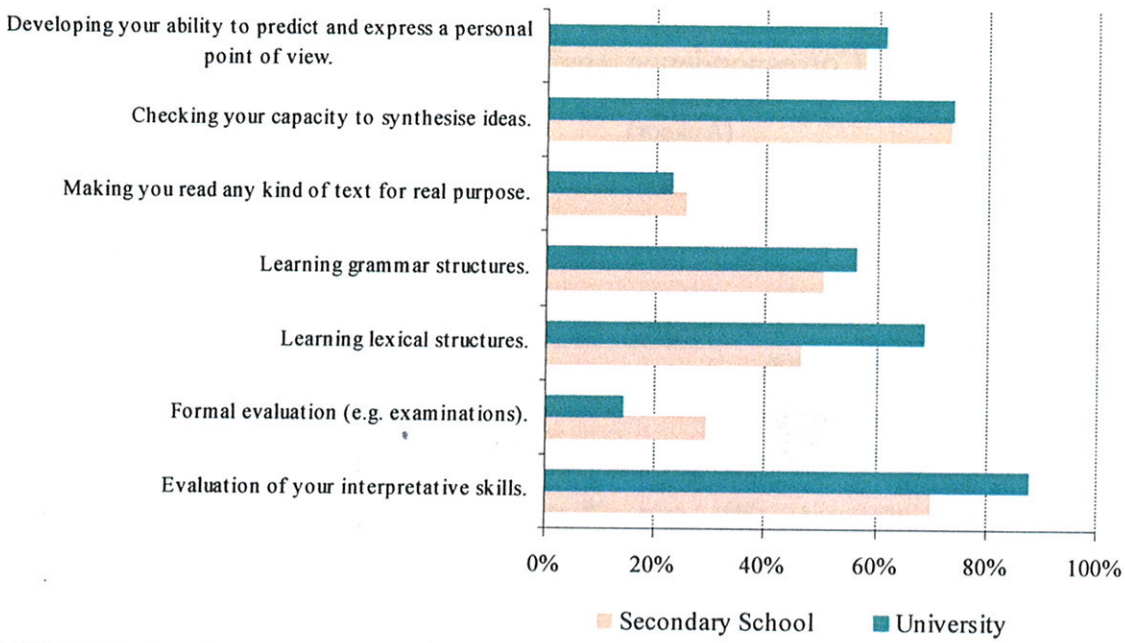


FIGURE IV. 10. Respondents' Perceptions on a Reading Comprehension Activity by Institution (Item D6.)

The visual display of respondents' options by the remaining variables while resorting to ANACOR (supported by the data presented in the frequency tables enclosed in Appendix A, Table A. III. 123.) solely allowed arriving at a comprehensible and satisfactory explanation in the case of the variable "teacher" (Figure IV. 11.) for its readable depiction of clouds of points distinctly projected on the plane. However, both dimensions only accounted for 82.8% of the total inertia in the case of the latter variable. There seemed to exist a connection between subjects stating that a "reading comprehension activity" comprised "learning lexical structures" (Item D6.3., a prevailing statement in dimension one, scoring .835) and those belonging to Teachers L, J and B in overlapping position, and C (a dominant point in dimension one, scoring .747) projected on the negative side of the main dimension. On the contrary, and within the scope of Teachers H (contributing considerably to dimension two with .384), D and E, appeared somehow most respondents having pointed out "formal evaluation (*e.g.,* examinations)" and "making you read any kind of text for real purpose", respectively Item D6.2. (a prevailing assertion in dimension two with .517) and Item D6.5..

In the same fashion, and on the positive side of the main dimension, most respondents having selected "developing your ability to predict and express a personal point of view" (Item D6.7.), "checking your capacity to synthesise ideas" (Item D6.6.), "evaluation of your interpretative skills" (Item D6.1.) and "learning grammar structures" (Item D6.4.). were seemingly tied up with respondents belonging to Teachers A, M, F and K.

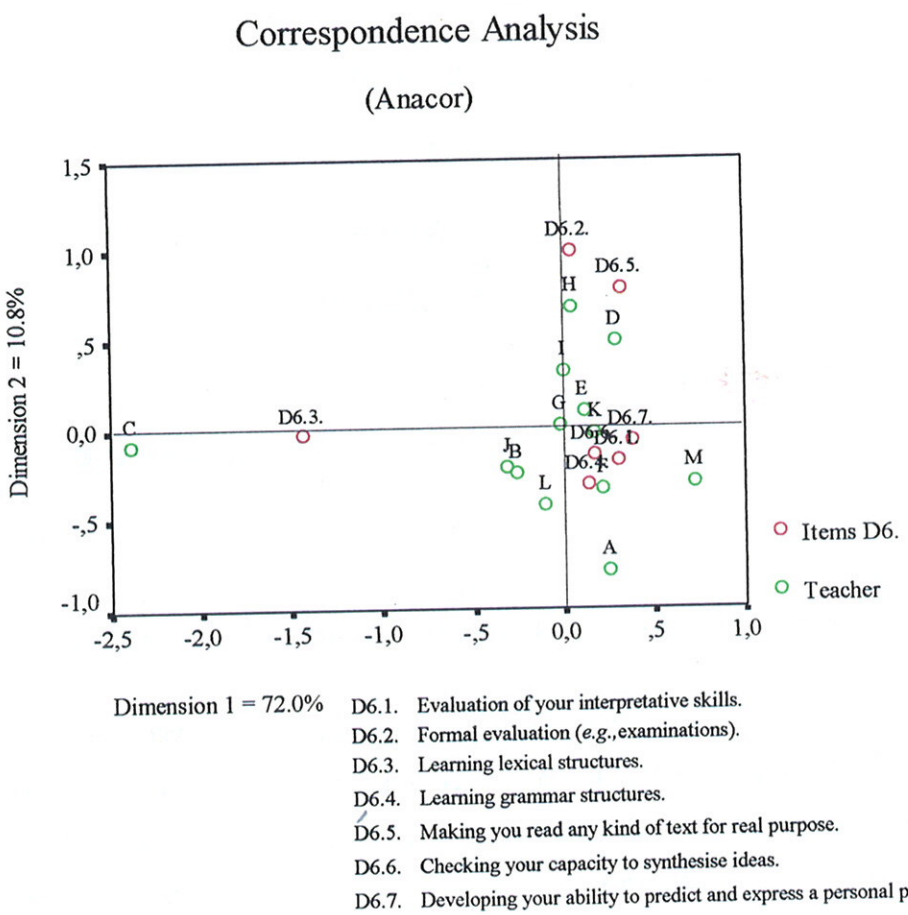


FIGURE IV. 11. Correspondence Analysis: Display of Respondents' Perceptions on a Reading Comprehension Activity (Item D6.)

The crisscrossing of subjects' response to Item B1., namely the ones encoded as "Boring", "No Answer", "Interesting", "Don't Know" and "Unspecified", with their perceptions (Item D6.) on a "reading comprehension activity" (Figure IV. 12.), equally contributed to fairly confirm the hypothesis that reading any text was mostly related to a *reading comprehension activity* in EFL - "evaluation of interpretive skills", "checking learners' /readers' capacity to synthesise ideas", "learning lexical structures", "learning grammar structures", "formal evaluation", all of which revealed a stress on the linguistic (learning lexis, practising syntax) and cognitive aspects of reading.

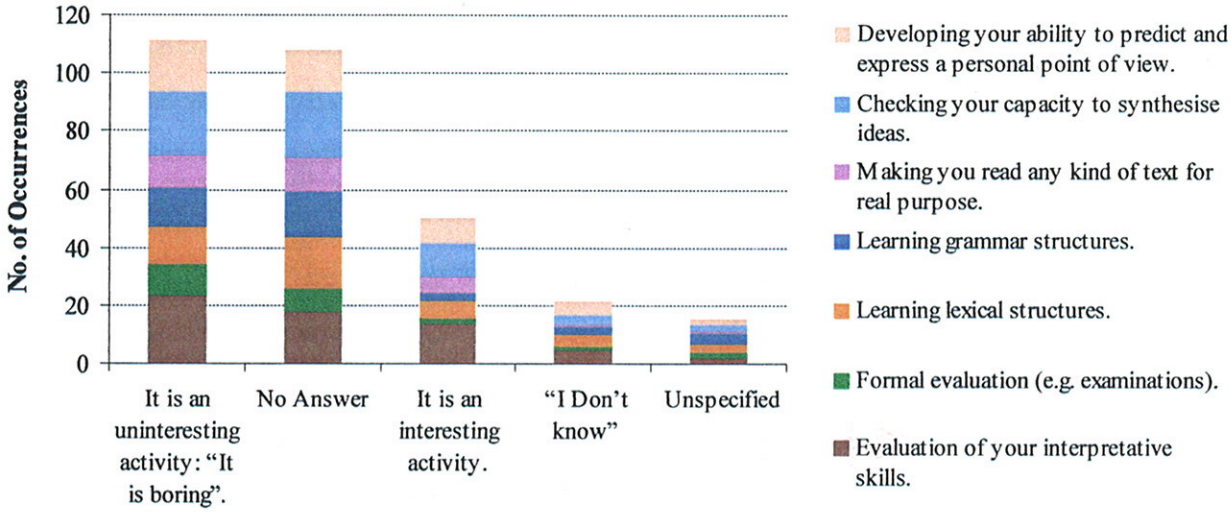


FIGURE IV. 12. Crisscrossing Some Subjects' Response ("No Answer"; "Don't Know"; "Unspecified"; "Boring" and "Interesting") to Item B1. with their Perceptions on a Reading Comprehension Activity

All in all, and bearing in mind the dissimilar kind of data analysis for hypothesis testing, not only were "reading processes mysterious and imperfectly understood", to reiterate Alderson (2000: 354), but also "the terms *skill*, *strategy* and *ability* [were] not well defined" by a large number of subjects, teachers and students alike, as "often used interchangeably" and one teacher's "usage" / practice has turned out to be "contradicting others' ", for example in the case of Teacher I.

HYPOTHESIS 3

• Reading patterns - emphasis on reading routines in the educational setting leading to automaticity over higher levels of reading skills, such as critical reading (Vygotsky [1938] 1978]).

Crisscrossing respondents' choices in Items E3.2.2. and E2.2.2. (*i.e.*, "reading on the whole book" if previously introduced to an excerpt and their reliance on teachers' / lecturers' observations) could not but confirm Kramsch's (1994: 12) argument not only on overreliance on facts, but also students' perception of culture as a set of data to be learnt in language formal settings of instruction (*Op. cit.*, *Ibidem*):

> Even as an international language, English instruction transmits such Anglo-Saxon values as efficiency, pragmatism, and individualism, that superimpose themselves on those of the learner's native culture. Foreign language instructors, on the other hand, who teach a second or a third foreign language to students in educational settings, generally transmit with that language a view of the world that mainly promotes the values and cultural assumptions of the L1 educational system.

Contrasting subjects' response to "reading on the whole book" if they were introduced to one of its excerpts with their reliance on "the teacher's opinion" according to

factors in the Likert scale by means of a Chi-Square Test (See Appendix A, Table A. III. 169.), significant differences (χ^2=9.29; df=3; p<.026) were disclosed amidst the few having stated never resorting to teachers' opinion, insofar as there were more subjects who neither read all the text nor asked for teachers' guidance.

A closer look at the number of occurrences of the lexical item "better" (Table IV.3.), standing out in the first reading of subjects' narratives, disclosed meaningful relations between the experience of reading, especially addressing students' / readers' style, affect and cognitive processing (Emmott 2001[11], 2002[12]). This concurs to Kress's argument (1997: 383) on the prescriptive and restrictive impact both of social and cultural forces as well on the school / institutional level on the scope of (Alderson 2000) "language in the written mode, particularly in the public domain" or for assessing reading comprehension. In undergraduates' corpus there was a striking number of collocates indicating subjects' willingness to be involved with the reading process in the form of "understand better" or understand "it / them better". Although there were only but scarce occurrences of "better prepared", "feel better" and "have better", to which emotional involvement might be associated, those occurrences solely turned up among undergraduates. On the contrary, "a better" and "it's better", of broader semantic scopes, figured among the input by 12th formers.

TABLE IV. 3. *BETTER* and Collocates: Frequency Count by Corpora / Institution

Node	Collocates	Secondary School	University	Total
	a better	10	-	10
	it's better	11	3	14
V + *better*	*concentrate / know / learn / think / feel*	7	9	9
	study	-	2	2
	feel	-	1	1
	have	-	1	1
	understand	11	15	15
V + *it / them better*	*understand*	10	12	12
better + V	*understand*	2	3	3
better + N	*understanding / comprehension / reading / view*	7	8	8
	concentration	1	3	3
	conclusion	-	1	1
	teaching	1	1	1
	things	1	2	2
	results	1	1	1
better + PART.	*prepared*	-	1	1
	Total	**62**	**22**	**84**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the ***node*** [N=62 instances / Sec. School (1.9‰); 22 instances / University (1.9‰)].

As far as the emphasis on the cognitive domain was concerned, the selection of the lexical items *know, learn* and *see* coupled by subjects' own statements have provided further insights on the hypothesis at hand.

> Because it's a way of learning new things. (Inf. 33)
>
> Reading could be defined as a way of learning and knowing new things. (Inf. 217)

From Table IV. 4. it could be realised that 40.7% of the instances of the base word mentioned in 12th formers' corpus were connected with the cognitive dimension of the lexical item *know*, meaning "learn" (*The New Shorter Oxford English Dictionary*, 1993: 2756) in "should know", "know more", "know better", "know about", "know something" (*know* coupled by a noun or noun phrase).

TABLE IV. 4. *KNOW* and Collocates: Normalisation by Corpora / Institution

Lemma	Secondary School	University	Total
*you know**	6 (7.4%)	-	6 (6.2%)
don't / doesn't / didn't / wouldn't know	27 (33.3%)	4 (25.0%)	31 (32.0%)
never know	-	1 (6.3%)	1 (1.0%)
that / what I know	3 (3.7%)	1 (6.3%)	4 (4.1%)
know that	1 (1.2%)	-	1 (1.0%)
know what	8 (9.9%)	-	8 (8.2%)
know how	1 (1.2%)	-	1 (1.0%)
know someone	2 (2.5%)	-	2 (2.1%)
should know	-	1 (6.3%)	1 (1.0%)
know more	9 (11.1%)	-	9 (9.3%)
know better	2 (2.5%)	-	2 (2.1%)
know about	1 (1.2%)	1 (6.3%)	2 (2.1%)
know + **N / NP**	21 (25.9%)	8 (50.0%)	29 (29.9%)
Total	**81 (100.0%)**	**16 (100.0%)**	**97 (100.0%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the *lemma* KNOW [N=81 instances / Sec. School (2.5‰); 16 instances / University (1.4‰)].

*in end-position with a phatic function (Roman Jakobson cited in K. Pomorska and S. Rudy [1987] 1996: 68).

The fairly infrequent occurrence of the *lemma* LEARN and the right collocates *discover* and *understand* (Table IV. 5.), albeit solely falling upon 12th formers' allusion, might come in André Mareuil's view (1971: 11) or even Pound's (1951) prior considerations on his *ABC of Reading* that students do not long for the usual role of passive recipients of information evidenced in their own response to possible reasons for reading being ignored nowadays (Item B4.):

> Because we don't need to write to know the things that are happening around us, I mean, because we have the radio and the TV. that tell[s] us everything. (Inf. 153)

Moreover, 12th formers' using "learn it", "learn the", "learn them" (that is, the tools of texts) might point to the overemphasis on certain types of exercises meant to improve reading and writing skills (Naciscione 2001: 178) either "basically intended to teach a grammatical form or some lexical elements (*e.g.*, prepositions, choice of synonyms, etc.) ...turn[ing] out to be mechanical and uncreative". This situation has been long foreshadowed by Pound (1951) particularly in his concern for independent reading to which concur interpretive skills, independent value judgements, restated in:

> a book I can choose what I want to read, a text I have to read what the teacher tell[s] me.... (Inf. 141)

Contrastively, undergraduates concentrated on aspects of learning associated with factual / language knowledge, for example, "learn something", "learn new things / words", "learn about", "learn from", "learn more", "learn that" or fewer on procedural knowledge, "learn how". Their output seems to overlook creative and imaginative skills in their learning in the formal setting.

TABLE IV. 5. *LEARN* and Collocates: Frequency Counts by Corpora / Institution

Lemma	Secondary School	University	Total
learn how	1	1	2
learn it	1	-	1
learn the	1	-	1
learn them	1	-	1
learn other	1	-	1
learn new things / words	4	2	6
learn something	6	1	7
learn about	4	1	5
learn to	2	-	2
learn from	-	2	2
learn with	1	-	1
learn better	2	-	2
learn more	2	4	6
learn much	-	1	1
learn many	2	-	2
learn some	1	-	1
learn lots	2	-	2
learn a little	1	-	1
learn that	1	1	2
to learn and discover / comprehend / understand	7	-	7
like to learn	1	-	1
read and learn	2	-	2
Total	**43**	**13**	**56**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the *lemma* LEARN [N=43 instances / Sec. School (1.3‰); 16 instances / University (1.1‰)].

Informants' response shifted the hub of information imparting process, as was argued before (Halliday[13] 1994: 75), into a shared experience and making meaning out of the learning experience. Moreover, and in few cases, *see* acquired in respondents' written output the meaning of (*NSOED*, 1993: 27, 56) "know[ing] by observation or experience", or "com[ing] to know in the course of events" suggested in:

> I think this questionnaire is a very good way to see how people read the books. But in my sincerely opinion this is a waste of time. We lose a class for this. (Inf. 34)
>
> Because I think it's important to see others opinions. (Inf. 56)
>
> Because it's very interesting to see the life or the story of a person. (Inf. 133)
>
> Reading is a way to travel and to see things Know someone else's mind. (Inf. 184)
>
> Because I want to see other people's opinion. (Inf. 238)

Coming to the second assumption associated with the third hypothesis, equally in terms of reading patterns, it is now appropriate to discuss the extent to which the accent on the cognitive and socio-cognitive aspects of reading may be at the root of Humanities freshman's reluctant reading. From the data synthesised in Chapter III, it might be already foreshadowed that many respondents' reduced the reading activity to reading "for information", including reading the literary text. It was stated both by students and teachers that it was likewise very much aimed at enlarging EFL readers' historical and cultural knowledge (*i.e.*, English socio-cultural heritage) and simultaneously at enabling them to meet assessment requirements, for example:

```
   8  ... because they give us cultural information and they tell us some thing of the
  16 rent-affairs     7H;129 historical information about a particular text     7H;130
```

Starting with the summary presentation of frequency counts on the **node** *information* by corpora (Table IV. 6.), in spite of its few relative observations taking the number of words per corpus, there seemed to exist a major concern in the reading process mostly connected to two basic kinds of difficulties pointed out in Carrell's (1998) view,

i) whether expressed (Grabe in Carrell *et al.* [1988] 1993: 58) "on overreliance on text-bound processing" illustrated by the several instances in which the lexical item in the noun phrase was preceded by a deictic determiner - definite article, quantifier - and a modifier, or as part of verb phrase pointing towards ideally unambiguous decoding and clear-cut text comprehension owing to issues of parity in the evaluation of students' / readers' output, that is, their reading product, illustrated in, for instance,

```
   5 eful.  They provide was background information important to the work we have to d
  18 's too noisy.  Reading is learning information, getting answers for questions tha
  36  7H;118 It's a way of evaluate the information we all have.   7H;119 As the title
   6 ause it enlarges my vocabulary and culture. Reading is equal to learning and
```

ii) or "overreliance on context-bound processing" (*Op. cit., Ibidem*) seemingly suggested in the number of observations with a striking incidence in the column under "secondary school" in Table IV. 6. The semantic density of the **node** is conveyed by the scrutiny of left collocates deliberately used by respondents. Accordingly, the attributes "adequate" / "correct" / "explicit" / "important" / "specific" to "cultural" and/or "historical" reading, corroborated Bakhtin's ([1935] 1990) criticism on the overemphasis on "specific features of literature", notably (*Op. cit.*, p. 2) "that we have not taken into account that the most intense and productive life of culture takes place on the boundaries of its individual areas and not in places where these areas have become enclosed in their own specificity".

To further underline the scholar's (*Op. cit., Ibidem*) line of reasoning, the dynamic finites, often in present tense form indicating fact based accounts such as "search" / "provide" / "ground" / "exchange" / "get" / "brings" / "access" / "gathers up", except for the positive meaning conveyed by the lexical item "evaluate", preceding the **node** (VP), reinforced his claim that (*Op. cit.*, pp. 2-3),

> our historical and literary critical research usually contains characterizations of epochs to which the literary phenomena under study refer, but in the majority of cases these characterizations differ in no way from those that are given in general histories; they do not include a differentiated analysis of the areas of culture and their interaction with literature.

This was, actually, suggested by 12th formers' use of the present participle forms "receiving" / "learning" / "acquiring", all of which connoting their lack of interaction with the literary texts either for aesthetic purposes or personal growth, except for the one related to an ongoing learning / acquisition of historical and cultural issues:

4 learn and understand the world and culture. 2B13 textbooks &because they ar

TABLE IV. 6. ***INFORMATION*** **and Collocates: Frequency counts by Corpora / Institution**

Node	Secondary School	University	Total
more *information*	5	-	5
a lot of / lots of *information*	3	2	5
amount of *information*	2	1	3
the *information*	4	4	8
background *information*	2	-	2
further / additional *information*	2	2	4
ADJ + *information**	5	-	5
ADJ + *information***	3	-	3
V + *information****	9	-	9
V-ing + *information*****	3	-	3
Total	**38**	**9**	**47**

* adequate / correct / explicit / important / specific; ** cultural / historical / reading;

*** search / provide / ground / exchange / get / brings / evaluate / access / gathers up; **** receiving / learning / acquiring*

In fact, from the data presented so far (*cf.* Figure III. 16., Figure III. 29., Table III. 13.), a large number of 12th graders are used to read literary texts so as to acquire some "background" information to be recalled in specific situations, namely exams, lectures. Therefore, the more data they can store (and those with good memories are the privileged ones), the better they will undoubtedly do in their assessments. Additionally, the patterns of instruction into ways in to literary texts differed significantly from their personal strategies into texts, in which literature as experience and exploration, or "efferent reading" (Rosenblatt [1978] 1994, [1938] 1999) was apparently subjacent to most of their reading motivations, though not taken into account in the formal setting of education:

```
    2 way of providing pleasure and also information about several subjects   5E 59 The
    1 It is a pleasant way of acquiring knowledge and widening your imagination.   1
```

So read Rosenblatt's assertion on the state of the art ([1938] 1999: 78):

> This quite obvious point concerning emotional readiness is often forgotten. In the molding of any specific literary experience, what the students bring to literature is as important as the literary text itself.

Readers' mind-set might progressively alter if teachers promoted a personal, critical reading emphasising at first the reader's response to the text and in a second stage re-address their centre of attention to more serious language-based features, stylistic or any other theoretical considerations to be dealt in class. Needless to say that the development of linguistic skills would be implicit. Indeed, there would be a focus on the relation of the reader to the text, the processing relations among various component skills in reading envisaged as an interactive process and an integrative skill. In the process, reading would imply an interpretive act of any type of text whatever its medium as was validated by reading research and pedagogy.

Grabe (in Carrell *et al.* [1988] 1993: 56) has reinforced this stance by positing that none of the above issues should be envisaged as alternative processes and skills, but rather as complementary. It is thus crucial for the moment to examine subjects' insights (Appendix A, Table A. III. 66.) on the reading process with respect to researchers' contention[14] on the terms "interactive" and "integrative" (*Op. cit*, p. 58). These are subjects of scrutiny in Biber and Grabe's (1998) research studies, as well as Widdowson's ([1978] 1996: 85) assumptions in terms of the reading process "as a kind of dialogue between the reader and the text", *i.e.*, "an interpretive process" (reiterated by Goodman 1970, 1976; and schema theory, Rumelhart 1977, 1980, 1984, 1995, as well as Anderson and D. Pearson 1984). The former (Grabe, *Ibidem*, p. 56) goes on to acknowledge that this owes to a

blending of "textual information with the information a reader brings to a text... which in turn, may be refined and extended by the new information supplied by the text".

The description of the bar chart underneath (Figure IV.13.) upheld Grabe's and Carrell's (in Carrell *et al.* [1988] 1993: 56) claims on "present general disregard for lower-level processing and its relationship to higher-level processing". Although apparently identical opinions on the types of reading regardless of subjects' institutions might be perceived, in particular concerning the term integrative, it appeared predominantly associated with the written medium.

> Reading is the act of understanding the written symbols. (Inf. 201)

Nonetheless, there was a slight rise in the percentage of undergraduates equally envisaging reading as an interactive activity, in the line of literature-based approaches within a stylistics framework, supported in Weber's[15] (1984: 113) argument that:

> Interactive models, attempting to be more comprehensive, rigorous and coherent, give emphasis to the interrelations between the graphical display in the text, various levels of linguistic knowledge and processes, and various cognitive activities[16].

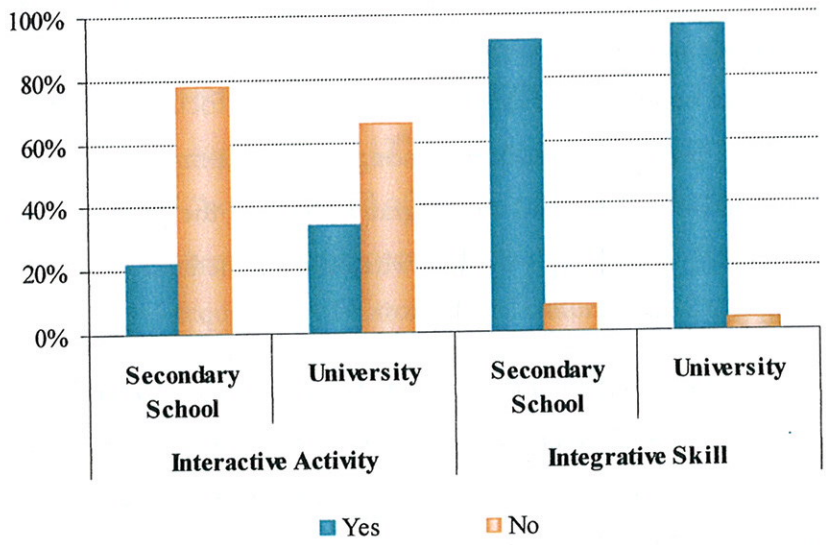


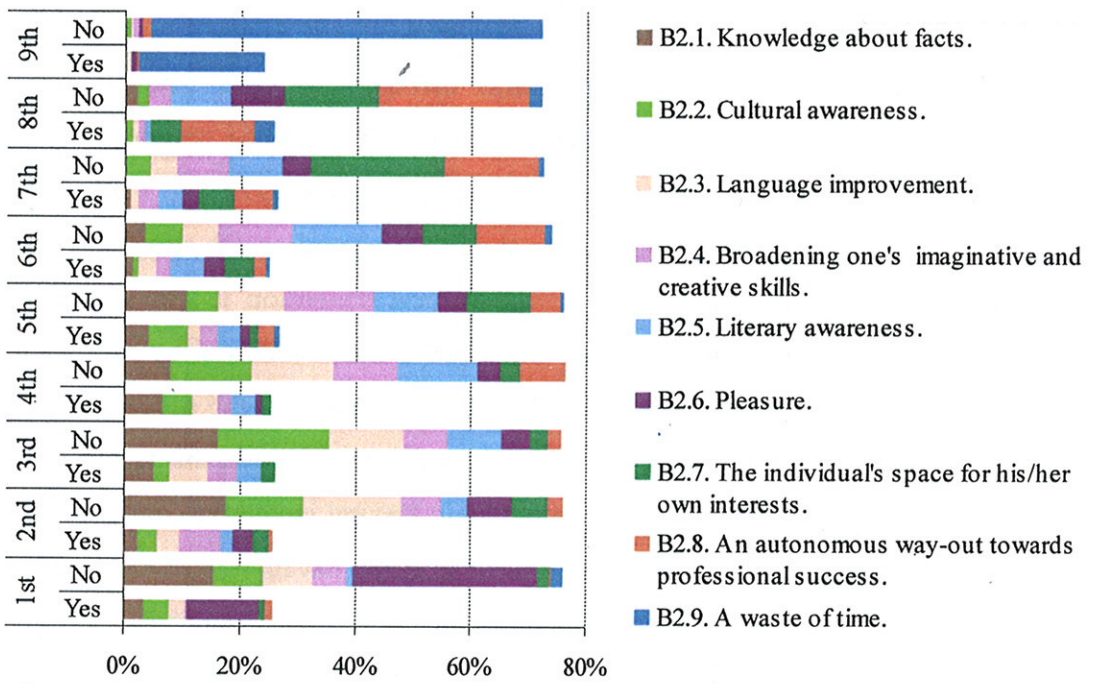
FIGURE IV. 13. Respondents' Perception on Reading by Institution (Item B3.)

Juxtaposing subjects' ranking of most important factors in the reading activity (Item B2.) with their response to the polar Item B3.1. - reading as a problem setting-problem solving interactive activity - (Appendix A, Table A.. III. 67.), as was presented in the bar chart underneath (Figure IV.14.), it might be broadly concluded that there was a low percentage of respondents associating reading with a problem setting, problem solving interactive activity regardless of the factors and their ranking of importance. Additionally,

two noticeable aspects might be singled out. The negative answer to reading as an interactive process was predominantly associated with those subjects having chosen "reading for pleasure" as their first choice neatly opposing those considering it "as a waste of time", placed in the last ranking, on the one level. It follows the first group of respondents either misperceived / did not know the real meaning of "interactive reading", or were familiarised with reading instructions supposedly "called interactive". Widdowson adds some crucial insights on these issues ([1978] 1996: 73):

> It is that interpreting does not just operate on the verbal text but on discourse as a whole, which is not purely verbal. Most discourses include a verbal component, but the verbal component, which can be isolated and treated as usage, is only a part, and a dependent part, of the communicative event.

On the other level, there appeared to exist an increasing number of subjects having chosen either "the individual's space for his/her own interests" or "an autonomous way-out towards professional success" up to the 8th ranking.

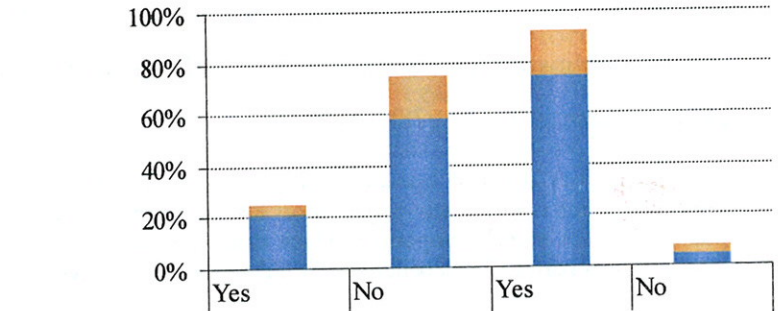


Note: Percentage calculated on the frequency per item.

FIGURE IV. 14. Crisscrossing Respondents' Ordering in Item B2. with Their Perception on the Reading Activity (Item B3.1.)

In the course of the subjects' evaluation of the reading activity, it appeared pertinent to relate the aforementioned results, *i.e.*, overall disregard for reading as a problem setting activity, with the importance given to discourse awareness on their interaction with a text. As was suggested in Figure IV. 15., out of 79.7% of respondents acknowledging the role of

discourse awareness for the impact of the text on the reader (Item D8.2.), only 21.3% perceived reading as a problem setting / problem solving interactive process (Item B3.1.) against 58.5% who did not.



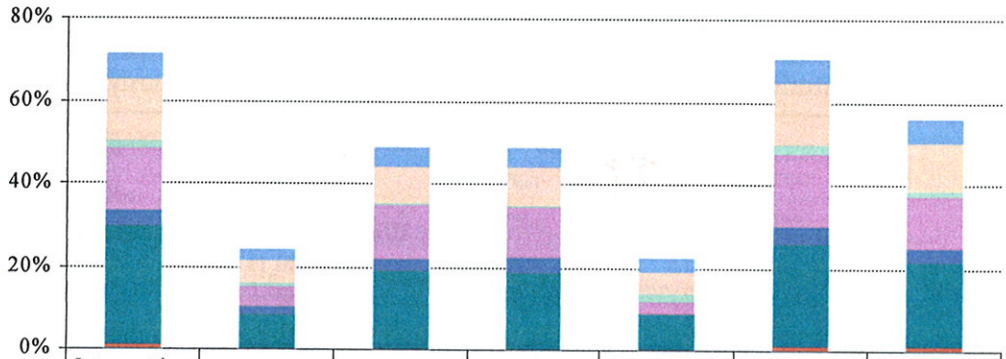
	Interactive Activity		Integrative Skill	
	Yes	No	Yes	No
Item D8.3. - No	3,4%	16,9%	17,7%	2,7%
Item D8.2. - Yes	21,3%	58,5%	74,8%	4,9%

FIGURE IV. 15. Crisscrossing Respondents' Perceptions on the Reading Activity in Item D8.2. with Items B3.1. and B3.2.

Given that a large majority of respondents markedly favoured reading as an integrative skill, it was pertinent to weigh up their views on a reading comprehension activity (Item D6.) with their favourite ways in to literary texts (Item D9.1. - 1st choice), as was synthesised in the crosstabulation indicated in the bar chart underneath also displaying corresponding percentages (Figure IV.16.). In the vertical dimension it was somehow evidenced that "evaluating students' / readers' interpretive skills" followed by "checking summary skills" and "fostering prediction skills", the latter with a slight decrease in its percentage, were predominantly associated with "identity themes". Hence, this aspect, too, was more strongly tied up with "learning grammar" and "lexical structures", both with a similar percentage bearing in mind the percentage of students having ranked firstly each one. The same might be suggested with respect to the least chosen purposes: "formal evaluation" and "reading on for real purpose", even though standing for the purposes ranked lastly.

Conversely, there was no occurrence of "reading for words" and "making you read any kind of text for real purpose". In short, the top-down process in reading fictional texts prevailed in respondents' first choice as if the literary text were translated into a referential level. Striking was the fact that respondents having chosen "learning for lexis" (50.8%) and "grammar structures" (51.2%) in their first choice (See Appendix A. Table A. III. 123.), 13.2% and 12.0% respectively, also selected the "characters' relationship". This might

indicate that much of the dynamic and identification process in readers' patterns of agency in fiction was liable to have been overlooked and language learning did not take into account respondents' fondness for a dialogic process. A meaningful interaction with language would unearth voice (texts' heteroglossia), point of view and perspective.



	Interpretive Skills Evaluation	Formal Evaluation	Learning Lexis	Learning Grammar	Reading on for Real Purpose	Checking Summary Skills	Fostering Prediction/ Critical Skills
the plot line	5,5%	2,4%	4,1%	4,1%	2,8%	5,5%	5,0%
the general content	15,3%	5,2%	8,6%	9,1%	5,3%	14,8%	11,6%
the climax	1,7%	0,8%	0,4%	0,4%	1,6%	2,1%	1,7%
the characters' relationship	14,8%	4,8%	13,2%	12,0%	3,3%	17,4%	12,4%
reading for words	4,2%	2,0%	2,9%	4,1%	0,0%	4,7%	3,3%
identity themes/characters	28,4%	8,4%	18,9%	18,3%	8,5%	24,6%	20,7%
all of them	1,3%	0,4%	0,4%	0,4%	0,4%	1,3%	1,2%

FIGURE IV. 16. Crisscrossing Respondents' Multiple Choice Answer in Item D6. with 1st Choice in Item D9.1.

Equally distinct in the juxtaposition of both items (Item D6. and Item D9.1. - 1st choice) appeared the component "reading for the plot line" in respondents' insight of a reading comprehension activity due to the fact that it had a higher percentage of subjects' having selected it firstly along with "formal evaluation" and "reading for real purpose". Undergraduates' reading for the "plot line", opposing 12th formers' reading for "the content", evidenced a move in the formers' perspective "of the literary fact", to borrow from Boris Eichenbaum's tenets [17] ([1921] 1965: 116) in the line of Skhlovsky's "The Relation of Devices of Plot Construction to General devices of Style".

In so doing, four major issues might be related to informants' faulty perception of reading and writing as a two-way process and their poor written output (significant differences in syntax and L1 interference):

i) limited way in reading short texts (Figure III - χ^2=53.8; df=1; p<.000),

> The Book is read with more enthusiasm, I usually feel impa[t]ient for the end of story. (Inf. 4)

ii) lack of involvement (text and affect),

> Because when I read a book it's like if I was on the story. (Inf. 36)

iii) faulty association between style, limited to the study of tropes (including, for example, lexical choice) and the process of meaning making,

> When I read a book I read it by its history, I don't mind, I don't care with the style of writing. (Inf. 39)

iv) studying commentaries before reading texts autonomously,

> we can have more information about the characteristics and writing skills of certain writers. (Inf. 58)

As a consequence, to borrow from Widdowson's arguments, the assimilation and the discrimination process, indebted to effective reading, is generally not appropriately geared in EFL reading / learning, inasmuch as ([1978] 1996: 72) "it is the ability to discriminate relative significance which enables [students / readers] to take notes and write summaries", for example, though often overlooked. Alternatively, (*Op. cit.*, *Ibidem*) "comprehension questions", posits the scholar, "have a tendency to concentrate on the immediate assimilating aspect of reading and one proposition is represented as being as significant as another without regard to how it functions". As a result, posits Robert Scholes (1985: 22), "the move from a summary of events to a discussion of the meaning or theme of a work is usually a move from reading to interpretation and... [readers] value and tend to privilege texts that require and reward interpretive activity".

The cognitive dimension underpinned in readers' interaction with literature was singled out in the comprehensive display provided in Table IV. 7.. Reading "for the content" and "language learning" appeared much more associated with the reading activity than the literary and aesthetic dimensions. This fact was reinforced by respondents' frequent use of words related to *understand* linked to *everything, the meaning, the..., those..., the words, the tools, the text, the message, the story, the plot line, the structure, the novel's main issue.* Most striking figured the use of the deictic *the*, imparting a definite meaning, in the line of some teachers' / lecturers' language used in the formal setting of education with a strong focus on accuracy in text interpretation. Its connotative sense implied the reduction of the interpretive process of the literary text to a single meaning, major theme, in short, (Carter and McRae 1996) to a product, implicit in these replies:

> It's very useful for us, because it teaches us to understand the texts, so that we can answer the questions correctly. (Inf. 65)

> I think that reading is [e]specially increasing our cultural level but any answer could be complet[e]ly correct. (Inf. 105)

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Yet, no significant differences amidst the occurrences of words and phrases between the two groups of informants' written output could be disclosed, equally subjacent in the ensuing definitions:

> Reading is absor[b]ing the content of a book, magazine, etc. (Inf. 181)
>
> Reading is the comprehension of the text['s]content. (Inf. 182)

TABLE IV. 7. Reading / Knowledge: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words	Secondary School	University	Total
information	38 (1.2‰)	9 (0.8‰)	47 (1.1‰)
knowledge	29 (0.9‰)	16 (1.4‰)	45 (1.0‰)
learning	32 (1.0‰)	9 (0.8‰)	41 (0.9‰)
way / s of learning	11 (0.3‰)	3 (0.3‰)	14 (0.3‰)
know	81 (2.5‰)	16 (1.4‰)	97 (2.2‰)
learn	43 (1.3‰)	13 (1.1‰)	56 (1.3‰)

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

From these utterances, and likewise stressed by Pope (1995: 186), "the whole idea of a particular product or practice having a single dominant meaning that can be *decoded*" has to give way to a more pluralist and (*Op. cit.*, *Ibidem*) "relativised notion of it as a multifunctional site of activity". Consequently, the scholar has advocated that the text (*Op. cit.*, *Ibidem*) "is therefore not properly *it* at all, but a *them* - and not a product but a set of processes" [author's emphases] within a cultural practice (also argued by Belsey [1980] 2002). This is also supported in subjects' statements:

> Reading is [i]nterpreting [an]other language; its content and context. (Inf. 50)
>
> It is ignored because ...TV makes it much easier, you only have to sit and watch it while a book you have to read it. I like to watch TV but I think that reading is not only healthier but also more useful to our language skills. (Inf. 214)
>
> They all demand concentration, [comprehensive] knowledge of... language skills, interest[s on the part of] the reader. (Inf. 226)

Concerning the binary reading and language improvement (and whatever activities carried out in class / lecture setting), often perceived in subjects' written output as acknowledged in an undergraduate's statement,

> A good way of enlarging one's knowledge of a language. (Inf. 203)

it seemed relevant to consider the number of observations of lexico-semantic items in informants' output (Table IV. 8.). There appeared to exist a larger percentage of instances related to *language* in undergraduates' corpus (1.5‰), while, contend Biber *et al.* (1998: 275), a relatively large difference might not be significant if it were "based on few

observations". Instead, and following once again Biber *et al.*'s claim on the comparison of two "nominal variables" especially because "both variables represented groups" (secondary school on the one hand and university on the other) "rather than counts", a Chi-Square Test was performed (See Appendix A, Table A. III. 195.). Actually, significant differences were flashed out (χ^2=9.2; df=2; p<.010), primarily concerning *language* for its more frequent occurrence amidst freshman than it was foreseen, unlike *activities* turning up solely in 12th formers' utterances, of which the ensuing statements offered some evidence:

> It's a way of learning, serves to spend time, get knowledge about an interesting subject. (Inf. 90)
>
> It's a way of learning and expanding our vocabulary. (Inf. 95)
>
> Read[ing] is a way of learning, [it] is being learning the outside world and it's a way of know[ing] and enlarg[ing] one's vocabulary. (Inf. 97)

TABLE IV. 8. Reading / Language Learning: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words	Secondary School	University	Total
language	22 (0.7‰)	17 (1.5‰)	39 (0.9‰)
vocabulary	22 (0.7‰)	6 (0.5‰)	28 (0.6‰)
activities	11 (0.3‰)	-	11 (0.3‰)

Note: Counts in the two databases (written output to open-ended items in the reading evaluation questionnaire) in a total of 43784 words corresponding to 32394 words in 12th formers' corpus and 11390 in undergraduates' corpus, normed to a basis per 1000 words of text.

To conclude, hypothesis 3 was strongly confirmed in that there were neat reading patterns emphasising reading routines in the educational setting perceived in a larger number of respondents whilst other respondents, fewer in number, differed significantly in their reading instruction for having been exposed to activities aimed at promoting higher levels of reading skills, such as critical reading: the few having stated "never resorting to teachers' opinion" or "reading a whole book" (cf. further discussion of variables along with previous correspondence analyses in Chapter III. G. Text and Attack Skills; H. The Teacher's / Lecturer's Role and I. Students' Reading Strategies).

HYPOTHESIS 4

- Limited way reading is undertaken in the formal context of learning overlooking interactivity (Weber 1984, Silberstein 1987, Grabe 1988 in Carrell *et al.* [1988] 1993): reading texts for *the* meaning (*e.g.*, Halliday and Hasan's arguments against *explication du texte* towards the product and not the process, 1993:11), namely the critic's meaning and/or an acknowledged opinion (Candlin 1984: xiii).

In this context the role of "critical guides" (McRae 1991, Sousa 1996[18], Carter and McRae 1996) to literature, among other backup sources, have hindered many readers' agency in the process, assuming that most of them simply decode and recognise the surface text and its encoding by immediately relying on the aforementioned material to offer them the recognized interpretation for assessment purposes. As a result, the individual internalisation of the meaning potential of texts to be acquired in the comprehension and interpretation stages is unacknowledged. Accordingly, states Scholes (1985: 24) on the teacher's role: it consists of "devis[ing] ways for... students to perform these productive activities[19] as fruitfully as possible", that is, "to produce oral and written texts themselves in all three of these modes of textualization: *within*, *upon*, and *against*" and by no means producing "*readings*[20] for... students but to give them the tools for producing their own" [author's emphases]. As such, "it is to show them the codes upon which all textual production depends, and to encourage their own textual practice".

When inquired about the usefulness of critical guides, very many subjects' overreliance on their guidance before-, while- or post- reading literary texts might be perceived, illustrated in an undergraduate's line of reasoning:

> They are useful / useless because [they] help us to understand some difficult parts of speech. (Inf. 245)

Few were the cases in which the aforementioned material might be envisioned as an alternative perspective to their meaningful reading of base texts. This was realised in the following display of some undergraduates' concordance lines in which the occurrence of the indefinite determiner preceding the lexical items *meaning* and *message*, whatever the medium, was evidenced.

***a** message*	*a*	1
***a* + DET +** *message*	*a certain*	1
***a* + ADJ +** *message*	*a written*	1
***a*+ ADJ +** *meaning*	*second*	2

It has therefore been implicit in Halliday and Hasan's tenets (Halliday and Hasan 1985, Halliday 1989) that a sign may be a text, depending on the bi-directional nature of the communicative event: sender – message – receiver. Against the scholars' backdrop might read some undergraduates' response:

> A reading comprehension activity it is when you discuss the text anal[y]sed in full. (Inf. 207)

> With full participation from the students and so as to achieve a complete understanding of the textbooks. (Inf. 226)

Overlapping subjects' response to making use of "York Notes" / "Longman Notes" and their frequency in asking for their teacher's opinion, Items D10. and E2.2.2. (Appendix A, Table A. III. 179.), in a total of 210 respondents, it came out that there were significant differences (χ^2=10.3; df=3; p<.016) amidst those subjects "never" resorting to their teachers' opinion, few in number, and making use of literary summaries (3 out of 9 respondents). Notwithstanding the fact that there were 51 subjects not using the latter, 18.1% felt the need of their teachers' validation of their response to texts more than critics' opinion (Appendix A, Table A. III. 179.).

In a coherent fashion, the concordance lines on the **node** *literary* on 12th formers' output might be evidenced (See Appendix A, Part IV.), in which there was solely one instance reporting the use of literary criticism.

8 ssical novels; criticisms; comics literary criticism; História da Literatura

Furthermore, out of 249 subjects simultaneously responding to both Items D10. and E2.2.1. (See Appendix A, Table A. III. 178.), only 15.7% of the informants "not using the literary summaries" (Appendix A, Part III. Categories by Items) looked upon critics' interpretations. Striking was the fact that those subjects apparently not acquainted with "York Notes" / "Longman Notes", in a total of 16.5% subjects, looked back upon critics' opinion in a higher number in different degrees of frequency (from "rarely" to "frequently"). Comparing subjects stating "never" making use of this backup material and those unfamiliar with it, there were significant differences (χ^2=12.9; df=6; p<.040) in their dependence on critics' opinions in that the former subjects, in a total of 12.4% of respondents, either "never" or "rarely" seemed to fall back on them.

Hence, reading texts was undertaken for *the* meaning by involving linguistic recognition, cognitive understanding, and confidence on an acknowledged opinion and/or critics' opinion. This response would ensure parity in standard assessment but poor self-reliance not only on the readers' reactions to the content but also on the reader's evaluation and appreciation of the text which became part of the reader's reading comprehension process explicit in their comments,

> Because I need help for a complete and good interpretation of a book. (Inf. 91)
>
> The ones at school are analysed in detail. (Inf. 165)

and evidenced in the analysis of lexical items standing out in subjects' written output for their co-occurrence, notably *message* either preceded by the definite article [the], (19 instances) or definite article coupled by an adjective [the author's; the written]

undoubtedly keep a tight rein on the semantic scope of the item's polisemy. Similarly, the *lemma* UNDERSTAND (Table IV. 9. and Table IV. 10.) comprised another instance worth examining. Taken together, the deictic "the" appeared in both corpora, notably in some freshman's' output: *the* message, *the* main ideas / *the* subjects, *the* texts, *the* whole book, *the* worlds, *the* tools, *the* structure. At this point Widdowson's ([1978] 1996: 75) contentions on language teaching to have "traditionally concentrated on the linguistic skills" whereas "non-verbal aspects of discourse have tended to be neglected". Most importantly, classroom procedures to meaning-making "depend on principles deriving from an understanding of what language is and how it is used". These purport (*Op. cit.*, p. 74) "learners' knowledge of non-verbal aspects of discourse, and their ability to interpret them, as means a means of linking their communicative abilities in the language they are learning".

TABLE IV. 9. *UNDERSTAND*: Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Understand	**Secondary School**	**University**	**Total**
everything	1	-	1
the message	2	1	3
the meaning	6	-	6
the content	3	-	3
the facts	1	-	1
the main ideas / the subjects	3	1	4
the text(s)	15	2	17
the book / the whole book	4	2	6
the words	-	3	3
the tools	-	1	1
the author's message	2	-	2
the story	2	4	6
the plot line	1	3	4
the structure	-	2	2
the novel('s main issue)	3	1	4
the present / the world and culture	2	-	2
some	5	3	8
them	1	1	2
those	-	1	1
it	19	3	22
what	12	4	16
Total	**82 (61.2%)**	**32 (64.0%)**	**114 (62.0%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=134 instances / Sec. School (4.1‰); 50 instances / University (4.4‰)].

Alternatively, in 12th formers' response the same definite determiner was either replaced by "it" and "what" or followed by the collocates: "meaning", "content", "facts", "text(s)", "author's message", "present world and culture" in the line of English curricula requirements and teachers' instruction:

> Interpreting other language; its content and context"[EFL reading]. (Inf. 50)

> Is to understand a book, its message and the story. (Inf. 76)

The forthcoming table was intended to show that the right collocates to *understand* as they were made use by respondents, though few in number, reinforce EFL students' idea that meaning can be "fully", "better" retrieved as if a "complete understanding" would be achieved, to borrow from Widdowson (*Op. cit.*, p. 74), "by means of linguistic skills outside a real communicative context and without a real communicative purpose" overlooking problem setting, problem solving strategies. He also advances (Op. cit., p. 63):

> Reading in this sense is a kind of accomplishment whereby a discourse is created in the mind by means of a process of reasoning....Essentially this ability enables us to create or recreate discourse from the resources available in the language system and, on occasions, from other conventional symbols.

TABLE IV. 10. ***UNDERSTAND:*** **Normalisation of Lexico-Semantic Collocates by Corpora / Institution**

Lemma	Collocates	Secondary School	University	Total
	Right Collocates			
	more	2	-	2
	better	11	4	15
understand	Left Collocates			
	fully	3	-	3
	better	2	1	3
	global		1	1
understood	*the text / the message / everything*	10	-	10
understanding	*complete*	-	1	1
	Total	**28 20.9%**	**7 14.0%**	**35 19.0%**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the *lemma* UNDERSTAND [N=134 instances / Sec. School (4.1‰); 50 instances / University (4.4‰)].

"Although a good deal of" written discourse, states Widdowson ([1978] 1996: 74), "is purely verbal and although the paralinguistic features of spoken discourse are not directly recorded in the written mode, it is quite common to find non-verbal elements in written discourse... to form a cohesive and coherent unit of communication". From this account, as well as the crisscrossing of different sorts of data discussed, it might be advanced that hypotheses was fairly confirmed. Subjects' dependence on acknowledged criticism, or teachers' interpretation of texts along with (Widdowson, *Op. cit.*, p. 72) "failed to direct the [student /reader] towards a discovery of the main point" of texts read. The scholar rightly concludes (*Op. cit.*, p. 71):

> The interpreting ability, which underlies effective reading, then, involves the realization of prepositional and illocutionary value by reference to what has preceded and the prediction of the prepositional and rhetorical value of what is to follow.

HYPOTHESIS 5

• "Literary" *vs.* literariness (*e.g.,* Carter and Long 1987, 1991, Carter and Nash back in 1993, McRae 1991, Miall 1996) - for example, reading literary texts mainly for their ethic values. What role does the literary text play in informants' output?

> Because I must study and read books of literature. (Inf. 142)

Considering students' frequent allusion to story substantiated by their fondness for "popular genres in current narrative", illustrated in Chapter III, Cobley's (2001: 213) words seem enlightening: "it is an index of demise of authorship and the return of certain of the premises of oral narrative in which formula and repetition are more important than the identification of an individual producer". Consequently, asserts Cobley (*Op. cit.*, pp. 213-214): "Every consumer of narratives has a rough idea of what *genre* means: a shorthand textual classification determining whether a particular fiction is expected to conform to previous experiences of texts on the part of the consumer. As such, then, genre is properly an *idea* or an *expectation* harboured by readers" [author's emphases]. Kramsch, in her turn, suggests (1994: 106) that,

> In order to avoid returning to earlier practices of teacher-cantered exegesis and translation, it has been suggested that teachers use the story-line of narratives as springboard for oral or written communicative activities..., that they exploit the cultural information found in popular literature... or use information-processing strategies to discover literary techniques.

Out of the obervations on the *lemma* LITERARY 60 instances - in the case of the adjective *literary* predominantly followed by a noun in its plural form, *texts* and very seldom by *works* or *books,* apparently indicating (Durant and Fabb 1992: 49) "a selected assortment of texts" as making part of a "body of literature" and not its study, in the secondary school leavers' corpus. "A text in this sense", posit Durant and Fabb (*Op. cit.*, p. 50), "is any one of many different physically existing individual forms", in the authors' words "a text token" thus "derivative of another" work, citing Roland Barthes's claims ("From Work to Text").

```
    3  4D37 historical texts; texts on literature, philosophy, English history; tex
    7   6F 92 texts taken from English literature   6F 93 narrative texts; culture-
    8 newspaper and magazine articles; literature for extensive reading   7H;130 hi
   10 se I must study and read books of literature.   8I;143 advertisements     8I;1
```

The occurrences of the **node** *literature* might be acknowledged within the same semantic scope, four of which, in a total of 12 observations, upheld the abovementioned notion of text types as "broad literary critical terminology", to cite Durant and Fabb (1992: 53), germane to "their formal properties": "a work's themes, the author's intended meaning, the dramatic or narrative function of characters, the effect of the style, tone, etc".

Furthermore, modes of discourse were perceived as alternative to literature in subjects' response:

```
17 xts; texts from textbooks   5E 76 literary texts; commentaries; poems   5E 7
18 exts; commentaries; poems   5E 77 literary and descritptive texts   5E 78 li
19 ry and descritptive texts   5E 78 literary and descritptive texts   5E 79 li
25 inds of texts" (e.g.: historical; literary; informative; texts with varied t

45   8J;167 literary texts   8J;168 literary texts   8J;169 informative texts;
46  books; historical texts   9K;179 literary texts; informative texts   9K;180
47 exts with varied themes)   9K;196 literary texts; informative texts; texts w
51  narrative texts; romance novels; literary texts   8I;152 literary texts; pl
52 anonical fiction   8J;170 poems; literary texts; textbooks   8J;171 histori
55 llabus   7H;115 historical texts; literary texts; culture-based texts   7H;1
56  texts   5E 55 informative texts; literary texts, depending on the subject
57 zines   8J;164 informative texts; literary texts in Portuguese and other lan
58 ons   9K;196 informative texts; literary texts It's more interesting.   9
59 s; etc.   8I;153 narrative texts; literary texts   8I;154 literary texts; in
60 36 all kinds, from informative to literary texts   4D37 historical texts; te
```

Once again, subjects' dilemma between genre, literary / non-literary, and the major genres within literature came to the fore in 12th formers' output:

```
 9 sports magazines   8J;160 comics literary texts romance novels narrative
13 mor de Perdição newspapers comics literary works   9K;189 magazines Maio de
29  8I;140 literary texts   8I;141 literary texts; poetry; romance novels   8
39 advertisements; fiction   8I;156 literary books; drama; love stories  A Sib
51  narrative texts; romance novels; literary texts   8I;152 literary texts; pl
52 anonical fiction   8J;170 poems; literary texts; textbooks   8J;171 histori

 1 ssues (grammatical, semantical and literary) after reading the novels   10M;2
 2   10M;234 It is important for our literary awareness and our language improve
```

The analysis of the syntactic function of *literary* and *literature* in subjects' corpora hardly provided meaningful conclusions as they were given as illustrations and list wise. From the analysis of concordance lines (See Appendix A, Part IV. drawing on informants' written output) on the **node**, "informative texts; guides about literature" comprised the texts perceived to be read in school by a 2nd-year undergraduate (Inf. 221). Teacher G advanced some causes for the recurrent reading practice:

> There is not much time to read any book in depth as students need a cultural background on the period depicted in the literary text, completely different from students' reality, before being involved with the world of discourse (Teacher G)

In fact, explains Kramsch (1994: 106):

> Literary texts may present a dilemma for communication-oriented language teachers. On the one hand, teachers have to socialize their students to the universally shared meanings of everyday language; on the other hand they have to show them the potentialities of the ordinary by exposing them to particular texts that break with the ordinary. Thus, many teachers view the two activities as unrelated: here, oral communicative activities, there, the reading of literary texts.

The close search for words linked up with the process of meaning-making, such as, *comprehend, understand,* disclosed another verb form - *see.* From the examination of its semantic prosody, after looking for the concordance lines (See Appendix A, Part IV. drawing on informants' written output presented in Appendix B) the lexical item was also

used in the connotative meaning of (*The New Shorter Oxford English Dictionary*, 1993: 2756) "perceiving mentally, … understand or appreciate in a particular manner", suggested in the following observations:

> Reading is… insert[ing] our selves in a period of time, in a certain space, maybe in a certain character. You move thr[ough] time you can *see* other mentalities [how life] was before and… [in people's] imagination. (Inf. 83)
>
> Everytime we read a book we get to know new things, in the second time we *see* other new thing. The fact of been studying it (a book) at school should not be the reason why we choose it. (Inf. 211)
>
> [emphases Mine]

In few cases, *see* acquired in respondents' written output the meaning of (*NSOED*, Op. *cit.*, p. 2756) "undergo[ing] an experience" (fruition), enjoy[ing] the world depicted in the text (an aesthetic experience) perceived as follows:

> Reading is a way to travel and to see things, know someone else['s]mind. (Inf. 184)
>
> because we are able to, with the help of the teacher, understand them better and… tru[ly] see th[eir] beauty and simplicity. (Inf. 230)

Concurrently, claims McRae, the longer the exposure to formal instruction and reading literary texts along the lines of pedagogic routines (also suggested by Lier 1996 and Naciscione 2001), the less genuine response and imaginative the readers become. Two possible arguments might accord McRae's assertion, albeit coming from different fields of study. First, it presumably owes to the fact that readers perceive texts' structure without cognitive understanding (assimilation and discrimination), overlooking thereby the emotional commitment (Michael Burke 2001) necessary to the semantic comprehension not only at surface but also at deep structure levels. Secondly, and following Aaron Cicourel's (1999: 95) viewpoint, supported on cognitive sociology[21], owing to individuals' " interpretive procedures [being] gradually replaced or displaced by adult procedures" which are coupled by automatic programming, and to quote his own words once again (*Op. cit.*, *Ibidem*):

> [the subject's] creative attempts at constructing social reality or social structure and grammar can be viewed as generated by a simple conception of indexicality stemming from developmental stages in the acquisition of the properties and deep-structure grammatical rules.
>
> [adapted Mine]

Similarly, the language of emotion within the realm of imagination, escape from reality and creativity possibly rendered by lexical items like *image*, *picture*, *imagining*, *impression* were not to be found in the corpus, whereas "other opinions" and "others" (See Concordance lines in Appendix A and their synthesis in Table IV. 11. enclosed further on

in the discussion of hypothesis 6) seemed to have determined many informants appreciation of literary texts.

However, "because sometimes when I read, I forget all my problems" (Inf. 24) and the few occurrences of the lexical items *countries, mentalities, worlds / dimensions, cultures,* (See concordance lines underneath) pointed to some adolescents' internalisation of the syllabus requirements, manifestly reduced if compared to all sample in terms of their reading selection and varied reading purposes:

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 xts about contemporary problems in *other countries* because it's actual 1A5 hist
2 esting 1A6 informative texts on *other countries* and cultures 2B7 2B8
3 ultural thing where we learn about *other countries*. Read is to learn. 2B9 cultu

1 we do in a way that can take us to *others dimentions*. 8J;174 textbooks; technical

1 r. You move threw time you can see *other mentalities* how the life was before and

1 that reading is travelling through *other worlds* and a discovery. 8I;155 newspape

1 Padre Amaro 8I;149 books about *other cultures*, religion, etc. O Judeu, Bernard
2 e and also a way of describing the *other cultures*. 8I;156 For me it's a activity

Concordance Lines from Undergraduates' Written Output

1 ul. 10L;214 texts about life in *other countries* (...) because it contributes to

The above subjects' reference to *other* coupled by a semantic broad scope of items from "countries", "mentalities", "cultures" to "worlds" and "dimensions", while interacting with texts, demand from teachers / lecturers the development of strategic reading. Thus, "if using language in communication means shaping contexts of discourse", to corroborate Kramsch (1994: 106), "then... look[ing] more closely at how writers use language to create particular meanings", may foster readers' personal growth, experience, as well as broaden their imaginative skills. Furthermore, and quoting latest research data, Lee Galda and Richard Beach[22] (2001: 65) have examined "how readers acquire knowledge of literary conventions that allows them to interpret the symbolic meaning of various text cues". In their bearings, it was found that "through extensive reading literary genre or form, readers acquire knowledge of conventions for (i) understanding meaning of titles, names, beginnings, and endings; (ii) predicting story outcomes; or (iii) defining how texts cohere around thematic points" [adapted Mine].

The hypothesis in question was poorly confirmed due to the sort of analyses possibly undertaken, *i.e.* exploratory. Nonetheless, it was extensively inferred from respondents' output that literature purported "a special or different form" alternative to

other modes of discourse. Conversely, argues Carter (1997: 137), "literary"/ "literature" point to a discursive mode embracing "a **cline** of literariness along which discourses can be arranged". From this it unfolds that the binary "literary" / "non-literary", advances Carter (*Op. cit.*, *Ibidem*), "might be best replaced by the neutral terms **text** or **discourse**" (author's emphases].

Most significantly, figured respondents' blurring notion of the literary text as a "historical text" / "document" (*cf.* Chapter III. E. School and its Impact), being thus disclosed further on to depend markedly on teachers' /lecturers' instruction and their institution (secondary school or university).

HYPOTHESIS 6

- Overlooking students' / readers' perceptions: literary engagement and reader's agency in the process of meaning-making.

In addition to the partial discussions undertaken up this point, in previous sections while presenting results and findings having contributed to confirm the hypothesis related to informants' differing degrees both in literary engagement and their agency in the reading activity, it appeared relevant to cross-examine subjects' response to several items and the variables under scrutiny by means of a Chi-Square Test. Significant data were disclosed strongly confirming the above stated hypothesis, as follows:

i) there were more undergraduates affirming having interacted with texts for a meaningful purpose than 12th formers (χ^2=6.98; df=1; p<.008) who differed greatly than it was expected (Appendix A, Table A. III. 152. - Item E.3.1.2.):

> I usually try to get into the character and to feel the story completely. (Inf. 237)

ii) there were more female respondents acknowledging (Appendix A, Table A. III. 153. - Item E.3.1.5.) having benefited from a fruitful classroom interaction (χ^2=4.2; df=1; p<.040) as well as reading on more topic related texts (χ^2=19.4; df=1; p<.000) than male ones (Appendix A, Table A. III. 155. - Item E.3.2.1.).

While bringing together subjects' response to post-reading activities and their opinion on reading as a dynamic process (See Appendix A, Table A. III. 173. and Table A. III. 174. up to Table A. III. 176.), significant differences came out, once again highly confirming the hypothesis:

i) (χ^2=6.9; df=1; p<.009), there were more respondents stating reading the whole book after having interacted with the text for a meaningful purpose than it was foreseen (Items E3.2.2. and E3.1.2.);

ii) (χ^2=4.4; df=1; p<.036) those eager to reading the whole text were mostly the ones who were involved with "the world created by the narrator, poet, writer" than expected (Items E3.2.2. and E3.1.4.);

iii) (χ^2=4.21; df=1; p<.040), those reckoning not stopping reading texts were mainly the ones who were involved with the world created by the narrator, poet, writer than expected (Items E3.2.3. and E3.1.4.).

Concordance Lines from Undergraduates' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

Left Collocates

1 use they face the reality and **make** us be aware of the real visio
2 ry is rather small and we can **make** a discussion about the story,
3 nd due to the fact that I can **make** pauses whenever I want. 10M
4 something that sometimes can **make** us dream. 10L;214 short-sto
5 tories 10L;199 texts that **make** you think 10L;200 the on
6 o Está Á Venda 10M;226 They **make** our learning easier but they
7 10L;207 They are useful to **make** us understand better the char

1 to clarify the more difficult **part** of the text. 10M;237 It is
2 at he thinks about a specific **part** of the text and if it is not

Again the lexical term *see* unpacked other important issues related to readers' agency in the process of meaning-making. *Contemplate*, *bear in mind*, and *take into account* are but a few synonymic phrases to underpin respondents' use of *see*, such as:

> Because I think it's important to see other[s'] opinions. (Inf. 56)
>
> Because I want to see other people's opinion. (Inf. 238)

Lack of confidence and reading autonomy might foreground respondents' recurrent use of lexical items *other* and *people* or the combination of both as in the noun phrase *other people* in object position. *Other* combined with *opinion / s*, *interpretation / s* sometimes in predicative position (l. 3) or subject position.

Concordance Lines from Secondary School Informants' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 important knowing the opinion of **other people** 4D28 because, sometimes they ha
2 at were the interpretation of the **other people** to find the true one. 4D47 Beca
3 re important than the ones of the **other people**. 9K;197 In my opinion, everyone
4 ause it is important to know what **other people** think 4D47 interviews [&] beca
5 ovies or enjoying themselves with **other people**. 7H;109 Because there are other

1 g just because it's different from **other's opinion**. 1A1 1A2 1A3 1A4
2 Because I always like to know the **other's opinion** so we can discuss about it.
3 5E 64 Because it's important the **other's opinion**. 5E 65 Because they sometimes

1 9 Because its always good to hear **other opinions** even if you know you're right.
2 3 8I;134 It's important listen **other opinions**. 8I;135 8I;136 Because the o
3 7H;112 Because it's important the **other opinions**. 7H;113 7H;114 Because I can

1 26 Because it's good to listen to *others opinion*, even though I rarely change my o

1 ecause it's a way of knoing *other people's opinions* and thoughs of the subjects
2 . 6G;103 texts based on *other people's opinions*; fiction-based texts 7H;
3 I;135 8I;136 Because the *other people's opinions* are very interesting to know.
4 cause I am not very open to *other people's opinions*, which often are different

1 ok 6G;98 texts based on *other students´ opinions*; canonical novels 6G;99

1 opinions 6F 84 Because with *other's interpretations* I can understand some

1 all that is relative to the text and *ask other's* opinions. 5E 78 Because our

1 do it, and because most of the people *find other* kind of activities, like computer

1 When I read a book I read it calmly *in other* to understand it better. 9K;186
2 cause they don't have reading habits, *in other* cases because books are expensive
3 1A4 texts about contemporary problems *in other* countries because it's actual 1
4 more silenciose...when not a reading *in other* place... 8I;136 home I use to
5 ather like to reed in portuguese than *in other* Language. 9K;186 texts dealing
6 mputers that thaks the time that they *in other* day they used to read. 9K;185

1 ime do Padre Amaro 8I;149 books *about other* cultures, religion, etc. O Judeu,
2 good cultural thing where we learn *about other* countries. Read is to learn. 2B9
3 Maio de ´68 Hamlet 9K;190 texts *about other* planets texts about cloning newspa

1 50 5E 51 Because it's good to know *about others* opinions. 5E 52 5E 53 Because

1 teresting 1A6 informative texts *on other* countries and cultures 2B7
2 the textbook 6G;98 texts based *on other* students´ opinions; canonical nove
3 , war, etc. 6G;103 texts based *on other* people's opinions; fiction-based t

1 the same opinions 6F 84 Because *with other*'s interpretations I can understand
2 ponents and aspects to relate them *with other* books. 5E 50 Sonetos, Florbela E
3 hing movies or enjoying themselves *with other* people. 7H;109 Because there are

Concordance Lines from Undergraduates' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 oneselfe without interference from *other people*. 10M;236 home I prefer my parent
2 0M;238 libraray Because when I see *other people* reading or studying I do the same
3 se in these places I can listen to *other people* talking otherwise I would not like

4 ews; articles I like reading about *other people's* interest (hobbies), experiences
5 e interesting. since they give us *other people's* opinion about all problems we al
6 oint of view and also to listen to *other people's* opinions. 10L;215 10L;216
7 reension of the text 10M;230 The *other people's* opinion is important but me inte
8 s. 10M;238 Because I want to see *other people's* opinion 10M;239 to change opin
9 scuss it. 10N;251 I like to hear *other people's* ideas because many time mine is

1 cause it is very important to know *others opinion* 10L;211 Sometimes we see in a

1 f view and also to listen to other *people's opinions*. 10L;215 10L;216 10L

1 I rely on any interpretations and *others interpretations* due to the fact that all
2 ssage. 10M;231 Because sometimes *others interpretations* are worst than mine. 10M

1 seful. 10L;214 texts about life *in other* countries (...) because it contrib
2 10M;241 magazines and newspapers *in other* languages; novels; texts from text

1 nterviews; articles I like reading *about other* people's interest (hobbies), exper

1 co 10M;231 A book must be read *with other* eyes. 10M;232 "Daffodils", Willi

The above concordance lines were thus arranged by parts of speech per institution in the tables underneath confirming subjects' dissimilar degrees of agency in text

interpretation by institution. Even though the larger number of "no answers" (42.1%) together with "don't know" (1 case) and "unspecified" (3 cases) amidst 12th formers (solely 31.6% among undergraduates) in respondents' giving reasons (Appendix A, Table A. III. 140.) on their interpreting process by institution (Items E2.1. / E2.2.1. to E2.2.3.), confirmed that undergraduates were developing an increasing degree of autonomy in text interpretation. Table IV.11. clearly evidenced their reliance on other people's opinions, including fellow students' ones.

TABLE IV. 11. *OTHER*: Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Node	Collocates	Secondary School	University	Total
other + **N / NP**	*people*	5 4.2%	3 7.9%	8 5.1%
	opinions	4 3.3%	1 2.6%	5 3.2%
	people's opinions / other's opinion / others opinion / students' opinions*	8 6.7%	7 18.4%	15 9.5%
	interpretations	1 0.8%	2 5.3%	3 1.9%
V + *other*	*ask*	1 0.8%	0.0%	1 0.6%
	find	1 0.8%	0.0%	1 0.6%
Total		**20** **16.7%**	**13** **34.2%**	**33** **20.9%**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the node [N=120 instances / Sec. School (3.7‰); 38 instances / University (3.7‰)].

The search of the determiner "other" in the prepositional phrase (Table IV. 12.) and the observation of its context of occurrence pointed to a semantic change in topicality more within 12th formers' fondness for enlarging their linguistic and cultural scope instead of the former meaning linked to the interpreting process.

TABLE IV. 12. *OTHER* and Prepositional Collocates: Normalisation by Corpora / Institution

Node	Collocates	Secondary School	University	Total
PREP + *other*	*in*	6 5.0%	2 5.3%	8 5.1%
	about	4 3.3%	1 2.6%	5 3.2%
	on	3 2.5%	-	3 1.9%
	with	3 2.5%	1 2.6%	4 2.5%
Total		**16** **13.3%**	**4** **10.5%**	**20** **12.7%**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the node [N=120 instances / Sec. School (3.7‰); 38 instances / University (3.7‰)].

Concordance Lines from Undergraduates' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1 s harder to have time to read, and *people think* that is a waste of time because i
2 ding is frequently ignored because *people think* it is boring. 10M;237 I suppose
3 requently ignored nowadays because *people think* it is a waste of time, they prefe
4 we need. 10L;208 Because most of *people think* that reading is a waste of time.

Concordance Lines from Secondary School Informants' Written Output

1 understand another way to make a *interpretations* 8J;160 Yes because I see if I
2 e I sometimes need an opinion and *interpretations* to sometimes understand better t
3 5 Because that way we can compare *interpretations* and see which one's best. 8J;1
4 2B10 Because it has different *interpretations* 2B11 because I read it very ca
5 in it. 5E 61 Because their own *interpretations* can be wrong. 5E 62 5E 63
6 ions 6F 84 Because with other's *interpretations* I can understand some parts that
7 H;127 Because my fellow students' *interpretations* helps me to be motivate, when I
8 8 Because our opinions with their *interpretations* can be useful for our text comp

Concordance Lines from Undergraduates' Written Output

1 retations due to the fact that all *interpretations* are important. 10M;223 Becaus
2 ss discuss the different ideas and *interpretations* 10N;247 I donot know. 10N;24
3 2 When I read a text I rely on any *interpretations* and others interpretations due
4 0N;253 I like to compare different *interpretations*, and to defend my own, as well
5 10M;231 Because sometimes others *interpretations* are worst than mine. 10M;232
6 on any interpretations and others *interpretations* due to the fact that all interp
7 the text. 10M;226 I have my own *interpretations* but it is obvious that I wish t
8 ely on my superiors. 10N;250 The *interpretations* from my colleagues might be dif
9 g ideas. 10M;227 10M;228 When *interpretations* of something we have read are e

It would seem noteworthy to crisscross informants' response to reliance on their interpretive process (Item E2.1.) with their reading awareness and resulting benefits including future commitment to lifelong reading (Item E3.1.), as synthesised in the two-way table enclosed in Appendix A (Table A III. 182.). The descriptive analysis was backed up by the visual display underneath (Figure IV. 17.) pointing to several dimensions to bear in mind in the reading process (See Appendix A, Table A. III. 151. and 152), such as:

i) "language development" (stress on the lower levels of reading process by solely being assigned "to carry out a transfer activity");

ii) building on their "knowledge of history and culture" (stress on the cognitive domain and drawing on schemata to broaden individual cultural growth);

iii) interactive reading (fruition of the text and broadening imaginative skills through learning) – with a higher percentage amidst undergraduates and differing significantly from 12th formers;

iv) "revelation of human experience" (personal growth drawing on ethic and aesthetic values);

v) dialogic negotiation within Bakhtin's ([1935] 1990) stance (interacting with the text for a meaningful purpose, enticing a dialogue with "the world created by the narrator, poet, writer", as in any other communicative event).

On the whole, a larger percentage of respondents' stating "yes" was also related to the scale factor "sometimes" with a slight fluctuation in almost all dimensions except for the one on "language development". In so doing, it might be perceived that "language development" did not apparently play a role in many subjects' interpreting process, nor did "dialogic negotiation" or even "the interactive aspect" albeit in fewer cases.

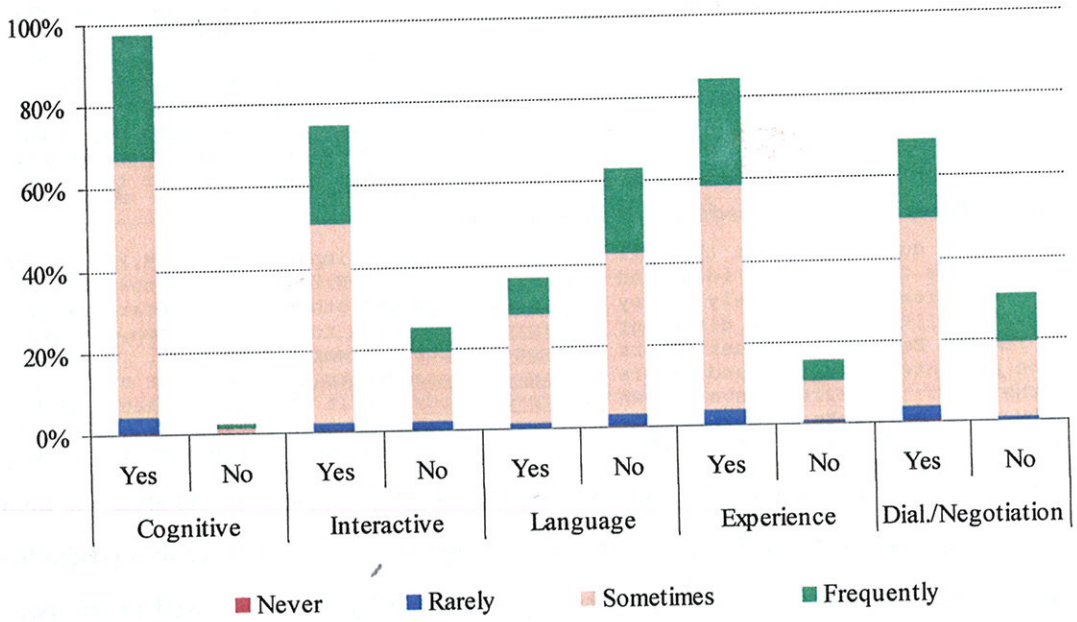


FIGURE IV. 17. Respondents' Relying on Their Interpretation and Post-Reading Perceptions (Items E2.1. and E3.1.)

From the graphical display, in Figure IV. 18. (Crisscrossing Item E2.1. with E3.2.), it might be concluded that reading was carried out as an interactive experience and dialogic negotiation took place above all with respondents' relying on their own interpretation (within various degrees of frequency - from "sometimes" to "frequently") more than considering it solely a language and/or transfer activity, depicted on the opposite cline. However, the reading activity was somehow focused more often on the cognitive dimension, which has yielded a major tenet in today's world not only in the educational setting. Consequently, a higher number of respondents were liable to read on both the whole book and other topic related text (bar chart underneath) than stop reading (See Appendix A, Table A. III. 185).

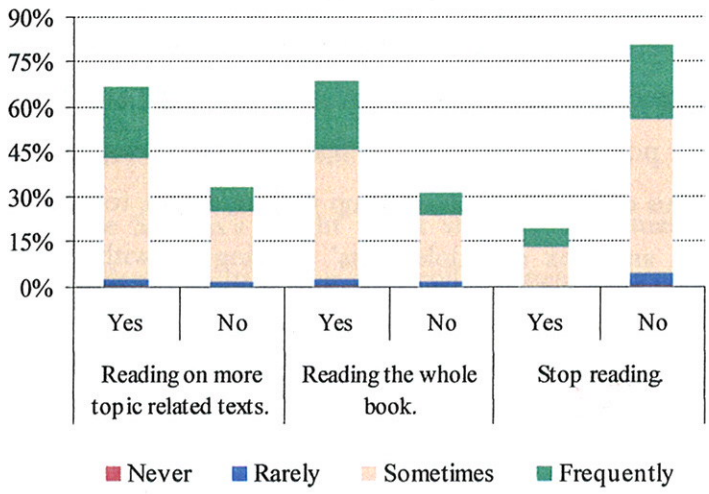


FIGURE IV. 18. Respondents' Relying on Their Interpretation and Post-Reading Strategies (Items E2.1. and E3.2.)

Further on, a search for target words on fiction and its component techniques in both databases was undertaken in order to come to a comparison between both groups of subjects' reading behaviour with regard to their reasoning in reading fiction bearing in mind Beach *et al.*'s[23] (in Ruddell *et al.*, 1998: 696) debate on the implications of a "text-based" approach germane to The New Critical approach. Yet, significant data were already fleshed out in terms of the discussion of Items D9.1. and D9.2., in Chapter III., Part I, with a detailed inferential analysis also grounded on theoretical support as well as a graphical display (Figure III. 68. to Figure III. 72.).

TABLE IV. 13. Fiction and its Component Techniques: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Features	Secondary School	University	Total
dialogues	9 20.5%	-	9 14.3%
action	3 6.8%	2 10.5%	5 7.9%
plot	1 2.3%	4 21.1%	5 7.9%
character / characters	4 9.1%	2 10.5%	6 9.5%
story / know the story	25 56.8%	10 52.6%	35 55.6%
know the events	1 2.3%	-	1 1.6%
know the end / funny ending	1 2.3%	1 5.3%	2 3.2%
Total	**44**	**19**	**63**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the target words / phrases to account for narrative features [N=44 instances / Sec. School (1.4‰); 19 instances / University (1.7‰)].

A reading preference driven by characters' relationship and the unfolding of story seems to northern most respondents' reasoning for reading fiction. Interestingly, the occurrence of "dialogues", "know the events" in 12th formers' output contrasted with undergraduates' focal points on the narrative features "plot" and "action" in terms of a higher percentage. This data might be backed up with reference to some of the statements advanced by Benton and Fox on adolescents' growing up with literature (1992: 60)[24], shortly outlined as follows:

> 1. Early teenage readers might hope to meet experiences comparable with their own at a time when life is often confusingly charged with excitement and tedium, pleasure and threat.
>
> 2. They might hope for a preview of possibilities which their own expanding worlds seem to present.
>
> 3. They may also gain a glimpse of people, places and experiences they are unlikely to encounter at first hand.
>
> 4. They might find clarification of their own relationships through insights into fictional characters – whether adolescents or adults.
>
> 5. They might also seek distractions from their own primary world which may seem – and be – frustratingly problematic or limiting.

At this point, it figured relevant to check whether there was a dissimilar attitude in subjects' perception of the reading process (Item E3.1.) depending on respondents' approach to fiction: on the one level, driven by their favourite aspect in reading fiction (Item D9.1.) or, on the other level, following the instruction in the formal setting (Item D9.2.), and taking into account respondents' first choice in both items, in terms of benefits related to various dimensions already focused.

For a clear depiction of each of the abovementioned cases juxtaposed with subjects' positive or negative answer to Item E 3.1., the bar charts underneath were output, Figure IV. 19., first concentrating on respondents' "personal choice of ways in to literary texts" (See Appendix A, Table A. III. 183.), secondly their addressing "patterns of instruction on ways in to fiction" (See Appendix A, Table A. III. 184.).

A first look at the display of elements of fiction, distinctly indicated by colours, made it possible to single out the light blue colour on the left hand bar chart, corresponding to "characters' relationship" with a higher percentage falling on respondents' positive answer strongly associated with the "cognitive" dimension, "experience", "interactive process of reading", "dialogic negotiation", from the highest to the lowest percentage contrasting with a slight rise in the percentage of observations tied up with negative answer in the case of language improvement. To put it simply, it seemed

that subjects have envisaged their reading independent reading activity as concentrating on "characters' relationship" largely benefiting from the first three aspects rather than "language awareness" and "dialogic process". Likewise, "reading for words" was somehow markedly undervalued in relation to all other aspects.

From the above Scholes's insight might shed light on many teachers' failure in helping (1985: 22) "students identify their own collectivities, their group or class interests, by means of the representation of typical figures and situations in fictional texts". As for the case of minor value given to "reading for words" in respondents' personal endeavour it might come from the undue stress in language courses on understanding the words in the foreign code, in the line of Scholes's criticism (*Op. cit.*, *Ibidem*):

> It is the feeling of incompleteness on the reader's part that activates the interpretive process. This incompleteness can be based upon such simple items as a word the reader cannot understand, or such subtleties as the reader's sense that a text has a concealed or non-obvious level of meaning that can be only found by an active, conscious process of interpretation

Going back to the data presented in Chapter III (Table III. 1. Normalisation of Lexico-Semantic Items by Corpora / Institution), it was then disclosed that the few respondents' having been exposed to a whole-language approach, or the one within a pedagogical stylistics orientation, favoured "reading aloud" coupled by "exchanging opinions with fellow students" (Figure II. 4.). In fact, in respondents' opinions, "reading for words", as a process not a product, was not a major component. In so doing, the hypothesis related to students' lack of engagement and agency in the process of meaning-making fostered by oral reading was fairly confirmed. This was due to the fact that only descriptive / exploratory (*e.g.*, ANACOR, HOMALS) tests were possible to apply. Yet, the crisscrossing of different types of data (*e.g.*, corpus analysis and teachers' / lecturers' and students' narratives), in the line of the interpretive (Pappas 1996: 215-230) and/or evaluative approaches (*RRQ* 2000: 13-25) guiding this study, allowed for reinstating the importance of Goodman's "guessing game" (1967: 226) and Y. Goodman's "oral reading miscues analysis" (1993: 329) for students' better grasping the meaning potential of texts.

This is so much true as "oral reading" appeared to be strongly (.713; dimension one) tied up with subjects having been exposed to "less than six years in EFL instruction" (*cf.* Figure III. 40. and the matching set of tables presented in Appendix A, Table A. III. 118.) for whom larger benefits might be gained if they loaded words with some kind of meaning stemming from the comparative analysis of different versions of reading aloud the same text in lecture setting. In the process, meaning-making would be linked to

phonotactics (*e.g.*, intonation, pitch, word and sentence stress) and phonosemantics across languages (L1 and EFL). Hence, students would become effective and more confident readers apart from building on language awareness.

As for the aesthetic dimension inherent to the interpreting process in the formal setting of education (See, G. Brown 1990), similar assumptions might be inferred from the examination of the third graph (*cf.* Figure III. 40. and the matching set of tables presented in Appendix A, Table A. III. 118.) which displayed the crisscrossing of "oral reading" with the variable "EFL instruction". Most respondents having attended "EFL instruction" for "over eleven years" (.460, dimension two) were also markedly associated with "oral reading" along with their further reference to reading literary texts (*cf.* Figure III. 14. and the matching set of tables presented in Appendix A, Table A. III. 57.), particularly "novels" (*cf.* Figure III. 20. - Item C2.- Percent; Figure III. 25.) in closer range to "Lecturer M" (*cf.* Figure III. 25.). In other words, respondents with higher level of language proficiency were perceivably engaged with the words on the page in their own readings aloud. The comparative readings of fellow students' texts involved them with (un)familiar insights of words in context of their production in an interactive dialogic process, mediated by the lecturer. The challenge for them might apparently have resided in allocating meanings to sounds as well as in the sheer fruition of sound and musicality in the foreign language perceived from their L1 frame of reference. Moreover, looking at first for layers of meaning in lexical choice would lay the grounds for strategic reading provided that students would put off the misconception of lexical competence as a predicament for reading ability and fluency in an EFL setting.

Coming back to descriptive analysis of Figure IV.19., the bar chart on the right hand side enabled to flash out the pink colour depicting "identity themes / characters" as favoured aspects to tackle fiction in the formal setting of education, confirming once again some 12th formers' illustration of texts read for "compulsory reasons" in Item D2.4. (See Appendix A, Table A. III. 116.): "Texts based on themes discussed." (Inf. 195); "Textbook" / "Textbooks". Also, the bars indicated a higher percentage of positive answers more strikingly connected with the "cognitive" dimension, "experience", "interactive process of reading", "dialogic negotiation", from the highest to the lowest percentage. These contrasted with a slight rise in the percentage of observations tied up with a negative answer in the case of language improvement.

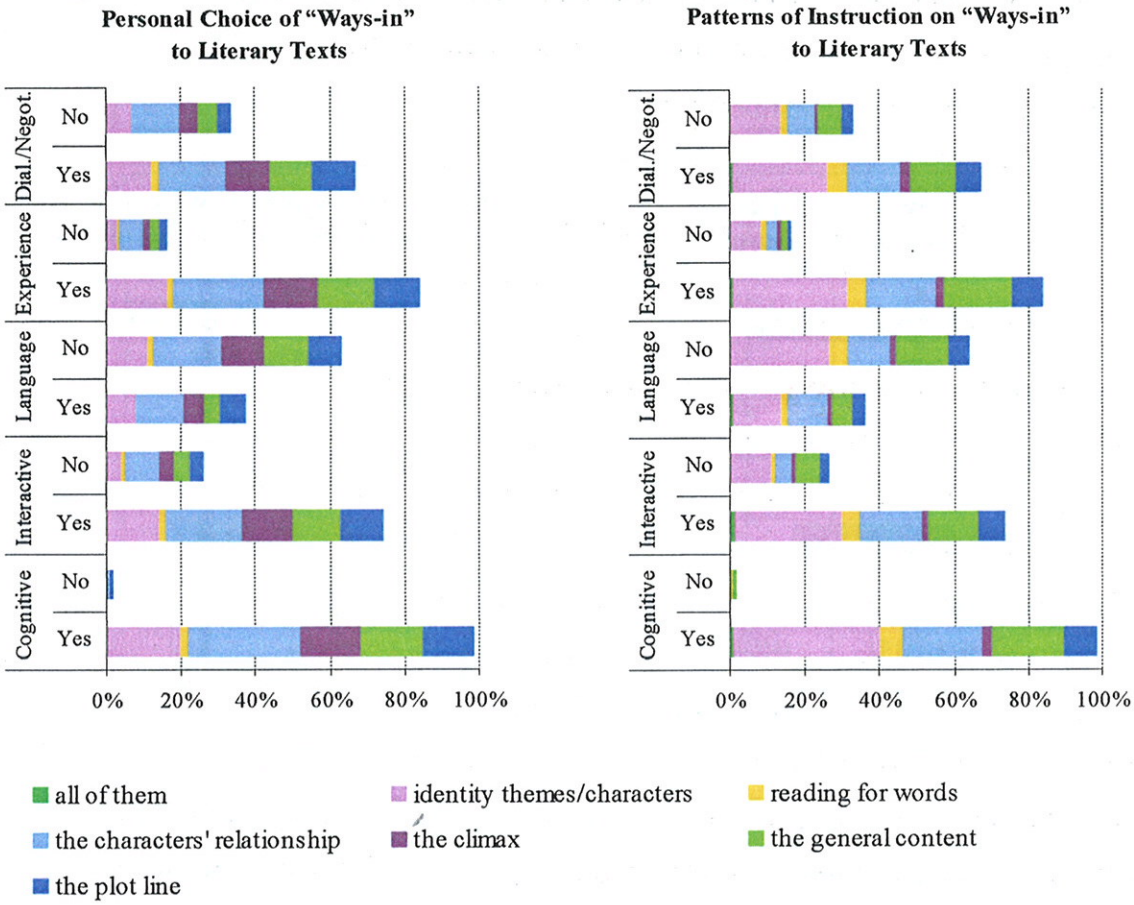


FIGURE IV. 19. Respondents' Personal Choice and Patterns of Instruction on "Ways In" to Literary Texts (Items D9.1. and D9.2. / 1st Choice and E3.1.)

Similarly, taking respondents' favourite aspect in reading fiction on their own (Item D9.1.) on the one hand, and their perception of patterns of instruction (Item D9.2.), on the other, and in the line of the previous cross-analyses within different items, it was somehow relevant to examine the impact of each response on subjects' forthcoming attitude to reading (Item E3.2.). The graphical representation underneath (Figure IV. 20. and supporting data enclosed in Appendix A, Tables A. III. 186. and 187.) made it possible to arrive at a comprehensible portrayal of subjects' response.

Concerning the first bar chart on the left hand side, respondents' attitude was seemingly consistent, bearing in mind their first choice, irrespective of the aspect of fiction mentioned, in that a similar percentage of subjects posited that they would read for pleasure and/or information but not stop reading. In the second graph, on the contrary, "identity themes" apparently prevailed over all the other aspects in approaching fiction in the formal setting. Still, they did not comprise an impediment in many subjects' further reading for pleasure or information. While comparing both graphs, an almost identical

percentage of respondents, within the range of approximately 20% to 30%, seemed reluctant not only to reading literature or to go on reading irrespective of their favourite way in to texts or patterns of instruction.

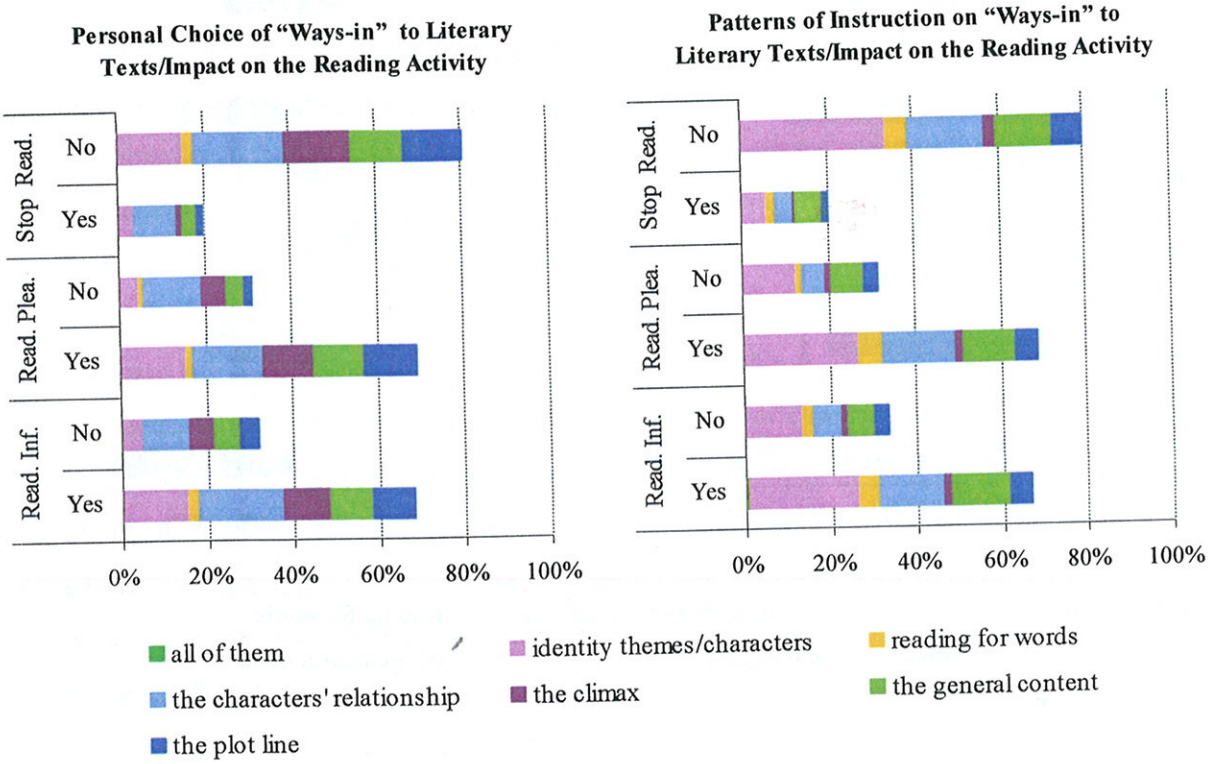


FIGURE IV. 20. Respondents' Perceptions on "Ways In" to Literary Texts and Impact on their Reading Activity (Items D9.1. and D9.2. / 1st Choice and E3.2.)

The lexico-semantic items indicated in Table IV. 14., also standing out in respondents' output, represent the outcome of a careful search of lexico-semantic items, like *sense*, *sensation*, *excitement*, amidst other lexical items possibly linked with a (Carter and Long 1991: 28) "lasting enjoyment of literature" to depict student-centred approaches. Undergraduates' lines struck the most for their focus on "pleasure" and "feel", unlike 12th formers' heterogeneity in the range of lexical choice. These showed having been exposed to different patterns of reading instruction, their lines presented a richer gamut of lexical items, such as: adjectives ("exciting", "fun"), nouns ("pleasure", "interest", "feeling", "experience"), finites ("live", "feel", "make part"). Conversely, freshman disclosed having home reading habits and other reading purposes towards reading for real.

TABLE IV. 14. "Lasting Enjoyment of Literature" Normalisation of Lexico-Semantic Collocates by Corpora / Institution

Target Words		Secondary School	University	Total
fun		6 (5.9%)	2 (4.2%)	8 (5.4%)
pleasure		49 (48.5%)	26 (54.2%)	75 (50.3%)
pleasure		5	3	8
a pleasure		2	1	3
the pleasure		2		2
PREP + *pleasure*	*for*	23	18	41
	with	3		3
	of	2		2
ADJ + *pleasure*	*real*	1		1
	some	3	2	5
V + *pleasure*	*give*	1		1
	*take***[feel]*	2	1	3
V-ing + *pleasure*	*providing*	1		1
COMP + *pleasure*	*more*	4	1	5
exciting		2 (2.0%)	-	2 (1.3%)
interest		15 (14.9%)	4 (8.3%)	19 (12.8%)
feeling		2 (2.0%)	-	2 (1.3%)
experience		1 (1.0%)	1 (2.1%)	2 (1.3%)
live		2 (2.0%)	-	2 (1.3%)
feel		22 (21.8%)	15 (31.3%)	37 (24.8%)
make part		2 (2.0%)	-	2 (1.3%)
Total		**101**	**48**	**149**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=101 instances / Sec. School (3.1‰); 48 instances / University (4.2‰)].

> So as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith.
>
> Samuel Coleridge[25]

At this point of the dissertation, Coleridge's quote can not but offer a point of entry into the challenging assumptions at the core of contemporary disciplinary debate in the same fashion as the one undertaken two centuries ago, particularly in the 18th and 19th century, given the uncertain, subtle, and often unravelling interrelationships of sensation, sensibility, emotion and cognition taken in the battle ground of opposing currents and influences.

Literature has pointed to delight, and instruction along with a source of revelation of human experience, in accordance with Aristotle's *mimetic* assumption. Nonetheless, its use has been contested by modern critics if trivialised in the non-academic literature setting, or the common reading setting[26]. In his argument on poetics as one of the kinds of verbal art, albeit its (in Waugh *et. al.*, 1998: 70) "*differentia specifica*... in relation to other kinds

of verbal behaviour [author's emphasis]", Jakobson posits that the controversy arises from the issue on evaluation of the work of art in that poetics "is entitled to leading place in literary studies". "Unfortunately", he contends (*Op. cit.*, p. 71), "the terminological confusion of *literary studies* with *criticism* tempts the student of literature to replace the description of the intrinsic values of literary work with a subjective, censorious verdict" [author's emphasis] or its extrinsic value (Wellek and Warren [1942] 1984) for its emphasis on the context.

Moreover, and to recall Shklovsky's[27] ([1921] 1965: 11) tenets, "it is perception" that has become "habitual and automatic". This argument may be found in McRae's disagreement with informed sensibility / responsiveness (1991) to literary texts. Still, the role of aesthetic appreciation in the classroom / lecture setting constitutes, in many scholars' view, namely those forerunners of practical criticism, Richards ([1924] 1995, [1936] 1965), one of the most important reading purposes (Durant 2001), especially in the case of reading for pleasure, actually a genuine one, whatever the readers' future professional area might be. Carter and Long (1991: 28) reiterate this belief, saying that:

> *student-centred* approaches, appropriately controlled and monitored by the teacher, are more likely to deliver a lasting enjoyment of literature and a competence to read Literature for oneself. However, in the literature class one component underlies successful engagement with the literature: this is a teacher's enthusiasm to the students and to help them respond with the same enjoyment and pleasure.
>
> [authors' emphasis]

The case of interpretive validation has been a major concern in subjects' replies. The problem of considering the literary text as a (Morais 1997: 15) "sacrosanct" entity owes to a neglected but unavoidable clash between adults', whether as informed readers (Williams 1993 [1958]) or experts in the field (for example "critics"), and adolescents' or lay readers' universe. When the text is processed and interpreted differently, advances Morais (1997: 15), it does not certainly lead to a faulty decoding of the graphic signs. On the contrary, and rather frequently, the words have activated a mental processing, a universe of data, of ethic and aesthetic values and thinking processing which do not necessarily match the former[28].

The comment on the differing number of observations underpinning the relation between cognition and emotion particularly considering *boring* and *interesting* per items by corpora - their sorting out in terms of their occurrence by institution (Appendix A, Table A.. III. 193.) - has fleshed out what Adriana Serrão[29], within a postmodern philosophical stance, calls "the new aesthetics of the moment" conveyed by adolescents' and young

adults' urge to experience the real, "recover the sensation of life" (Shklovsky [1921] 1965: 12) instead of simply watching the chronological unfolding of events - "story"[30] - within established frames of reference devoid of conscious internalisation. In other words, these (Shklovsky, *Ibidem*, p. 12) "do not even appear in cognition".

Carter and Long's tenets (1991: 21) on the the role of aesthetic appreciation in the classroom, extensively supported in informants' output as if (Erich Fromm's [1976] 1999: 120) "striv[ing] to approach the *model of human nature*[31], that is,... "be[ing] optimally free, rational, active", come into the line of Fromm's discussion of the semantic scope of "joy", in his stance coined as a virtue after Spinoza's *Ethics* (1927), "to be fully understood in the whole system of thought", asserts Fromm (*Ibidem*, p. 120). Joy, brings Fromm to a close (*Op. cit.*, *Ibidem*), "is what we experience in the process of growing nearer to the goal of becoming ourself" insofar as it portends an on-going delving into the recesses of the unexpected opposing passivity and routine.

In this sense, joy and pleasure correlate in that they seem to inform like in Stern's[32] (1996: 352) definition of individual's mindful activities to develop reading strategies. These (for instance, self-questioning, anticipation or confirmation) posits Fromm (*Ibidem*, p. 117) "lead to an intrinsically... solution of the human condition", opposing the sometimes fleeting pleasure not necessarily involving activity "in the sense of aliveness" or, he further elucidates (*Op. cit.*, *Ibidem*), "birth within", like social success, through which individuals "may be *thrilled*, *intensely satisfied*, feel they have reached a peak... of excitement, of satisfaction" [author's emphases]. However, on the opposite cline of joy, it is envisaged as a "glow that accompanies being".

What used to be conveyed by expressions like "listen to the music", "think about the moment", "read about it" are now subdued to "feel the moment", "feel the music", "feel the words".

> see or watch the feelings... in the book. (Inf. 2)
>
> knowing what's in the narrator[']s] mind. (Inf. 23)
>
> look at sentences, try to understand them and take some pleasure ... doing that. (Inf. 91)
>
> When I read a book, I often try to imagine myself within the fictional world that the book offers me. (Inf. 229)
>
> people [are] mostly interested in the *carpe diem* not in an intellectual way but in a physical way (this is to say that prefer going to discos, to drink a lot, to smoke a lot. (Inf. 224)

B. DISCUSSING THE VARIABLES

"What is now proved was once, only imagin'd"

William Blake, "The Marriage of Heaven and Hell - Proverbs of Hell"[33]

At this stage of the dissertation, Blake's statement cannot but find some resonance in the data disclosed herein. Against the very many assumptions corroborating the hypotheses set forth at the outset of the research study, it is now time to briefly take into account the influence of the variables "institution", "age group", "sex", "years in EFL instruction" and "teacher" into respondents' reading attitudes and preferences along with issues of homogeneity or heterogeneity in both groups of respondents, as was object of one of the research questions.

From the qualitative analysis mainly based on exploratory texts, ANACOR and HOMALS, meaningful data might have pointed to the teachers' / lecturers' role in subjects' reading behaviour, strategies, text and attack skills and most importantly their conception as readers bearing in mind their output (corpus analysis). Accordingly, self-esteem, autonomy and confidence were most discernible in second-year undergraduates, mostly evicenced in those related to Lecturer M. This has developed a whole language approach, anchored both on a literature as literary medium and a constructivist pedagogy within a pedagogical stylistics theoretical framework, with the purpose of developing students' awareness of language and genres across the curriculum to make them independent lifelong readers in English and not only in their mother tongue. This lecturer favoured the role of an intercultural mediator in a problem setting - problem solving language awareness environment in the hope that students meaningfully internalised some level of FL socialisation to be enhanced through academic genres whatever their forthcoming lecturers' approach and courses up to their graduation. Above all, what was at stake was that individuals might envisage English as a significant part of their private and professional lives. Accordingly, a 2002 international study[34] revealed that students' positive attitudes towards learning and reading were related to

> i) daily instruction based on a textbook or reading series, accompanied by at least weekly exercises in work books or work sheets, was used for the majority of students (an international average of 53%);
>
> ii) while monitoring student progress, teachers relied most on their own professional opinion (for 70% of students), compared to classroom tests (55%) or national / regional examinations (21%).

In addition, a meaningful role might be assigned to the flexibility in syllabus design and structuring the English Language Courses given to qualified lecturers at the English

and German Studies Department at the University of Madeira. Also relevant figured the sort of assessment techniques underpinning the aforesaid English course syllabus, considering ongoing evaluation techniques coupled by mandatory final examinations. They comprised: a project work on any item of the syllabus forwarded by its oral presentation and developed under the lecturer's monitoring, forum discussions on set texts and students' own selection of excerpts, homework exercises, role-plays.

Oral presentations (as the outcome of team projects undertaken in hands-on sessions within the scope of an activity-based learning) constituted, for example, one of the innovative techniques on reading set texts starting off with students' own selection of passages, enriched by plenary discussions in lecture setting and follow-up activities designed by the lecturer in accordance with their feedback (towards awareness of language usage and use). Searching for critical appraisals and intertextual potentialities of texts and issues, including the wordwide web or the ones already tackled in other courses across the curriculum, contributed by and large to strengthen the interface language / literature and culture not to mention (R. Nickerson 1995)[35] their understanding and critical assessment of reliability and authenticity of on-line sources.

A similar student-centred methodology, though solely shaped by a humanistic approach, stood out in subjects belonging to Teacher H in that she "resisted the top-down approach", in D. Freeman *et al.*'s words (1998: 77)[36], opting "for a process approach to teaching reading and writing and for the establishment of student-centred classrooms with built-in opportunities for choice". Of course their feasibility depended on the allocation of two-hour sessions and students' access to other literary resources in library setting during classtime. A major institutional cline for arts and literature appreciation was similarly noticeable in both teacher's and students' commitment to reading extensively with a marked emphasis on Arts across the curriculum in this secondary school for some years. Conversely, other teachers who (D. Freeman *et. al.* 1998: 84)[37] "were not prepared to teach reading through literature" would become most certainly more reliant on a structured curriculum following the manual. As such, genre awareness was robustly discriminated by subjects belonging to Teacher H and Lecturer M.

Although student performance was not measured in this research, in fact, far beyond its scope from the outset, several aspects have come to upheld *IRA* commentary on the teachers' role and "classroom practice associated with improved student work" in the upshot of the *PISA* Survey (2002: 6), notably: i) "teacher-student relations"; ii) "disciplinary climate of the classroom", and iii) "the extent to which teachers emphasized academic

performance and placed high demands on students". It is thus certain that students' commitment and response can not change suddenly and some previous experiences were somehow at the heart of subjects' behaviour. Should be there more teachers / lecturers involved in the research study, a more conclusive evidence would possibly be disclosed. In addition, subjects' maturity and acknowledged professional goals should therefore be brought about in this dialogic explanation of variables and factors.

The data brought forth so far on the significance of teachers' / lecturers' role in students' perceptions of reading and valuing literature reading as an experience and social practice has been lately corroborated in research studies. Among these I may refer to Lesley Rex's "Remaking of High School Reader"[38] (2001: 292):

> The value given to the ways general students read compared to gifted and talented students' ways of reading (and the consequent value ascribed to the students themselves) is related to teachers' belief in the respective value of the reading practice. The more valued a way of reading, the more access is given to the student to exercise it, and the more status accrues to the user. To some extent in all classrooms... each interaction expresses and builds a context of power relations between the students and their teacher.

In the present study, the multiple correspondence text analysis (HOMALS) suggested that the variable "teacher" was most strongly discriminated in most texts, Table IV. 15.. When overlapping different sorts of data, it might be inferred that "don't know" and "interesting" were markedly associated with Teacher H. In fact, in this teacher's class students had differing levels of instruction in English. As a result, it might be advanced that the negative answers were apparently due to a group of students' lower level of discourse' and text competence likely to be tied up with those subjects who frequently relied on their teacher's explanation about unfamiliar lexis. Nonetheless, "interesting" was a common attribute to the kind of instruction designed by the same teacher. Likewise, two opposing variables, "boring" and "interesting", were noticeably tied up with students connected to Teacher J.

The exploratory analyses (ANACOR and HOMALS) also indicated that the variable "teacher" was most robustly discriminated in texts examining the type of reading instruction and respondents' strategies to foster text processing as evidenced in the same chart (Table IV. 15.). Interestingly, the students having focused on the "reading comprehension" activity to which they believed to have been exposed more frequently in the educational setting were also related to Teachers J, along with Teachers C, F, and I. Conversely, "silent reading" was likely to be promoted more strongly by Teachers G, H and E. Relying on the data disclosed by Teacher H, "silent reading" might be understood

as a way to foster reading agency at an individual pace. Indeed, it was reported that students were encouraged to enhance autonomous reading and research skills in the weekly two-hour session, most times spent at the library, so that they might overcome individual difficulties and cope with syllabus requirements. This explains, to some extent, their focus on reference sources unduly perceived as "historical texts" or documents.

As far as "content-oriented readings" were concerned, stoutly discriminated by subjects belonging to Teacher I, having frequently put forth "reading comprehension" exercises, learning about their reading selection from the "cover" of books, they preferred "comics" somehow associated with "interesting" and language accessibility. Actually, they pointed out to have "frequently" asked for teachers' explanation when reading unfamiliar words. This comes in the line of "understanding" as inferred from the analysis of respondents' concordance lines (*cf.* Table IV. 9. and Table IV. 10.), mainly purporting the the sense of "comprehending", as ([1978] 1996: 63) "the ability to recognize sentences... and to associate them with the correct signification", following to Widdowson's debate on linguistic skills and communicative abilities. Thus reads a subject's response:

> [texts used for reading comprehension] to learn and discover more vocabulary. (Inf. 172 /Teacher J)

Reading as "understanding", advances the scholar (*Op. cit.*, *Ibidem*),

> can refer to the signification of sentences or to the value they assume in communicative use. That is to say, reading can refer to the ability to recognize sentences and their meaning as linguistic elements or it can refer to the ability to recognize how they function as parts of a discourse... What happens... is that we actively work out what the discourse means as we go along, predicting what is to come by reference to what has preceded.

Undergraduates' strategies (Lecturers L and M) to make head way in their interpretation of texts singled out in the synoptic overview of interrelationships between variables "personal, critics', lecturers', other fellow students' opinions" because these were "frequently" (Item E2.1. to E.2.2.3.) taken into account. From these data, it might equally be advanced that their reading of a wide range of texts, "novels" and "newspapers" in particular, have promoted language development and reading autonomy because of "never" asking for lecturers' explanation when reading unfamiliar words. As a result, Widdowson's description of the interpretive act when meaningfully supported in a communicative stance comes to the fore. Interpreting, as a psychological process, is an ability, posits the scholar, (*Op. cit.*, *Ibidem*) " which corresponds to talking in the aural / visual medium, with the difference that in talking the productive /receptive aspects are made overt in saying and listening". Consequently, the dialogic process of meaning-making

is steadly promoted in the lecture setting to be significantly internalised and enhanced (Widdowson, *Op. cit.*, pp. 66-67):

> Interpreting... as the highest level skill...is the ability to process language as communication and it underlies all language use... You can interpret without talking or corresponding, as when you attend a lecture (where interpreting underlies listening) or read a newspaper (where interpreting underlies reading) or produce an essay (where interpreting underlies writing) or deliver an after-dinner address (where interpreting underlies saying).

In the same way, and with respect to the variable "institution", significant differences at 95% of confidence level were unveiled in the presentation of results of the study. There were significant differences between secondary school and university in that 59% of undergraduates relied on critics' opinions more often than 12th formers. Exploratory analyses (*cf.* data presented in Figure III. 47.) disclosed that reading confidence among freshman, within the range of Lecturer L, was enhanced by getting acquainted with "outlines", "pieces of criticism" or reviews imparted from the "blurb". In this sense, Scholes, points to a new direction in critical reading in the EFL setting since it will have to be perceived (1985: 14) "not as something transmitted from the text to the student but as something developed in the student by questioning the text". Equally relevant figured the type of reading " (χ^2=57.1; df=3; p<.000): undergraduates mentioned a larger number of titles related to "short stories" and "other types of texts". The latter included media issues in English version, quality papers, reference books and some poetry.

Another group of undergraduates differed significantly (χ^2=5.2; df=1; p<.023) from 12th formers with reference to "making predictions on the content of a book" from its "illustration", together with "layout and print size" (*i.e.*, previewing guidelines). This group of freshman might well correspond to most 2nd-year students associated with Lecturer M, as indicated in the chart below. Undergraduates' most favoured aspect of novel focused on "reading for the plot" (χ^2=17.5; df=5; p<.004) on the one level, and "reading for words" on the other. As was previously mentioned, each aspect might be related to Humanities curricula particularities. It is obvious that in English Literature and Culture Courses reading fictional texts entailed familiarity with schools of criticism and their corresponding terminology, namely structuralism, Russian formalism to name but a few. On the contrary, "reading for words" purports some of the ways in to texts enhanced in English language courses drawing on interactive reading models, pedagogical stylistic-oriented approaches.

Secondary school leavers differed significantly from freshman (χ^2=9.2; df=3; p<.027) in their reading strategy. There were more 12th formers selecting "sometimes" (48.9%) "guessing word meaning: reading on / backwards" (Item E2.5.3.) than

undergraduates who undertook the above strategy (50.9%) more "frequently" (29.0%). Different patterns of reading instruction with a basis on reading autonomy and fluency or teacher-centred approaches and time constraints in language courses at secondary school might unearth some of the reasonings for the above data.

TABLE IV. 15. Overview of Variables by "Teacher"

TEACHER		A	B	C	D	E	F	G	H	I	J	K	L	M
"no answer"			√			√		√				√		
"unspecified"		√		√							√			
"don't know"									√					
"interesting"									√	√	√			√
"boring"		√		√							√			
"oral reading"		√			√							√	√	
"reading comprehension"				√			√			√	√			
"silent reading"								√	√	√		√		
"content -oriented readings"					√					√		√		
"previewing guidelines"							√	√	√					√
"blurb"				√								√	√	
"cover"		√	√							√	√			
Interpreting process	"frequently"												√	√
	"rarely":		√		√									
	"never":	√					√					√		
Reading unfamiliar words and asking for teachers' explanation	"frequently"			√				√	√	√				
	"rarely":						√							
	"never":												√	√
Making use of summaries	Non-respondents		√	√				√	√	√				
	"No"	√				√	√					√		
Genre	awareness: "fiction"		√						√					√
	"novels"	√						√					√	√
	"autobiography"					√	√					√		
	"comics"		√				√			√				
	"historical texts"		√						√					
	"newspapers"						√				√		√	√

Also, seeing language as a "literary medium" has fostered readers' strategies towards meaning-making which involves their focusing on the language of texts to better understand the different layers of meaning contributing to texts' meaning potential. Seen from the readers' self-questioning stance, states Scholes (1985: 14), reading for the "story", for "the plot" or even for "the theme" will be as dynamic and dialogic as for any other fictional feature. So corroborate Donovan and Smolkin[39], drawing on Halliday and Hasan (2001: 36),

> The microlevel features of stories... [like] cohesion, create through coreferentiality, the use of referent wordings to create identity chains that

> maintain the focus on particular character or characters throughout the text... The action of the story (material processes) and the sorts, motivations, and feelings of the characters (mental processes) are important to creating cohesion in stories.

Once again, "aspects of institutional policy and practice", to cite The *PISA* Survey (2002: 6), "tended to be associated with student performance", or reading instruction having determined freshman's reading habits and motivations for personal independent reading. Most importantly, there was a slight improvement in undergraduates' own perception of the interpretive process owing, on the one hand, to institutional relative autonomy at academic level, which has not applied to high school, assuming that teachers have to meet curricula requirements so that students succeed in the standardised nation-wide examinations. On the other hand, it owed to lecturers' solid linguistic background in the teaching practice, especially the one resorting to a pedagogical stylistics approach. Unlike many respondents' belief that reading "informative texts... teach... more than others" (Inf. 189), it was based, to borrow from Scholes's description (1985), on reading across genres and styles, in the belief that (1985: 2):

> Concepts like genre and style are useful because they give us access to the invisible forces that shape textual production, just as the concept of "language" gives us access to the forces that shape our speech. In all these cases we have a material thing: this utterance, this particular text...
>
> [author's emphasis]

Essentially, two other factors seemed to have trimmed the gap between institutional policy and practice: one, (*PISA* Survey, *Op. cit.*, *Ibidem*) "teacher-related factors affecting school climate, such as teacher expectations of students" in the long run; two, "teacher morale and commitment", especially if backed up by an informed theoretical approach. On the whole, the philosophy of 12th form English syllabi was deemed indebted to the theoretical framework supporting most of the EFL teaching and reading instruction endeavoured by Lecturer M. Other factors, like using the English language across the curriculum, development of academic genres (*i.e.*, essay, report, critical writing, to name but a few), and age (young adults in the their maturing process), contributed to undergraduates' enhanced perception of language / literature and culture interface as well as reading as a two-way process even if displaying poor independent reading habits.

For example, when some 12th formers claimed for a more dynamic interaction in class, it seemed that the very nature of literature-based approach, chiefly envisaged as a way to illustrate specific socio-cultural and historical periods in the British or North American reality, has slowed down readers' involvement with the language and the textual practice. Learners' low confidence in their knowledge of the English language was a predicament for

their passive attitude in class shifting the responsibility to their teachers' instruction, methodology and enthusiasm. This so much true as Teacher H stands out in the sample given her/his practice indebted to a student-centred / process-oriented pedagogy grounding the ideology of the educational reform. In this respect, Kramsch (1994: 27) can not but be cited for the need of dialogue in education, borrowing from Bakhtin's ([1935] 1990) assumption of dialogism and heteroglossia (Kramsch, *Ibidem*):

> But, the reader could ask, has not language learning always been based on dialogue? According to Bakhtin, language education has been predicted up to now on the ideal native speaker, speaking with one voice in all situations, through a universal linguistic code. It has been a single-voiced discourse.

The focal point is that reforms, or curricula innovation, need to be discussed with the intervening parts so that educationalists, practitioners and teachers do not incur into misinterpretations stemming from an inappropriate theoretical support. Moreover, suggests Lier (1996: 85), "since large-scale reforms have had such a dismal track record by and large, there may be some merit in starting at the other end for a change: with the act of communication between participants in the educational process, particularly the teacher and the learner". Therefore, Lier, for example, has referred to the *LA* (Language Awareness) in Britain, the LINC project headed by Carter, for not having met (*Op. cit.*, p. 84) "the expectations of the British Ministry of Education for employing a vision of *LA* that appeared incompatible with the official version, even though the materials were originally commissioned by the Ministry". Indeed, *LA* has given in to, Lier cites Carter's words (*Op. cit.*, *Ibidem*), "*proper* language use... packaged with a particular conception of the ideal... citizen", notwitstandimg that "people as Charles Fries and Michael Halliday have argued against *the traditional grammar of usage*... and *teaching the do's and don'ts of grammar*" (author's embedded citation).

Now shifting the line of discussion to the variable "years in EFL Instruction" has come to display strongly discriminated differences. Rather noteworthy was the fact that no conclusive observation might be drawn from a possible interrelationship between "interesting" / "boring" / "comics" and respondents' number of "years in EFL instruction". Should thereby be advanced that, to tag along McRae's tenets (1991), students' /readers' motivation and engagement do not depend on their language competence and texts' difficulty but on teachers' enthusiasm and skill to make ideational materials readable involving the readers in a cooperative sharing of meanings?

From Table IV. 16. it might be perceived that respondents with eleven or more years in EFL instruction have come to be most markedly discriminated in exploratory

analyses (HOMALS, ANACOR). This group supposedly comprising undergraduate respondents corroborated the assumptions already advanced for the subjects belonging to Lecturers L and M. However, there were some subjects within this group who referred to "historical texts", "dialogues", (Table IV. 17.), presumably corresponding to the group of students aged twenty or over (*cf.* Table II. 11.), described at the outset of this research for having failed in successive years at UMa. Also noteworthy for the point at stake is that subjects with eleven or more "years in EFL instruction" differed significantly from the three other groups (χ^2=9.6; df=3; p<.023) particularly in the case of the larger number of "texts read for compulsory reasons".

Contrastively, students within [6; 8["years in EFL instruction" were distinctly discriminated in exploratory analyses for showing some "reading habits in English", with respect to reading "novels", "newspapers" and "argumentative texts", supposedly to broaden their language competence. They were also keen on "opinion issues" and "historical texts".

Respondents within [8; 11[were mostly keen on reading "newspapers and magazines", "comics" / "jokes" / "cartoons". Drawing on the types of set texts specified in their output, that is, "drama", "poetry" and "narrative texts", as well as the fact that lexical competence did not seem to offer much hindrance to reading, it might be advanced that the former types of texts embraced challenge enough to read beyond the academic genres suggested in the educational setting.

"Never" asking for "teachers' explanation when reading unfamiliar words" seemed the only distinctive feature assigned to subjects with less than 6 years in EFL instruction. This may have to do with the kind of reading instruction to which they had been exposed.

TABLE IV. 16. Overview of Variables by "Years in EFL Instruction"

YEARS IN EFL INSTRUCTION		<6	[6; 8[	[8; 11[	≥11
"no answer"			√		√
"unspecified"				√	
"sometimes reading in English"			√		
"oral reading"					√
previewing guidelines					√
interpreting process: "frequently"					√
Reading ufamiliar words and asking for teachers' explanation	"frequently"		√		
	"rarely":			√	
	"never":	√			√
Making use of summaries	Non-respondents		√		
	"No"			√	
Genre / Text types	"argumentative texts"		√		
	"historical texts"				√
	"drama"			√	
	"poetry"			√	
	"narrative texts"			√	
	"dialogues"-				√
	"literary texts"				√
	"canonical" and "non-canonical"				√
	"novels"		√		
	"newspapers"		√	√	
	awareness: "fiction"			√	

Most subjects aged [16; 18[associated with Teachers A, K and E revealed "never" taking into account "fellow students' interpretation" or "teachers' / critics' opinions". This group also stood out for their poor reading habits in English (*i.e.*, "never" or "rarely" reading in English). Having in mind the exploratory analyses presented in Chapter III., young adults within the range [19; 21[favoured "characters' relationship and climax" in their reading of fictional texts which came in the line of involvement translated by the category "interesting" flashed out in the ensuing table. These data is significantly reiterated in the inferential analysis (χ^2=32.8; df=5; p<.000) revealing that 12th formers' privileged "the characters' relationship" and "the climax" as anchors in interacting with fiction.

Concerning reading strategies there were less subjects aged [16; 18[for whom unfamiliar lexis "frequently" constituted an impediment in the reading process (χ^2=17.7; df=9; p<.039). Moreover, the same age range was significantly associated (χ^2=14.1; df=3; p<.003) with respondents having specified more authors within the texts read as "independent personal reading" even though they "never" or "rarely" read in English.

Conversely, there were more subjects aged [18; 19[afirming "rarely" and fewer "never" (χ^2=17.7; df=9; p<.039) "getting stuck" when reading unfamiliar lexis. This group of subjects referred fewer writers under the heading "novel" and more writers within the "short story" than subjects aged [19; 21 (χ^2=39.4; df=9; p<.000).

Most respondents aged [19; 21[indicated more writers belonging to the set texts (χ^2=14.1; df=3; p<.003) in the formal context of education, secondary school or university unlike subjects aged 21 or over (χ^2=39.4; df=9; p<.000) who indicated more writers within the genre "novel" and fewer within "drama". No authors to be included in the category "other" were provided among the same subjects, indeed strikingly differing from other age groups. Similarly, they showed low reading confidence as relying more frequently on critics' and teachers' / lecturers' opinion (Table IV. 17.). Having been discriminated in closer range with "argumentative texts" (i.e., academic discourse / genre) and "boring" on the one hand, and "dialogues" (for many subjects perceived as a challenging / "interesting" reading) on the other, it might suggest that they were somehow reluctant to reading independently. However, a lack of spare time (some mature students have reported to have part-time jobs, or family / household chores, for example) coupled by "overload of subjects" in their own bearings might be factors germane to their reading attitude. In so doing, maturity often envisaged as strongly interacting with reading engagement, seems in this study not to be a conclusive variable for the understanding of the problem in this dissertation, at least taking into account the context, the number of subjects involved among others. Still, it is pertinent to acknowledge that adolescents aged [16; 18[demonstrated more curiosity, spirit of discovery for having been more associated with "personal independent reading" even if some of their reading interest was geared towards 12th form national examinations.

TABLE IV. 17. Overview of Variables by "Age Group"

AGE GROUP		[16; 18[	[18; 19[	[19; 21[	≥21
"boring"		√			√
"interesting"				√	
"silent reading"			√		
"reading comprehension"		√			
"previewing guidelines"		√			
"blurb"					√
"cover"		√			
"title"			√		
"never", "rarely" reading in English		√			
"content-oriented readings"			√		
interpreting process:	"frequently"				√
	"never"	√			
Reading ufamiliar words and asking for teachers' explanation: "frequently"			√		
Text types	"argumentative texts"				√
	"comics"		√		
	"dialogues"-				√
	"short story"		√		

Concerning the variable "sex", male respondents differed significantly from female subjects in terms of:

i) a higher number of male respondents mentioning titles beyond the genres suggested in the "Reading Evaluation Questionnaire" (χ^2=9.0; df=3; p<.003), namely "advertisements"; "pamphlets" and music, cinema "reviews", national media, *Visão* and *Grande Reportagem* followed by regional papers, reference sources (dictionaries, encyclopaedias);

ii) "other text types" encoded under the category "independent reading" (χ^2=8.7; df=3; p<.033) contrasting with female readers going instead for foreign authors within the genre "novel";

iii) a higher percentage of occurrences referring to "never" requiring their teacher's explanation of language difficulties (χ^2=11.8; df=3; p<.008);

iv) a higher percentage of female readers opting for critical anthologies to back up their literay readings.

The above data on EFL Humanities students' reading preferences and strategies have come to corroborate Camiciottoli's latest research findings on the role of the variable "sex", even though involving Business undergraduates in an Italian setting[40] (2001: 148).

Bearing in mind "Bakhtin's sociohistorical conceptualisation of voice, interaction, and understanding", argues Rex[41] (2001: 288), patterns of readership may be understood as (*Op. cit.*, *Ibidem*) "individual learning and identity formation occur[ing] in the linkage between local, in-the-moment interactions of individuals and historical, over-time discourse activity of the collective".

Actually, respondents' voices brought forth in their reading lists might be said to (*Op. cit.*, *Ibidem*) "cosubstantiate or bring into concrete existence historically established voices within the current space, time, and social conditions". From female preferences for the novel it might be advanced that they matched the typical reading genre assigned to female readership from the rise and development of the novel, particularly from the 19th century onwards. Male readers' preferences seemed to confirm Camiciottoli's assumption that (2001: 148) they are driven by "different career aspirations... often addressed in the British and American business press", in addition to peculiar interests in reviews and magazines, like *Visão* and *Grande Reportagem*, to catch up with the latest information on a national and international level. Females, on the contrary, believes Camiciottoli (*Op. cit.*, *Ibidem*) "tend to aspire to careers in public services" or in the field of translation without much interest to leave the Madeiran context.

Following Rex's line of argumentation (2001: 292), "different ways of reading related to their assigned academic track" might uncover female reading strategies by opting for critical anthologies to back up their literay readings or asking for teachers' /lecturers' explanations. As such they would rather confirm a readers' role set forth in the educational community and classroom /lecture setting by expressing the voices with which they feel comfortable, or (*Op. cit*, *Ibidem*) "what they have come to understand as reading within the social relationships of former reading situations". These tie (*Op. cit*, *Ibidem*) "identity building to knowledge building or learning" drawing on Bakhtin's concepts of voice and identity and Gee's ([1996] 1990: 35) tenets on the classroom culture: either "stressing thinking for oneself and suited to higher positions in the social hierarchy" or "stressing deference and suited for lower positions". These are but some of the theoretical speculations possibly accounting for the aforementioned data, yet further research with more balanced samples in terms of female and male informants (in contrast with the present sample, respectively 85.4% female and 14.6% male subjects) might disclose other data than the few conclusions reached so far. Noteworthy for the present study appears Rex's suggestion concerning the teachers' /lecturers' task (*Ibidem*, pp. 292-293):

> A realignment of these disparate, inequitable understandings and identities requires a renegotiation of power by reconstituting in the classroom both the general and the gifted and talented students' knowledge about reading and one another. The teacher needs to mediate that negotiation by providing opportunities for reconstructing that disperse rather than reinforce extant power relationships between teacher and students (in the role of teacher) and students. This is achieved through classroom dialogue that locally constructs new positionings.

Finally, it is time to focus on another research question: Have 12th formers homogeneous interests when they apply for a Humanities Degree?

More recently, and despite today's adolescents being rightly described by Jacques Barzun (1991: 46) as "uncommonly intelligent and vigorous... worldly beyond their years, thanks perhaps to television", and I would add computer use, educational policies reinforce paradoxical strands: on the one hand a stress on innovation, on the other, "mechanical" instruction and assessment of knowledge about facts (Naciscione 2001). This is supposedly to be simply leading to immediate achievement, social success and accomplishment.

As was advanced beforehand, 12th formers might be described for their heterogeneous behaviour concerning their reference to text awareness, and reading instruction. Yet, they might be perceived, on the whole,

i) to give preference to "auto / biographies" (χ^2=12.7; df=2; p<.002);

ii) to ask for "teacher's explanation / translation" of unknown lexis (χ^2=12.9; df=3; p<.005) more frequently;

iii) to differ significantly with respect to the criterion "L1 interference" (*χ^2=7.8; df=2; p<.021) from undergraduates;

iv) to have read "drama texts" extensively related to syllabi specificities - among the texts read secondary school leavers differed significantly (χ^2=57.1; df=3; p<.000);

v) to have mentioned "interesting" - there were significant differences (χ^2=18.2; df=2; p<.000) concerning text types read "for information" / "compulsory reasons", *i.e.*, "historical texts".

At this point it is pertinent to shortly wrap up how demands of a society associated with "globalisation" have affected patterns of education / instruction both in secondary and higher education. In so doing, 12th formers attending the larger schools (χ^2=29.4; df=3; p<.000) in Funchal as well as the public school pointed out a wider variety of text-types as "independent personal endeavour". Additionally, 12th formers' fondness for *listening to music* (χ^2=76.4; df=4; p<.000), unlike freshman who resorted more frequently to lexical items like

television and *music*, should be taken into account in lecturers' reading instruction in order to keep up emotional involvement through the selection of a wealthy assortment of (Lier 1996: 53) "exposure-language" to lay the grounds for a meaningful association of interaction and cognition. It might be a way out to bridge the gap between secondary school and the threshold level. In addition, four other aspects might be referred drawing on Rex's[42] (2001: 311) research findings, shortly summarised for the argumentation at stake:

> i) Reading expectations contextualise the conduct of evaluative conversations, and reading evaluations serve as contexts for what discussions of reading would be expected next.
>
> ii) The teachers responses to students evaluatory actions shift... expectations to another level... as the teacher attempts to construct an evidenced reading... suit[ing] current collective evaluative practices. As speakers within a dialogic relationship draw from one context they construct another to accommodate other transient discourses and their genres of literary performance.
>
> iii) This view of constanly evolving discursive contexts and genres resists efforts to depict content as fixed, learning as acquisitive, and interactional practices as structural constance.
>
> iv)This view forwards reading curriculum as dialogic activities rich with member discussions of value, purpose, and goals, which construct local models rather than received models.

STUDENTS' OPINIONS ON READING

Open-ended items, in which subjects were requested to describe, define and look at fact-based assumptions with a critical view, constituted a value-added aspect in this research. Indeed, implicit in the question whether 12th formers have homogeneous interests when they apply for a Humanities Degree (one of the research questions in this dissertation), is the actual and diverse students' socio-cultural and linguistic background level (upper-intermediate / advanced students' difficulties are different from those at lower levels of competence performance) now that one is committed to a larger community within an already large one - the European Community. Considering Table A. III. 154. (Appendix A), there seemed to exist a similar positive attitude to reading in both groups of subjects because of a higher percentage of informants having chosen that they not only "read on more topic-related texts" (67.8%) and "the whole book" (68.7%), but also extensively (80.1%) albeit a slight increase in undergraduates' frequency (at a 3% up to 10% variation between the two groups) giving preference to the reading activity. This fact was reinforced in undergraduates' further remarks in the questionnaire (See Appendix A, Table A. III. 156.) focusing on the reading purpose and strategy embracing the cognitive, the

linguistic and the social (See Appendix A, Part III. Open-Ended Questions / Answers – Categories by Item):

> I think when we [are] reading we have more information... and know what happen[s] in the world... problems around the world and people. (Inf. 159)
>
> This situation happens to me a lot of times: when a book is compulsory to read I do not wish to read it, but from the very right moment I start reading it, or even when I finish reading it, I realise that I have learned something which I [had] not even thought. (Inf. 224)
>
> When I read a book I like to read it calmly however in University that is not possible, but with the teacher's help it is easier to understand and to appreciate the different types of book that are assigned to us. (Inf. 230)
>
> Reading even being compulsory may be very **interesting and many times useful.** (Inf. 236)
>
> Reading is a whealty activity that should be encouraged by everyone, especially by teachers regarding not only compulsory readings to be later discussed [in] class. (Inf. 242)
>
> [bold Mine]

The chart underneath (Table IV. 18.) succinctly shows the lexical items tied-up with respondents' likes, *like*, *prefer* and *enjoy*, retrieved in the concordancing lines on the *lemma* READING (N=446 instances / Sec. School [13.8‰]; 214 instances / University [18.8‰]). The low frequency of items expressing likes and preferences related to reading, in a total of 64 instances, corresponded to 9.7% of the *lemma.* In most instances transitive verbs ("means"), copulative ("is") and modals ("should"), though as right collocates, occurred more frequently as defining items related to the target word (in a total of 168 instances in 12th formers' output; and 48 instances in undergraduates' output).

TABLE IV. 18. ***READING*** **(Collocates): Normalisation by Corpora / Institution**

Node	Collocates	Secondary School	University	Total
V + *reading*	*like*	27 6.1%	2 0.9%	29 4.4%
	prefer	20 4.5%	11 5.1%	31 4.7%
	enjoy	3 0.7%	1 0.5%	4 0.6%
Total		**50** **11.2%**	**14** **6.5%**	**64** **9.7%**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** ***reading*** [N=446 instances / Sec. School (13.8‰); 214 instances / University (18.8‰)].

> nothing specific... I like English a lot, so whatever we read is fine [...]; no preference (...) as long as it interesting in the way that makes us want to know more. (Inf. 10)
>
> people prefer other activities: to have fun and reading (so they think) is not a way to have fun. (Inf. 46)
>
> Reading for me is very important and if I had to associate it with another word that word would be pleasure. (Inf. 145)

Even though reading in English for pleasure was found quite low, hitherto evidenced, and shortly summarised by Inf. 194, for "The reason is clear, it is because we are forced to read and that does not give pleasure in reading", respondents' attitude to it seemed favourable. As such, there were only 6 subjects with a negative reaction to reading One female respondent aged [19; 20[and four male respondents - one subject aged [16; 17[, another aged 18, and two other informants aged [19; 20[corresponding respectively to Teachers E, D and M. They stated that:

> R-E-A-D-I-N-G- something that w[h]en we don't do it for fun, it becomes the most boring thing. (Inf. 73)
>
> it's boring when we are obligated to read. (Inf. 72)
>
> something that we must do if we want to pass our degree. (Inf. 238)
>
> Act of... wasting... time. (Inf. 31)
>
> I can't really define reading, I guess it's something we do in our spare time that bores us. (Inf. 65)

Informant 238, a second-year undergraduate aged 20, having attended English as a foreign language for eleven years, stood out throughout the questionnaire for his low interest and reluctant attitude grounded on the claim that "nowadays the time we have free is not enough" to the reading activity, evidenced in his written output: "practicing sports; sleeping; going for walks; spending time by myself, no reading". His definition of reading as "something that we must do if we want to pass our degree" was consistent with the way and type of texts read, always for "the climax, the plot line and the content" and mandatory texts in first- and second-year language courses at UMa in previous school years[43]: "The Way Up to Heaven", "The Highway", *Animal Farm*, *Cal*, *The Go-Between*; *The Pearl* and *Hotel du Lac*. Rather striking appeared the reason advanced for his favourite reading place, the library, "Because when I see other people reading or studying I do the same thing". He read "historical texts (related to English and German history)" and "texts related to the course being studied" along with "advertisements", "diaries"; "non-fiction"; "magazines".

Yet, reading for learning new things should not be envisaged as a negative feature, lest there was no interest bringing the reader to interact with texts for meaning-making:

> Reading is a way to know other things, sometimes interesting things. (Inf. 39)

A synoptic view on repondents' perceptions on the decline of reading habits nowadays (Figure IV. 21.) provided a distinct insight between the two groups of informants. On the one hand, freshman referred mostly to the "impact of science and technology", probably owing to their reliance on technology in their studies across the

curriculum. Also striking figured the "overload of subjects" / courses, "long reading lists at school" and finally the "cost of books" (especially for academic purposes). On the other hand, secondary school leavers singled out "a wider range of leisure activities", more pragmatic goals in people'e lifes along with reading perceived as time consuming and uninteresting activity.

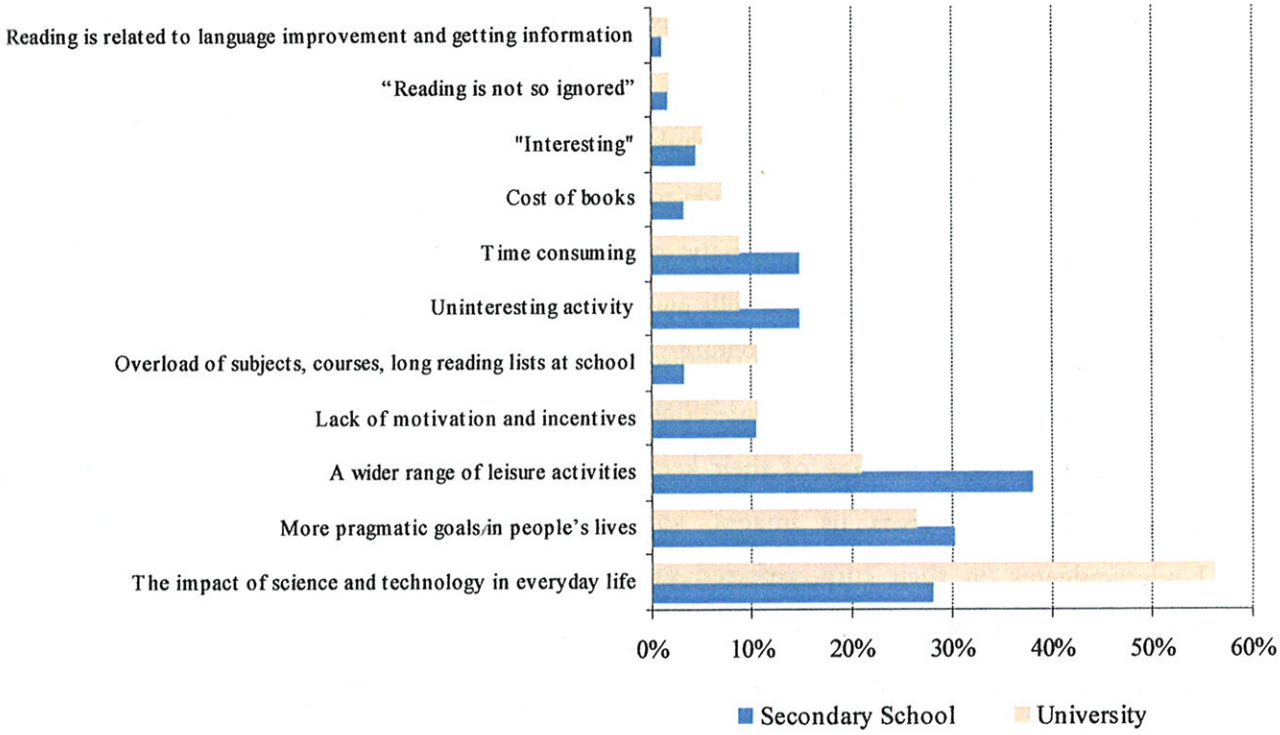


FIGURE IV. 21. Respondents' Perceptions on the Decline of Reading Habits Nowadays (Item B4.)

Informants seemed to have some idea on people's reading habits for few (N=8 12th formers out of 197 informants) did not provide any answer to Item B4. (Appendix A, Part III. - Open-Ended Questions / Answers - Categories / Item). In the universe of answers (See Appendix A, Table A. III. 68.) there were only three observations of the category "I don't know" uttered by secondary school informants. The other four cases, also fitting in the same group of subjects, integrated in the category "unspecified". Reasonings like the ones headed by "unspecified", notably "due to the themes chosen by writers", "because sometimes when I read, I forget all my problems", "texts writers write", exclusively uttered by secondary school leavers, foregrounded not only students' low motivation for the reading material but also lack of reading practice triggered by students' genuine interest or curiosity in the texts tackled, overlooking appealing ways in to texts, be it classics on paper or on-line stories.

A complementary line of reasoning is rendered in Morais's belief (1997: 16) that "reading, as a social activity, has been hardly envisaged as reading for pleasure". The encodings of subjects' response to the reading activity (Item B4.), in the sense developed by the scholar, was succinctly reiterated (in Appendix A, Table A. III 68.) in the following categories: "lack of motivation and incentives"; "more pragmatic goals in people's lives", "time consuming", "a wider range of leisure activities", therefore more attractive to people's interests, and ultimately regarded as an "uninteresting activity", mostly amidst 12th formers.

Nonetheless, it might be concluded that very many respondents kept some disaffection from other people's attitude to reading when it could be inferred from their response that nowadays more pragmatic goals have northerned people's lives, whereas young adults / 12th formers seemed fully aware of being eager to make the most out of the wide range of leisure activities. Their overlooking of reading print material and disregarding its imaginative potential "as more time consuming" (encoding - Appendix A, Table A. III 68.) seemed to be in the line of their keenness for the visually-oriented era, notably in instances like "TV gives us images, something that books can not" (Item B4.). Undergraduates, in their turn, referred to an overload of lectures and time spent on university assignments.

In the educational setting reading is very often equivalent to getting information and/or reading for academic purposes in that an interactive way / a mental journey appeared to be hardly involved, to practise language in the case EFL reading, even through eliciting general knowledge, background knowledge, cultural knowledge once again reiterated in subjects' further observations in the optional section of the questionnaire (See Appendix A, Part III. Open-Ended Questions / Answers - Categories by Item as well as Table A. III. 156.):

> The syllabuses of manuals are too long and sometimes the texts are difficult. (Inf. 38)
>
> I have always [enjoyed] English but now (12th [form]) I'm starting to dislike [it] because it's all about history. I know that [it] is good for [our background] knowledge... nevertheless it's really boring for me, since I'[m] not a very good appreciator of history. (Inf. 121)
>
> I feel sorry for the students at the university now who are really having the [burden] of 20 years of wrong teaching. (Inf. 220)
>
> I only feel sorry by the fact that the English[...] was taught at sec[o]ndary school [has]reveal[ed] now not to be enough. This fact makes us the generation which is going to pay for it. (Inf. 221)

> What I dislike are the compulsory readings. Most of them are boring (there are exceptions, of course) and have nothing to do with us. (Inf. 253)
>
> I just read for compulsory reasons. (Inf. 249)

In respondents' output perceptions of reader styles might be inferred, for instance, in the collocative meaning of the **node** *people*, Table IV. 19. (Appendix A, Concordance Lines) in terms of "how they use their reading" / interpreting, to borrow from Galda and Beach (2001:65), or of how reading was "developed through participation in communities of practice". In the case of the meanings associated with the phrase "people prefer", there was an overriding allusion to "watching TV", presumably helping people (Galda and Beach 2001: 65) "understand the community in which they live" in a fast-changing world. An identical insight might be perceived from the collocative meanings "people are" and "people think":

Once again, the literary experience, confined to the formal education setting, appears to be excluded from broadening people's interpretive framework, and their perception of the world:

127 we have to read often are boring, people think all books are boring. 7H;1

TABLE IV. 19. *PEOPLE* (Collocates): Count by Corpora / Institution

Node	Collocates	Secondary School	University	Total
people + **V-not**	*don't know*	1	-	1
people + **V**	*prefer*	12	5	17
	have	16	5	21
	are	11	4	15
	think	11	4	15
	believe	2		2
	find	2	1	3
	feel, hate	2	-	2
Total		**57 (39.6%)**	**19 (13.2%)**	**76 (52.8%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=144 instances / Sec. School (4.4‰); 42 instances / University (3.7‰)].

In responding to reading at the level of activity, respondents reiterate the meanings previously inferred, that is, a passive skill, (Inf. 7) "because people have found other things to do, on which they find more interest". Hence, aiming at disclosing illustrations of some of the ocurrences tied up with the lexical item "other", Table IV. 20. was designed, though no specification of the sort of "interests" might be drawn bearing in mind the larger occurrence of "things" / "other things". On the whole, "other" pointed to a diverse range of dispositions / activities opposing reading.

TABLE IV. 20. *OTHER* (Collocates): Count by Corpora / Institution

Node	Collocates	Secondary School	University	Total
other + **N / NP**	*interest(s)*	4 3.3%	5 13.2%	9 5.7%
	priorities	2 1.7%	-	2 1.3%
	activities	6 5.0%	-	6 3.8%
	entertainments	2 1.7%	4 10.5%	6 3.8%
	thing(s) / others* things *	17 14.2%	5 13.2%	22 13.9%
	types of pleasure	1 0.8%	-	1 0.6%
	ways of (entertainment / learning / to get in touch / to spent free)	4 3.3%	4 10.5%	8 5.1%
	*robbies *(hobbies)*	1 0.8%	1 2.6%	2 1.3%

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the **node** [N=120 instances / Sec. School (3.7‰); 38 instances / University (3.7‰)]; * faulty syntax

Socialising factors and activities, like "talking", "going out", "spending time" with others, "having coffee", "dancing", going to the "pub", came to the fore in respondents' most favoured dispositions in opposition to reading as a private activity, allegedly undertaken in a quiet individual setting.

> It's better to enjoy life than to read. (Inf. 73)
>
> because students have more and more choices, and other "pleasures" as internet, cinema are (Inf. 216)
>
> I believe reading is ignored nowadays because it is seen as a waste of time and people [are] mostly interested in the "carpe diem" not in an intellectual way but in a physical way (this is to say that prefer going to discos, to drink a lot. (Inf. 224)

Moreover, Table IV. 21. indicates students' reference to reading alongside "another" / "other" activities: 55.3% of 12th formers against 31.6% of undergraduates stated that they read and did something else. Secondary school leavers displayed a wide range of activities out of which flashed out "watching TV", "listening to music", "going out with friends", "playing" predominantly sports (*e.g.*, football, tennis, games, volleyball and golf) for their higher occurrences. For a more detailed examination of respondents' leisure activities undertaken in asmuch as reading, Table IV. 22., presents the normalisation of lexico-semantic items by corpora. Once again, a wider variety of leisure activities were enjoyed by 12th formers, nevertheless "friends", "cinema", "computer / computers" outnumbered all the other in both groups of respondents.

TABLE IV. 21. Respondents' Reference to Reading and Other Free Time Activities: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words / Phrases	Secondary School	University	Total
watching	29 (14.7%)	11 (19.3%)	40 (13.5%)
watching TV., listening to music	11 (5.6%)	-	11 (3.7%)
listening	17 (8.6%)	2 (3.5%)	19 (6.4%)
writing	-	1 (1.8%)	1 (0.3%)
studying	4 (2.0%)	-	4 (1.3%)
*watching TV, playing**	7 (3.6%)	-	7 (2.4%)
playing	9 (4.6%)	-	9 (3.0%)
riding	-	1 (1.8%)	1 (0.3%)
going for walks / walking	3 (1.5%)	1 (1.8%)	4 (1.3%)
going out with friends	16 (8.1%)	-	16 (5.4%)
going to the beach	1 (0.5%)	1 (1.8%)	2 (0.7%)
going to the cinema	3 (1.5%)	1 (1.8%)	4 (1.3%)
going to the disco	1 (0.5%)	-	1 (0.3%)
dancing	1 (0.5%)	-	1 (0.3%)
talking	3 (1.5%)	-	3 (1.0%)
spending	1 (0.5%)	-	1 (0.3%)
helping	2 (1.0%)	-	2 (0.7%)
resting	1 (0.5%)	-	1 (0.3%)
Total	**109 (55.3%)**	**18 (31.6%)**	**127 (42.8%)**

Note: Percentage relating to the whole sample (254 informants).

•football / tennis / games / volleyball / golf / the guitar / with pets

TABLE IV. 22. *LEISURE*: Normalisation of Lexico-Semantic Items by Corpora / Institution

Target Words / Phrases	Secondary School	University	Total
enjoy	11 (5.4%)	4 (8.3%)	15 (6.0%)
entertainment	6 (2.9%)	-	6 (2.4%)
leisure	1 (0.5%)	-	1 (0.4%)
other activities	11 (5.4%)	-	11 (4.4%)
friends	79 (38.7%)	14 (29.2%)	93 (36.9%)
cinema	40 (19.6%)	14 (29.2%)	54 (21.4%)
dancing	3 (1.5%)	-	3 (1.2%)
movies / movie	3 (1.5%)	1 (2.1%)	4 (1.6%)
film	-	1 (2.1%)	1 (0.4%)
theatre	4 (2.0%)	-	4 (1.6%)
internet	12 (5.9%)	2 (4.2%)	14 (5.6%)
computer / computers	34 (16.7%)	11 (22.9%)	45 (17.9%)
computer games	-	1 (2.1%)	1 (0.4%)
Total	**204**	**48**	**252**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the words / phrases in use within the same lexico-semantic field [N= 204 instances / Sec. School (6.3‰); 48 instances / University (4.2‰)].

The close scrutiny of 12th form Humanities Curriculum (See Appendix A, Table II.1.) still valid in 1997 / 1998, with seven or eight courses depending on students' specific area within Humanities covering 18 to 21 hours per week, made it possible to draw the conclusion that it left little time for extra-curricular activities beyond school assignments and leisure activities:

> We should have more free time to reading and other extra-curricular activities. it's a pity that our school system doesn't "allow" us to have these educational extra-curricular activities and selfintentional readings. (Inf. 60) - Further Comments in the questionnaire

Similarly, the heavy schedule at university was translated by an overload of time spent on lectures and fewer practicals (Appendix A, Scheme A. 1. 2.), corresponding on average twenty to twenty-four hours a week. This might be evidenced in respondents' output, such as:

> I think this questionnaire is a very good way to see how people read the books. But in my sincerely opinion this is a waste of time. We lose a class for this. (Inf. 34)
>
> We should have more free time to reading and other extra-curricular activities. It's a pity that our school system doesn't "allow" us to have these educational extra-curricular activities and ... [independent personal] readings. (Inf. 60)
>
> [writer's emphasis]

The concordance lines also confirm subjects' awareness of scarce time beyond school / institutional activities.

Concordance Lines from Undergraduates' Written Output

(*cf.* Appendix A, Part IV. drawing on Informants' Written Output)

1	home Because I can have and find a	*free time*	for that 10L;221 home For readin
2	n read 10L;220 I don't have much	*free time*	yes 10L;221 I don't have much f
3	e yes 10L;221 I don't have much	*free time*	because apart from being a student
4	oliday 10L;205 I don't have much	*free time*,	because apart from studying I hav
5	ng no 10L;200 I don't have much	*free time*,	but when I do, I read newspapers.
6	s me. 10M;230 When I read in my	*free time*	I usually do not pay much attentio

The semantic contrasts inferred from the collocative meaning of the *lemma* TIME, displayed in Table IV. 23., point to undergraduates' increasing percentage of occurrences of the lexical item marked negatively with "no" and "little" or verbs in the simple present tense, accounting for regularity, like "lacks" and "waste". Of course, the concordance lines analysed do not account for exceptional cases of students who lack free time owing to doing a full or part-time job. That is the case, for instance, of a 12th former female mature student.

> I don't have free time because I work. (Inf. 95)

TABLE IV. 23. ***TIME*** **(Semantic Contrasts: Collocates) : Count by Corpora / Institution**

Semantic Contrasts	Collocates	Secondary School	University
Positive	*have time*	30	7
	spend time	4	-
Total		**34 (26.0%)**	**7 (20,0%)**
Negative	*no time*	14	20
	lacks time	1	1
	little time	2	1
	waste time	1	-
Total		**18 (13.7%)**	**22 (62.9%)**

Note: Counts in the two texts normed to a basis per 100 words of text bearing in mind the node [N=131 instances / Sec. School (4.0‰); 35 instances / University (3.1‰)].

From the evidence gathered in this item, foreign language education should promote communicative and pragmatic approaches so as to cope with global demands, namely good standards and showing skills and strategies beyond formal studies, such as leadership, teamwork, communication, motivation and management which might be best displayed through extra-curricular activities. The fewer the number of lectures per week, the more time allotted to independent reading not only on content areas but also towards personal growth.

CONTEXT AND CULTURE

> Reading involves the knowledge of two types of codes: generic and cultural. To make sense of a story *as* a story we must know in advance what a story is... the generic code of fiction... Cultural codes enable us to process verbal material: to construct a fictional "world", to orient ourselves in it, to locate and understand the characters, their situations, and their actions. Language itself is the basis of all cultural coding.
>
> Robert Scholes 1985: 26-27

In informants' output *culture* seemed, to borrow from Pina[44] (1999: 139) "foreign to [them]... and their experience, and they foreign to it", partly explained by "the way in which the subject matter became established into what was, for many years, the only way to teach it". It has been subordinated to English Literature and accorded the chronological description of "epoch- and period *contexts* [academic's emphasis]" since Literature was at the core of Humanities curricula even though it tagged along the major trend of (John Storey 1997: 21) "culture and civilization tradition" in some settings. Besides, advances Said (1984: xiv), "the problem now with this idea of culture is that it entails not only venerating one's own culture but also thinking of it as somehow divorced from, because transcending, the everyday world", shortly rendered in Said's metaphoric phrase of (*Op. cit.*, *Ibidem*) "protective enclosure", to be inferred from respondents' utterances:

> cultural books (Inf. 49)
>
> culture-related texts (Inf. 8 and 35)
>
> (...) because it [is] good to know histories from the pas[t] and helps us to be more informed on English culture. (Inf. 43)
>
> because it enlarges my vocabulary and culture. (Inf. 49)
>
> (...) because they give us cultural information and they tell us some thing of the past. (Inf. 82)

Conversely, in Jerome Bruner's (1999: 13) sense of culture as *superorganic*, "the role of school in *self* construction... is very much a part of education". He strongly believes that (*Op. cit.*, p. 3)

> Whether "private meanings" exist is not the point; what is important is that meanings provide a basis for cultural exchange. On this view, knowing and communicating are in their nature highly interdependent, indeed virtually inseparable. For however much the individual may seem to operate on his or her own in carrying out the quest for meanings no one can do it unaided by the culture's symbolic systems. It is culture that provides the tools for organising and understanding our worlds in communicable ways.

Other observations might well be included in Williams' notion of culture as "a particular way of life", and Storey suggests that these (1997: 2) "would allow us to speak of such practices as the seaside holiday, the celebration of Christmas and youth subcultures as examples of culture", for example:

> Informative texts on other countries and cultures. (Inf. 6)
>
> Reading is knowing more things more general culture and feeling some pleasure about that culture. (Inf. 21)
>
> (It) is also important to learn about the country whose language one is learning. (Inf. 203)

A third dimension in defining culture might be associated with informants' reference to "cultural texts" (Inf. 10), which in Storey's view (*Op. cit.*, p. 2) underlies Williams's scope of culture "as signifying practices", allowing "to speak of soap opera, pop music and comics as examples of culture". Likewise, a broader segment of discursive practices might well embody Storey's notion of culture fostering "transcultural linguistic competence"[45] (Willems 1993: 8-9), like "talk shows" (recently launched in *BBC* 4), interviews, forum settings on politics, art, music, literature discussion beyond the realms of artistic heritage:

> This emphasis on the embeddedness of language in a people's culture is necessary to help learners realise that any communication, but especially that in a foreign language is a process of negotiating social knowledge...one needs some conscious knowledge of one's own, often unconscious, cultural background and of that of one's (foreign) interlocutor in order to make communication successful

Language-based approaches concentrate on (Kramsch 1994: 11) "the *interaction* of linguistic and social structures, of bottom-up and top-down processes" though hardly to put into action in the context of EFL teaching / learning, owing to the fact that, explains Kramsch (*Op. cit.*, *Ibidem*), "language and social reality are not coextensive". To put it simply:

> this interaction is dependent on the context and the way this context is perceived by the participants. And two participants might see the context quite differently even though they might share the same language.

"Estudantes Revelam a Cultura do *Não Sei*", a rather provocative heading issued in a local newspaper (*Diário de Notícias - Madeira*, February 15th 1998: 14), gave account of an exploratory and informal survey, undertaken by some journalists, on a universe of 36 secondary school students (12th form) in six Madeiran secondary schools randomly chosen. Of course, this sample should not aspire at being representative, considering the interviewing procedures and sample size, but at bringing about some food for thought on the impact of curricula and their cultural impact on secondary school leavers' culture awareness and identity coupled by poor reasoning and critical skills. Some facts related to their own cultural scenario were avowed "to be forgotten" or not known ["don't know"]. Essentially "to get more culture... to be informed", in informants' response, "because it enlarges my... culture" comprised but some of the explanations advanced by 12th formers in the afore described interviews, apparently strengthening the points advanced in the hitherto referred newspaper headline.

In this sense, Kramsch's (1994: 8) contention about students' data perception on *culture* cannot be more appropriate since "culture is often seen as mere information conveyed by the language, not as a feature of language itself; cultural awareness becomes an educational objective in itself, separate from language. If, however, language is seen as social practice, culture becomes the very score of language teaching". Conversely, advocates the scholar (*Op. cit.*, *Ibidem*), "cultural awareness must then be viewed both as enabling language proficiency and as being the outcome of reflection on language proficiency". As a result, (*Op. cit.*, p. 9) the "culturally-competent learner", a farfetched assumption due to ever-increasing language changes and diversity within the English-speaking world, gives way to an EFL speaker / reader developing "a cross-cultural personality".

On the contrary, the definition of reading to be perceived in the coming observations might confirm Kramsch's argument that reading in a foreign language is

predominantly linked to building on knowledge about facts for parity issues (extrinsic values) not only in the formal setting of education but also in the private and public spheres (culture awareness, background knowledge) rather than personal and cultural growth (intrinsic value):

> very important to improve our knowledge (Inf. 7)
>
> learn new things and... answer what about it speaks (Inf. 24)
>
> way to know other things, sometimes interesting things (Inf. 39)
>
> acquire more information (Inf. 44)
>
> getting some knowledge. (Inf. 78)
>
> having something to talk about. (Inf. 117)

The above assertions evidenced the unduly stress on interacting with the target culture for extrinsic values rather than promoting cultural and linguistic diversity according to which students' mother tongue and foreign language and cultures should be given equal (still not universal in the Foucauldian stance) approaches (in consonance with the ideology underpinning curricula reform). This might be confirmed in (Inf. 214) "it contributes to our culture". In most observations the opposite, that is "inferiority of the recipient countr[y]", to use A. Pennycook's remark (cited in Dendrinos 1996: 260), might be inferred:

> because I learn something about the history of the country or about it[s] culture. (Inf. 150)
>
> I can learn much things about the other's people customs. (Inf. 141)
>
> because I like to know more about different places around the world. (Inf. 132)

In other words, "through these cultural products and practices", posits Dendrinos (1996[46]: 261), English language acquisition is presented as a contribution to progress and development" matching the foreign language education policy (*Op. cit.*, p. 255) "conveniently regarded as an ideologically neutral act, intended to ensure social mobility and satisfactory employment". Her argument bears its theoretical foundations in the Foucauldian conceptualisations of culture and discourse (1980) in that (*Op. cit.*, p. 262) "power is coextensive with social bodies. In this sense, she goes on to infer (*Op. cit.*, *Ibidem*), "education is fundamentally political too, since it is constantly involved in the (re)production of social and cultural inequalities - both within[47] and across nations - and of particular forms of culture and knowledge".

> we can find interesting[ ] things, such as: cultural, traditions etc. (Inf. 63)
>
> learn about their traditions. (Inf. 77)

Hence, the use of the adjective determiner "their" and the implying semantic density of detachment versus "an ideal openness in regard to other cultures" in the second utterance (Inf. 77), corroborates Willems's[48] (1993: 7) argument of a possible stereotyping in the case of "using one's cultural background, one's own social knowledge in foreign language communication" omitting negotiation skills or the so-called "metacommunicative awareness" (Willems, *Op. cit.*, p. 16) between "I - me - my world" and "they - them - their world". Kramsch puts it simply (1994: 9), "in fact what is at stake is the creation, in and through the classroom, of a social, linguistic reality that is born from the L1 speech environment of the learners and the social environment of the L2 native speakers, but is a third culture in its own right".

Concurrently, the one amidst the problematic points raised so far is the notion of the linguistic and cultural imperialism legitimated in the insights shared by Crowley (1989), Phillipson (1996) and understood by Dendrinos (*op. cit*, p. 265) as the production of hybrid cultural artefacts and subjects.

> because they [literary texts] are very interesting and provide great culture.
> (Inf. 162)

In Foucault's *The Archeology of Knowledge and The Discourse on Language* (1972) some inferences might be drawn on the role of *langue* and its cultural dimension to "speaking subjects" *vis a vis* other languages and codes. In subjects' discursive practice the encounter with the "other", including other discursive practices (like the one with the foreign language), they "reject a uniform model of temporalization, in order to describe, for each discursive practice, its rules of accumulation, exclusion, reactivation, its own forms of derivation, and its specific modes of connexion over various successions". As such, Foucault goes on to argue (*Op. cit.*, p. 202):

> If I spoke of discourse, it was not to show that the mechanisms or processes of the language (*langue*) were entirely preserved in it; but rather to reveal, in the density of verbal performances, the diversity of the possible levels of analysis... my aim was also to show in what way discursive practices were distinguished from one another.

Pertinent for the cultural and personal growth model (Carter and Long 1991) inherent to teaching literature also in EFL settings seems Bernstein's discussion (1997: 11) on pedagogic knowledge[49] followed by the appositive clause "official or local knowledge" supported by an analysis of a gamut of cross-disciplinary studies on three main strands (Bernstein, *Op. cit.*, *Ibidem*):

> i) the complex inter-relationship with other systems, economic and cultural, national and international;

> ii) the function of education in the reproduction of inequalities;
>
> iii) the role of classrooms in legitimizing some identities and de-legitimizing others.
>
> [adapted Mine]

Actually, for historical, socio-political and cultural issues English(es) has(have) played a dominant position in students' / learners' foreign language education particularly on the Island (given the seasonal emigration movements to English speaking countries, mainly by less economically privileged Madeiran inhabitants). Still, the overriding English influence in Madeiran inhabitants' foreign language selection does not match the one exerted by the Spanish language and culture shared by a rather larger community of former Madeiran emigrants[50]. That is implicit in many subjects' (students and teachers) reliance on an English "native speaker" ideal representing the hegemonic and socially acknowledged foreign culture / language whereas other languages and their cultural models are understood as subsidiary or undervalued (for example, and considering the Madeiran context, the Spanish language).

The aforementioned state of affairs may find some explanation in Phillipson's provocative title *English-Only Europe? Challenging Language Policy* (2003) provided that he undertakes a thorough analysis of official documents on language policy not only in Europe but also all over the world. So run his major contentions (*Op. cit.*, p. 148):

> First, the economic value of English as compared with competence in other languages may well depreciate with time, when more people become proficient in English, particularly in English as a foreign language, while also being competent in other languages.
>
> The second is that the global hierarchy of languages provides a major economic bonus for the British economy, through the strength of the English teaching industry…[*i.e.*] a global leader in the teaching of English as a foreign or second language, in teaching methods, in curriculum development, and in language learning theory… English is clearly not merely a lingua franca but also *a lingua economica.*
>
> [adapted Mine; author's emphasis]

However, glancing back at undergraduates' line of reasoning for reading in a foreign language, a differing perspective might be perceived. It was seemingly embedded in, puts forth Dendrinos (1996: 261), "a broad range of social, cultural and political *inter* and *intra*-national relationships", likely to be evidenced in (Inf. 214) "texts about life [in] other countries" because they build on and contribute to both source culture and target culture understanding. McLean's words[51] (1997: 195) complement the aforementioned assertion on reading literature in foreign language education (1996: 266):

> If multicultural education is sincere in its goals for countering discrimination, fostering cross-cultural respect and understanding, and assuring equal opportunity then it must be morally committed to eradicating *any* oppression.
>
> [author's emphasis]

Aditionally, advances Kramsch, attention to context and culture (1994: 11) "calls for a type of pedagogy that fosters both direct and indirect ways of transmitting knowledge, that values not only facts but relations between facts, that encourages diversity of experience and reflection on that diversity" towards metacommunicative awareness. Her tenets hold some resonance on Willems's (1993: 16) contention that tertiary students ought to come to terms for themselves with the fact that (*Op. cit.*, *Ibidem*) "their foreign language command and insight into (an) other culture(s)" is realised when they attain a perception of "the way interaction in a foreign language, and consequently in the mother tongue, tends to develop and structure themselves". Bearing in mind, 12th formers' readings within the genre novel (Appendix A, Table A. III. 77. and 78.) exhibiting a wide variety of titles, chiefly of Portuguese speaking writers, within a cross-period and cross-cultural prespective, multicultural literature would contribute to their personal growth, language and culture awareness (*i.e.*, *consciousness-raising*, Lier 1993: 81).

Another claim underpins Kramsch's former assertion, notably the emphasis on the necessary dialogic process in lecture setting supported by Bakhtin's ([1935] 1990) postulates on a double-voiced discourse. She appropriately contends, drawing on Bakhtin, as might be equally inferred from the current research, that (Kramsch 1994: 11) "the sole orientation of the speaker is to the self and to the progress that he or she is making in learning the language" and its historical and literary background. From Kramsch's words it might be perceived that the context of teaching / learning of a foreign language for communicative purpose ought to be the privileged setting in which an umbrella-like study of language/literature/culture might steadily unfold.

Before coming to a short conclusion, Bakhtin's postulates on (1990: 7) "dialogic encounter of cultures" should be referred for its pertinence provided that cultures should "not result in merging or mixing. Each retains its own unity and *open* totality, but they are mutually enriched" [author's emphasis]. Therefore, overlapping languages and cultures should not be leading to a common ground, and differences should be seen in context rather than overlooked so that individual values whatever their nature should be preserved. Besides, as was reminded by Humboldt ([1836] 1999: 21), a foreign language learning setting ought to encompass the meaning "foreign but not strange" (for the common Greek

etymology giving rise to two lexical items in romance languages, "estrangeiro" and "estranho" clearly disentangled meanings in Portuguese) since "it promotes in its turn the correct evaluation of the individual".

Similarly, from a postmodern perspective, as advanced by Usher and Edwards (1994: 16), "the *centred* subject does not exist naturally and pre-formed but is rather a cultural *construct*, inscribed in the meaning system that is language and by discourses, particular and systematic uses of language" [authors' emphases]. Above and beyond, both teachers' and students' search for truth not only transcends the educational setting and their involvement with the outside reality, including undervalued communities, but also constitutes a new site for effective learning, going beyond the limited boundaries of home (family life) and language classrooms /lecture settings.

Teaching foreign languages and their cultures ought to be interpreted not as "the other" but, going further back (1836) to Humboldt, as is commented on by Losonsky's introductory note (1999: vii-xxxix), "to learn a new language is to acquire a new standpoint", even though it is a new point of view still within the world-view of the old language" (that is, the mother tongue or L1, in contemporary European terminology). Now the urgent move from functional literacy to a more advanced critical literacy practice depends mostly on the teacher's attitude towards learners' different needs and styles to cope with the multifaceted global universe.

TEACHING READING

From the research findings hitherto presented on school and its impact on readers' behaviour several issues were deemed influential, as have been reviewed by Galda and Beach[52] (2001: 66), among others. In their discussion. they suggest a balanced approach between text- and reader-driven approaches, in that (*Op. cit.*, *Ibidem*)

> texts, readers, and contexts, each inseparable from the other, are also inseparable from the larger contexts in which they are enacted. This suggests that the research agenda for the next few years will involve exploring the multifaceted sociocultural nature of response and what that means for instruction.

Their contentions offer a starting point for a brief synopsis of research and pedagogical implications. Having in mind the data presented and discussed so far, teaching reading in informants' perceptions may be fostered by teachers' / lecturers' strategies, own commitment and enthusiasm as was accentuated in their further observations in the final bit of the questionnaire (See Appendix A, Part III. Open-Ended Questions / Answers – Categories by Item as well as Table A. III. 156.):

> I liked doing this question[nai]r[e], as you can see, our schools specially our own teacher do[es]n't provide us [with] different activities, our class is so boring, you can't even imagine, (...). I don't like my English classes, but I need to have them. (Inf. 94)
>
> We have a good teacher but their experience with the world of students is not what I really waited for. (Inf. 99)
>
> Reading even being compulsory may be very interesting and many times useful. (Inf. 236)
>
> When I read a book I like to read it calmly however in University that is not possible, but with the teacher's help it is easier to understand and to appreciate the different types of book that are assinged to us. (Inf. 23=)

Students' profile, idiosyncrasies appear to be a significant factor to underpin both the choice of texts and teachers' reading strategies. Drawing on the "European Language Proficiency Survey" (A. Palma 1999: 200) Portuguese adolescents and/or young adults (secondary and higher education levels) displayed distinctive features from other European fellow students in that they were "more helpful, good-spirited, emotive, tolerant, kinder and less arrogant". As for negative features, they were described as "more impatient, stubborn, less hardworking, competent, efficient, logical, noisier, lacking self-confidence, self-esteem.

> In home because there is no noise like in the school and in the bus because I liked. (Inf. 2)
>
> There is a lot of noise and many opinions about the book at the same time in school. (Inf. 21)
>
> because it is a quiet place and I can go to my room to stay alone, without any noise. (Inf. 39)
>
> Because at home is more confortable, and I also read in the café when there's no noise. (Inf. 72)
>
> I prefer reading at home since there's no noise and I can read at night. (Inf.92)
>
> Because sometimes in school we are ordered to read that's a bad thing because not everyone likes to read the same thing. I think that the supervisors should make [research] studies to see what kinds of books students prefer. (Inf. 97)
>
> Because I have a perfect place to do it without no noise. (Inf. 200)
>
> friendly, talkative, at ease, witty (Teacher D)

The role of the teacher has been envisaged as crucial in the latest literature and research across domains. Scholes, for example, has shifted the reading, interpreting and criticising procedures to the web of teachers' roles in teaching reading and fiction (1985: 20):

> We must help our students come into their own powers of textualization. We must see that every poem, play, and story is a text related to others, both verbal pre-texts and social sub-texts, and all manner of post-texts including their own responses, whether in speech, writing, or action. The response to a

> text is itself always a text. Our knowledge is itself only a dim text that brightens as we express it.

Interestingly, claims Candlin (2000: Preface xi), this time within a text- and reader-driven approach:

> If we are to focus on the learner - readers' attempts at meaning-making then teachers will necessarily become engaged in evaluating variable interpretations of the meanings to be made from texts. Furthermore, the link established by research between products of reading and readers' purposes suggest a teaching role of advising, guiding and ultimately evaluating readers' goals and routes, and, most difficult of all for a pedagogy accustomed to assessment against common yardsticks, the acceptance of a variety of provisional interpretations.

Furthermore, the teacher may significantly lessen the gaps among students' /readers' diverse socio-economic backgrounds. The latter has been object of recent research in Neumann and Celano's study[53] (2001: 8-25). They have departed from Wilson's[54] claim that (*Op. cit.*, p. 8) "inequality in social" status and its repercussion on literacy achievement should "focus on the social structure of the environment" rather than on the traditionally acknowledged "attributes of individuals". After documenting the availability of print in less privileged communities (the so-called eco-cultural niche), in which "there is location of services, resources and information that the more privileged may more easily access", they come to the conclusion that there were "striking differences between neighborhoods of differing income in access to print". Accordingly, there were children's diferring stages of development as reader and writer[55]. Another important claim advanced by Neuman and Celano (*Op. cit.*, *Ibidem*), relevant for the provisional answer to one of the research questions of this dissertation (Are special reading classes needed for some students?), runs as follows (*Op. cit.*, *Ibidem*):

> Broaden[ing]... [the] definition of literacy from one that is school bound to one that is more situation based. Strategies for learning about literacy need to be tied to real, authentic activity that is better connected to the more context based problems in techniques of practical life... Create contexts that engage [individuals] in problem solving activity, reflecting the purposes, uses of literacy, and scripts and routines in every day life.

From the above it might be perceived that studying texts as cultural practices and enquire about freshman's notions of language and culture as critical practices, allegedly "real authentic activities" (to quote Neuman and Celano) in specific contexts, would in the process commit more reluctant students to reading and writing about the world.

The issue at stake now involves reflecting about ways lecturers / teachers may influence students' / readers' relate their family, home or community reading practices with reading literature extensively. Actually, rightly states Kramsch (1994: 8), "the same

hesitation about the teaching of literature in language classes can be found with the teaching of culture". What would turn language classes interesting, challenging, while making students reflect without having to rely on special reading classes, would be grounded, believes the scholar (*Op. cit.*, p. 22), not on the appeal for action, competition, or superiority like in a sports arena, but, rather, on the implicit "appeal for reflection" and "enlightened understanding". The latter should be realised within an on-going dialogue between teachers / lecturers and students / readers, among students, and personal reflection. In other words, describes Kramsch (*Op. cit.*, p. 23),

> learners as well as teachers repeatedly use the system to promote their own local and personal meanings as well as for their own pleasure. In the interstices of the native and the target cultures, they are constantly engaged in creating a culture of the third kind through the give-and-take of classroom dialogue.

Furthermore, suggest Benton and Fox (1992: 118), "often activities have to be found to sustain interest and revive involvement on the journey through the book". From a cognitive perspective, the one assigned to teachers' / lecturers' task whilst monitoring students' reading interaction of more complex texts, M. Freeman[56] (2002) puts the emphasis on point of view. "Rather than reading a critic who develops her or his own presuppositions", suggests the scholar (*Op. cit.*, p. 34), "participants in the dialogic process could be invited to look on their own "at different critical positions on the text". It is therefore implied that readers might be assigned to envisage the text at hand from, advances Freeman (*Op. cit.*, *Ibidem*), "a feminist critic, say, or one who is interested in the ethical or political issues in a text. Arguing from a certain position can be very revealing, and it also involves discovering something about the critical approaches themselves". In her view (*Op. cit.*, *Ibidem*), "the last step is when a critical position is one that *own*, when a set of ideas becomes part" of a reader's "*literary critical* tool kit, always ready to hand" [author's emphases].

Texts' accessibility, to recall respondents' answer so categorised for purporting the meaning suggested by McRae (1991: 20), *i.e.*,"finding the correct and apposite point of entry into texts", might be related to "the way texts are presented" of which respondents seemed to be fully aware. This might be perceived from subjects' several utterances (See Appendix A, III. Open-Ended Questions / Answers, in Item A6.1., p. 40):

> "help us to understand better the subject"; "according to the theme that I am reading [in class or at school]"; "the subjects w[h]ich are being studied"; "they are easier to examine"; "about certain matters [studied in class]"; "get to know lots of things about many topics".

In this stance, the teacher's / lecturer's role, that is, "well-trained teachers[/ lecturers]", specifically those "who continue with their professional development after they complete their formal training" to quote Micklos's (2003: 3) latest report on *NAEP* tests, "make the difference"- enabling "the student to get through the text to the end". Amidst the strategies suggested further back in time by McRae (1991: 19) stands out reading as an integrative and interactive process taking into account both (*Op. cit.*, *Ibidem*) "the context in which the text is presented" and "L2 reader's process of cognition". As a result, the tasks and activities should be staged, in McRae's tenets, in order to (*Op. cit.*, *Ibidem*) "avoid finger-reading, typical listening or reading comprehension, puzzling over unknown words" through, for example (*Op. cit.*, *Ibidem*),

> careful instruction as to what the student should do with the text.
>
> listening while reading the text - use of recordings of all kinds of representational texts.

Interestingly, representational texts appeared associated with informants' perception of accessibility as if being within the realm of their everyday language and its metaphoric use regardless of the medium. Those seemingly contrasted with "texts from textbooks" for their careful display of referential language. In their own words, "text accessibility", a category in Item A10.1. (See Appendix A, III. Open-Ended Questions / Answers, p. 42), might be illustrated with the following statements:

> "they are more appropriate"; "short stories are easier to interpret for their short length"; "[texts from textbooks] are more prepared to make[us understand the subjects"; "they are very practical"].

Texts' "readability", a category encoded in Item A6.1. (See Appendix A, III. Open-Ended Questions / Answers, p. 39), pointed, in subjects' view, to a wider semantic scope already focused in McRae's apology of reading *Literature with a Small "l"* (1991) so as to avoid readers' / teachers' and students' dilemma over lexical"difficulty". So read McRae's arguments:

> Grading the *tasks* rather than the *texts* is vital - reading has to involve some stimulus of cognitive and responsive processes.
>
> For example imaginative texts- purpose-written, simplified or authentic- can be, and frequently are, used for reading comprehension - to read for the gist, to skim, to scan, to guess unknown words, to search for answers, to relate information - the *thinking* skill is left undeveloped.
>
> [scholar's emphases]

In fact, three crucial traits turned out in subjects' reference to their meaningful interaction with texts (Appendix A, Item A10.1., p. 39): i) "meeting the students' limited vocabulary" for their "colloquial language"; ii) "dynamic interaction of characters in

dialogues"; iii) "promoting critical thinking on social problems". As they asserted themselves:

> Because it's not so boring (Inf. 44)
>
> to learn and discover more vocabulary (Inf. 172)
>
> sometimes[short stories] are like a mirror of [...] society. (Inf. 211)
>
> due to the fact that they have suspense. (Inf. 222)

Finally, it is now time to consider the last research question, though some hints on it have already been disclosed, namely (Farr and Wolf 1984: 285) "should all students be scheduled for developmental reading classes or should reading instruction be the responsibility of each classroom teacher?"[57].

Having presented the findings on schooling and the reading choice, contrastively discussed with subjects' independent personal reading, it was of striking importance to (Ogle 2001: 8) "develop students' own metacognitive control of their learning". It was reported to be intrinsically related to literacy instruction, to borrow from Ogle's assumption falling back on The USA National Reading Panel's report[58] (2001: 8), and "happens when good teachers continue to model and help students transfer skills they have learned into their own ongoing reading. Yet, this is not easy to achieve". Similar concerns were acknowledged by a 12th former:

> I think that reading should be [a] free [activity] and not ordered. I think that writers should help the read[er]... understand their ideologies, reasons... with guidance language or opinions. (Inf. 97)

The previous subject's response, though ambiguous, brings to the fore what Benton and Fox (1992: 118) have already advanced in terms of possible activities for young adolescents on the verge of becoming committed and strategic readers. In their view, readers should be allotted: i) "private reading time with books, possibly the same author, from the class or school libraries"; ii) "the opportunity to explore the class reader through a prepared sheet of suggested activities or ideas they come up with themselves"; iii) "the invitation to *sit back and enjoy it a second time round with the rest of* [the fellowstudents]"; iv) "to refocus their imaginative energies, to draw them into a united concentration upon the story in hand at the start of a lesson / [lecture]" [authors' emphasis]. Or simply, to fall back on Sinclair's (1991) ever pertinent assertion: "Trust the text".

READING AND WRITING: A TWO-WAY PROCESS

> One learns to make texts by making texts in much the same way as one learns to speak a language by speaking that language. Familiarity with different genres does not grow automatically with growing age, just as language does not simply happen because you are two or three or five years old. For both you need social experience.
>
> Halliday and Hasan 1993: 69

Actually, Martin (1989) follows Halliday and Hasan's assertions in that he envisages the reading / writing process as a way of promoting language awareness. On the one level, as a personal resource, as long as the individual has also the right to foster creativity while being effective in every speech act (John Austin 1976) or any communicative event. On the other, language is perceived as a social construct. Consequently, teachers / lecturers ought to develop linguistic kills so that students get a gradual grasp and make appropriate use of the genres, namely factual and creative writing, along with discursive practices to make them readers and writers of the world beyond the temporary educational setting. As such, Nuttall (1982: 140) puts forth "some interesting ways of exploiting texts involv[ing] written outcomes", some of which were previously mentioned in Chapter II. and will underpin many of the textual approaches, within a pedagogical stylistics paradigm, presented in Chapter V., Part B.

Despite being proponents of different theoretical groundings (genre approach, pedagogical stylistics and cognitive stylistics frameworks), some of the aforementioned scholars, like Martin (1989), McRae (1991), Carter and Freeman[59] (2002), respectively, all embrace reading and writing as a multifaceted two-way process. This concurs to a similar goal with regard to subjects' language empowerment by means of fostering literacy practices in the formal setting of education, including the EFL teaching / learning context.

Martin's genre approach, borrowing from the work by Graves and Murray (70s / 80s), as well as extensively from the work of Halliday, has devised a new approach to the study and teaching of writing in the classroom. At the forefront, teachers / lecturers and students should not only get hold of the way texts in English are likely to differ, in terms of their nature and function, but also be aware of how genres may vary from country to country and culture to culture.

In his discussion of genre-based literacy development (Martin 1996: 311), "in which the model of language and the social outlined above has been deployed", like the previously mentioned four story genres (*Op. cit.*, p. 318), *i.e.*, "recount, anecdote, exemplum and narrative of personal experience", Martin posits that (*Op. cit.*, *Ibidem*) "the genres

themselves, including their staging[60] and the way it is realised, and the relationships among the genres are culture specific". Therefore, readers may incur into less appropriate interpretations if they simply take their own culture when interacting with texts. As a result, concludes Martin (*Op. cit.*, *Ibidem*), the former "completely efface their function in the culture" from which those narratives originally stem.

As Martin himself acknowledges (*Op. cit.*, p. 307), this orientation to genre as a "*staged, goal-oriented social process*" [authors' emphases] correlated to register and language, "since genres are negotiated interactively among speakers / listeners or reader / writers, by way of getting on with the activities that enact their communities", comes in the line of (*Op. cit.*, p. 307) "that developed by Bakhtin". In her turn, Winn's conclusion to her essay on "Viewing *vs.* Reading"[61] (1977) seems pertinent at this point for her discussion of the strategy independently developed by readers of the world as an integrative skill. She contends that reading development should build on the subjects' awareness of this two-way process, the receptive with the productive phases, thus making it possible to practise structures in an integrated way related to "phonology, grammar, vocabulary and spelling" (*Op. cit.*, p. 253):

> As a person reads, he has his own writing experience to fall back upon. His understanding of what he reads, and his feelings about it, are necessarily affected, and deepened, by his possession of writing as a means of communicating ... As the child learns to read words, he needs to understand that a word is something he can write himself, though his muscle control may temporarily prevent him from writing it clearly.

Hynds, too, in her apology of language-based approaches with a strong focus on the interface between language and literature, envisages reading as an integrative skill. By exploring the world through writing, she puts forth reading and writing connections (1997: 99) that "are often touted as the whole mark of classrooms where reading, writing, speaking and listening are allowed to intersect in creative ways". Consequently, literacy demands social collaboration in performance to follow Labov's claim (1972: 169) that "vernacular skills are not developed in the quiet of the study chamber, but in close exchange of group members", still difficult to put in action owing to students' reluctance, or concern for interpretive validation. Yet, Labov's apology of collaborative group activities has been noted for its particular energetic drive on less responsive students and reluctant readers in the reading class.

In Hynds's view (1997: 96-98), the aforementioned relation is made possible if the lecturer creates "opportunities for collaboration and oral interaction" aiming at: i) "developing an identity as actress / actor, playwright", in her / his students' writing; ii)

"creating a series of... [texts] on world issues resembling adverts or public service announcements"; iii) "fostering the students' ability to think deeply about other people; iv) "looking deeply into the inner qualities of others"; v) showing "understanding and empathy towards the characters in the pieces selected... for the final assessment"; vi) increasing students' enthusiasm for writing.

Furthermore, evidence has brought to light that (*Reading Today* June / July 2001: 3) "30 mn to 60 mn homework" amidst fourth graders who reported to do assignments involving reading on a weekly or monthly basis as well as write long answers to questions on tests achieved higher scores than those who did such activities less frequently. Among the strategies in the USA literacy development agenda, Micklos's *NAEP* report[62] (2003: 3) refers to students being "asked to write essays, narratives and letters that addressed three types of writing: informative, narrative, and persuasive" in a staged way up to the moment that they might be assigned more imaginative reading / writing tasks. These might entail (*Op. cit.*, *Ibidem*) "imagin[ing] that their favorite book was missing from the school library and to write a letter to convince the school librarian to buy a new copy".

SECTION TWO

- PEDAGOGICAL STYLISTICS -

Literature is news that STAYS news.

Ezra Pound [1951] 1991: 29

CHAPTER V. DEVELOPING AN APPROACH

> WHAT is the USE OF LANGUAGE? WHY STUDY LITERATURE?
>
> LANGUAGE was obviously created, and is, obviously, used for communication.
>
> These things are matters of degree. Your communication can be more or less exact. The INTEREST in a statement can be more or less durable.
>
> Ezra Pound [1951] 1991: 29

By examining how programmes were implemented, curricula, how teachers were prepared, their teaching practices to meet curriculum requirements, institutional facilities, reading resources availability, how reading was approached, and how students ended up envisaging not only EFL learning, reading on the whole and in English, their heterogeneous competence in English as a foreign language, age, socio-cultural background, and motivations also related to reading literary texts, lecturers may be able to better design their undergraduate courses in the view of helping foreign language students in the Humanities area not only to do well in content area-lecture settings (theoretical courses) but also to build on their reading strategies via a whole-language approach drawing on literary texts (*Cauce* 2001).

The key components will bear in mind McCarthy and Carter's (2001) discussion on syllabus design addressing innovative issues (as was cited in G. Aston[1] 1988: 188) from a content-based, thus a context-based syllabus premise, to a strategic pre-syllabus with its construction and deconstruction bearings in English language teaching / learning at the threshold level. In so doing, the present and ensuing chapters are intended to set out some theoretical and practical foregrounds to meet the thought-provoking interrogations posed at the outset of this research, namely, and borrowing from Farr and Wolf (1984: 281)[2], whether "the information gathered might be used to make programmatic decisions arising out of participants' needs, interests, and concerns so that the reading program can be improved". In addition, text selection draws above all on Bakhtin's tenets about the power of dialogic engagement to establish meaning and also on Bruner's insight on narrative understanding as a primary meaning-making tool.

A. GROUNDS FOR A "LANGUAGE THROUGH LITERATURE APPROACH"

> More than other kinds of text, literature draws on the reader's prior knowledge: of people and places, of historical periods and cultures, of spoken and written language, of human nature, of story grammar and literary forms, to name but a few categories.

> M. Early and B. Ericson[3] 1993: 314

Early and Ericson's quotation seemed to offer the right entry to discuss the grounds for investigating style in language in literary discourse in the view that language education is deeply rooted in the theoretical framework as a social, functional and communicative paradigm. So challenges Kramsch (1994: 106): "if using language in communication means shaping contexts of discourse, then we need to look more closely at how writers use language to create particular meanings". In this line, the literary text seems the privileged sight to offer the blending of layers of meaning to be perceived by readers as if they were on their own on the verge of the threshold of (*Op. cit.*, *Ibidem*) "the looking glass", to quote Kramsch's metaphor, into the construction of fictional "worlds" in which reality is meaningfully unveiled owing to readers' active interaction with the text and its plurality. Indeed, latest *NAEP* Scores dated 2002 have focused on the role of reading and fiction over non-fiction to have contributed to [4]"students' attitudes toward reading", *i.e.*, "students with the most positive attitudes had the highest reading achievement. But half the students, on average enjoyed reading and expressed an appreciation for books".

➢ WHY BASED ON LITERATURE?

> One text, many levels.
>
> Luke Prodromou 1992: 5

Luke Prodromou's simple but concise statement on the selection of texts addressing different language abilities amidst students / readers in the lecture setting might rightly establish the foundations for a language through literature approach in the context of EFL language learning. However, those levels might well apply to the layers of meaning to be unveiled so that readers may get to the already mentioned (Halliday and Hasan 1985, Halliday 1989) meaning potential of texts. Durant and Fabb (1992), in their survey of the ways of studying literature in language contexts, rightly assert that these have diverged throughout time in different settings. Yet, the perspective of language as a literary medium taken in the pedagogic context (Bassnett and Grundy 1993) has started on the verge of the nineties much indebted to linguistics and literary criticism, namely the structuralist strand and Russian Formalism, respectively.

Amidst the forerunners of literature (irrespective of its genre) together with non-literary text types in the language teaching context might stand out McRae and Boardman

1984, Cook 1987, Brumfit and Carter 1987, Carter 1991, McRae 1991, Durant and Fabb 1992, Widdowson 1992, Carter and Nash 1993, Pope 1995, and Bex 1996, some of whom within the field of stylistics. In so doing, Carter and Long (1991: 2) further posit that,

> The *reasons* for teaching literature necessarily transcend the particular circumstances, places, and contexts in which literature is taught. Three main reasons for [its] teaching have been consistently advanced. Each embraces a particular set of learning objectives... These are: the cultural..., the language... and the personal growth model.

Moreover, McRae's contention on careful selection of literary texts (1991: vii) vindicates "in practical rather than in theoretical terms, how literature is both necessary and useful in language teaching". An identical claim on teaching language as communication and the use of literary texts was advanced by Widdowson, for example in *Stylistics and the Teaching of Literature* ([1975] 1991) and *Teaching Language as Communication* ([1978] 1996). Nonetheless, the level of approaches to texts might be beyond the one displayed by freshman. Notwithstanding the fact that more sceptic authors, for example Stanley Fish ([1980] 1995), Guy Cook 1987[5], have argued that language teachers might incur into misunderstandings in handling literary texts in EFL language settings, McRae maintains that the representational feature of literary language might solve possible misunderstandings. He advances that some texts (1991: 3) "can furnish a stimulus to language learning without engaging the learner's imaginative faculties". Their language focuses predominantly on the referential - Jakobson's "denotative", "cognitive" function (L. Waugh *et al.*'s 1998: 73) - whereas "representational language" calls for a wealth of connotative, associative meanings. In the process, it gets readers / students steadily build on the interface between reading as a compulsory activity and reading for pleasure due to the inner challenges faced up to make meaning out of texts (the so-called pleasure drive and external duty principle focused in the piece of criticism by Guilherme Arroz, 2002: 19).

Duncan and Ley[6] (1997: 4), who present a brief survey on the critique of mimetic theories of representation, assert that one is to acknowledge that "in literature the natural attitude takes the form of literary realism and is equally suspect for it conceals the social construction of language". Indeed, their assertion draws on T. Eagleton's claim (1983: 135) that literature "helps to confirm the prejudice that there is a form of ordinary language which is somehow natural. This natural language gives us reality *as it is* [author's emphasis]". Stylistics, in its turn, has proved that (Crystal and Davy 1985: 79) "literature", and fiction as part of it, "can be mimetic of the whole range of human experience and this includes linguistic as well as non-linguistic experience".

Inferring meaning from context going through an evaluative process of "the appropriateness of their guess", to quote Alderson's words (2000: 309) on Hosenfeld's contextual guessing strategies[7] (1987: 24), might turn passive or unfamiliar lexis into items meaningfully internalised at students' / readers' own pace in lecture interaction. Thus, it may overcome freshman's reluctance to reading literature because of, to follow their own reasonings, their dissimilar number of years in English instruction and language competence in their sophomore years (*cf.* Table II. 11.). Conversely, and from the pedagogical point of view, raise Benton and Fox (1992: 118) the argument that in the case of using a passage and "plung[ing] straight into the story", the teacher / lecturer has to rely upon the "power of the narrative itself to refocus" the students' / readers' attention. The latter argument, in the authors' view, "may be an unreasonable demand, since only the writers of cliffhangers allow for such an episodic rhythm of reading". On the contrary, Culler's (1994) discussion of the naturalising process inherent to reading fiction compels the reader to adopt different reading paces according to the discursive force.

Having already referred to some of the objections to using literature in language classes, it is pertinent to offer some counter-arguments to Cook's restriction concerning the use of literary extracts. Contrarily to Cook's assumptions[8] (1987: 150-166), neither the aesthetic value, nor "the density of lexical and grammatical deviations", or even the "semantic unity" are at loss when reading literary extracts (without further reference to the whole text) in a language class, if a whole language approach is implemented.. In Culler's bearings (Cook 1986: 154), the decontextualised passage will be imposed meanings "which are demonstrably not present in the whole text". Reference words/ deixis, in other words, some of the cohesive ties of an excerpt within the semantic unit of the whole text, especially the anaphoric references, constitute another counter-argument in Cook's article. In this regard, Emmott has appropriately contended on the role of anaphoric reference "as forward-oriented" provided that it entails the, so alludes Peter Wilson (2000: 12), "triggering of mental operation or cognitive process in that language users make mental representations of recently mentioned information in anticipation of more inexplicit references, such as ellipsis".

Pedagogical stylistics approaches, for example, with a focus on readers' interaction with texts suggest tools leading readers to create meaning out of the words on a single passage and is meant to lead readers into the pulls of texts (binaries) and their polyvocality (which will be illustrated in Part B. of this Chapter). After all, posits Stockwell[9] (2002: 79):

> The reader has to keep track of all these different voices and relations between them, both along the deictic field dimensions and into the different levels. This then is the architexture to the texture.

Apart from being the privileged mode to better and meaningfully question the social, ethical and political dimension, reading literature broadens the scope of EFL aesthetic education with its bearings on matters of freedom, culture, identity and community (conforming to the philosophical ideals embedded in the Modern Languages Education presented in the European Handbook of Education). Moreover, asserts Theresa Rogers[10] (1997: 112), the language / literature interface gradually promoted in classroom setting opens up curricular boundaries. In fact, literature has become a (*Op. cit, Ibidem*) "subject of critical and social as well as literary inquiry, rather than an exercise in close reading of texts that remain irrelevant to students' experiences - an exercise that directs attention to", and she cites T. Eagleton to enlighten her stance, (Eagleton 1983: 44) "words on the page rather than to the contexts which produced and surround them".

Within a "lifelong learning" premise, interacting with the literary text for meaning making, Carter (1995: 103) posits:

> There is general agreement that reading such texts is an important part of literacy development and can be especially valuable in extending imaginative and intellectual development, aesthetic appreciation and an understanding of how experiences of people in the past and present can be represented.

Furthermore, an instruction on literacy should aim, and I borrow McRae's words (1991: 11), at helping students"to become better readers of the world they live in. Not to become literary critics ... Better, more aware readers - a simple but profound [didactic] aim". While interacting with narratives, either in the oral or written medium, to go back to respondents' reading preference inferred in the study previous to this section, readers / students trigger their own schemes to arrange and associate a series of real or imaginary events into a coherent whole. The more coherent and cohesive becomes their response to the text conveyed in the target language, the greater their level of enhancement of interpretive, critical and evaluative processes.

Within the network of cognitive processing of the text, recognition, identification, decoding, students reading comprehension tasks first guided by the lecturer are perceived as necessary stages in their reading for meaning if readers realise that they have overcome the stage of linguistic and contextual understanding towards a personal response to what is read. This might find some evidence in the percentage of freshman's stating that they either "sometimes" (54.4%) or "frequently" (45.6%) "inferred word meaning from context" as well as "guessed word meaning: reading on / backwards" without immediately falling back

on lecturers' explanation of unfamiliar language. In their study and research they develop strategies like using dictionaries (See set of Tables in Appendix A, Table A. III. 149.) in particular with reference to those attending language courses (at UMa) focusing on "language as a literary medium" towards reading autonomy. Furthermore, reading literary texts, intensively or extensively, and inferring meaning from contextual clues, seems a necessary strategy to sweep away most informants' reluctance to reading in case of having to cope with unfamiliar lexis. In fact, a higher percentage of subjects, irrespective of their institution, stated that it sometimes constituted an impediment to reading in a foreign language.

Accordingly, reading becomes an integrative skill and a meaningful activity rather than a boring repetitive language exercise, as is frequently offered under the heading of "reading comprehension" followed by grammar, vocabulary and rephrasing exercises, as was shown in the underlying research, in that little has seemed to be left to developing serious personal analysis, critical and imaginative skills. Readers / students build on their confidence, avoid running the risk of undue speculations, and an increasing reading autonomy both as readers and producers of meanings will be shown in their performance by: concentrating on language tools and the meaning potential of the text; focusing on the dynamic process of reading forwards and backwards; inferring; checking their initial understanding of literary aspects and devices; and comparing their interpretations in the lecture setting.

When their response is conveyed in the written form, students expand their independent writing skills while resorting to strategic, discursive, literary and cultural knowledge (Alarcão *et al.* 1986) to explore, compare, interpret hidden meanings, thus gradually grasping appropriate conventions in the English language, from syntax, collocational meaning (while contrasting to its rendering in the mother tongue), to usage and mechanics. In this line, confers Harmer (1994: 182) an initial role from the lecturer's expertise in reactivating receptive skills, "which learners have in their own language but which may be less effective when they are faced with English... [so that] students feel less anxious and thus remove some of the barriers that alone may dramatically improve their receptive abilities".

➢ BREAKING WITH THE "PENDULUM EFFECT"

Three basic tenets were disclaimed in Alan Durant's recently issued article[11] (2001) supported on a cross-cultural setting research which might offer sound evidence to break with the "pendulum effect" (Carter 1991, D. and Y. Freeman 1998) and bridge the gap between freshman's academic demands and their various EFL backgrounds in language, literature and cultural dimensions. So read Maddux *et al.*'s definition on trends related to the triad innovation, theory and research (1997 : 11):

> The use of conscious theory to guide practice would help us avoid a common, and debilitating, aspect of educational practice – fads. Fads are educational practices that are adopted because they have high visibility in the popular press and in the culture... We adopt them, not because there is growing evidence, from the experience of other teachers and from research that supports their use but because they are the current bandwagon.

Instead of cutting of the links with a former approach and fully taking in a new one, the authors suggest a reflective balanced practice by keeping the valid aspects of former approaches. Language courses at the threshold level for their flexible curricula might contribute to an eclectic crossdisciplinary approach while enhancing students' reading and writing competence: combining the pleasure of reading and the role of aesthetic appreciation in the classroom setting. So runs Durant's major contentions for the purpose (2001: 1):

> Classroom learning consists of events, rather than ready-made materials to be transmitted.
>
> Writing classroom resources should therefore aim less at an ideal of composition than at a sufficiently structured notation for an interactive classroom event.
>
> Sessions work better when they are flexible enough to incorporate earlier student comments, issues raised in recent student work, and known student interests or enthusiasms.

Consequently, an EFL teaching / learning pedagogy within a developing view of stylistics may entail different teaching methods and techniques as long as they widen the lecturer's "choice to contextualise and objectivise" students' / readers' diversity and their interaction with texts. Actually, claims L. Prodromou (1992: 5), they "should know at least what the following approaches have to offer and the principles behind them" to avoid the "teacher-blinkered centrism" (McRae 1991: 11), a "pendulum effect"[12] (Carter 1991, D. and Y. Freeman 1998[13]), or "pendulum syndrome" (Maddux *et al.* 1997: 11). As a matter of fact, its outcome comprises either "*surface* adoption of the fad with little understanding of the whys and hows of it" [authors' emphasis], assert Maddux *et al.*, or "unrealistic optimistic expectations about the benefits to be derived from the innovation which can lead to a

backlash". Their advice corroborates stylisticians' recognition of (Maddux *et al.*, *Op. cit.*, p. 11) "an informed and conscious choice of theories" refined by on-going research evaluation and revision deemed relevant in any innovative endeavour.

Even though coming from a different literature-based theoretical framework, Hynds (1997: 53), too, strongly advises keeping a balance between innovative teaching and former teaching practices, for instance, by performing sketches not as trivial activities. She suggests a wide variety of strategies to promote imaginative, creative and critical skills which are more meaningful than any stereotyped descriptions available in pieces of literature resource material (*Cliff* Notes, for example). Among the several illustrations stand out: confronting students' own and peers' perceptions of characters; personal recollections of historical facts and their rendering in the fictional world; creating humour, suspense, as well as visualising characters through make-believe.

The humanistic approach (Underhill 1989[14]), which is related to the diagnosis of "entering levels of literacy", takes into account "students' motivation and self-esteem", "interests and experiences". Therefore, it resorts to silent and aloud reading, suggestopedia, brainstorming techniques and enquire, so illustrates Prodromou (1992: 11), reiterating individuals' "feelings and thoughts of their own" above all since, supports the author (citing M. Lawlor[15] 1988), "mental harmony is an important element because it takes into account the link between the body and the brain".

Verdonk (1993) acknowledges the "pedagogical" cline in teaching literature through language especially the study of style in language as a matter of interaction with any type of text as discursive practice. This stance offers a way out to avoid not only teacher-centred approaches but also (Maddux *et al.* : 11) "fads and trends in education". Fully aware of the criticism on stylistics as a discipline for its emphasis on formal features of texts (text-driven analysis supposedly not departing greatly from close reading) drawing on critical approaches derived from New and Practical Criticism, Verdonk (1993: 1) recognises the importance of "an effective and sensitive analysis of textual structure and its semantic implications... [in] the interpretation of literary texts". Practising stylisticians' (Verdonk's terminology 1993: 1), mostly the proponents of applied stylistics, subjective stylistics, discourse stylistics, pedagogical stylistics with a balanced overview of theory and analysis (Weber's *The Reader in Stylistics*[16] issued in 1996) have been sharing their experiences and academic expertise on how they might enhance students' sheer perspective from language learners to critical readers and writers in English (for example, Short 1993, Durant 2001,

Toolan 2002). Stylistics, and pedagogical stylistics in particular, points to ways of breaking with "fads" and blinkered approaches. So runs Short's enlightening stance [17] (1993: 8):

> Stylistic analysis involves examining carefully the linguistic structure of a text and showing the role which that linguistic structure plays in helping the reader to arrive at an interpretaion of that text... What is important is that there is a clear and strong relationship between the interpretation proposed and an accurate account of the language of the text.

At the core of their textual approaches, edited in the immense panoply of user-friendly text anthologies with a stylistics underpinning, resides Bakhtin's ([1935] 1990) notion of a double-voiced discourse definitely breaking with the traditional overreliance on the dictionary and mainstream linguistics supposedly (cited in Kramsch 1994: 27) "deaf to the play of voices and insensitive to the cacophony of values".

> I think it is important to understand the text, in order to do the tasks and answer the teacher's questions. (Inf. 93)

Accordingly, Widdowson (1979), Durant (2001), Fowler ([1986] 1996), Montgomery *et al.* (1995), Clark (1996), Simpson (1997), McCarthy and Carter (2001), Carter and McRae (1996), Short (1996), Nash (1996), Lier (1996), Freeborn (1996), Toolan (1992, 1994), Stockwell (2002)[18], Pope (1995, 2001) have been putting forth illustrations of textual approaches deeply embedded in a task-oriented activity-based instruction while discussing a gamut of practical strategies (equally borrowing from reading in education): to tackle texts, approach reading and writing assignments, including the relation between language analyses and the challenges brought by technologies advanced by Crystal (2002) and Kress (2001).

In this line, lecturers worldwide acknowledge students' diversity and help them not only master the English language, but also make them aware of discursive practices and rhetorical modes inherent to their academic lives, professional careers and private lives. From the academic and theoretical stance, Donald Freeman (2002: 322.[19]) calls for a reshuffling of English education in English departments and majors concerning several aspects: the status of the profession, "creative" *vs.* academic writing; canon formation; the state of the English major; the status of critical and cultural theory, particular periods and areas of study and their ongoing significance to teaching pedagogy and methodology; the impact of cognitive stylistics in and out of the lecture room together with rethinking major issues of canon, gender, race, and culture for their impact on scholars, teachers, and undergraduates' qualification along with their future professional and private interests in an ever-demanding context in which the local and the global intermingle.

In Freeman's view the focal point on language *per se* in a literary studies context triggered by intuition or sheer speculative comparison of different critical theories when

text interpretation is at stake, yields a limiting view of the problem. Alternatively, linguistics and related fields, including stylistics, and cognitive stylistics in particular, in conjunction with other approaches to textual interpretation and literary theory are strongly believed to fit within a broader theoretical framework by means of a necessary (Freeman, *Op. cit.*, *Ibidem*) "commitment in the graduate literature programs" via major "research work in related areas like linguistics and philology, study of which might attract people to the field".

John Mayer (1993)[20], in his turn, after explaining how the system is used to make meaning, draws the following conclusion upon his pedagogical experience, heavily borrowing from relevance theory[21] as well (*Op. cit.*, p. 569-70):

> The success of a communicative event, therefore, does not depend on exact duplication but on using the principle of relevance to make [one's] own meaning from the transaction between the received utterance and [one's] own cognitive environment.

So literature, whose language is essentially figurative, being an immense diversified resource, is highly pedagogical as providing the students with language / literary and culture awareness, "a discursive way" in to texts, argues Toolan[22] (2002: 19), instead of a set of "infallible checklists and their methods". Concurrently, Toolan maintains (*Op. cit.*, *Ibidem*)

> In matters of language and communication, the entire emphasis on systematicity, analysis and method needs to be re-cast , and indeed shifted back into a sociological and humanistic direction. We may be fascinated by particular writers on particular styles or genres or dialectics or morphosyntactic constructions. And we may want to channel that fascination into one effort after understanding - a better understanding - of what is most salient or innovative, obscure in a style or genre or poem or construction.

A most fruitful combination of approaches to reading and interpretation can be realised. However, the teacher / lecturer, in the language class, should promote the interaction between the reader / student and the text, thus developing concentration skills as well as critical engagement, and make students realise that each text's reading is worth being considered even if it is not based on critics' opinions. The "validity" and acceptability of interpretations depend on their support or negotiation, bearing in mind the analysis of language, its rhetorical devices and other stylistic features relating to the meaning-making process. Hence, of vital importance seems students' evaluation process and learning monitoring in the line of a humanistic approach provided that, to cite Adrian Underhill (1989: 269),

> meaningful learning has to be self-initiated. Even if the stimulus comes from the outside, the sense of discovery, however, and the motivation which that brings has to come from inside driven by the basic human desire for self-

> realization, well-being and growth... [I]n terms of personal and interpersonal competence the process-oriented classroom revolves around issues of risk and security, cooperation and competition, self-directedness and other-directedness, and meaningful and meaningless activities.

Amidst the several branches within stylistics, pedagogical stylistics breaks with tradition from the very assumption that it chiefly focuses on students' / readers' "cognitive processing skills provided that readers are committed to understand values, attitudes and feelings to process information, and to think creatively", to borrow from Nunan and Lamb[23] (2001: 43). However similarities might be brought concerning four related stylistics strands: practical stylistics, discourse stylistics, applied stylistics and pedagogical stylistics.

Following Kozulin's ([1986] 1999) comment in his contextualised approach to Vygotsky's (in *Thought and Language*) distinction between applied psychology and practical psychology some resonance might be drawn from the basic issue of practical stylistics (Widdowson 1992), applied stylistics (Naciscione 2001) and pedagogical stylistics (McRae 1991, Carter and Nash 1994, Montgomery *et al.* 1995, Carter and McRae 1996 and Durant 2001, among others). Unlike applied stylistics, believed to (Naciscione 2001: 174) "extend the understanding of the role of style" by discussing patterns of stylistic use of phraseological units in discourse, pedagogical stylistics with (Kozulin ([1986] 1999: xxi) "a genuine practical" foundation, "which elaborated its methods in the context of its own practice", seeks to take awareness of the subjects and the contexts, in which this branch of stylistics is to be promoted, in order to get readers gradualy autonomous in their approach to texts and their tools.

Independent, strategic reading might be said to lay some of its theoretical foundations from David Pearson *et al.* (1993) comprehensive depiction[24] of ways to foster comprehension. These comprise, the scholars further explain (*Op. cit.*, 300), "alternative models, guidelines for teachers/student dialogue" within a communicative task-oriented framework inherently dependent on "the proportion of responsibility for task completion" in text interaction: from the educational setting to lifelong reading.

Starting off with the (*Op. cit.*, *Ibidem*) "explicit instruction modeling" solely envisaged at setting "the stage" in order to bring about the "transfer of control of comprehension processes", pedagogical stylistics also focuses on two other intrinsically-related patterns. Firstly, it draws on (*Op. cit.*, p. 301) "teachers modeling of thinking processes", in that a teacher/student joint responsibility in text interpretation comes to the fore (like think-aloud activities) determining an on-going (*Op. cit.*, *Ibidem*) "release of responsibility from teacher to student". Secondly, comes "scaffolding" due to its anchorage on (*Op. cit.*, *Ibidem*)

"the importance of developing *independent* readers" [authors' emphasis], for being capable to apply (*Op. cit.*, *Ibidem*) "strategies learned across a variety of contexts".

In addition to the strategies shortly brought to the fore, and while not denying a whole tradition of literary criticism, readers' subjective responses must also display knowledge of literary conventions, notably genre awareness, and the ability to extract "an interpretation" by focusing on words and context through layers of meaning. Similarly, though envisaged from another standpoint, pedagogical stylistics intends to bring forth (Burbules 1993: xii) "analytical clarity and specificity" at the level of the language of the text while "taking a substantial body of empirical literature in linguistics and psychology on [readers'/speakers'] actual patterns of conversation interaction". These have been, in Burbules's viewpoint (1993: xii), disregarded "to avoid technicism" in readers' interpretation of texts, somehow associated with "close reading" to be linked with reading in the formal context of learning.

➢ ECLECTICISM IN THE CONTEMPORARY DEVELOPING VIEW OF STYLISTICS - COMPREHENSIVE MAPPING

After having advanced pedagogical stylistics as a theoretical framework to developing reading strategies based on literary texts, it is now pertinent to draw its borderlines as an interdisciplinary approach in the belief that (Goodman 1998: 14) "only disentangling key sets of issues can we give... the attention that each and one of them deserve" within the "whole language view of reading as meaning construction" owing to the fact that pedagogical stylistics entails an overt research paradigm.

As far as different approaches are concerned, Suleiman *et. al.* (1980: 7) acknowledge that "the vitality of audience-oriented criticism depends precisely on the realization that various dimensions of analysis and interpretations are possible, and that a combination of approaches is not a negative eclecticism but a positive necessity". The same applies to the pedagogical view despite the fact that several scholars (McRae 1991, Carter 1994, among others) and researchers (David and Yvonne Freeman 1998)[25] have pointed out that teachers' / lecturers' embarking on every trend might be as disadvantageous for the student / reader as overeclecticism. Accordingly, EFL teachers' / lecturers' practice may be based on an eclectic perspective as long as every approach, theory, has its own limitations and

strengths, demanding thereby, in Prodromou's stance (1992: 37), "a principled eclecticism". He goes on to contend that (*Op. cit.*, *Ibidem*)

> A sound theoretical knowledge can prove invaluable in helping teachers to contextualise and objectivise their relationships with classes. It can deepen their understanding of the problems they come up against in the classroom and help them to generate new ideas and techniques in a principled fashion rather that an *ad hoc* way. It serves to widen teachers' choices and can revitalise their personal pedagogical viewpoint.

In this concern, McRae (1991: 11) has previously argued about the slippering grounds of overeclecticism, in his view deemed (*Op. cit.*, *Ibidem*) "as dangerous as blinkered teacher-centrism", for underpinning the one of, asserts Prodromou (1992: 38), "a controller of activities, presenter of information and assessor of correctness and error". Actually, posits Burbules, in his turn (1993: xi), "in many Socratic dialogues we actually see a broad range of dialogical styles - and that Socrates's true genius as a teacher was his eclecticism. And willingness to break even his own rules"[26]. Notwithstanding that some hints of (Macovski 1994: 26) "Platonic supremacy, public competition and monological authority" imbue Socratic dialogues, asserts Macovski (*Op. cit.*, pp. 28-29), these are anchored on "persuasion...[towards] a participatory agreement concerning provisional truth" rendered in a text or speech. Hence, infers Macovski (*Op. cit.*, p. 29),

> The very immediacy of the form ensured that any interlocutor could continue the process of response, interrogation, and qualification within an ongoing search for viable premises.

Macovski, in his considerations about contemporary theories of dialogue stemming from Bakhtin, and their rhetorical implications on a poetics of dialogue, equally relevant in the pedagogic setting, appropriately stresses out Bakhtin's rhetoric as (*Op. cit.*, *Ibidem*) "a more comprehensive model that, while it may include agonism, nevertheless insists upon the multivoicedness of ongoing exchange and pluralistically generated meaning" in a text. Moreover, (*Op. cit.*, p. 27) "such a method holds that knowledge belongs not to" a unique holder but emerges from the dialogic interaction presupposing a collective quest for truth among people.

Along the basic assumptions in pedagogical stylistics lie the concepts of text and context as asserted by Kramsch (1993: 13), largely drawing on some of Bakhtin's postulates, in that (*Op. cit.*, *Ibidem*) "the educational challenge is teaching language *as context* within a dialogic pedagogy that makes context explicit, thus enabling text and context to interact dialectically in the classroom" [author's emphasis]. Seen from the reader's reception of the text, in McRae's stance (1991: 11), as well as in many stylisticians', pedagogical stylistics recognises the role of the reader in making meaning without having to rely

immediately on critics' sound opinions, who sometimes express divergent value judgements, too. Carter and Nash (1993) present, thus, an explicit (Carter 1994: 5) "developing view" of stylistics, operating (*Op.cit.*, *Ibidem*) "under the direct influence of the work of pragmatics, discourse analysis and text linguistics".

Carter himself maintains that (*Op. cit.*, *Ibidem*)

> Our view of stylistics with its attention to whole texts in context and to the context of communication between a writer (speaker) and a reader (listener) is well-placed to try to reveal the ways in which writers exploit linguistic structures in order to address the reader / subject of the discourse and *subject* him / her to a particular way of seeing (and believing).
>
> [author's emphasis]

More recently Jeffries[27] (2001: 24) has "illustrated a possible range of reactions of a single text" by making "use of an eclectic mix of *tools*" [academic's emphasis], not only under the influence of Short's and van Peer's interpretive methodology of "protocol analysis", but also "pragmatic and stylistics approach". In this line might come Burbules's (1993: xi) claim that an approach to teaching "requires such flexibility, adaptability, and judgement [which] is difficult to label a *method*" [author's emphasis]. What Burbules hints at is the kind of interaction triggered by reading a literary text in the pedagogical setting in which (*Op. cit.*, *Ibidem*) "as in any game, there are some general rules, and moves that broadly enable us to distinguish skilful from less skilful playing". It depends first and foremost on the teacher's / lecturer's ability to make students' / readers' aware of the reading experience partly stemming from their interaction with a text's verbal structure which in its turn can help them talk about the text (Traugott and Pratt 1980: 20) "while offering a vocabulary" and ways in (layers of meaning). In other words, problems of interpretation may be disentangled (*Op. cit.*, *Ibidem*) "by showing...why one structure is possible and not another". More importantly, pedagogical stylistics provides readers with a point of view, inasmuch as linguistics and its very many branches, entailing, accurately set forth Traugott and Pratt (*Op. cit.*, *Ibidem*), "a way of looking at the text that will help... develop a consistent analysis, and prompt [the readers]...to ask questions about the language of the text" or "a grammar of the text" (a similar metaphor is used by McRae, 1991) otherwise possibly overlooked.

Hutcheon explains the importance of contextual clues in text interpretation by addressing readers' attention to all verbal utterances, not exclusively representational / deviant meanings like tropes and word play, as well as (1995: 142) "to the total situation or context in which the utterance is issued". For the present argument, her definition of

context casts some light on the way "context" is perceived within a pedagogical stylistics framework, notably the (*Op. cit.*, p. 143) "circumstantial, textual, and intertextual environment of the passage", as follows:

> "Context", however, is a very inclusive term, suggesting as it does the entire "background body of assumption against which you interpret some utterance"... Defined in this way, it overlaps considerably with what... was called discursive community: the norms and beliefs that constitute the prior understanding we bring to the utterance.
>
> [author's emphases]

Concomitantly, Hutcheon (1995: 143) draws on a diverse frame of reference from speech act theory with "contextual information" (Searle 1969), "contextual overtones" (Bakhtin [1935] 1990) in (Foucault 1972) the enunciative field to the "social and physical context", in the line of Jakobson's (in Waugh *et al.*'s 1998) "communication triad of sender / message / addressee". The reader, then, activates the "unsaid" within the circumstancial context, by means of selfquestioning (Hutcheon, *Ibidem*): "who is attributing what to whom, when, why, where". Concerning the intertextual level, Hutcheon alludes to M. Riffaterre's (1971), concept of "intertexts" as "modalities of perception" as if readers went (*Op. cit.*, p. 144) "through various intertextual frames to pick up any useful intertextual information". Finally, she borrows from Culler's (1975) theory of signs to define context (*Op. cit.*, p. 146), which "is itself constructed through interpretive procedures".

Furthermore, the whole concept of meaning negotiation developed in Bakhtin's rhetoric, to fall back on Macovski's insight (1995: 28), sheds some light on dialogue as a potential interpretive message to foster (*Op. cit*, p. 29) "creative understanding". Macovski directly cites Morson and Emerson[28] to highlight Bakhtin's later perception of dialogue and its bearings on language, namely that (*Op. cit.*, p. 176)

> Respecting the author's "outsideness" and "otherness", the reader "lives into" the texts and lives alongside the text. "Passive understanding", which is similar to empathy, simply reproduces what is already there; creative understanding, like "live entering", produces something new and enriching[29].
>
> [authors' emphases]

Long ago, Humboldt has focused on language processing as creative thinking (as cited by Losonsky 1999: xvi) "because the mental power to speak is free and autonomous". Losonsky thus comments on freedom in the sense (*Op. cit.*, *Ibidem*) that language often appears as an "independent and original *cause*" (Humboldt's' wording) provided that it acknowledges human beings' capacity to depart from the "quasi-mechanical advancement of human activity", to tag along Humboldt's claims.

The scheme enclosed at the end of the current subsection (Part A), though comprehensive in nature, aims at wrapping up in a schematic way what has been argued so far about the interactional nature of reading and the extent to which several disciplines and not only literary criticism and linguistic analysis have contributed to the search for understanding the reading of texts, from the production to the reception of meaning. Considering its complexity, it might be of utmost importance for readability issues to offer a staged but brief description of the three main blocks (at the core of the reading process) without overlooking the interrelationship of many of the components in the visual display.

Some of the disciplines, namely social sciences and applied linguistics, cognitive psychology, theories of interpretation and literary criticism, have been at times briefly touched upon in the discussion of research findings, because of their bearings to pedagogical stylistics. Furthermore, the schematic presentation seeks to bring together, in a selective fashion, the contribution of seminal scholars from various strands, displayed on the vertical dimension along three main blocks, concerning the reader, his/her interaction with the text and the text itself, which have come to offer a set of theoretical guidelines to explain the pedagogical stylistics approach as a (Carter 1994: 5) "crisscrossing" / interdisciplinary field.

The principal horizontal dimension in the scheme depicts the reader and his/her interaction with a text, encoded in a foreign language, in this case English. Nonetheless, the imparting of skills already acquired in the mother tongue into the foreign language (Jolly[30] 1978, Hudelson[31] 1981, Nuttall 1982, Alderson *et al.* 1984) ought to be born in mind while providing a frame of reference for locating the multiple influences in the theoretical domain.

In his/her dialogic interaction with the text the reader expands his/her language, literary and culture awareness in a reflective, critical endeavour to make meaning out of a (J. Derrida 1972) "fabric of traces" and its creative use. From the reader's realm to his/her engagement with the world of discourse, several issues within complementary theoretical frameworks concur to a better, but by no means definite, understanding of the complexity of such a dynamic process. **The discontinued bottom line**, in the second horizontal dimension, edging the graphical display, indicates the lifelong nature of language and critical empowerment underlying reading autonomy and exerting influence upon the individual's language, literature and culture awareness. In his/her quest to interact with the text the reader gradually improves his creative and critical skills.

At **one end of the main axis** stands out **the reader** with his/her linguistic competence in mother tongue together with a basic knowledge of the foreign language, which are prerequisites for being able to identify as well as comprehend the code of the text. Within the reader's realm, and bearing in mind a whole language approach to be undertaken, come (Goodman 1998: 14) "issues of the nature of knowledge and processes of reading", intrinsically related to text processing, borrowing extensively from cognitive psychology (Losonsky 1999: xiv-xv) "although the language-making power is universal to human beings, it is exercised in varying degrees according to the greatness and confidence of individuals exercising their power".

While drawing on Humboldt's description of language processing and conceptual thinking, Losonsky (1999: xvi) accurately outlines that

> The mind's representations are a product of a synthesis of the passive reception of the senses and inner mental activity. From "this combination a representation tears itself away" becomes an object for the mind, and "perceived anew as such, returns back" to the mind. The sound of language, Humboldt asserts, is needed to tear the representation away from the mind and turn into an object. The active mental power emits a sound, which returns back to the speaker's ear. In this manner, the mental representation, which is subjective, is "transformed into real objectivity".
>
> [author's emphases]

In the same fashion the process of interacting with texts, and glancing back at the aesthetics of language, in particular with readers' dialogic game with text as a speech event, Humboldt's claims might come against the background of much critical approaches to language as communication, to be evidenced in (Losonski 1999: xxxii) in his contentions on speech not to be "compounded out of words... the words, on the contrary, emerge from the totality of speech" (Op. cit., p. xvii). So posits Losonski:

> although there is mental activity without language, in Humboldt's view, what might be called cognitive thinking, or thinking involving judgement as well as awareness, depends on speech. Even the solitary or quiet human being relies on language to form concepts.

From the above it might be drawn that "learning to read" has become to be shaped not only by emergent literacy practices, in Humboldt's tenets (Losonsky 1999: xvi) referred as an extension of "inner life-principle", but also by pedagogy and the instruction on skills and strategies so as to foster individuals' idiosyncrasy in favourite reading strategies and motivations (readers' preferences). These build on readers' gradual reading competence and ultimately contribute to their affective involvement with texts. Hence, assumedly due to "the unpredictable, immediately creative advances of human mental power", directly borrows Losonsky from Humboldt (*Op. cit.*, p. 15), readers' agency, strongly contributing to

change and diversity, within the cognitive paradigm, comprises the (*Op. cit.*, *Ibidem*) "effects of genius, which is no less displayed at particular moments in peoples than it is in individuals".

Instead of limiting the English language to a set of different structures to be learnt (Phillipson 1996, 2003) through narratives, for example, and "their dynamic breaks", learners / readers build on their language awareness, explains Losonsky (1999: xii), also in terms of subject matters which are "repeated but the insight and novel's creative power change". The degree of interaction with the text depends likewise on thereader's ability to understand the world of discourse against his/her socio-cultural set of beliefs inculcated by several institutions, from family to society at large, as well as on extratextual experience (as has been discussed by Candlin 1984). These are represented on the second column of the first vertical dimension. More than a self-questioning (Paul de Man 1979) from the reader's stance about the poliphonic nature of the literary discourse (reception theory), a pedagogical stylistics approach takes into account the conditions of reception and production of meaning together with readers' idiosyncrasies so as to better come to terms with layers of meaning and tools making up the (Derrida 1972) "fabric of traces".

To sum up, and in the line of strategic text processing two sets of tenets come into play (corresponding to the columns in the scheme related to the reader's cline): on the one hand, internal factors and, on the other, external factors together with principles already discussed about schemata (Rumelhart 1984), not to be excluded from the theoretical foundations of the pedagogical stylistics approach (projected on the middle vertical axis). Its bearings go back to Rumelhart's[32] (1984: 2-3) conscientious assertion in that,

> A schema, then, is a data structure for representing the generic concepts stored in memory. There are schemata representing our knowledge about all concepts: underlying objects, situations, events, sequences of events, actions, and sequences of actions. As part of its specification, schema contains the network of interrelations **believed to normally** hold among the constituents of the concept of question.
>
> [bold Mine]

Furthermore, Halliday and Hasan's ([1985] 1989: 117) "theoretical writings about language" will offer a counterargument to (cited in Kramsch 1993:10) "a commonsense conception... that our ideas, our knowledge, our thoughts, our culture are all there – almost independent of language and just waiting to be expressed by it". Conversely, the authors have briefly argued, speakers'/readers' awareness of language (*Op. cit.*, *Ibidem*) "is so deeply rooted" on notions of text and context (linguistic and textual context), provided that "the notions of text and context are inseparable: text is language operative in a context of

situation and contexts are ultimately construed by the range of texts produced within a community". Halliday and Hasan's (1993: 12-13) have thus contributed to distinguish this notion of context from the historical and socio-cultural environment of text production frequently given an overemphasis in pedagogical settings (as was dispelled in the research study underlying this dissertation). Contrastively, when referring to a text encoded in a foreign language, readers may resort to (Ramón Plo-Alastrué *et al.* 1998: 233)[33] "their own discourse practices with those of the target community" depicted in the text whatever its medium.

In a logical sequencing, comes the dimension of **the text**, in its broad sense of any message in context (Halliday and Hasan 1993), represented **at the far end of the horizontal axis**, including some of its predicaments and elements heading **the third vertical dimension**. These are the "pre-text" (Foucault 1972), or "hypotext"[34], as Gérard Genette (1982) puts it, together with the "paratext", all of which of crucial repercussion on the readers' autonomous meaning-making process.

Actually, the paratextual impact on reading comprehension and understanding has been thoroughly analysed so far under "previewing guidelines" (Nuttall 1982, for example), namely titles, illustrations, epigraphs, prefaces, footnotes owing to their influence upon various studies from stylistics to cultural studies and other media like hypertext and visual arts. The former, "pre-text" or "hypotext", stems from "a whole set of textual antecedents" envisaged in an intertextual dimension. These "shape the text", accurately point out Ramón Plo-Alastrué *et al.* (1998: 233) about contextual models in their discussion of readers' text awareness "not only of the final result, but also of the process". In their perspective, context is perceived "as a system of other textual structures closely related to the text" and making up (Barthes 1977: 146) "a tissue of quotations drawn from the innumerable centres of culture", to quote from Barthes's essay[35] "The Death of the Author". In this sense, Kramsch (1994: 7) poignantly advances, "a text creates its readers through its very structure or form, and that readers in turn create the text as they imbue it with meaning".

The third vertical dimension, concentrating on the world of discourse, can not but be encapsulated in Carter *et al.*'s (1997) assertion that tackling texts in the formal setting need not to be focused "as objects that have dropped out of the sky, but as pieces of communication that exist within a system of discourses", markedly within Barthes's (*Op. cit.*, *Ibidem*) avowal that the reader is a producer of meaning, not a consumer. As Barthes (1977: 146) claims, "we know that a text is not a line of words releasing a single *theological* meaning... but a multi-dimensional space in which a variety of writing... blend and clash"

[author's emphases]. Therefore, it is assumed that no writing exists independently or, as Selden (1989) puts itwhen analysing Barthes's ([1970] 2000) *S / Z* (1989: 80), "The "I" which reads is "*already itself a plurality of other texts* and is allowed by the avant-garde text the maximum liberty to produce meanings by putting what is read in touch with his/[her] plurality" [author's emphasis]. Moreover, and as far as Barthes puts it, appropriately reminds Allen (2003: 72), "writing knows a subject, not a person". In this light, the "myth of filiation" is wiped out, contends Allen on (*Op. cit.*, p. 74) "Barthes's use of textual and intertextual theory". In the process, appropriately adds Allen (*Op. cit.*, *Ibidem*), "the subject always suffers a loss when entering into writing". In other words (*Op. cit.*, p. 74):

> the idea that meaning *comes from* and is, metaphorically at least, the *property of* the individual authorial consciousness. The modern scriptor, when s/he writes, is always already in a process of reading and of re-writing. Meaning comes not from the author but from language viewed intertextually.
>
> [author's emphases]

In order to guide the reader to grasp the meaning potential of a text, albeit proposing an applied stylistics framework but in the forthcoming stance sharing some tenets with pedagogical stylistics, Naciscione (2001: 34) acknowledges the role of discourse awareness in the interpreting process:

> In reading or listening the discourse is processed all the time whether consciously or not. The reader or the listener is concerned with an exceedingly complex inferential process in both written and oral discourse. Knowledge of the linguistic features of PUs [Phraseological Units] and their possible applications in discourse facilitates recognition and identification. It follows that inability to cope with ambiguities caused by a figurative interaction of language elements may inhibit comprehension and a faithful evaluation of the aesthetic and/or pragmatic implications of the text. Semantic and stylistic identification fosters comprehension and leads to more accurate interpretaion of the relevant stretch of discourse.

Based on this premise, a pedagogical stylistics approach does not intend to eradicate the writer's / author's figure from the context of interaction, but temporarily suspends his/her identity for the reader's later own research not only concerning biographical data but also acknowledged criticism to be compared with his/her own interpretations of the text. In contrast with close reading, this approach concentrates on the world of discourse without first and foremost ascertaining the authorial entity, following Foucault's tenets on tracing the circumstances of text existence, diffusion and the pulls of its articulation within a culture (*The Archeology of Knowledge and The Discourse on Language*, 1972).

Consequently, the reader is challenged "to explore new kinds of identity and forms of relationship" or, assert Montgomery *et al.* (1995: 121), "to see the world from unfamiliar and revealing angles... by subverting the commonsense bonds between utterances and

their situations of use". This argument briefly explains an effect, coined in Russian formalist criticism[36] and the Prague School (*e.g.*, Shklovsky 1921, Propp 1928), as "defamiliarisation". Alderson (2000), in his turn, accounts for the relevance of the de-automatisation effect to improve higher levels of reading skills, as long as the reader has to reflect upon language usage and use not only in fictional but also non-fictional texts, in the following terms (*Op. cit.*, p. 65):

> It has long been suggested that literature uses formal devices like deviation to increase the difficulty for the reader, in order to defamiliarise language and cause the reader to reflect and to process differently. However, it is well established that the devices that produce deviation are also used outside literature.

As far as poetry is concerned, van Peer (1986) concludes that the processing of poems with regard to phonological, linguistic and semantic deviation is very similar to the processing of nursery rhymes, jokes, riddles, advertisements and even election slogans. From Alderson's argument it might be inferred that the clash between reality and fiction, envisaged as imaginative products, is disentangled both on the level of the discourse and the interaction with layers of meaning in texts. However, Wolfgang Iser's ([1978] 1994) reevaluation of the opposition between reality and fiction points rather to a triad, notably (*Op. cit.*, p. 1) "the real, the fictive and the imaginary" from which the text is assumed to arise. Accordingly, Iser explains thoroughly (*Op. cit.*, pp. 1-2):

> a piece of fiction devoid of any connection with known reality would be incomprehensible... The literary text is a mixture of reality and fictions, and as such it brings about an interaction between the given and the imagined. ... Just as the text cannot be confined to those of its elements which are taken from referential reality, so it cannot be pinned down to its fictional features. For these fictional features do not constitute an end or an entity unto themselves. Rather, they provide the medium through which a third element emerges [the imaginary].

The degree of the reader's involvement with the language of the text and his/her capacity to identify (*Op. cit.*, p. 1) "the given and the imagined" contribute to text's "comprehensibility" inasmuch as (*Op. cit.*, p. 2) "the fictionalising act converts the reality reproduced into a sign, simultaneously casting the imaginary as the form that allows us to conceive what it is toward which the sign points" or, as the scholar himself restates (*Op. cit.*, p. 3), "whenever realities are transposed into the text, they turn into signs for something else". Hence, rhetoric and play appear, in the scholar's belief, to lend (*Op. cit.*, p. 239) "verisimilitude to the unbelievable". As a result, contends Iser about the triad (*Op. cit.*, *Ibidem*), "fantasy as pure modification remains subjugated to pragmatic use, which indicates the predominance of the fictive, the latter makes fantasy into reality, and reality into the territory conquered by fantasy".

Another important issue recurring from Iser's tenets on text features is that of the "so-called inherited schemata" contributing to reassess Plato's concept of mimesis. So read Iser's words, equally borrowing from Piaget's own insight of imitation (*Op. cit.*, p. 254):

> The schemata of the literary texts generally do not imitate a given empirical world of objects; instead they reproduce affective attitudes, memories, knowledge, mental and perceptual dispositions... But in literature such an imitation always serves the assimilative function, whose aim is so to symbolize the absent, the unavailable, the ungraspable that they may become accessible.

It follows, then, to tag along Iser's line of reasoning, that text readability, one of the factors in readers' main bias in text comprehension, should be equated in terms of accessibility. The latter, in turn, and to quote McRae (1991: 45), "depends more on how the reading is presented than on any of the multiplicity of linguistic and cultural factors which may render it inaccessible". In other words, readability seems not to be exclusively tied up with unfamiliar or difficult lexical and/or syntactical choice, not to mention McRae's assertion on (*Op. cit.*, *Ibidem*) "the culture gap" but, strongly believe Carter and McRae (1996), with making them accessible by focusing on ways in to texts.

These may be possibly determined via close analysis of units of language and functions of language (the latter advanced by Jakobson[37] 1971), given "the complexity of the communication process" (cited in Waugh *et al.*'s 1998: 15). Thus, *langue* and *parole* (Saussure 1959) should be conceived in Jakobson's tenets on the the speech event as "code" and "message", therefore giving rise to the binaries speaker and addressee, "encoder" and "decoder", production and comprehension, "encoding" and "decoding". Therefore, map out Waugh *et al.* (1998: 15), "the reality of linguistic phenomena, as well as the point of view of language users (speakers and addressees)", are preferred to the one "of the observer who is outside of the system and thus least able to understand its reality". Extending this perspective into "what Halliday calls the texture of texts", Candlin[38] (1994: viii) reassesses the variability of text interpretation within the context of teaching and learning more than within language itself because of (*Op. cit.*, *Ibidem*) "combining in the teacher and the learner... the roles of analyst and interpreter, integrating classification with making the meaningful intelligible".

McCarthy and Carter further contend that (1994: 168) "learners are likely to gain more interest and to be more empowered as educated citizens if they also develop a critical capacity to see through language to the ideologies and values which particular stylistic choices encode". The understanding of these stylistic choices brings in (Clark 1996: 2) the analysis of language structures and patterns together with "the meaning of words within a

textual framework". Moreover, and in the case of "representational texts" having been at the hub of the argument in this dissertation, claims McRae (1991: 95), "invite the reader to move on fairly rapidly to *high order* questions, probing the interpretive possibilities of the text, and beginning to look at the author's presumed intention, at the connotations and implications of what is written, at the wider subject matter the text touches upon" [scholar's emphasis].

Once again, a staged instruction on autonomous reading, depending firstly on the teacher's / lecturer's appropriate input at times (for instance, via scaffolding), recognisably facilitates individual experiences and understanding of texts (Rosenblatt [1938] 1999: 27). Also, less competent readers might benefit from teachers' / lecturer's strategic teaching of layers of meaning as (Carter and McRae 1996) ways in to texts, outlined in the following fashion (McRae 1991: 95):

. lexis	(words)
. syntax	(how the words are put together)
. cohesion	(the linking mechanisms within the text)
. phonology	(sounds)
. graphology	(the look, and visual effects)
. semantics	(areas of meaning and how the meaning is achieved)
. dialect	(usually spoken variants on standard English)
. register	(tone)
. period	(archaisms, fusions of genre, etc.)
. function	("message", "author's intention", etc.)

Consequently, and quoting Allen (2003: 73), "to recognize that the text's meaning does not spring from an author combining a signifier (writing) with a signified (concept), but springs in fact from the intertextual, does not mean we can simply move to the intertextual level to unite signifier and signified". In order to interact meaningfully with texts, readers (teachers / lecturers and students), highlights McRae (1991: 96),

> bring in speaking and writing practice in discussion, debate and extension (written work) as well as encouraging extensive reading. They involve reinforcement techniques through occasional summary work, recall of previous reading and the encouragement of cross-reference to an ever-growing range of texts.

In their interaction with the text, readers (teacher / lecturer and students), appropriately add Beach and Appleman[39] (1984: 118), "clarify their own perspectives, objectively evaluating and transferring the literary perspective to their own everyday world". Within a psychoanalytical standpoint[40], Holland (1975: 139) describes this dynamic

interpretation process, inherent to literature reading, as "transforming unconscious fantasies toward significance", in terms of displacement of language "to attenuate or thin out [the readers'] emotional response". Somehow following the line of I. A. Richards's ([1924] 1995, [1936] 1965), the interpreting process is stated to start off with the reader's appraisal to the text along with additional (Martin 1996: 324) "resources for amplification and engagement" to be likewise fostered in the EFL reading setting through fostering reading strategies meant to make students autonomous readers. Iser ([1975] 1994: 46) himself has reckoned the role of graded activities to smooth the progress of readers' interaction with the literary text yet stemming from the text potential, as follows:

> there is no doubt that conflict is a central element of literature,...[yet] the nature of these conflicts is such that although possible solutions are adumbrated in the text, they are not explicitly formulated there. The formulation will take place through the guided activity stimulated in the reader, for only in this way can it become part of the reader's own experience.
>
> [adapted Mine]

Those resources are suggested in McRae's *Literature with a Small "l"* (1991) as demanding from readers to look for points of entry into texts, a fabric of signs to be disclosed rather than solely calling for, posits Iser (*Op. cit.*, p. 44), "a contemplative distance from the *spectacle* unfolded by the text, because the work itself" [author's emphasis] was formerly believed to relieve the tension for the reader. Also in the line of Labov and Waletzky (1967), an emphasis is put (as cited by Martin 1996):

> first on AFFECT (resources for construing emotion), then on JUDGEMENT (resources for judging behaviour in "ethical" terms) and finally APPRECIATION (resources for valuing objects "aesthetically").
>
> [author's emphases]

Glancing back at Saussure's ([1959] 1966) postulates on the poliphonic nature of the sign, Bakhtin ([1935] 1990) recovers this notion in that it is at the core of the reading process entailing a dialogue between a signifier and signified, or as Marcel Proust ([1906] 1971: 35) creatively wraps it up on the polysemic binary envisaging books as authors' *conclusions* and readers' *incitements*,

> We feel quite truly that our wisdom begins where that of the author ends, and we would like to have him give us answers, while all he can do is give us desires. And these desires he can arouse in us only by making us contemplate the supreme beauty which the last effort of his art has permitted him to reach.

Moreover, the creative process viewed from Edgar Allan Poe's "inside out" stance (*Philosophy of Composition*, 1846) appears in McRae and Pantaleoni's argument (1994: 371) as "indefinable as poetry itself", necessarily requiring on-going revisions of the concept of art

within a transdisciplinary approach. The scholars go on to contend on the impossibility of a "step by step detailing of the creative process" although very many critics in the past[41] (*e.g.*, Humboldt 1836, Hazzlit 1825, Mill 1843 and others) have entailed wide debates on creativity embedded in the interpretive process itself.

In the same light, Losonsky (1999) reports on Humboldt's influence upon the cognitive insight on creativity, especially (*Op. cit.*, p. xxiii) all the views that define the generative paradigm in linguistics of which Chomsky figures as the forerunner. Losonsky sketches out four main tenets, herein presented for its comprehensibility, allegedly at the core of the generative paradigm in psychology and linguistics, as follows:

> 1. human language is generated by a finite set of rules or principles that are in some sense part of the human mind. This set of rules - the generative grammar of a language - is capable of generating, by means of repeated application, all of the language's well-formed sentences, questions, commands and so on;
>
> 2. there is a set of rules of language that is shared by all human beings and that is responsible for all human languages. In other words, underlying all human languages there is one generative grammar, and it is in some sense part of every human mind;
>
> 3. this generative grammar for all human languages is innate, that is, this grammar is not learned, but it is part of the original endowments that human beings have simply by virtue of being human;
>
> 4. human beings have the capacity to use language creatively.
>
> [adapted Mine]

According to Chomsky, creativity embraces three characteristics to be distinctly perceived, still with no bearings to (Losonsky 1999: xxix) "aesthetic factors in the construction of language", as were explicit in Humboldt's tenets and are permeating contemporary discussions within the cognitive stylistics paradigm. These embrace (*Op. cit.*, *Ibidem*):

> i) productivity – language users have the ability to produce and understand an infinite or unbounded number of sentences that substantially exceeds the finite number of sentences they actually understand or produce;
>
> ii) novelty – language users have the capacity to understand and produce completely new sentences that they have never encountered before;
>
> iii) stimulus-independent language-use – full knowledge of a language-user's environment does not allow [one] to predict what the next utterance or inscription will be.
>
> [adapted Mine]

Apart from the issues raised so far, in terms of reader and text interaction for meaningful aesthetic, ethic awareness and language empowerment, the scheme deserves a close look at a set of vital domains so as to better grasp the pedagogical stylistics-

overlapping field under scrutiny in the present dissertation. It is now relevant to shift the spotlight onto the **interaction between the reader and the text** depicted in the scheme **in the middle vertical dimension**. Amidst the paradigms of knowledge indicated in this scheme, stand out psychological, sociological and methodological issues deemed relevant when readers interact with a literary text in a foreign language. Consequently, McRae suggests (1991: 97-98) that

> Discipline is needed, therefore, on the teacher's [/lecturer's] part in order to avoid going into flights of fancy and departing too much from the text.
>
> Teachers [/lecturers] have to judge what students can get out of a text, even out of a single line. If the only benefit is technical, it is better not to bother... Intrinsic interest must take precedence over discrete item input; the grammar of literary texts is not what we are teaching.

Among the issues deserving a separate scrutiny, albeit succinct, figure reading in education, applied linguistics, psycholinguistic model, pragmatics and reader-response criticism, considering their most direct relevance towards a pedagogical stylistics approach and life-long reading.

Firstly, as far as **reading in education** is concerned, two major strands within the psycholinguistic model might inform reading in education stemming from reading research. On the one level, the socio-psycholinguistic view of reading research as is described in Freeman *et. al.* (1998: 80)[42], "students read whole texts" and teachers evaluate their "abilities in comprehending (what strategies readers use as they read) and comprehension (what they have understood once they have finished reading)". Miscues analysis (Goodman 1969, Brown 1990, Y. Goodman 1993[43]), most times comprising "a retelling of what was read", in Freeman *et al.*'s depiction (*Op. cit.*, p. 81), contribute to dispel readers' comprehending process, that is, "how readers use all cueing systems". On the other level, the empirical researchers advocate that individuals should be (*Op. cit., Ibidem*) "explicitly taught how to read, and that teacher intervention is essential". If monitoring does not gradually give way to students' / readers' own problem solving towards decision-making about effective reading strategies, it will undoubtedly lead to automaticity as was previously explained in Section One of this dissertation, when presenting Urquhart and Weir's rationale (1998: 104) for reading strategies according to types of reading (extensive and intensive reading) making proof of their strong influence in the context of reading in education.

Simultaneously, breaking away with routines either in the lecture room or at private study time implies, asserts McRae, the enhancement of responsible reading (2001). In his viewpoint, students do not meet the reading deadlines on occasions just because they are

expecting to be told about important data by the lecturer in the formal setting since they prefer being informed than looking for their own response to the text. In this case a quizz (Alderson 2000) to name some of the tests to check the reading of set texts constitute the most frequent ways of checking the first reading of any text before being analysed in detail in class. McRae, in his turn, is for the development of independent reading as it involves identifying units of language (Lier 1995: 31) and layers of meaning with which readers' interact to come to a creative critical reading.

Relevant at this point of the argument seems Carrell's clarification (1993: 56-66) of an interactive model of reading (Rumelhart 1977) and the different senses it may anchor on: i) the relation of the reader to the text; ii) the processing among the various component skills and stages; iii) features of the text itself, namely, from supra-sentence level to text level, *i.e.*, graphology, lexis, semantics, syntax, coherence, cohesion, dialect, register, period and function. In this line of reasoning, advances Grabe[44] (in Carrell *et al.* [1988] 1993: 56), "the text itself involv[es] a sort of complex form-function interaction that is not simply the interactive process of reading (*i.e.*, text – reader relations) as usually discussed, nor can it be simply represented by interactive models of reading (*i.e.*, interactive approaches - Rumelhart 1977; interactive compensatory approaches – Stanovitch 1980), which are essentially process-oriented".

Pedagogical stylistics as a theoretical framework backed up by a meaningful task-oriented approach promotes "communicative language use" (Nunan and Lamb 2001: 30) and engages students / EFL learners with (McRae 1990) "ways in" to texts in that units of language and layers of meaning (Lier 1995) are significantly perceived in the process of communication whatever the medium (verbal, non-verbal support). Whilst "skimming" (that is for the gist) and "scanning" (for specific information) strategies constitute the commonest terminologies underlying readers' purpose to text comprehension in reading in education (Grellet 1981, Nuttall 1982, Urquhart and Weir 1998, Alderson 2000), within the above mentioned approach, points of entry into texts through layers of meaning require from the readers' strategic knowledge and clearly defined goals towards "reading in breadth" (top-down approach) accompanied by "a reading in depth" (top-down, bottom-up interactive approaches) towards an effective interaction with the text.

In the long run, readers not only become autonomous interpreters but also get acquainted with different text types (schemata), thus dissimilar textual approaches. Their agency is fostered in their reading selection not to mention their conscious choice of

reading strategies according to the text types. Besides, they become responsive to language and literariness likely to be met in any discursive practice.

The scheme still points to other fields, displayed in the middle vertical axis, contributing to shape the theoretical borderlines underlying the approach at hand, some which have been discussed before, either comprehensively or touched upon in relation to crucial arguments throughout this dissertation. These are, for instance, schema theory, reading in education, meaning-making process and negotiation, along with psychological, sociological and methodological issues related to readers interaction with texts. The same is valid, yet to a broader extent, for applied linguistics given the multiple bases (Traugott and Pratt 1980) borrowed from linguistics which enable the reader to better come to an interpretation of texts.

Strongly embedded in an interactive reading approach, EFL reading development at a threshold level, certainly involving mixed ability classes, may entail "a principled eclectic" pedagogical viewpoint (Prodromou 1992: 37) "to cope with the plurality of needs in a modern technological world" in such a manner that (*Op. cit.*, p. 11):

> The best way of coping with a mixed ability class is to select what is most relevant to the particular needs of how the learners, from the existing mosaic of ideas, materials and activities now available, while remaining realistic about what can be achieved in difficult circumstances, without equipment or space.

Maddux *et al.* (1997) emphasise the inseparable nature of theory and practice in that "what is done in the [lecture setting] (practice) depends almost totally on how the teacher[/ lecturer] chooses to look at the world (theory)". Even in theoretical courses, contend the authors, the inclusion of computers in the formal setting of education (*Op. cit.*, p. 10) "is interactive in the sense that students - individually or in small groups - become involved in subject matter at many levels - as explorer, creator, problem solver, scientist. Instead of reading a chapter and responding to questions", as other techniques to lecturers' imparting of knowledge before readers have interacted with texts, "students make decisions, explore alternative formulations for the problem and build a knowledge base for solving problems", conclude Maddux *et al.* (*Op. cit.*, *Ibidem*).

Moreover, and within a psycholinguistic stance, Geoff Hall's state of the art in *The Years' Work in Stylistics: 2001* (*Language and Literature Journal* 2002: 358) flashed out two important issues on cognitive psychology (falling back upon the works by W. Kintsch 1984, J. Greeno 1995, J. Lave and E. Wenger 1991)[45] and its relation to textual analysis

taken for granted at the outset of this dissertation. One, that "readers should be seen as social subjects in context, not disembodied bundles of neurons". Two,

> there is an emerging sense of understanding of the importance of "real" narratives, universals, as well as specific features of linguistic (literature, news articles) or filmic narratives in whatever media, and how they work for those who co-construct them, and that such understanding must be central to understadind what it means to be human in societies today.
>
> [author's emphasis]

Moreover, Morais (1997: 14) contends that the real pleasure deriving from reading a novel has its bearings on the reader's "intimate discovery" of the narrative voice, bringing the text into the realm of its artistic existence through the reader's interaction with the multiple voices coming out in the diegetic world [translation Mine]. Entailing a solitary quest, reading is embedded in Morais's perspective of a two-fold stance, of search and love, equally common to any form of art perceived by the interpreter as communion, the act of sharing or refusing rather than driven by mandatory reasons as is the case of much reading in the school context for its fostering as a "social accomplishment".

It is pertinent, however, to briefly point out the major contribution of pragmatics and reader response criticism, equally depicted in the scheme. Pedagogical stylistics starts from the premise that texts are envisaged as signs to be perceived in a dynamic / dialogic stance and constructed by readers in ever-changing situational and communicative contexts (drawing on authors production). In so doing, pragmatic foundations are already embedded in its analytical proposals. It is thus reasonable that this stylistics approach borrows extensively from many bearings within the so-called wide field of pragmatics together with some pragmatic implications on many related fields such as semiotics, discourse analysis. In the same line, it also ows to the foundations set forth by Austin (1961) and Searle (1969) on speech acts not to mention the old and the new pragmatic rhetorics, and of course further developments undertaken by Brown and Levinson (1996), Fauconnier and Sweetser (1996) and Sweetser (1997) whose perspectives will be taken in some pieces of analysis of Adrian Mole's texts in Chapter VII.

As a matter of fact, Barthes ("The Death of the Author" 1977) may provide a possible link between literary criticism and linguistics in the perception of writing as an interpretive act (*Op. cit.*, pp. 145-146):

> Writing can no longer designate an operation of recording, notation, representation, "depiction"...; rather, it designates exactly what linguists, referring to Oxford philosophy, call a performative, a rare verbal form (exclusively given in the first person and in the present tense) in which the enunciation has no other content (contains no other proposition) than the act by which it is uttered.

[author's emphasis]

As for the relevance of pragmatics in literary interpretation, Verdonk (1993: 2) sheds some light on the dilemma between interpretation and language competence resorting to the argument that "successful communication is the combined effect of textual (linguistic) competence and contextual (pragmatic) interpretation". Indeed, the various dimensions of speech act theory addressed by theorists such as John Austin (1976), Paul Grice (1991), John Searle (1995), Wolfgang Iser (1993) and Traugott and Pratt (1980), as well as the theory of communicative action, grant an ideal field of inquiry in the contemporary paradigm of knowledge where conventions and assumptions of a culture are constantly being probed or reassessed whether in the local or in the global context, in interaction with other cultures, not to mention the literary forms and modes of oral communication and their reception in academic and other disciplinary contexts, too.

Although there is not enough evidence about how L2 readers process texts syntactically, Urquhart and Weir (1998: 60) "suspect that they apply a collection of pragmatic strategies. For example, in English, the first [noun phrase] is likely to be the subject". L. Sousa (1994: iii) has gathered evidence on metalinguistic awareness in the native and in the foreign language reported to be significant related variables. *A propos*, Losonsky (1999), in his introductory note to Humboldt's ([1836] 1999) seminal writings on language, foregrounds pragmatic maxims (Grice 1991) in language negotiation and cooperation for meaning-making, particularly in that (1999: xxiii-xxiv) "language is first an activity of an individual speaker; people begin to speak because they must co-operate, communicate, and, most importantly, cultivate their own minds". Losonsky rightly puts two complementary issues related to pragmatics and the way it casts new light in the interpretation of literary texts, in the line of Humboldt's claims, (1999: xv):

> 1) For instance, speakers may have a clear distinction in mind between the subjunctive and future moods, but in their language-making power may be too weak to mind out the corresponding sounds. So even if laws governing the language-making power are the same everywhere, they differ in "intensity, veracity, and regularity".
>
> 2) Imagination and emotion will also contribute to diversity. "*Imagination* and *feeling*", he writes, "engender individual shapings, in which the individual character... emerges, and where, as in everything individual, the variety of ways in which the thing in question can be represented in ever-differing guises, extends to infinity". Language is rule-governed for Humboldt, but it is also like a work of art, and this dimension of language "cannot be measured by the understanding" and is "the deepest and inexplicable part" of language.
>
> [author's emphases]

From the above it might be well advanced that it is deemed important to allow for pragmatic and cognitive approaches in the study of style and discourse which involve readers' into a dynamic move beyond and to the literary text to grasp its meaning potential within the discursive and societal context. Simultaneously, reader's intuition and emotional involvement in its interpretation, search for its understanding in the light of those approaches along with their usefulness in the process of meaning-making, will be a value-added issue.

Lastly, reader-response criticism has been equally often brought to the fore in relation to reader-driven approaches to texts. The role of aesthetic analysis in contemporary literary criticism points to the importance of the reader in the interaction with the language of texts driven by perception and intuition, thus (Iser [1978] 1994: 44) "confirming the old emotive theory of I. A. Richards" ([1924] 1995, [1936] 1965). Iser himself reaches this conclusion, after discussing the difference between readers' (Iser, *Ibidem*, p. 43) "pleasures in play in literature from simple sensuous pleasures" (focusing on some of Holland's assumptions, 1975, for the sake of his argument). While examining the craft, style, and performative aspects of critical theory and theories of interpretation, namely practical criticism, Russian formalism, reader response theory and some psychoanalytical insights, Iser (*Ibidem*, p. 42) sets forth important related issues, notably, how "meaning can be grasped and ascribed by readers… [in] the processes of literary communication".

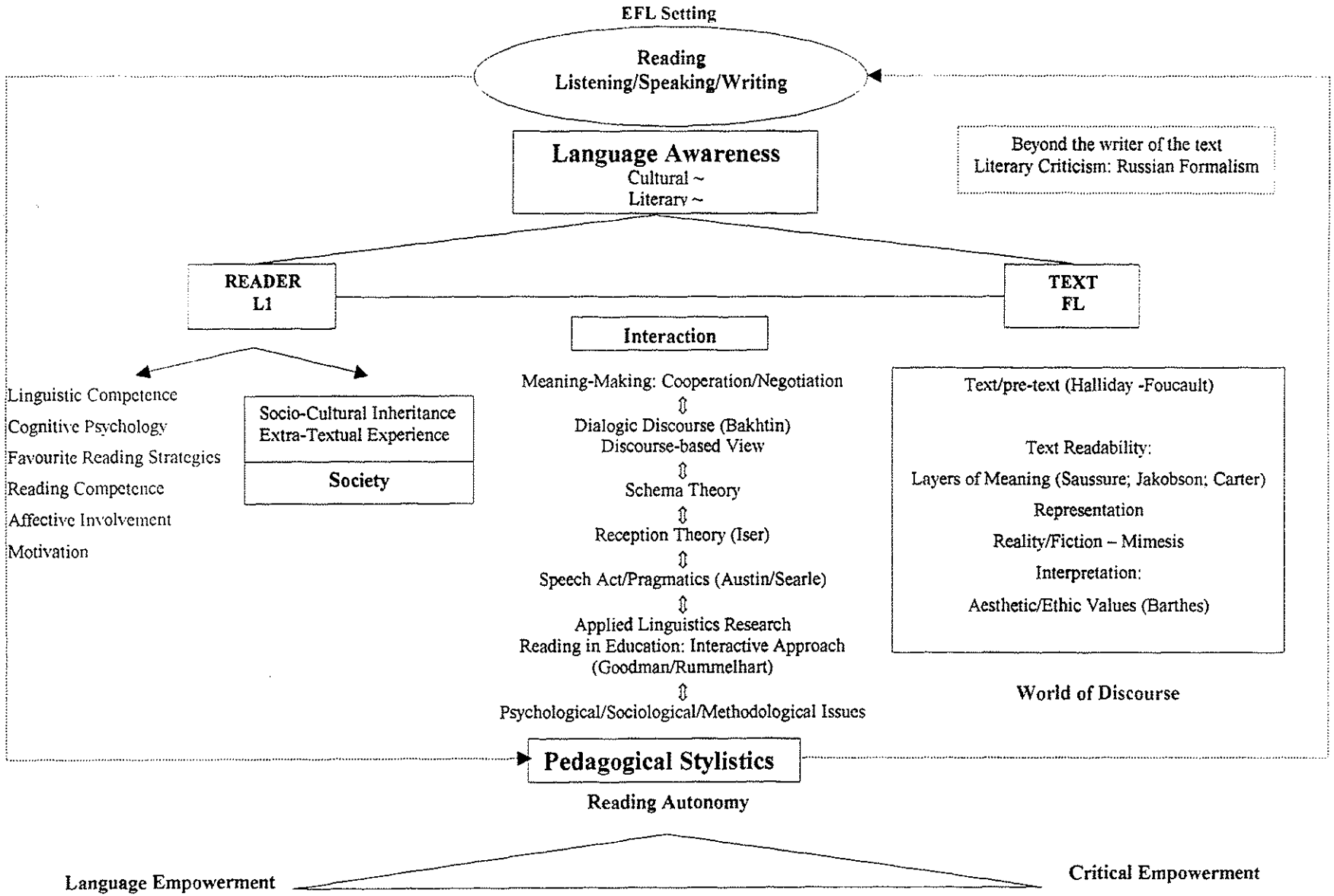
Above all, states Iser (*Ibidem*, p. 42), "texts can be easily construed along the lines of familiar psychological sctructures, so that the meaning is conveyed by the text reflecting psychological elements of the reader, or by the reader recognising structures of his own processes of reaction in the text". As a result, surface structures provide an instance of text appreciation in readers' first encounter with a narrative. Yet, given the focus on readers' resorting to ways in to texts to facilitate their interpretive act, "as instructional practices", posit Rogers and Soter[46] (1997: 1-2), "response-oriented approaches often fail to encompass the social complexity of classroom communities with students of varying backgrounds, abilities, and experiences and the possibilities for critical inquiry into literacy practices themselves, as well as the discourses surrounding those practices."

In order to come to an end in this synoptic description, I will borrow from Clark and Zyngier's (2003: 341) conclusive words on pedagogical stylistics distinctive features in that "the overall aim of pedagogical stylistics is raising students' awareness of language use rather than formulating new theories or testing established theories by application". Still, its scope should be broadened to reading development and critical empowerment owing to

the fact that awareness of language use effectively enhances critical thinking and advanced powers of reasoning (*i.e.*, explaining, reasoning, justifying, in Martin's insight, 1989: 13). Drawing on Bahktin, Vygotsky and Bruner this dissertation offers support for the view that students /readers in EFL learning may be envisaged as embracing a socio-historically and culturally constituted dialogical process of meaning-making. Seeing the world with a critical eye entails the subject's interpretation and expression of opinions and judgments which goes far beyond the realm of close observation provided that he/she adopts an attitude towards the world. In short, appropriately puts Rex[47] (2001: 292):

> Bakhtin's notions of voice and dialogue tie identity building to knowledge building or learning. He conceives of knowledge as historically constructed, ideological, cultural texts, the knowing of which is visible in spoken and written utterances. Utterances are the textual or linguistic manifestations of speakers' voices, and they take on meaning as speakers engage in dialogues with one another.

As a result, developing abilities across the curriculum goes in the line of the panoply of literature-based approaches, shortly presented in Chapter II. Part B, unearthing text selection, language and critical growth as well as reading development.



SCHEME V. 1. Towards a Pedagogical Stylistics Theoretical Foregrounding

B. LITERARY AWARENESS AND PEDAGOGICAL STYLISTICS

Assuming that, as was prompted at the outset of this dissertation (Appleman 2000: xiii), the literary text is believed by some scholars to be the privileged kind of text presenting connotative / esoteric language, therefore difficult to youngsters' intellectual grasp, pedagogical stylistics has suggested that literary awareness may be fostered to increase readers' fluency while focusing on everyday language with its multiple uses of metaphors, idioms, epigraphs, among other representational uses also evidenced in the literary text. For the purpose, Widdowson's discourse view has contributed ([1975] 1991) to open up new horizons in the study of language through literature and literature through language. He discussed about the possibilities of envisaging (*Op. cit.*, p. 33) "the interpretation of literary discourse... as an extension of [the] ability" of "discourse comprehension" provided that (*Op. cit.*, *Ibidem*):

> an interpretation of a literary work as a piece of discourse involves correlating the meaning of a linguistic item as an element in the language code with the meaning it takes on in the context in which it occurs. This correlation procedure is necessary for the production and reception of any discourse, however so that the ability to use and comprehend language as communication in general provides the basis for the understanding of literature in particular.

Another point at stake, is set forth by Jacob Mey in that (2000: 383)[48] "[i]n literary production, it is the conscious use of heretic, heteroglossic techniques that is the hallmark of great authors and becomes the foundation of their innovative potential and success". From his statement it might be perceived that issues related to deviation, defamiliarisation, deautomatisation, already touched upon and illustrated henceforth in the course of the argumentation in the next two chapters in this dissertation, are at the core of literariness.

➢ STYLISTIC PATTERNS FOR LITERARY AWARENESS

> Literariness results when language draws attention on its own status as a sign and when as a result there is a focus on the message for its own sake.
>
> Carter 1997: 125

Carter's attempt to define self-referentiality in terms of Jakobson's tenets on literary features rightly shows the difficulty in defining literariness, especially in terms of the above Jakobsonian criterion stemming from the Russian Formalist school. In his view, self-referentiality though valuable, has some constraints (*Op. cit.*, p. 126): 1) It works "rather better in respect of poetry than of prose"; 2) it does not account for "clear criteria for

determining the *degrees* of poeticality or "literariness" in Jakobson's examples"; 3) it "stresses to much the production of effects, neglecting... the recognition and reception of such effects".

Departing from every day language corpora and different domains, Cook (1992, 1994) argues that literariness occurs whenever a text affords a considerable challenge to readers' schemata – schema disruption – resulting in some cognitive change of view. This comprises either "schema refreshment" or "schema reinforcement" (*cf.* Chapter VI. and VII. to find evidence from Adrian's diaries). Drawing on his study of advertising language, Cook has offered some illustrations on both processes. In the case of proverbs, idioms, fixed phrases of readers' common knowledge, they acquire new meanings when the message is presented through linguistic deviation, in a dynamic creative way.

Similarly, the literary text, in which several registers, voices, modes, blend and clash, challenges the reader with unfamiliar features, from graphology to pragmatics. When it comes to the threshold level, undergraduates' lexical competence and reading development might be fostered by allowing readers to interact with creative uses of language (Crystal and Davy 1985) not to be found in the usual class materials (*i.e.*, manuals, dictionaries) as, among other, in the journalese, advertising or literary discourse.

From the above one might give due account of the difficulty of defining the literary language without the opposite non-literary; (Jakobson in Waugh *et al.* 1998: 70) referential or literal use of language. Leech (1969), in his turn, speaks of deviation from the so-called ordinary language. In fact, literary language was in the past defined with similar yardsticks as literature. It has drawn on poetics, rhetorics and stylistics as an attempt to explain the literary phenomenon. In the last decade a host of scholars have attempted to grasp the scope of literariness, having to rely on diverse theoretical frameworks without coming to a self-contained definition. If on the one hand, literariness requires from the reader a focus on figures of speech, tropes (de Man 1979) and their meaning in context as well as aspects of texts / genres, it also embraces other dimensions of linguistic analysis from re-registration, semantic density, polysemy (to be illustrated in Chapter VI.), to name some of the layers pointed out by Carter (1997).

Within an applied stylistics paradigm borrowing extensively from discourse analysis, Naciscione (2001: 25) outlines the types of figurative meaning associated with the base form: metaphor, metonymy, hyperbole, understatement, allusion, oxymoron, euphemism, periphrasis, antonomasia, transferred epithete and irony. Hutcheon (1995: 122) has

particularly discussed irony which requires "the discrimination of differences between said and unsaid", involving thereby (*Op. cit.*, pp. 160, 174) "*inferential skills*" and "social cognitive development... that operate on several different levels", notably on a semantic and pragmatic level. From her bearings it might be concluded that anticipation, inference and presupposition equally call for (*Op. cit.*, p. 174) "the ability to infer both the knowledge shared by speaker and addressee and the attitude of the speaker toward what is being" said.

What seems a common denominator, among many scholars and theorists, is rephrased by Carter (1997: 138): "semantic densities and rereadings are activated by readers". Further on, he concludes (*Op. cit.*, *Ibidem*): "differently positioned readers may well frame different answers to questions concerning the nature of literary language". Given the eclectic and dialogic nature of the approach embraced in this dissertation, readers are equally perceived as "interested parties", to subscribe Carter's contention (*Op. cit.*, *Ibidem*), "willing, in certain sociolinguistic circumstances, to do interpretive work on all kinds of discourses if it appears contextually appropriate to do so". To conclude, a pedagogical stylistics approach is aimed at enhancing "understanding... of the richness of language in its multiple uses" rather than "reducing appreciation of literary language use". Literary awareness is as vital in the interaction with literary discourse as language and culture awareness. This is one of the reasons for familiarising learners / readers with all the analytical tools used in the understanding of literary discourse, including the many insights on deviation defended by different schools of criticism, some of which have been referred at the opening of this chapter.

MEANING MAKING

Linguistics, advance Traugott and Pratt (1980: 18), "can contribute a great deal to our understanding of a text". It is based on this premise that a pedagogical stylistics approach resorts to linguistics inasmuch as it offers readers (Op. cit., Ibidem) "a vocabulary and a methodology through which" they can talk about their experience of text, while focusing on their verbal structure. Yet, it is also true that the deconstructive theory will also contribute to open up the text, in which there is no final meaning. In readers' meaning-seeking, there should be an echo of Barthes's (1977) "The Death of the Author", in which there is an apology of the reader and a freedom of the text: its unity does not depend on its origin but in the interpretation. Moreover, Derrida's definition of a "text" ("Structure, Sign and Play in the Discourse of Human Sciences", 1972), like "a fabric of traces referring endlessly to something other than itself, to other differential traces", breaks the ties

between signifier and signified, even though Saussure ([1959] 1966) had advocated the arbitrariness of the sign long before. As a consequence, the act of reading is an act of discovery, (Derrida 1972) of *différance*. Meaning is not linear and there are as many readers as meanings / interpretations. Furthermore, "the act of interpreting texts", perceived from the stylisticians' stance, for instance Carter's ("Teaching Literature: A View for the 90s" in *Greta,* 1994: 9), "involves a *seeing through language* to the ideologies which all texts reveal and conceal to different degrees" [scholar's emphasis].

If EFL students are acquainted with different codes (language system and its different uses), conventions, modes of the discourse (*e.g.,* transactional language, interpersonal language, genre), they will not have to rely immediately on literary theory to be able to tackle any text, literary or non-literary. To reiterate the above contention, Crystal and Davy (1985) have offered a counter-argument either to many critics' claims on misinterpretations of literary texts in EFL language environments or to many researchers' suspicions concerning the reliability of literary interpretation. In their opinion (*Op. cit.*, pp. 4-5) "literature allows a greater range and more extreme kinds of deviation from the linguistic norms present in the rest of the language". These promote "an understanding of the varieties which constitute normal, non-literary language". At this point, it is pertinent to mention McRae's view on the prerequisites to teach English as a literary medium (1994: 35):

> They [literary or linguistic schools] are just backup to the approaches but they are not something the teacher should worry about or be intimidated by...We want to say to the teacher: "Take the text as text and don't worry, just trust the text". There are no right or wrong answers, there are questions of interpretation, questions of imagination. So that in the classroom, the student is encouraged in his/her own thinking, his/her opinion, to react even without language.

Based on a gradual instruction on different levels of meaning and layers of context, that is the linguistic context, the interactional context and the social context, to use Lier's terminology (1995: 40), readers, in this perspective either teachers and students, concentrate on words, cohesive ties (anaphoric, cataphoric and exophoric references or the troublesome demonstrative determiners, proforms), otherwise overlooked (Traugott and Pratt 1980), but determinant for the interpretation of any excerpt as well as for broader everyday literacy practices.

While enhancing "interactional potentialities of texts" (McRae 1991: 18), the lecturer may upgrade students' knowledge of morphological and syntactical structures to a higher level of semantic unity of the whole text, by means of lecturer-student dialogue (Op.

cit., Ibidem) "as a kind of *pedagogical communicative relation*" [author's emphasis]. Dialogue in education, is perceived by Burbules (1993: xii) in the hollowing fashion:

> One of the mistakes often made in understanding dialogue is thinking that it is essentially like any other kind of conversation and that, since we all know how to have conversations, we must already know the basics of dialogue. People often use "dialogue" synonymously with "discussion", "chat", and related terms. But good, effective dialogue is much more difficult than ordinary conversation.
>
> [author's emphases]

Reading between the lines (McRae and Boardman 1984), students' speaking and sharing their own voices along with writing their own texts, comprising thus forms of dialogue, ultimately promote language, text and literary awareness, or as Morgan (1997: 13) puts it, a "self-empowering act". In addition, looking for cohesive ties in a text, for example, or "clues", to borrow from Rumelhart's (1984) illustration of the process of text comprehension (and its bearings with schema theory) might illustrate how the latter is thought to operate. His line of reasoning stands out for resorting to narrative clues understood (*Op. cit.*, p. 18) to "suggest possible instantiations of schemata which are then evaluated against the successive sentences of the story until finally a consistent interpretation is discovered".

The passage provided underneath is meant to illustrate how the process of text / excerpt understanding might be monitored in an EFL language course so that students' / readers' might perceive that, while reading fiction, posits Rumelhart (*Op. cit.*, p. 19), "authors... do not need to spell out every detail. Instead, they provide the reader with subtle clues which they can expect the reader will pick up". Furthermore, and to tag along McCarthy and Carter's assertions (2001: 59), it is my goal now to consider how "an integrative view of discourse influences the nature of the syllabus and the teaching that evolves from it" particularly when reading is placed at the core of EFL curriculum design.

All **I** could do was wait. My master delayed his departure to the North with his family and guests, until the trackers returned with **my son**. Mr Whitechapel was to accompany them to the next town, then return with his second son, William, leaving his wife and young daughter in the capable hands of his elder son, Thomas. **I** could do nothing but walk about the plantation sticking close to the main road up to the house, along which the party was sure to come bearing **my son**. The hours passed like an axle driven through mud. The usual sounds of industry around the plantation quietened as everyone listened for the approach of the overseer. Even the wildlife that sometimes made the place a veritable Eden with their cacophony were today flying about soundlessly and trotting through the woods on tiptoe. So it seemed to **me** with my eyes peeled for sign that **my son** was back and not consigned to a premature paradise.
The master threw up his arms as he emerged from the house with his family and guests. It was early afternoon. He said he could not delay his departure for Fredericksburg with his guests another minute, otherwise they would be on the road in the dark. He issued orders that my son was to be locked up to await punishment when **he** returned. Those were his parting words to the deputy. This deputy heard the order in the company of four slaves, **myself** not included. **I was the fifth**. Why my heart sank then **I know now**, but **at the time I** thought my alarm foolish and misplaced. How many times had the master left the plantation having issued orders that were carried out to the letter? Countless. This allayed my fears a little. I also reasoned that the trackers would pass him on the road on their way back and he would tell them in person. Then I remembered that a message had been sent to them to change the course of **their pursuit of my son** to the path alongside the river therefore any such meeting was unlikely.

[bold, underlined Mine]
Fred D'Aguiar, *The Longest Memory* (1995:18-19)

If students do not know any preliminaries about the text, their attention should be drawn to the first person pronoun "**I**", right at the beginning of the passage. This constitutes an anaphoric reference accounting for an omniscient (Emmott 2002[49]) first person narrator, since, argues Culler (1994: 200),

> In the case of first person narration, choices for which the reader can find no other explanation may be read as excesses which display the narrator's individuality and as symptoms of his obsessions.

Conversely, and by means of interactive reading of the passage, students / readers and lecturer gradually unveil the first person pronoun reference "**I**" as a cataphoric reference (through turn-taking) related to the proform "I was the fifth". By (in McCarthy and Carter 2001: 57) "suggesting a different emphasis from that attached to cohesion and reference", liable to come across in very many activities suggested in language through literature courses, readers end up pointing out a close relation between "I" and "the fifth slave", or the narrator / focaliser himself in the process of prediction, while concentrating on discursive markers, *i.e.*, "then", forwarded by the unusual collocate "the party" / "bearing my son", especially for EFL contemporary readers. From the contextual meaning,

readers disclose its connotative meaning (such as group, assembly, chasers) and may perceive a kind of beastly pleasure derived from setting an example through physical punishment evidenced in the focaliser's euphemistic image, conveyed by a passive structure – "not consigned to a premature paradise" – without immediately having to rely on their background knowledge, but experiential and procedural knowledge, instead.

> The usual sounds of industry around the plantation quietened as everyone listened for the approach of the overseer. Even the wildlife that sometimes made the place a veritable Eden with their cacophony were today flying about soundlessly and trotting through the woods on tiptoe. So it seemed to **me** with my eyes peeled for sign that **my son** was back and not consigned to a premature paradise.
>
> [emphases Mine]

The narrator's voice comes up to contrast with the pronoun form in the third person "**he**", a pronominal shift, and the binary their pursuit / my son['s flee] strongly marked by the possessive determiners, along with the omitted lexical item "flee" implicit in the use of the genitive form, namely in the utterance "**their** pursuit of **my son**" – the main theme of the excerpt. The intentional use of the cataphoric reference seems to have temporarily "delayed" (Derrida [1978] 1997) the meaning potential of the excerpt as well as readers' ever-increasing emotional commitment with the unfolding of events. This is also attained by the use of pronominal shifts to emphasise characters' power relations in the literary discourse. These are marked by the binary empowered / disempowered reinforced by aspect and modality ("are to be returned" / "returned") experienced by the "I" (the focaliser) in the crushing dilemma between "their" authority / pursuit and "he" / "my son" / the chased. The conflict is thus expressed by the liberating voice in the interior monologue and self-questioning coadjuvated by lexical choice, associated with the language of the oppressors, "my master", "the overseer", "the trackers" over the oppressed. He ends up estranged from his own self, translated by the appositive phrase "myself not included", meaningfully culminating with the simple clause "I could do nothing" shifting readers' attention back to the opening sentence "All I could do was wait".

Briefly sketched, and extending from the explanation provided by McCarthy and Carter (2001) on "how" to make meaning out of texts within a strategic discourse-based syllabus, the point of entry hitherto considered, *i.e.*, cohesion (equally one of the syllabus components) has led to identify the semantic density of the excerpt reinforced by other layers of meaning, such as lexis, register, syntax, period and style. The last one comprising the narrator's peculiar way / craft of conveying a highly emotive episode by making use of simple language albeit charged with a plurality of meanings. In short, posit the scholars

(2001: 58), "there is every reason to suppose that knowing "what" [is meant] can inform and support knowing "how"[it is meant].

In this fashion, McCarthy and Carter (2001: 59) foreground their discourse syllabus requiring from the student / reader the task of (in the line of G. Aston 1988[50]) "a language observer" from the standpoint of a "discourse-analyst rather than as the sentence-parser and rule-discoverer of some approaches to traditional grammar-based syllabuses":

> Ours is also an integrative view, wherein the over-arching perspective of language-as-discourse will affect *every* part of the syllabus, including any conventional "system" (lexico-gramamtical) components and functional / speech-act components, however they are treated, whether as a series of layers of language, or as realizations within general specifications of discourse strategies.
>
> [author's emphases]

In fact, a prescriptive approach to language education, for instance the traditional grammar of usage, spelling and the correct styles, has been, to briefly shortlist some of the scholars cited by Lier (1995: 39), "condemned by many educators and linguists for a long time" such as Northrop Frye (1990), Halliday (1985, 1989), Sinclair (1991), Fairclough (1992, 1995).

➢ LITERATURE – LIFE AND HUMAN VALUES

This brief segment is intended to open up the ethic dimension in literary transaction following Pope's beliefs that (2002: 156) "the most persistent general rationale for the reading and study of literature is fundamentally ethical as well as aesthetic: that it cultivates a sense of imaginative tolerance, a capacity to see many points of view; reading *opens up horizons* and *broadens the mind*".

Indeed, literature and ethics have long occupied literary critics, philosophers, as well as researchers in the field of empirical study of literature and educationalists among others. Many scholars have claimed literature's potential with regards to constructing, reassessing and imparting ethical values. Some have identified literary texts as moral guides (Booth 1991) of which oral narratives, fables, morality plays or even confessions (for example Saint Augustine's *Confessions*, 397-398) may offer some examples. In the pedagogic context, literature has assumed a twofold function, *i.e.*, ethic and didactic scope, aiming at promoting personal growth. On the contrary, poststructuralist approaches to reading literature have problematised positions in that humanist line. As a result, the ethic

dimension in literature has been reassessed *vis a vis* political, cultural and historical perspectives. Teaching language through literature worldwide has offered the grounds for a balanced approach to the ethic dimension[51] (T. Adeyanju 1978, I. Ghosn 2001).

For the purpose of this dissertation, and bearing in mind the eclectic approach discussed so far, the ethical dimension essentially embraces two aspects: one, readers' experiencing texts and meaningfully assimilate and respond to their explicit and/or implicit values; two, the ethic basis inherent to reading in education according to the guidelines of the pedagogical stylistics' paradigm embraced in this dissertation. Both will inevitably underlie the analyses and pedagogical illustrations of Adrian Mole's diaries, enclosed in the two forthcoming chapters. The brief ensuing discussion will intertwine informants' response to reading with some theoretical foundations.

> When [I] read a book I se[a]rch for experience, action and pleasure. (Inf 218)

Commentaries like the one above could equally be learned when I was formerly teaching English at secondary school (intermediate and upper-intermediate level) largely contrasting with the regular type of reading which students still experience in formal settings. This is so much true as many authors have depicted it as (Naciscione 2001) "mechanical reading of texts" considering that teachers and students simply overlook (Freeman *et al.* [52] 1998: 83) "substantive human issues raised" in literay texts. Drawing on research findings, Mark Sadoski and Allan Paivio[53] (1994: 594) have contended:

> Imagery and its correlate, emotional response, are the sine qua non of aesthetic response to texts. The sensuous realization of characters, objects, and events, and the emotional responses that occur to these realizations, constitute the fundamental basis for "living through literature", although the same experiences can occur when reading other types of texts... [Still] Both verbal and non verbal cognition as well as affect merge in an overall literary response.
>
> [authors' emphasis]

However, the sense of novelty up to unfamiliar depictions in fictional texts seems to prevail in many contemporary readers' selection of texts like the Harry Potter's saga. In fact, and glancing back at Samuel Coleridge's[54] avowals, the fondness for uncanny, fantastic, magnificent dimensions still holds true in readers' literary experience ([1817] 1978: 517):

> To give the charm of novelty to things of every day, and to excite a feeling analogous to the supernatural, by awakening the minds attention from lethargy of custom, and directing it to the loveliness and the wonders of the world before us; an inexhaustible treasure, but for which, in consequence of the film of familiarity and selfish solicitude we have eyes yet see not, ears that hear not, and hearts that neither feel nor understand.

A not uncommon view can be traced a century ago in Arnold's *Culture and Anarchy*. He then foreshadowed the present situation whilst analysing the influence of the industrial era on *culture* and *education*. His criticisms on the readings shared by post industrialist Englishmen can be extended to our technologically advanced contemporary citizens' common attitude to books, and reading activity in general, *i.e.*, *a stock response* (I. A. Richards' phrase in *Practical Criticism* [1924] 1995). As such, reading is envisaged as a product and not a process, in that critical thinking, concentration skills, creative response are allegedly replaced by "transferring skills" (McRae 1991). So runs Arnold's explicit criticism on the impact of the industrial era on mentalities and attitudes (in "The Function of Criticism at the Present Time", Allot and Super 1992: 356, 359):

> Now, culture admits the necessity of the movement towards fortune-making and exaggerated industrialism, readily allows that the future may derive benefit from it; but insists, at the same time, that the passing generations of industrialists, - forming, for the most part, the stout main body of Philistinism, - are sacrificed to it.
>
> It is the same fashion of teaching a man to value himself not on what he *is*, not on his progress in sweetness and light, but on the number of railroads he has constructed, or the bigness of the tabernacle he has built.
>
> [author's emphases]

Consequently, this so-called immediate goal-oriented behaviour, opposing Arnold's ideal notion of "living by ideas" and "creativity" intrinsically related to reading literature, has exerted, ever since, an undeniable influence upon every man's way of thinking and acting. Curiosity, meaning "a high and fine quality of man's nature, just this disinterested love of free play of the mind on all subjects" (in Allot and Super 1992: 325) has been replaced by practical ends. Williams (1993: 110-111) refers to Arnold's particular concept of *culture*, a process and a work of perfection, clearly standing "in opposition to the powerful utilitarian tendency which conceived education as the training of men to carry out particular tasks in a particular kind of civilisation", in which means are valued as ends.

Like the Greek society, highly praised by Arnold for "its fresh, alive, intelligent thought", contemporary society is, on the one hand, now praising both the "creative power's exercise" and "the atmosphere of the many-sided learning" as well as "the long and widely combined critical effort", to borrow from Arnold's own words (*Op. cit.*, p. 321). Contrastively, posits Lier (1996: 48), "curiosity-related behaviours", sometimes regarded as a "passive state of openness rather than a spirit of exploration" and "powerful stimuli for learning" have very often become subsidiary issues in formal contexts of learning. "The present school system" deemed related to "academic demands, future professions" (Victoria Chan 2001: 16) underpinned by a goal-oriented learning towards immediate

achievement, contends Abraham Maslow's[55] (cited in Lier 1996: 48), "is an extremely effective instrument for crushing peak experiences and forbidding their possibility". This features many foreign language students' experiences and might explain some respondents' remarks:

> Reading even being compulsory may be very interesting and many times useful. (Inf. 236)
>
> Reading is a whealty activity that should be encouraged by everyone, especially by teachers [and] regarding not only compulsory readings to be later discussed on class. (Inf. 242)

The afore stated comments corroborate some of 2nd-year undergraduates' first reactions to Cather's *My Ántonia* after having been asked to share their opinion on their reading ever-present in "while- and post-reading" activities. While including another excerpt here, it is my purpose to enlighten different ways of promoting language, literary and cultural awareness having reading at the core of the curriculum within a pedagogical stylistics framework. The following passage from *My Ántonia* is meaningful owing to its implicit description of the oral reading process in EFL context and the extent to which it contributes to sensitise readers towards the ethic and aesthetic potential of texts. Simultaneously, it depicts a way to develop effective reading among low-confident and/or reluctant readers:

> We left the classroom quietly, conscious that we had been brushed by the wing of a great feeling, though perhaps I alone knew Cleric intimately enough to guess what that feeling was. In the evening, as I sat staring at my book, the fervour of his voice stirred through the quantities on the page before me. I was wondering whether that particular rocky strip of New England coast about which he had so often told me was Cleric's *patria*. Before I had got far with my reading, I was disturbed by a knock. I hurried to the door and when I opened it saw a woman standing in the dark hall.
>
> [author's emphasis]

Indeed, the "I" of the excerpt, Jim, is neither accounting for facts nor summarising the text that he had listened to in class after having read it in "breadth". Even though, Jim explicitly mentions his teacher's emotive reading, that is Cleric's, which struck him most and certainly his colleagues, too, entailed the transaction within text and its language, feeling the words on the page and especially the thought-promoting wording (monologue, dialogue). Jim and his fellow students were unconsciously undertaking a selective choice of words, necessary for the creation of meaning: an interactive top-down / bottom-up reading approach towards meaning appropriation. Seemingly pertinent, for the present example, is finally Hicks' and Hutchings' comment (1992: 108), much in the line of problem-setting

environment since it makes it clear that literature and indoctrination of values will be ever incompatible:

> Literature does not possess answers to problems which our experience of life cannot resolve. A not insubstantial part of literature's fascination lies in its ability to present us at each reading with new or revised insights to measure against those gained from previous readings.

➢ PEDAGOGICAL IMPLICATIONS

Before concluding this chapter, it is my goal to discuss some issues raised towards the implications of stylistics analysis in a pedagogical context. In so doing, the unfolding of considerations will not follow the patterns of an expository text, but take the form of an ongoing dialogue on aspects brought forth to literature-based approaches in the EFL language teaching / learning, instead. Moreover, informants' response to reading intertwined with illustrations of language and textual interaction /approach coupled by closing remarks were meant to build a coherent relation among the various chapters particularly between the research study and the feasibility of the theoretical approach.

To start with, it is crucial to go back to students' / readers' reluctant attitude to reading literature extensively. One of these problem-posing issues entails the reading and interaction with postmodernist and modernist texts, EFL freshman's / readers' poor knowledge of History and Culture in the target language, not to mention the misconceptions about literature and authors, evidenced in:

> may be the themes the writers write about. (Inf. 103)
>
> there are no more great writers. (Inf. 162)

►To what extent can a pedagogical stylistics approach to texts and language challenge these opinions?

Pedagogical stylistics grounded on a strategy-based approach and backed up by a discourse-based view both sensitises students / readers towards the meaning potential of texts, literary or not, and makes them aware of specific texts' features as a way in to the creative, interactive process of reading and meaning creation. If the stereotyped assumption in the educational setting regarding the destructive use of texts is most frequently expressed by "down that road lies chaos" (Fred D'Aguiar, *The Longest Memory*, p. 33), with pedagogical stylistics there lies but the hope for an upturn of problematic uses of texts though no answer should be given as a model. Therefore, develops McRae (1991: 30),

> Imagination is the meeting-point. It is where input, verbal or non-verbal, stimulates interaction. And that is where involved learning begins, where language acquisition is most readily encouraged, where education draws out from the students an interest and an involvement in what they are working with - instead of imposing ideas and viewpoints on them.

At this point of the argument an important issue might be reiterated especially how respondents' / readers' misconception might alter when they asserted that they did not read "due to the themes chosen by writers" or, even more restrictively, in Wellek and Warren's contention ([1942] 1984: 21), respondents' disinclination for literary texts might be grounded on the way literature has been limited to the concept of "great books" (*e.g.*, in Leavis's Tradition),

> books which, whatever their subject, are "notable for literary form or expression". Here the criterion is either aesthetic worth alone or aesthetic worth in combination with general intellectual distinction.
>
> [authors' emphases]

Centring on ways students / readers look at emotion immanent from interacting with texts (fruition) ought to encompass the aesthetic grounds for selecting texts and not picking them (*Op. cit.*, *Ibidem*) "for their reputation or intellectual eminence together with aesthetic values of a rather narrow kind", to quote Wellek and Warren who further assert that it is deemed "a common way of distinguishing or speaking of literature", meaning "style, composition, general force of presentation [as] the usual characteristics singled out... without a real grasp" of the text and context. Back in the twenties, urges E. M. Forster, about reading modernism in his *Aspects of the Novel* ([1927] 1990: 36),

> A mirror does not develop because an historical pageant passes in front of it. It only develops when it gets a fresh coat of quicksilver - in other words, when it acquires new sensitiveness; and the novel's success lies in its own sensitiveness, not in the success of its subject-matter. Empires fall, votes are accorded, but to those people writing in the circular room it is the feel of the pen between their fingers that matters most.

Concomitantly, great literature is poignantly depicted, in Pound's insight ([1951] 1991: 36), as "language charged with meaning to the utmost possible degree". Jerry Hobbs, in his turn, tagging along some of Deborah Tannen's tenets ("The Aesthetics of Conversation", 1982), posits (1990: 7), "literature is a second-order effect on the already magnificent achievement of ordinary discourse, and that the best literature, just as the best conversation, is characterised primarily by the relationship that is created between the writer / speaker and the reader / listener".

▶When concentrating on tools as way in to texts, isn't there the possibility of overlooking the aesthetic dimension of texts?

The understanding of aesthetic appreciation in the pedagogical context is unavoidable in the present discussion. Indeed, in the preceding research study (Section One) it was often brought to light in respondents' output. For this purpose it is noteworthy to remind an informants' response to literary enjoyment, translated by an emotional involvement with readers' favourite aspects intrinsically related to fiction:

> into the character and to feel the ***story*** completely (Inf. 237)

This instance finds some echo in Luc Ferry's (1990) debate on the "new aesthetics of the moment", tied up with, for example with mental mapping, blending and embodiment, in the (Lewis 2001: 97) "interplay of pictures and capture (TV and/or multi-media sound)", very much correlated with "l'individualisme démocratique" (Ferry 1990). Concurrently, explains Damasio (2000: 100)

> We all have direct evident that whenever we recall a given object, or face, or scene, we do not get an exact reproduction but rather an *interpretation*, a newly reconstructed version of the original. In addition, as our age and experience change, versions of the same thing evolve.

In fact, the understanding of text and affect, whatever its realisation (for example, emotion, mood, passion or anger) has been examined and theorised in different paradigms of knowledge as varied as aesthetics, philosophy, literary studies, psychoanalysis, biology and neuropsychology. Concurrently, Ferry argues for a balance between several disciplines centred on the study of literature and cognitive studies (Hobbs 1990, Gavins and Steen 2003) likely to cast some light on the understanding of metaphor, experiencing the symbolic dimension (Stockwell 2000)[56], narration, or even the experience of reading, among other (Ferry 1990: avertissement):

> D'un côté ressaisir les définitions de la subjectivité là où elles avaient été formulées de la façon la plus forte, c'est-à-dire dans la philosophie, sans renoncer pour autant à interpréter certains aspects d'une discipline, l'esthétique, qui est par bonheur inséparable de l'histoire concrète de l'art.

More recently, studies on the emotional landscape and emotional literacy (within psychology and psychiatry) like the ones by Claude Steiner (*Achieving Emotional Literacy* informed by the works of Riane Eisler, Ronald Laing and Eric Berne 1960[57]), Joseph LeDoux (1998) and Antonio Damasio (2000) have brought to the fore that (Steiner 1997)[58] "hold[ing] back our feelings" is deemed important "to enhance the quality of our lives and the quality of life of those around us". Accordingly, maintains Damasio (2000: xv):

> Feelings, along with the emotions they come from, are not a luxury. They serve as internal guides, and they help us communicate to others signals that can also guide them. And feelings are neither intangible nor elusive. Contrary to traditional scientific opinion, feelings are just as cognitive as other precepts. They are the result of a most curious physiological arrangement that has turned the brain into the body's captive audience.

Lier, within a whole-language approach, has shown some interest on identifying and sustaining the kind, strength and reasons for students' /readers' feelings in their transactions with texts along with the influence exerted by teachers / lecturers in sustaining students' / readers' "feel for the game". In his view, (1996: 66) turning language "affordances into intake, both social and cognitive processing are required" which encompass apprehension and comprehension. Additionally, posits the scholar (*Op. cit.*, *Ibidem*), "for intake to become uptake, *i.e.*, language that is retained in memory and can be effectively and appropriately accessed, various kinds of practice... may be necessary". If the first stage, intake, calls for students' / readers' (*Op. cit.*, *Ibidem*) "cognitive, emotional and physical investment", the latter requires from the teacher the assortment of a rich variety of exposure-language, (*Op. cit.*, p. 53) "thus creating the possibility for linking interaction and cognition". In Lier's (*Op. cit.*, *Ibidem*) depiction of the several processes occurring from exposure to engagement, the latter "can thus take place when language is attended to, perceived, and made available for sociocognitive processing". It purports, in the scholar's bearings, the following stages (*Op. cit.*, *Ibidem*): triggering curiosity by focusing on perception (intuition and affective factors) and activation of subjects' cognitive networks (for example, schemata, familiarity, comprehension, assistance). He further contends (*Op. cit.*, p. 63):

> To take such a heterogeneous, multidimensional view is not to abandon scientific parsimony or to surrender to chaos. Rather, it is the entirely practical consequence of viewing language as a highly complex, multi-systemic functional organism, and language use as a process which takes place in an equally complex social world.

No more instances saying "Goodbye yellow brick road" (Elton John's famous song issued in the seventies) a point into a literary yellow brick road tracking the tiles of fantasy and imagination by reading texts. By reinventing memory, adolescents, young adults recover childhood experiences (Marcel Proust 1906, Ann Brown *et al.* 1998[59]) with imaginative texts (Manguel 1996) to outer galaxies of fantasy, and greater self-awareness of other cultures and countries (Kramsch 1994, McLean[60] 1997, Smee 1977).

In so doing, E. M. Forster's dynamic notion of reading for the plot highly contrasts with some routines in reading novels in the pedagogic setting ([1927] 1990: 89):

> every action or word in a plot ought to count... it may be difficult or easy, it may and should contain mysteries... and over it, as it unfolds, will hover the memory of the reader (that dull glow of the mind of which intelligence is the bright advancing edge) and will constantly rearrange and reconsider, seeing new clues, new chains of cause and effect, and the final sense... will not be of clues or chains but of something aesthetically compact, something which might have been shown by the novelist straight away, only if he had shown it straight away it would never have become beautiful.

Interestingly, Morais (1997: 15) speaks about paradoxical drives in the human brain, meaning the binaries "emotion and pleasure" and "pleasure and reality" sometimes at odds in individuals' life course. It might be metaphorically but creatively portrayed in one of Adrian Mole's diary entries, also parodying Elton John' famous lyrics "Goodbye Yellow Brick Road" (being simultaneously a line from the *Wizard of OZ*) for its focus on emotion as keeping up with cultural forms of life all together with the individual[61]. As such emotion might be conceived in Adrian's text worlds as resting at the intersection between body and mind to follow Sigmund Freud's own concept of emotion - "mood" and "Stimmung". In one of Adrian Mole's diary entries, on his thirties, emotion and time add up to the sometimes-inevitable individual's being trapped in the turmoil of everyday life (*AMCY*, p. 324):

> THIS IS NOT HOW I EXPECTED MY LIFE TO PAN OUT! I AM TOO YOUNG TO BE BRINGING UP TWO BOYS! AND ANYWAY I ONLY EVER WANTED ONE CHILD, A *DAUGHTER*. SHE WAS TO BE CALLED LIBERTY AND PANDORA BRAITHWAITE WAS TO HAVE BEEN HER MOTHER!
>
> GOODBYE, UPSTAIRS STUDY! GOODBYE, WRITING! GOODBYE, THINKING! GOODBYE, FREEDOM! HELLO, WASHING MACHINE! HELLO, DYSON! HELLO, STOVE! HOW CAN I POSSIBLY BE RESPONSIBLE FOR THE UPKEEP OF TWO CHILDREN! I CAN'T DO IT! I HAVEN'T BEEN TAUGHT! I DON'T KNOW HOW TO BE A FATHER! I CAN'T PLAY FOOTBALL! I'VE NEVER READ A TERRY PRATCHETT DISWORLD BOOK! I CAN'T CONTROL A BLACK AND DECKER DRILL!

Actually, the above emotive narrative stance, evidencing Bruner's[62] (1986) conception of narrative and its bearings to life, might be explained through Oatley's (2003) insight on emotion[63], this time affiliated with cognitive psychology and poetics, (*Op. cit.*, p. 168) provided that "the effects are achieved not only because emotions are signals that some event has impinged on an important goal or aspiration, but because emotions are touchstones of our deeply held values, both those that are known to us, and those that may be only guessed at". As such, their (*Op. cit.*, *Ibidem*) "emotions are centers of considerable density of meaning in texts". However, for both writer and reader "they are places of personal significance, not necessarily the same as emotions mentioned in the text". Indeed, in the above entry, Adrian's various stages of emotional turmoil (*Op. cit.*, *Ibidem*) "become subjects for exploration, reflection and conversation with others" not only in the diegetic world but also in readers' interaction with the text. Moreover, and borrowing from Hobbs's explanation of coherence and its violations in the literary text, of which Adrian's above text is a good example, (1990: 18):

> all of these constraints are sometimes violated, but where they are, the violation should be recognized; much of the delight that one derives from violations in literary works comes from our efforts to find a way in which the constraints are *not* in fact violated, to discover some inner coherence.

Seen from a more recent perspective, Mick Short 1989 (as cited by Hall 2002: 359)[64] speaks instead "of meaning and affect" as possible meeting ground "of minds and interests" between Culler's assumption on the "need to understand *how* texts work" and presuppositions drawn from empirical studies on "text and emotion", for example by Miall and Kuiken (2001).

▶ Should EFL readers be given explicit instruction on stylistics terminology before embarking on the process of meaning-making?

The above question fits in the problem posed by Galda and Beach's findings[65] (2001: 65), namely, "whether readers acquire... interpretive know-how simply through reading or through active participation in formulating interpretations with others in communities whose members share knowledge of these conventions". Considering that a pedagogical stylistics approach has been confined to this dissertation along with other personal action-research conducted in Madeira for a couple of years (A. Sousa 1996, 1999, 2001, 2003), the provisional answer to this question advanced for the moment corroborates Garfield's[66] contentions uttered back in 1994. While concentrating on writers' language choice teachers / lecturers may guide students / readers to gradually unearth terminology related to layers of meaning forwarded by a conceptual definition. Indeed, its feasibility depends on the aforesaid students' active participation in formulating interpretations with others as well as bringing to the forum intertextual insights (schemata).

Secondly, as is posited by Garfield, a diagnostic testing might be devised in order to ask "students to test their predictions and confront their misconceptions". As such teachers /lecturers may grasp changes in students' conceptual understanding, being given at different moments of the reading / learning process. In Garfield's opinion, this strategy was found "to be more effective than one based on guided discovery" yielding two stages: the terminology set supplied before students embark on this approach to be deductively perceived in their interaction with a set of selected texts followed by a questionnaire on the conceptualisation after it was implemented. In the unfolding tasks drawing on extensive reading of texts of students' own choice they will be able to (Galda and Beach 2001: 65) "interpret the symbolic meaning of various text cues" ending up strategic readers of the world and speakers, writers in EFL. One of the anchors is restated in Hobbs's (1990: 18) associating literary reading with everyday discourse:

> Different segments of the text should be seen as coherently related, in a way that gives the whole text a unitary structure; this requirement for coherence in texts probably derives ultimately from principles of cognitive economy that people apply and that the agents should apply in attempting to make sense out of the world in general, principles involving things like causal linkage and assumptions that apparently distinct entities are identical.

▶ Can students / readers ascertain interpretive validity?

As a matter of fact, interpretive validity, constitutes another controversial issue supposedly leading many teachers to less responsible literary reading in EFL contexts. "Habermas's approach within the context of contemporary English-language", advances Ciaran Cronin (1993: xix) in his translations of Habermas's "debates in moral philosophy" depends on argumentative claim and force on the discursive level assuming that any distinction between (*Op. cit.*, p. xv) "truth and normative rightness are *essentially* discursive matters" [author' emphasis], further cleared out by the author himself (*Op. cit.*, pp. xiv and xviii),

> Logically speaking, we can make sense of the notion of objectivity only in terms of the kinds of reasons that can be offered in argumentation for or against a validity claim, and in this respect claims to rightness are on a par with truth claims.
>
> ...
>
> Thus the discourse theory of ethics demands that we go beyond theoretical speculations concerning justice and enter into real processes of argumentation under sufficiently propitious conditions.

To communicate their own interpretations, students use different types of discourse, in Habermas's own claims (*Op. cit.*, p. xxi), within a constructivist view, entailing, on the one hand, "ethical agency" (*Op. cit.*, p. xxiii) to be conveyed in "discourses of justification", and on the other, "human agency" in "discourses of application". In the process of argumentation, students / readers realise that with literature comes form and content exerting reciprocal influence: meaning is embedded in different layers, units of language and aspects of fiction - graphology, phonology, cohesion, coherence, syntax, lexis, dialect, register, period and even notions about characters, plot and setting. In other words, to fall on Habermas's bearings on (*Op. cit.*, p. xix), "some fundamental points of conflict between discourse ethics and neo-Aristotelian ethics" point to "the burden of proof borne by either side", to quote his words:

> practical reason thereby finds itself burdened with the task of generating decontextualized, and hence unconditional, moral demands in a purely *immanent* fashion from formal requirements on practical deliberation, such as those Kant expressed in the various formulations of the categorical imperative.
>
> [author's emphasis]

After all, students / readers are able to get to the function of the text and probably the "message" or the "author's intention", using McRae's phrases (1991). Moreover, students are able to convey their subjectivity in their creation of meaning, undoubtedly making part of their language education and their reasoning for doing English (Eaglestone 2002), thereby enabling them to build on (McRae 1991) critical awareness to

▶ How might dialogue in EFL teaching / reading instruction contribute to the understanding of cross-period and cross-cultural issues at the core of most fictional writing?

At first it is relevant to narrow the focus of the concept "dialogue" in a pedagogic context perceived in Burbules's claims (1993) as a "thinking environment" of shared readings of texts promoting both research and reflection and learner-centered teaching strategies. Students' speaking / voicing their literary experiences in forum may better ascertain cultural / historical / psychological contexts of a work, its author, or a work's characters. Another problematic point at stake might be the limits and possibilities of discussing literary history through a study of the correspondences between eighteenth- and twentieth-century texts in the pedagogic setting, notably aspects of late eighteenth and nineteenth-century culture to name one of the periods most invoked, whether in form or subject-matter, in postmodern novels or films. As Allen (2003: 84) appropriately remarks tagging along Barthes' view on connotation, the entity signifier / signified throws the reader into (1974: 8) "the polysemy of the text, to that limited plural which the classic text is based".

Contrasting with the common emphasis on the author to make the text memorable, interactive reading shifts the reader's focus onto the language of the text forwarded by textual analysis. In EFL reading the latter marks a significant move (Allen 2000: 20) "by privileging and promoting notions of difference... posited not as a critique of structuralism but as something new within the structuralist movement". EFL readers progressively depart from repeating historical information or background information about history, biography, geography and economics. Related to the previous issue of timely reading runs John Pickering's[67] contention (1989: 45) that EFL readers do not have to be instructed about literary theory, rather on discourse awareness and he posits "to the reading of fiction, we bring a frame of reference formed in part by our previous experience of literature". Reading for pleasure makes texts memorable since the reader (*Op. cit., Ibidem*) "remembers the process of reading and the succession of emotional states" gone through. However, reiterates Pickering (*Op. cit., Ibidem*), "for the reader the relationship of time to the short

story is very different from the relationship of time to the novel", with the former the reader anticipates from its structure and length that reading is faster whereas the latter yields a sense of duration.

► How can contemporary young adult readers with scarce knowledge of the foreign language perceive canonical texts of former periods, such as Shakespeare's *Hamlet*?

"One can focus on the difficult passages and state only the less obvious beliefs", advances Hobbs (1990: 27), for whom the roles of texts and set of beliefs concur to their interpretation. Yet, as a starting point the lecturer might take into account respondents' identity themes and preference for "romance", mostly perceived in the sense of love story, and select another play by the same playwright with which contemporary readers are more familiar (in film and video versions), for example *Romeo and Juliet*, or *Midnight Summer's Dream*. Once the cognitive and emotional drives are activated, any other text by Shakespeare might be introduced. Besides similar themes are discussed in the Portuguese Literature classes in set texts and a contrastive interpretation often engages readers / students with transferring skills from their mother tongue into the understanding of English texts.

Challenging might be perceived Morgan's heading "A canonical text for today" (1997: 150) in that core topics were retrieved from her reading experience of *Hamlet* in her adolescence, say topic familiarity as present-day readers opposing those in receding times: "1. the portrayal of the genders (higher class females, lower class females and males); 2. roles played by family members (the roles of parents, the roles of children and the roles of servants); 3. courtship and love". Morgan's strategy might find some support in Eaglestone's (2002: 23) suggestion to students developing metacognitive strategies, as an internal monologue, in lecture setting:

> If you're listening to a teacher or lecturer, or reading somebody's thoughts on a work of literature, ask yourself: What unspoken questions is she or he answering... A greater challenge is to ask yourself what questions haven't been answered, or haven't been raised.

Following now McRae's pedagogy of the extract, short entries and characters' speeches might be selected by students in group to be discussed and read aloud. Hence, old / new periods might be well depicted towards a more cross-period, multilingual and multicultural canon with a focus to be given on cohesion, register and discourse so as to show that, and using Simpson's words on critical reading (1997: 4-5), "finding out about what writers do is a good way of finding about language", consequently on the process of meaning-making.

Hamlet's "readability" as a challenging text might build on the strategy developed so far with *Romeo and Juliet* so that students could figure out ways in to texts autonomously. Actually, the concept of "timely reading" advanced by Susan Noakes (1998: Introduction, p. x) brings forth two crucial aspects within its stance by exploring the temporal feature of reading. Amidst the arguments presented the following seems to shed some light on the foregoing predicament. She stresses (*Op. cit.*, *Ibidem*),

> the enduring nature of those aspects of words which are perceptible to the senses, say sound, written characters, in contrast to the transitory nature of their meaning, the search for an ever receding meaning in a text, especially a text associated with an earlier generation; and of special importance, reading by an author of his or her own previously written text, "now" found to mean something different from what it "used" to mean.

Concurrently, and going back to Eaglestone's so-called (*Ibidem*, p. 41) "extrinsic methods of interpretation" especially yielding "that the literary text is part of the world and rooted in its context", is another strategy advanced in Eaglestone's dynamic perspective of doing English even if acquainted with literary theories. He goes on to suggest (*Op. cit.*, *Ibidem*) "by looking at the way people behave... would reveal all sorts of interesting... social attitudes" not only "about what was expected of a king at the time Shakespeare was writing and how the ruler and the nation were thought to be woven together" thereby developing reflective and research skills, but also by comparing, for instance, with characters attitudes in a contemporary popular novel of students' acquaintance. Taking up the case of Bridget Jones's obsessive behaviour of counting calories, cigarettes consumed per day, "this might indicate", exemplifies Eaglestone, "how strongly women in contemporary Western society feel forced to live up to an *ideal* model of body-shape and behaviour [author's emphasis]".

► How can contemporary texts be read without the knowledge required in postmodern texts (be it linguistic or cross-cultural awareness), with its resource to fragmentation and discontinuity, and above all in popular fiction?

Susan Noakes (1998: xi) speaks of a focus upon "what is marginal to the canon[68] is necessary to" her model of timely reading, acknowledging the "inevitable time-dependent evolution of reading" (in her words "a timely activity"), and she defends "for texts and aspects of texts that are minor by canonical standards are precisely those in which the complex relationship of reading to time emerges most clearly". Contemporary non-canonical texts like *Bridget Jones's Diary* (Helen Fielding 1996), seldom mentioned by respondents, make use of parody "fusing creativity or wit with critique", enlightens Katie Wales (1997: 338), "engaging the reader in a dialogic relationship with its parallel text". The

diarist's creation of Mark Darcy is a contemporary version of one of Jane Austen's male characters in *Pride and Prejudice* (1813). So read Bridget's words in her diary entry ("Tuesday 5 December", p. 250):

> Cannot help but feel sad about the brutal trampling on the pink silk shoots of romance burgeoning between me and Mark Darcy by Marco Pierre White and my mother, but trying to be philosophical about it. Maybe Mark Darcy is too perfect, clean and finished off at the edges for me, with his capability, intelligence, lack of smoking, freedom from alcoholism, and his chauffeur-driven cars.... The only thing a woman needs in this day and age is herself. Hurrah!

Julia Barrett's *Presumption*[69] (first published in 1993), a further back in time witty delightfully stylish sequel (very much trendy at present publishing times) to *Pride and Prejudice*, might raise readers' background knowledge of women's' role in the course of time and get students ready for the task - "use background knowledge to prepare for writing an essay"[70] - (Barrett 1994: 9):

> If, as the prevailing wisdom has had it these many years, a young man in possession of a good fortune is always in want of a wife, then surely the reverse must prove true as well: any well-favoured lady of manners must incline, indeed yearn, to improve her situation by seeking a husband.

Teaching works of this sort may echo the rise of a pop culture phenomenon of imitating styles, characters' idiosyncrasies and building on ironic remarks whatever the discourse and subject matter of which, illustrates Simpson (1993: 46), "the British television's Channel 4... regular light-entertainment programme called *Whose Line is it Anyway?*" offers an example by giving in his view "the *feel* of a text... attributable to the type of point of view it exhibits, and... sufficient generalizations can be made about the ways in which writers consistently draw on particular points of view".

▶ Is there a distinct methodology or strategic approach to looking at modernist works? How do approaches of pedagogical stylistics function in modernist texts?

Departing from undergraduates' suggestion of including "interesting short stories" in manuals to be read in English language courses ("texts that make you think", Inf. 199, or "the ones we are studying", Inf. 200) might offer a way in to interacting with modernist fiction by "its particular relation to time" (Jean Pickering 1989: 53), "attended by point of view and voice". Pickering's theoretical survey[71] (*Op. cit.*, p. 45) focused on creative reading with an "initial perception of the appropriate form [for instance genre and mode of presentation]" might uncover (*Op. cit.*, p. 52) "not only structure and characterization but even language", and (Heather McClave[72] 1980: 2) "the modern image of consciousness itself". Pickering's opinion is very much in the line of McClave's own perspective of the

short story (so cites Pickering, *Ibidem*) in that "short story embodies the completed moment: immediate, self-contained, isolated from a causal chain of events". Moreover, identifying narrators, contends Culler (1994: 200), constitutes "one of the primary ways for naturalizing fiction. The convention that in a text the narrator speaks to his readers acts as support to interpretive operations which deal with the odd or apparently insignificant".

These aspects have guided the tackling of an excerpt from *To The Lighthouse* (Virginia Woolf 1994 [1927]). Based on personal experiences as a lecturer in language courses with third-year undergraduates, this complex text, introduced by several deitic items and deictic constructions, was presented to students without any reference to modern discourse. Students' first encounter with the passage was offered a reluctant response conveyed by attributes or adjective phrases like "difficult", despite their familiarity with lexis, "complex thread of events" not following the usual "storyline or plot line" reading. Their reaction might find some foundations on pedagogical rituals of the modern era above all because of many modern critics' refusal to have literary texts tackled in language courses except for more commonplace books or even Lewis's novels and chronicles. "This enabled *literature* to some extent", point Durant and Fabb (1990: 21), "to break away from its roots in the development of language skills", so to say, highlight the authors, "composition… to develop clarity of thought and expression" along with "training in speaking geared towards removing the social stigma of foreign accents".

> **She** paused a moment. But **now**, she said, artists had come **here**. **There** indeed, only a few paces off, stood **one of them**, in Panama hat and yellow boots, seriously, softly, absorbedly, for all that **he** was watched by ten little boys, with an air of profound contentment on his round red face, gazing, and then, when **he** had gazed, dipping; imbuing the tip of his brush in some soft mound of green or pink. Since Mr Paunceforte had been **there, three years before**, all the pictures were like that **she** said, green and grey, with lemon-coloured sailing boots, and pink women on the beach.
> But her grandmother's friends, she said, glancing discreetly as they passed, took the greatest pains; first they mixed their own colours, and then they ground them, and then they put damp cloths on them to keep them moist.
> So **Mr Tansley** supposed she meant **him** to see that **that man's picture** was skimpy, was that what one said? The colours weren't solid? Was that what one said? Under the influence of that extraordinary emotion which had been growing all the walk, had begun in the garden when he had wanted to take her bag, had increased in the town when he wanted to tell her everything about himself, he was coming to see himself and everything he had ever known gone crooked a little. It was awfully strange
>
> [bold, underlined Mine]
>
> Virginia Woolf ([1927]1994: 10), *To The Lighthouse*

The passage's dissimilar impact on students owed apparently to a lack of anchorage on texts' identification, with which students are routinely provided, especially because neither author nor title were supplied, even though students were acquainted with both stream of consciousness narrative and direct and indirect speech. The former learned in Literature Courses and the latter often practised in language classes from secondary school onwards.

Interestingly, the imparting of knowledge on literary criticism and theories of interpretation were superficially grasped because they had not interacted with texts in a meaningful way. Durant and Fabb's line of reasoning (1990: 21) might flesh out many undergraduates' first appraisal to the passage above deemed "complicated", "difficult to follow the string of events". Taking into consideration literature has acquired a higher status over other texts in different settings, the authors go on to define its boundaries (*Op. cit., Ibidem*) "as a specialised major subject, organised on historical lines and covering a canon of authors divided into historical periods" as has been the case of The United States of America educational paradigm (D. Freeman 2002: 322.[73]), or "partly as a subject that might bring together existing scholarly traditions of classical rhetoric and philology with a new, secular concern about ideas of cultural value and traditions", in the case of Britain. One way or another these insights have shaped pedagogical practices in EFL courses, in particular in the field of philology at university level.

Although students seldom find a sound reason for the passage's complexity, above all because lexis constitutes, in their opinion, no impediment to text decoding and comprehending, "encouraging students to be honest in setting forth what they *genuinely* feel and think [author's emphasis]", allows in Wendy Morgan's argument (1997: 148), "to exploit the polyvocality of the form, so that the medium becomes the message about a multiplicity of views and values of the given topic, juxtaposed to expose the sharpness of their differences". Secondly, elaborating on their knowledge of text-immanent features, students / readers are invited to concentrate, in a second reading of the passage, on different layers of meaning, like cohesive ties, namely spatial relations of public anchoring, verb tenses, and pronominal shift. A third stage would involve their pointing out different forms of expressing thoughts, characters' own words and the narrator's voice, to build on a 12th former's vindication of his different strategy when reading a book (taken amidst the responses to the reading evaluation questionnaire):

> A book needs more concentration, analysis[;] we need [to] get in the character's flesh, reading a book is more complex than reading a text as it is more than reading and answering questions. (Inf. 89)
>
> Reading a book for me is to enter [...] the action and play with the [...] characters. (Inf. 99)

▶ How feasible is the pedagogy of the extract?

As soon as readers interact with the text's "language and the nature of experience in the real world", advances Peck (1984: 68) by concentrating "on a passage in detail", particularly on those "aspects of the text that interest them most", they are likely to realise "how simple and consistent... the ideas that inform most criticism [are]" which (*Op. cit.*, *Ibidem*) "only become distinctive when the reader starts to analyse a passage in detail, and uses these simple informing assumptions to create something new". In the process, notions of genre, form and discourse, as well as layers of meaning in text interpretation underlie Peck's arguments for the pedagogy of the literary passage. He resorts to the self-referential aspect of the literary language, and the way it is intrinsically related to the reading act. Two important issues equally come out in his argument: the first is related to the dialogic process and the second to creative and critical reading (*Op. cit.*, p. 68):

> The best way to approach a... novel is to recognise the ways in which the work is shaped by the familiar social and personal tensions that shape all novels, but then to focus on the original ways in which the novelist alters the manner of writing, in order to look at familiar issues in a new light.

Moreover, Barthes's seminal essay, "The Death of the Author"[74] (1977), allows the reader to revisit the text with new insights. I would advance that responsible reading applies to all participants in the educational setting, teachers and students alike, as long as they embark on a systematic study of the words on the page so as to decipher the most criticised patchwork quilt presented by some extracts. To describe the whole process McRae posits (1991: 19):

> This is communication between text and teacher, between teacher and student, between student and self, but, above all... between student and text, and thus between receiver and producer, reader and writer. This is the relationship that must be at the heart of all reading, and the basis of all education in reading.

This approach with ways in to texts by means of extracts presented in dynamic and accessible ways, supported by succinctly and carefully sequenced task-oriented strategy to be gradually extended to varied and more complex activities, aim at encouraging students / readers to interact with texts imaginatively. In so doing, on-liners (Maley 1994), "hypothetical statements" up to everyday texts, claims Hobbs (1990: 24), "enter into the interpretation procedure in exactly the same way as real beliefs, differing only in that they

need not accord with what the agent perceives and in that the agent is less likely to act on them". In order to keep the semantic unity within the whole text, readers may confront their anticipations on the extract with the whole text.

Equally subjacent is a sort of (Rex 2001: 311) "dialogic inquiry frame... to hold constant how readers can voice their readings"[75] since it "differs from the conventional monologic method of teaching highschool reading units around literary themes, genres, or conventions". This assumption is also defended by [76]Nystrand, Gamoran Kachur and Pendergast (1997). Likewise, the lecture setting develops a dialogic instance provided that, contends Rex (*Op. cit.*, p. 311), it "cultivates reading as the interaction of current common understandings of textual passages, of individual representations of textual meanings, and of students' social facility in doing so". He further claims that "relationships between expectation and evaluation play an important role in the revolutionary transience that constitutes reading" to embody steady developing discursive contexts and genres which resist, he accurately asserts, "efforts to depict content as fixed, learning as acquisitive, and interactional practices as structural constants". On the contrary, "multiple, redundant occasions for practice" are changeable, "context-specific and collectively arbitrated" and, Rex goes on to argue that (*Op. cit.*, *Ibidem*) "rules for reading are made to be reformulated, and routines are the pattern traces that mark where successful readers have made their way".

So asserts Peck (1984), in his defense of the pedagogy of the extract, in that the course of its reading might be (*Op. cit.*, *Ibidem*) "determined either by the idea that the novelist is striving to get inside the mind of the character, or is interested in highlighting the nature of writing itself. These simple ideas will flesh themselves out the moment [lecturer and students] turn to discuss extracts" from a novel [adapted Mine].

That was the view, she said, stopping, growing greyer-eyed, that her husband loved.
She paused a moment. But **now**, she said, artists had come **here**. **There** indeed, only a few paces off, stood **one of them**, in Panama hat and yellow boots, seriously, softly, absorbedly, for all that **he** was watched by ten little boys, with an air of profound contentment on his round red face, gazing, and then, when **he** had gazed, dipping; imbuing the tip of his brush in some soft mound of green or pink. Since Mr Paunceforte had been **there**, **three years before**, all the pictures were like that **she** said, green and grey, with lemon-coloured sailing boots, and pink women on the beach.
But her grandmother's friends, she said, glancing discreetly as they passed, took the greatest pains; first they mixed their own colours, and then they ground them, and then they put damp cloths on them to keep them moist.
So **Mr Tansley** supposed she meant **him** to see that **that man's picture** was skimpy, was that what one said? The colours weren't solid? Was that what one said? Under the influence of that extraordinary emotion which had been growing all the walk, had begun **in the garden** when **he** had wanted to take her bag, had increased in **the town** when **he** wanted to tell her everything about himself, **he** was coming to see himself and everything he had ever known gone crooked a little. It was awfully strange.

[emphases Mine]

Virginia Woolf ([1927] 1994: 10), *To The Lighthouse*

Morgan's pedagogical practice underpinned by a task-oriented three-staged course of action set to the ground has affected the way the above mentioned EFL students envisaged language / literature / culture "in action", to borrow from Durant *et al.*'s terminology (*Literary Studies In Action*, 1990), namely, texts, modern texts and modern culture henceforth. From the pedagogical point of view, the analysis of the anaphoric reference, clearly standing out in the text, as offered in bold "That was the view", acts as a basis for "prediction of future development". Hence, it is, states Wilson (2000: 12), "a way of mapping our own understanding of the text as well as how the characters understand each other". Consequently, readers (lecturer and students) become aware "of the particular narrator's point of view and presence" as well as time references pointing to tense binaries, for example, simple past tense, "was" / "loved" / "paused", dynamically intertwined with past perfect tense, "had come" coadjuvated by the deictic items, "here" / "there" (demonstratives), "now" / "three years before" (time), or cataphoric references like "she" / "he" (pronominal shifts) to be unveiled by the constant shift in syntax and point of view

(Wales 1997: 225) progressively identified in students' / readers' interpreting act of the written medium.

The vital difference between a Literature Lecture Setting and a Language Lecture drawing on a pedagogical stylistics approach has been overcome to borrow from Durant's recent discussion[77] of comprehension and problem-solving oriented readings of texts, irrespective of setting and audience diversity (chiefly owing to students' / readers' diverse linguistic and cultural background or country of origin). The first instance of literature reading, as has been often described, would start off with input on narrative techniques such as "interior monologue" along with "stream of consciousness techniques" in narrative, often supported by a diachronic perspective soundly grounded on literary criticism most times illustrated, for example, with passages from earlier texts such as Daniel Defoe's *Moll Flanders* culminating with the one above by Virginia Woolf.

The students who discussed the aforementioned items in group work seriously envisaged a task-based reading activity. The different conclusions were debated in plenary and the words / phrases in bold or underlined in the passage stand for their answers. From then on they were more confident to discuss the meaning potential of this narrative, in which direct speech alternates with free indirect style, expressing the characters' thoughts and perceptions quoted directly, followed by a shift into the narrator's point of view. Also, the meaning of time came into play when students were assigned to describe the female character.

Concomitantly, this language lesson proved to be rewarding for students / readers inasmuch as they consolidated grammar in context and more importantly they established a semantic relationship with the whole text. This point of entry made them read the novel for pleasure, rather than being appalled by such a complex writing. After all, as argued by Carter (1997: 154), "students learn that different texts have different communicative values based, in part or at least, on the different ways in which readers are expected to go about making sense of what information they are given". In this stylistician's line of reasoning, much indebted to a new rhetoric or developing view of stylistics, "an affective and sensitive analysis of textual structure and its semantic implications provide", to borrow from Verdonk's apology (1993: 1), "a sound basis for a rewarding and aesthetic interpretation of literary texts". Actually, genre and text awareness contribute to students' / readers' "inferential approach to language", Short's own terminology (1986: 161), fully supported in Verdonk's clarification (*Ibidem*, p. 2), "that is, the meanings they attach to salient formal

features are greatly affected by their own intuitions, and their own social and cultural background" thus avoiding stereotypical readings.

However, some further remarks on the teacher's role have to be made. First, if in the text, there is no clue for the co-reference, the teacher should guide the students' reading with pre-reading questions reflecting his/her awareness of the task and students' previous knowledge of the grammar of the text. Secondly, "the skills of critical interpretation of language" should be grounded on an activity-based strategy, rather than purely self-reflective and speculative so that, to draw on Carter's assumptions (1997: 83), "discourse analysis as text deconstruction has to be allied with discourse analysis as text construction and reconstruction".

▶ Which strategies ought a style-based reading-writing language course promote?

The very definition of reading advanced in Candlin's Preface (1998: xiii-xiv) to Urquhart and Weir's piece of work on reading (1998) underlies a pedagogical stylistics stance of reading for: "embracing the cognitive, the linguistic and the social within the speaking / listening connection and between that of reading and speaking... Reading, writing, listening and speaking not only interactively involve these processes, they are also in themselves social practices. They occur in contexts".

Due to recent language classroom research drawing on a constructive, collaborative paradigm, the English language lecture has become both an interdisciplinary and transdisciplinary setting. Accordingly, introducing a writing folder or student journals to be continuously updated, rewritten, proofread is an ideal means to exchange ideas, acquire and consolidate new information and, above all, to develop reading / writing skills. It develops the skill of organising ideas and information concerning a wide range of written texts. Reading essays by philosophers and analysing them in terms of lexical choice would make students aware of style as a tool for invention and/or critical reflection necessary for many academic genres academic but also for specific purposes. In the domain of creative reading and writing might also come up campus and/or lecture on-line novel amidst other genres to broaden imaginative skills. Simultaneously "style" may help students rethink the conflicting interests in authorial voice and academic discourse.

Promoting language awareness entails both students' concentration and lecturers' timely feedback on cohesion, coherence, and mechanical accuracy - spelling, punctuation and syntax - at any stage of the reading process as a two-way interactive process. Moreover, the lecturer's feedback / response (in a two-fold stance getting the role of a reading /

writing monitor) to the student's writing along with peer group activities should be advocated for its highly pedagogical effectiveness as he/she may promote constructive thought, discussion and awareness of units of language as well as layers of meaning while interacting with texts.

This way, the language student / reader is self-committed to independent learning so that he/she can play an effective role in his/her group, in lecture setting. He/she is, therefore, encouraged to do some research work by means of library facilities, such as: dictionaries, grammars and encyclopaedias. Similarly, reading / writing across the curriculum might be enriched by encouraging readers / students to share their writing with on-line learning institutions and departments in their own institution so as to come to a real inter- and transdisciplinary multimodal interpretation of the world - social awareness.

Closely related, and in the same line of the arguments just presented above, might come to the fore in the pedagogic setting the discussion of humour across genres, and much in the link of informants' favourite aspect in language, including media such as television, film, and the arts in terms of technique, medium, themes, modality, discourse, and culture. In the same fashion, there has been lately an academic debate in the Portuguese scenario on the benefits of drawing a relationship of prose fiction, advertising, comics with other media to be creatively and meaningfully perceived by readers, considering their intertextual potential, through the scrutiny of a set of themes (such as "loss", cultural identity, solidarity, environment, media criticism of political figures on the national / international level) together with examinations of comic scholarship of which Rui Zink's doctoral dissertation[78] (1998) has offered some academic anchorage. It has entailed an historical and socio-cultural analysis of the production and consumption of comic books, in which stand out the strong reciprocal bond between comic book writers, their fans and critics, the role of readers' content schemata in interpreting graphic storytelling, the blending of autobiographical, historical and journalistic techniques in comics.

With respect to students' active involvement in the reading-writing process, the lecturer might follow this course of action. At the beginning of the semester, each group is suggested to choose one amidst the projects related to the topic areas possibly linked to the English course syllabus. The projects, to carry out over the course of the semester, are staggered so that, in any given week, half of the teams are completing projects. Their sequence of presentations is meant to follow the coverage scheduling of the course material and subject-matters: a topic dealt with in lecture setting throughout a week is given a

student-oriented approach in the project(s) due the subsequent week. At the start, the lecturer's role consists of providing support to students working on the activities in lecture setting. On occasions short lectures may break in the course of students' activities whenever recurrent subject-matters are brought about in the unfolding of students' assignments. To make students / readers responsible, students turn in written reports before and during their activities. The lecturer, then, based on their output plans the type, format and content of feedback lectures bearing in mind: constructive indications of their strengths and weaknesses, strategies for enhancing their appreciation of texts, and suggestion to extend their knowledge.

With lecturer's and students' preceding appreciation, teams can either reshape or narrow down the scope of any of the projects while they are being developed. The group members can discuss their project with the lecturer, yet data collecting becomes of their own responsibility provided that their commitment will be triggered during project design and data analysis. Their projects should increase participants' research and organisational skills apart from autonomous selection of library sources or selective access to the worldwide web for data. This task-oriented approach enlarges students' gamut of data sources by building on their gradual independence from lecturers' / academics' former sole basis of procedural and (Beach *et al.*, 1998: 695) "factual knowledge about or interpretation of specific texts" [79].

To illustrate the process of writing, as an integrative skill, about a subject it is of utmost importance to familiarise students / readers with the language of the text and the discursive techniques likely to clarify and reinforce understanding about the text and the creative process. Rephrasing, envisaged as a reading strategy, may uncover point of view, speech and thought rendering, speakers' involvement and/or detachment, when readers / writers, advance Orellana *et al.* in their research study[80] (*Ibidem*, p. 15), "para-phrase" to accomplish social goals as if in real life situations. This might comprise the creative rephrasing of more complex excerpts, for example, the famous opening chapter in Jane Austen's *Pride and Prejudice* [81](1813: 51):

> Why, my dear, you must know. Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England. That he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.

A staged-activity design starting by inviting students to provide Mrs Long's words in direct speech may well lead the former to unveil cohesive issues, namely register and

tense shift liable to convey Mrs Bennet's covert intention. These are some of the techniques used in discursive practices more easily grasped in face-to-face communication, owing to tone, intonation, voice and pitch apart from body language (proxemics). A second focus on the syntactical choice of the use of the passive aspect in different tenses like the striking binary present / immediate future ("is taken", "is to take possession" and "are to be") somehow engages the students into an interpretive act.

The rephrasing / comprehension activity, most times entitled by "summing up things" or "putting in students' own words", as Orellana *et al.* (*Ibidem*, p. 15) rightly put, somehow encompass, instead, more than the mere decoding of the foreign language, recognition of rhetorical structures, as long as students understand their meaningful use not only to convey Mrs Bennet's persuasive tone, but also the focaliser's sarcastic detachment. In other words, reading for meaning does not exclude the learning between usage and use if appropriately and creatively fostered.

Knowing in advance the transfer from mother tongue into the language in which the text was encoded, a third activity aimed at disclosing modality in the aforementioned character's turntaking. For instance, it might come out that Mrs Bennet's persuasive and argumentative discourse was equally associated with the intentional use of the modal verb "must" for deduction (aesthetic use in the excerpt to mark tone[82]), yet more readily perceived as obligation from students' mother tongue interference[83] (Jean-Paul Vinay and Jean Darbelnet [1958] 1995: 21), together with the adverb in the reporting stance "that he agreed with Mr Morris immediately". The dialogue form in narrative may well address students" favourite guessing from characters' turntaking (showing) more than longer stretches on focalisers' reporting the unfolding of events (telling). As a matter of fact, this narrative technique is ascribed to Jane Austen's peculiar writing in the late Romantic period.

An alternative but complementary strategy to students' / readers' understanding of texts covered in lecture setting and their reception may entail their attempt to rewrite the lecture in their own words. This way, they become conscious of what parts of the lecture they did not really understand and consequently need to figure out by sharing their response with their fellow students and lecturer alike (*i.e.*, learning by speaking).

▶ Do secondary school teachers and language lecturers need training in theories of reading and applied linguistics?

In Lier's tenet, largely borrowing from Halliday, Carter and Brumfit (1987, 1991) when (1996: 87) "teachers are called upon to teach language... they will hark back to the way in which they themselves were taught language" and Lier further grounds his criticism on the various anchors in teachers' / lecturers' instruction (*Op. cit.*, *Ibidem*):

> Teachers who were taught in the old grammar grind ways or not at all will either teach parsing and diagramming, and explain obscure points of structure, or they will turn away from LA [language awareness] in frustration and exclusively focus on literature instead.

From the above it may be inferred, as was already suggested in the discussion of research findings in Chapter IV., that more than learning theories of the reading process"[84] (Godinovich and MacFadden 2001: 15) language teachers / lecturers need basic knowledge on linguistics, for example, suggests Lier (*Op. cit.*, *Ibidem*), "on a series of facts about phonology, morphology, syntax, semantics", pragmatics and discourse analysis, to name but a few branches of language study.

Consequently, the authors put forth a shift from skills-based approaches (developing reading, writing, speaking and listening) as products "whether in individual subject classes or across the curriculum... into more beneficial, for the future of both linguists and education, if more linguists occupied themselves with language-educational issues, in the classroom and in the larger social arena". Therefore, a three-course of action ought to entail innovative language courses to be undertaken by linguists and language teachers (Lier 1996: 88-89):

> *Take an experiential approach to LA*, one which acknowledges that teachers have a great deal of knowledge and know-how of language, and which systematically draws upon that experiential base.
>
> *Reject language-as-product*, *i.e.*, focus not on language as a body of content matter..., but as a living thing which shapes our existence and which we use to make sense of our world and our work.
>
> *Study language critically*, *i.e.*,... a critical view of language shows the interrelationships between text (any piece of language produced in a specific context), sociocognitive processes (the relationships and thoughts expressed in language), and the socio-historical context (the conventions, presupposed roles, and dominant views inherent in the setting).
>
> [author's emphases]

▶ Are extra-reading courses needed to foster language and discourse awareness across genres and styles?

> But we must now consider how more integrative views of discourse influence the nature of the syllabus and the teaching that evolves from it.
>
> McCarthy and Carter 2000: 58

Inter- and transdisciplinarity, another binding dimension in reading development, might go against the extra reading classes problem-posing as was advanced by Purves and Niles in their paper "The Challenge to Education to Produce Literate Citizens"[85] issued two decades ago previously mentioned in the review of the literature section. Placing reading at the core of the curriculum, to follow the authors' claims (*Op. cit.*, 1984), might go in the line of a pedagogical stylistics underpinnings, to which offer a descriptive stance for the diagram enclosed (*Op. cit.*, p. 11):

> Skills and abilities do not grow in isolation from content. In all subjects, students develop skills in using language and other symbol systems; they develop the ability to reason; they undergo experiences that lead to emotional and social maturity. Students master these skills and abilities through observing, listening, reading, talking and writing about science, mathematics, history and social sciences, the arts and other aspects of our intellectual, social, and cultural heritage. As they learn about their world and its heritage they necessarily deepen their skills in language and reasoning and acquire the basis for emotional, aesthetic, and social growth.

The synoptic view enclosed underneath attempts to provide the complementary issues inherent to reading as interpreting the world and the type of integrated skills to be interactively fostered in the pedagogical setting which come across at different levels and in different ways. As was advanced before in Widdowson's ([1978] 1996: 73) claims on the interpretive process (Chapter IV.) operating on the discourse level as a whole, since "the communicative abilities operate on everything that is communicative in the discourse as a whole". On the one level, asserts Widdowson on the spoken discourse (*Op. cit.*, *Ibidem*):

> Communication through the spoken mode is not realized by speaking, which is by definition only verbal, but by saying, which employs such paralinguistic devices as gesture, facial expression and so on, which are conveyed through the visual medium… [thus] talking, the overtly realized activity of interpreting spoken communication, was related to saying and listening rather than to the speaking and hearing

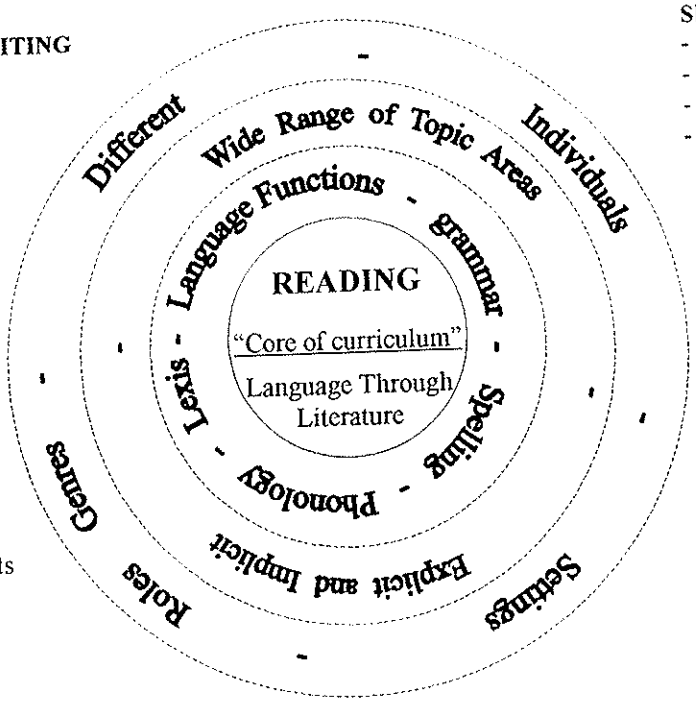
On the other, the written discourse, is described as follows (*Op. cit.*, *Ibidem*),

> In a very wide range of written discourse we will find such non-verbal devices as drawings, flow-charts, tables, graphs, charts and so on which are incorporated into the discourse and relate to the actual verbal text to form… a unit of communication.

All in all, reading not only fosters phonological awareness, language awareness setting the grounds for literariness (representational uses of language), grammar in use, in spoken and written texts, and building on notions of accuracy and adequacy. In the process, literary and culture awareness come through the interaction with real books and reading schemes opposed to specifically designed texts that often use non-authentic language.

LISTENING/WRITING
Activities
- Note-taking
- Chart-filling
- Gap-filling

SPEAKING
- Debates
- Oral Reports
- Oral Presentations
- Role Play



LISTENING
- Interviews
- Songs
- Recorded Texts

WRITING

Reporting *e.g.*, Flowchart Diagrams
Rephrasing / Critical Reading and Writing (Point of View)
Summarising
Language Analysis: *e.g.*, Style - Layers of Meaning / Literariness
Text conversion exercise (into other types of texts) - discourse awareness
e.g., informal to formal letters and vice versa

Moreover, and to borrow from Scholes's (1985: 20) description of reading texts as a two-way process, his claims on the teacher's task seem relevant:

> Reading and writing are complementary acts that remain unfinished until completed by their reciprocals. The last thing I do when I write a text is to read it, and the act that completes my response to a text I am reading is my written response to it. Moreover, my writing is unfinished until it is read by others as well, whose responses may become known to me, engendering new textualities. We have an endless web here, of growth, and change, and interaction, learning and forgetting, dialogue and dialectic. Our task as teachers is to introduce students to this web, to meek it real and visible for them, insofar as we can, and to encourage them to cast their own strengths of thought and text into this network so that they will feel its power and understand both how to use it and how to protect themselves from its abuses.

In terms of strengthening the link between reading and writing, envisaged as creative and critical intrinsically related dimensions in the process of fully interpreting the literary discourse, not to mention building on knowledge of EFL language, Winkler and McCuen's *SQIF* (1995) strategy format might be taken up. To put it plainly, the authors go on to explain that (*Op. cit*, *Ibidem*, pp. 356-357) "first you determine by common sense what

is most significant about a literary work; then you analyze and write about that using the *SQIF* format: Summarize, Quote, Interpret, and discuss Form" [authors' emphases]. Indeed, if the student / reader is gradually given (*Op. cit*, *Ibidem*) "the opportunity to reconstruct [his/her] thinking and examine the evidence that led to" an interpretation, he/she will become increasingly independent from the lecturer's former guidance on mapping out the thinking process behind students' / readers' responses to layers of meaning in texts.

Writing about any text coupled with the pedagogical stylistics focus on ways in or readers' interaction with meaningfully perceived (Verdonk 1993: 7) "linguistic levels" making use of quotations, summaries or rephrasing (paraphrase) turns out into a creative and critical anchor to readers' analyses of any text. It (Winkler and McCuen 1995: 357) "keep[s] them from going adrift on the sea of speculation" or overcomes the stereotyped rhetorical exercises usually described by students / readers (Toolan 1992, 1994). Verdonk himself (1993) attaches the latter argument to Mick Short's "objectivity" [86] in a (Verdonk, *Ibidem*, p. 7) "structuring [of] his interpretative analysis" of a text as follows: "(1) overall interpretation, (2) overall text structure, and (3) more detailed stylistic analysis…to bring out the overall structuring of the [text's] meaning". In Verdonk's stance (*Op. cit.*, *Ibidem*) "being objective is not a matter of the order in which these activities take place but of monitoring their interplay" because

> any analysis, however formal or informal, of the language of a text requires our reading and interpreting it, while conversely reading and interpreting a text is a kind of analytic exercise.

▶What should reading assessment and parity involve?

For reading assessment and parity in standards there should be a responsible ongoing evaluation throughout the language course. In addition, self-designed evaluation questionnaires and their statistical reasoning through constructive and collaborative work in lecture setting towards students' / readers metacognitive awareness of reading / writing / speaking / listening process to be elicited by meaningful speaking after individual filling up of quizzes, questionnaires, team projects, homework assignments on examination related issues, computer lab exercises, term projects with presentations and peer reviews. Concomitant is the promotion of active-learning strategies which allow students to enhance what they have discussed into comprehensively organise their class data -- analysing their results, setting up written reports followed by oral presentations. All these activities and

strategies contribute to provide authenticity in assessment and students' awareness of individual progress.

Assuming that the focus has been put on a task-oriented interaction with texts, several educationalists and scholars have questioned the consistency between such a constructivist approach underpinned by metacognitive strategies and the unavoidable assessment stages culminating in standard and or final tests in the shape of formal examinations either on school / institutional level or a nation-wide policy. Assessment viewed within a postmodern paradigm involves not only a constructivist view of knowing and meaning-making (with its bearings to Iser and the aesthetic theory) but also "lower" and "higher" order levels of psychological functions, to follow Vygotsky's ([1938] 1978) main distinction on psychological tools, like "gestures, language and sign systems, mnemonic techniques, and decision-making" which "master natural forms of individual behaviour and cognition" (in Kozulin 1999: xxv). The latter are embedded in a *semiotic* nature [editor's emphases] as is further explained (*Op. cit.*, *Ibidem*):

> "lower", natural mental functions, such as elementary perception, memory, attention, and will and the "higher", or cultural, functions which are specifically human and appear gradually in a course of radical transformation of the lower functions.
>
> [author's emphasis]

Apart from metacognitive learning theoretical guidelines (Sinclair 1996[87]), the former might be regarded as the core concepts underlying McRae's assumptions on reading assessment explicitly posed in the participants evaluation of the process and their interaction with texts: *What is taught* and *what is tested?* (McRae 1991: 19). Besides, posits this scholar (*Op. cit.*, *Ibidem*) "some awareness of the historical or social-political background to the text, if the course of reading required such reference" is mandatory", to put it shortly (*Op. cit.*, *Ibidem*), "the test should give the student the opportunity to show: what has been learned, how that learning has been applied and how that learning can be expressed". Regarding language production, necessarily requiring the use of the target language accurately and fluently (supported by a development of various skills) different procedures might be devised in the course of instruction so as to prepare students / readers to (*Op. cit.*, *Ibidem*) "talk about texts, writers, contexts, themes, offering options, comparing points of view".

Moreover, the teachers' task is two-fold in McRae's contention. Firstly, teacher's coherent attitude is expected. Coherence and systematisation will be (*Op. cit.*, *Ibidem*) "leading students / readers to think, produce, listen, react, respond, interrupt, contradict,

justify opinions (based on opposite quotations and if necessary consult texts read in class)". Secondly, (*Op. cit.*, *Ibidem*) "teacher's responsibility to make students aware of the level of production that will be required of them is deemed imperative". This implies that both are conscious of linguistic capabilities, via a discourse-based view (centred on fluency, accuracy, cohesion, coherence, register, amidst other phraseological units of discourse) demanding the ability to (*Op. cit.*, *Ibidem*): "make connections and cross-references"; "quote and summarise constructively"; "balance arguments and reach conclusions"; "take subjective standpoints and relate them to objective criteria"; "contextualise" and many other, depending on individual situations. All in all, concludes McRae (*Op. cit.*, *Ibidem*):

> Avoid "competitive sensitivity" and "informed sensibility" (criticism on Leavis and the great tradition) ...and flexibility is the key word for there is no such thing as a perfect answer or an ideal candidate.
>
> [author's emphasis]

McRae's considerations on assessment and validation of text comprehension and interpretation by marking standards, be it on institutional level or nation-wide assessments, anchor not only on the nature of reading material, in his terms (*Op. cit.*, *Ibidem*) "authentic" and "challenging", but also on teachers' knowledge of a task-oriented reading of a text, whatever the purpose, and its careful planning of the stages involving students' awareness which determine the feasibility and a successful outcome. As a matter of fact, his assumptions have been corroborated in a study reported by Guterman and Boxal[88] (2002: 38) "designed to test the effect of using metacognitive awareness guidance in reading assessment tasks given to nine-year-old fourth graders in Israel". It was backed up by Kits of Assessment Tasks (*KAT*s), in the authors' report; borrowing from Lewy[89] (1997), and it involved "authentic", "challenging" and "attainable" tasks. Guterman and Boxall have built on the assumptions shared by Lier and Nuttall, previously discussed in the introduction of this dissertation, as follows (2002: 38):

> *Authentic* in that they aim to model real learning activities taken from real contexts (within the students' immediate environment in space and time), which come from authentic sources and are presented in their original form.
>
> *Challenging* in that they provide a cognitive, social or personal challenge, preferably using open-ended questions in which students perform complex tasks.
>
> *Attainable* tasks in that they have been tried out on a representative sample of the population.

All in all, and concerning the ongoing assessment of tasks is at stake, Morgan reinforces the critical literacy pedagogy by asking students / readers, for instance, (1997: 147) "to write a brief explanation of what they hoped to achieve and how, in order to guide

the teacher's [/lecturer's] reading. And in writing narrative, senior students are asked to write their own criteria, using the regular framework".

CHAPTER VI. SELECTING A LITERARY TEXT: SUE TOWNSEND'S ADRIAN MOLE'S SAGA

> Within the history of imaginative literature, limitation to the great books makes incomprehensible the continuity of literary tradition, the development of literary genres and indeed the very nature of the literary process, besides obscuring the background of social, linguistic, ideological and other conditioning circumstances.
>
> Wellek and Warren [1942] 1984: 22

Before enticing any considerations about Townsend's texts - Adrian Mole's saga, life narratives, as well as some notes on her literary background, Wellek and Warren's assumption on making the readers broaden their horizons towards literary tradition and concurrently literary genres, has offered the point of entry (and by no means the only reason) to the current selection of Adrian's diaries (to be discussed further on), "by the fact that until the late eighteenth century", so reads Fothergill's (1974: 2) introductory note to diary-writing, within prose fiction "it was a genre virtually unconscious of its own existence". Indeed, in the British tradition of diary-writing, states the author, "lie meditations, letters, anecdote collections, occasional essays, rough-drafts, chronicle histories, commonplace books, and many more examples of more-or-less regular, more-or-less private writing" not to mention (*Op. cit.*, pp. 3-4) "writers' notebooks", "diaries of public or political affairs", "travel diaries", "diaries devoted to occupations, as for example expeditions, military campaigns or professional work".

Fothergill extends Wellek and Warren's contention by acknowledging diary-writing as ([1942] 1984: 2) "a complex genre in which successive conventions of perception and expression impart a character to the most private and informal of writings" owing to (*Op. cit.*, p. 24) "loose unity [structure]", to a blending of language registers, including colloquial language, and diverse degrees of importance conferred, at different times, to (Fothergill 1974: 7) "a diary's style and tone" and how these contribute to (*Op. cit.*, *Ibidem*) "the projection of a self-image", or as Johnson puts it (1997: 7), "from the necessary cunning of pleasing others, writers no longer exiled from their own voice". From the reader's cline, advances Allen (2000: 89-90), "the loss of unity and even identity experienced by the reader when confronted by the plural, polysemous, non-unified text", makes him/her reassess many individual and collective values. In this light, (in Culpeper and Semino 2002: 136), the way he/she reads entails the way he/she is in the world he/she shares, "and questions about this arise from reading texts... reading and interpretations grow out of... experiences, concerns and hopes for ourselves and others".

Concurrently, states Watson in his preface to *A Writer's Diary* (1998: vii-viii), the diary-form privilegedly shaped with its entries, sometimes enclosed on a daily basis, other times skipping some short periods, irrespective (*Op. cit.*, *Ibidem*) "of authorial or editorial oversight": "all the evidence these entries carry of an often day-do-day alternation between disquiet and composure, rebellion and acceptance, uncertainty and conviction, a hope dismayed and hope regained".

Townsend has inculcated some autobiographical traits in her novels and in this sense she has followed the steps of many of those progressive attitudes of female others who have shared their views on human nature at times of crisis. Johnson (1998: 16) herself reports this quest for identity in creative writing. "Chronicling stages in a lifetime", to cite Johnson's own words, Townsend's Adrian Mole's saga (*Op. cit.*, *Ibidem*), "brought the diary full circle, back to its original seventeenth-century aim: as a record of conscience and confession". In other words, it comprises Adrian's troublesome adolescence with sparks of overconfidence and adventure contrasting with disenchantment in young adulthood, followed by solitude and undue celebrity at thirty.

How many well known female writers, in the Victorian period, of which Elizabeth Gaskell yields but one example, did start writing after a long period devoted to family life and children upbringing? In the meantime, they improved their education standards by reading widely and extensively. In an interview[1] dated April 2000, Townsend affirmed her fondness for watching people and their reactions in every walk of their everyday existence much in the fashion of Charles Dickens's aim in depicting London, the Midlands or Coketown, for instance, in *Hard Times*, one century ago. Leicester defined the poles of her fiction; a patchwork of human relations: family, friends, working class neighbourhoods comprising the authorial eye or "distancing" in R. Barthes's coinage ("The Death of the Author", 1977: 145). For the purpose, Barthes's assertion seems enlightening in that:

> the author when believed is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a *before* and *after*. The author is thought to nourish the book, which is to say he exists before it, thinks, suffers, lives for it, and is in the same relation of antecedents to his work as a father to his child.
>
> [author's emphases]

In the case of the six diaries published between 1982 and 1999, Townsend resorts to a "serial autobiography", to use Fothergill's metalanguage (*Op. cit.*, p. 192), since its fictional character, Adrian, conceives (*Op. cit.*, *Ibidem*) "diary-writing in its most developed form". As such, Adrian's diaries unveil (*Op. cit.*, *Ibidem*) "the nature and degree of [their] responsiveness to literary

models for the organization of experience and the dramatization of the personal role". It purports the subject living between different cultures, ideologies, discourses, all in all, several dimensions of experience. The way Adrian represents people and events in the diegetic world acquires a socio-cultural significance in the readers' experience of the literary text (Semino and Culpeper 2002: 122):

> Studying literature, as a part of culture in general, is a very powerful way of forming people, not least because it is there, most often and most clearly, that people's experience is represented. So, when people seek to shape ideas, to convince others and to make changes in society, the subject of English is one of the tools to which they turn.

Hence, and to borrow from Field's words (1989: Preface), "many of the novels to which I refer are academic set texts, and I have deliberately set them in a large context so as to show the permanence and generality of devices like dated entries of fictional diarists' awareness of their own style: it should help someone studying a novel like [*True Confession of Adrian Mole*] to see what has been achieved in similar vein by writers like Lessing or Sartre". In addition, remark Beach and Appleman[2] (1984: 129) in their discussion of building on strategies from expository texts to literary texts:

> The quality of autobiographies and biographies depends on a writer's willingness to portray honestly various aspects of the self as opposed to the glib glorification of the self that characterizes many autobiographies and biographies of celebrities in sports and other fields.

In fact, such a focus on the narrative of the self, thrusting the reader into a threshold of inner and outer experiences, states of mind, anecdotes involving (McRae 1991: 72) a first-person "I-narrator" (Montgomery *et. al.* 1995: 184, Fowler 1996: 127-146), come into the line of adolescents' / young adults' (within [6; 8[years in EFL formal learning) much favoured type of reading in the underlying research study presented in Section One, Chapters III. and IV.. These comprised: on the one cline, fiction, "novels, "(auto)biography", "comics" / "jokes" / "funny texts", "interesting"; on the other, contemporary authors and texts singled out in the scrutiny of their occurrence per open-ended items associated with reading preferences (for example in Items A4., A6., A10., C2.).

> diaries; "romantic" books. (Inf. 210)
>
> current texts, funny texts. (Inf. 10)
>
> texts about current events. (Inf. 56)
>
> Texts based on current-affairs; texts dealing with teenagers' problems. (Inf. 159)
>
> texts about current themes. (Inf. 18)
>
> current-affairs and social problems. (Inf. 177)

> texts based on current affairs. (Inf. 251)
>
> non-canonical novels by contemporary authors. (Inf. 203)

Adrian's narratives (Denby 1997) and internal focalisation guide the readers into other narratives on a web of characters surrounding the diarist's existence in the diegetic world, others as "global subjects" (like Marco Polo). In this line rightly states Damasio (2000: 243):

> Humans have available second order narrative capacities, provided by language, which can engender verbal narratives out of nonverbal ones. The refined form of subjectivity that is ours would emerge from the latter process. Language may not be the source of the self, but it certainly is the source of the "I".
>
> [author's emphasis]

To give a picture of intertextuality and allusion, as Montgomery *et. al.*'s *Ways of Reading* (1995) put forward, Townsend's diaries comprise entries on genres and sub-genres like autobiography and biography, but also letters, diaries, memoirs, family histories, anecdotes, and other ways in which individual lives have been traced and planned. National and regional traditions from around the world, important (auto) biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms have contributed to the affirmation of the genre within narrative (*AMCY*, p. 41):

> As the front door swung open, I saw a bookcase stuffed with books. Facing me were Das Capital, Ulysses and Harold Nicholson's Diaries. Under the window that faced the street there was a single day bed. A low table stood next to it, covered with a clutter of medicines and jars.

Concerning the overall theme, states Wilson (2000: 67), "Townsend wittily exposes teenage angst in the late twentieth century". When comparing Townsend's diaries with other works of literature, Wilson advances (*Op. cit*, *Ibidem*), "despite the very different content, both Townsend and the Grossmiths seek to recreate a diaristic style appropriate to *nobodies* rather than polished writers with an eye on publication" [author's emphasis].

With respect to its form, the protagonist in fictional diaries should envisage writing as a solitary act considering the established status of (Field 1989: 2) "unmarried". In Adrian's diaries, marriage is undermined by sarcastic instances in an act of "self-defence" from the "anomalous sacred institution", which in his view "appears thoroughly" in the form of critical attacks on the "sacramental foundations" as a lifelong union to its social recognition founded on law. In (*Op. cit*, *Ibidem*)"order to illustrate the artistic merits and demerits of this particular kind of first-person fiction", Field (*Op. cit.*, *Ibidem*) also contends that Townsend's diaries give readers a humorous though wry depiction of working class suburban life at odds with urban and rural settings, health

issues (British social welfare) including the contemporary thematic of popular culture literature articulating subjects' consumption of drugs, alcohol and tobacco in popular culture with media; race, gender, class agenda.

As far as character sketches and peculiar namings are concerned, Field considers them as essential for counterbalancing a "loose plot" in diary fiction. He goes on to assert, borrowing from Barthes's terminology, that "one can understand *character* in readerly, experiential terms" instead of a "mere compilation of discrete episodes" (1989: 44). He then explains:

> while progressing through a text, a reader may note that particular traits are attached to particular proper names. Although the reader may infer that such fictional selves, given their traits which [he/]she has already encountered in the text, will continue to be associated with those traits, there is no absolute certainty that such an association will obtain on the following page, or in the next chapter, especially in texts that challenge traditional conceptions of self.

In addition, Townsend's texts may be said to crossing borders while touching upon previous texts known as "world literature", still, from a decentred view. Thus, Townsend continues the popular venture into classic literature by reinventing roles of Greek mythological characters like Pandora (originally in Hesiod's *Theogony*, *Works and Days*[3]) and her lifelong but ignored lover, in the *personage* of Adrian Mole. The latter embodies some of Epimetheus's hopes of a joint future of happiness much against his brother's dissatisfaction and warnings, the "subtle, shifting-scheming" Prometheus (Hesiod 1988: 18), inevitably leading to the protagonist's abode accidental burnt down. The implacable divine punishment materialised by the fire destroying Adrian's first attempt to live on his own (he had unexpectedly inherited a house), late in his thirties, substantiated Prometheus wrath upon his brother's breaking his promise. Adrian's major weakness stands for the protagonist's betrayal of his own ideals towards Pandora's political affiliations on behalf of an ever-after happily living together. After all, he becomes an example of those who give in their own opinions to get their aims fulfilled, in particular case politicians (*AMCY*, p. 358): "Dishonesty is obviously the best policy".

Consequently, *Adrian Mole, The Cappuccino Years*'s disclosure brings forth some of the classical features of the (Hesiod 1988: 18) "misguided Epimetheus, who from the start turned out a disaster to men who live by bread" in the protagonist's fate. With Pandora, there is never a chance to carry on Adrian's sexual drives except for "the kiss" - a motif in his saga - and the bare chance of touching her breasts in their short term youth relationship. As a matter of fact, the protagonist's desperate hope of an enduring love affair with Pandora compels him to double-

cross his own ideals, therefore his late but unexpected inheritance of a house tragically devoured by the fire, narrated in the closing entry of his last diary - *The Cappuccino Years*.

While speaking/ writing about popular fiction, Adrian compels the readers from his youth onwards to enhance their understanding of culture and how it comes to have a political significance. Rather noteworthy appear the claims by Galda and Beach[4] (2001: 65) drawing on previous research[5] (Sims 1984, Harris 1994 and Cai 1997) on readers' role. On the one level, these "may question texts for their authenticity in terms of whether the social norms portrayed actually represent a culture, as well as the author's stance regarding these social norms". On the other, go on Galda and Beach (*Op. cit.*, *Ibidem*), "readers may also challenge the author's authority to construct these cultural representations, particularly multicultural literature for children and young adults".

Adrian's discourse sometimes with satirical underpinnings or a confessional tone, even if talking on the radio, strikes the reader for its lexical and discursive variety (*TCAAM*, pp. 31-36):

> Adrian Mole on
>
> "Pirate Radio Four?"
>
> Art Culture and Politics
>
> The "Mole Movement" was formed on Boxing Day 1985. You know what it's like on Boxing Day. You've opened the presents, you've eaten all the white meat on the turkey, your half-witted relations are bickering about Aunt Ethel's will, and why Norman didn't deserve to get the scabby old clock: a general feeling of ennui (ennui is French for bored out of your skull by the way). Yes, ennui hangs around the house like stale fag smoke. Anyway it was Boxing Day and my girlfriend, Pandora Braithwaite, had come round so that we could exchange belated Christmas greetings. Her family took her to stay in a hotel for Christmas because Mrs Braithwaite said that if she had to stare up the rear of another turkey she would go berserk.
>
> [Adrian's emphases]

His female characters' *particular naming* embody both a universality, through their reference to first name and surname, and singularity in the fictional world, namely for their educational background, striking personality, along with their depiction from a contemporary western perspective. So run Adrian's mother's complaints about her own hopeless life, "Oh dear, and I'd planned to have at least four children, with that nice girl my mother is always going on about" (*AMCY*, p. 27), facing a leaflet on Pandora (*AMCY*, pp. 29-30):

> "She's a Doctor, a BA, and BA, and MA, a PhD, and she'll be an MP by tomorrow. I've got nothing after my name and only Mrs before it," she said bitterly. "And," she added, "Pandora speaks six foreign languages, fluently. All I can say is "Two beers, please" in Spanish".

Her physical appearance, "a girl", contrasting with her maturity, determination, and self-assertiveness, makes her stand on her own in the world of discourse (*AMCY*, pp. 11-12):

> Immediately after I had turned off the motorway I was confronted by Pandora's lovely face staring down at me from an election poster nailed to the trunk of a chestnut tree at the side of the road; I stopped the car and got out to take a closer look; it was a glamour shot, reminiscent of 1940s Hollywood. Pandora's highlighted dark blonde hair fell to her shoulders in rippling waves; her glossy lips were open, showing Harpic-white teeth; her eyes said bedroom! She was wearing a dark jacket thing; there was a hint of white lace underneath, and beneath that more than a hint of voluptuous cleavage. I knew that every man in Ashby-de-la-Zouch would walk on his knees to vote for her.
>
> And I think that I, Adrian Mole, was the first to kiss those divine lips, and the first to insert my hand (left) beneath her white cotton-training bra. Also, on June 10th, 1981, Pandora declared her love for me.
>
> The fact that she has been married once is of no consequence. I know that I am her only true love, and that she is mine. We are Arthur and Guinevere, Romeo and Juliet, Charles and Camilla.
>
> When I married Jo Jo, Pandora came to my wedding and I saw her wipe the tears from her eyes before saying to my new wife, *Commiserations*. She quickly apologized for her faux pas and said, "I meant, of course, congratulations." But I knew that her slip of the tongue betrayed her deep hurt that it was not she who was Mrs Adrian Albert Mole.
>
> ...
>
> I said, "I love you, my darling," to the Pandora on the tree, then I got back into my car and continued my journey into Ashby-de-la-Zouch. Pandora's face smiled down at me from windows and signposts along the route. VOTE BRAITHEWAITE - LABOUR, the poster said.
>
> [Adrian's emphases]

Adrian will be an adolescent in his heart and soul and as such he will have his heroes like any common adolescent, one of whom is Godfrey Hetherington, with a major role in *The White Van*. Adrian's hilarious serial-killer comedy fits the review offered by *Sunday Times* (*TCAAM*, blurb) as "wonderfully funny and sharp as knives" or even for its versatility as "accountant by day, serial-killer by night". So reads one of *The Cappuccino Years*' audience reception in terms of Townsend's array of main characters in her last issue of Adrian Mole's saga.

➢ TEXT AND READABILITY

Townsend's *The Secret Diary of Adrian Mole Aged 13 ¾*, the first of "Adrian Mole's" saga, has reached some popularity ever since its publishing in1982 in Great Britain in the same fashion as "Harry Potter's" series with *Harry Potter and the Sorcerer's Stone* on the verge of this millennium. Both critical appraisals are said to have contributed much to their popularity at the outset of each

series. Despite Harry Potter's engaging multiple flights of imagination, "while the supernatural is popping out all over... and the characters are impressively three-dimensional"[6], readers still give the impression of never losing sight of Mole's progression and the sales volume of *Adrian Mole: The Cappuccino Years* (1999[7]) published six years after *Adrian Mole: The Wilderness Years* (1993) has proved successful. After running a close look at the critique offered in praise of the authors and/or characters in each of the series, phrases like the ones to follow are underpinned by an ever-recurrent theme - the language of emotion:

> Superb jokes and an underlying political and social seriousness. (*Sunday Times*, 2000)
>
> Brilliant comic creation... every sentence is witty. (*The Times*)
>
> Adrian Mole is sure to make you feel better off. (*Evening Standard*)
>
> Wonderfully funny passages. (*Daily Telegraph*)
>
> With the Mole's books ... this country's foremost practising comic novelist. (*Mail on Sunday*)
>
> More than write a comic series descended from Just William. (*Sunday Telegraph*)

Unlike Harry Potter's books, with a strong mysterious and supernatural element in the fashion of Tolkien's trilogy *The Lord of the Rings* (1955), Adrian's diaries present an array of characters to delight the reader with a wealth of emotions and states of mind due to characters' subjective originality embodying the creative sparkle of reason and sensitivity. Pulls (McRae 1991) like anxiety and subversion versus monotonous everyday life self-project the reader into the diegetic world. Indeed, readers have encompassed the contemporary "new edge"[8] technologies, yet they are solely drawn into the whirlpool of virtual webs of personal relationship unless, so reads Howard Rheingold's argument[9] (1993: 5), there is "enough people [to] carry on those public discussions... with sufficient human feeling".

Likewise, adds Lier (1996: 52), learners' / readers' "attention" and "focusing" are reinforced in the process "by other means - including making things interesting and comprehensible, setting high expectations, promoting intrinsic motivation", shifting marginal characters (*e.g.*, adolescents, non-whites, gays or Latinos) to the web of events, among other insights. To put it simply, and borrowing from McCracken's (1998: 1) stance about the aforementioned readers' accounts "of the experience of reading popular fiction",

> One about reading on the train, the other about reading in the airport lounge; but these are just two of the many contexts of a highly varied experience that can be an idle pursuit, a secret joy, a public pleasure, a liberation from the constraints of everyday life or a profound disappointment.

In subjects' giving reasons for their concern for "knowledge of the world" (a category heading their open-ended answers), there was a recurrent demand of fact and fantasy with blurring frontiers intrinsically related to their own notion of readability (as was quoted from researchers' encoding in Appendix A, Table A. III. 46. "meeting the students' limited vocabulary; colloquial language; dynamic interaction of characters in dialogues; promoting critical thinking on social problems"). So read their claims:

> texts written in colloquial language. (Inf. 180)
>
> texts based on current affairs. (Inf. 151)
>
> excerpts based on day-to-day events… because they are… interesting, since they give us other people's opinion about all problems we all face. (Inf. 151)
>
> social problem. (Inf. 177)
>
> war. (Inf. 17)
>
> fact-based stories: "[non-fiction] always brings information about the people that we are stud[y]ing. What is very useful and important to understand some facts. (Inf. 109)
>
> texts dealing with teenagers' problems. (Inf. 159)
>
> texts related to the "family". (Inf. 180)
>
> amazing stories; fact-based stories; stories about everyday life. (*e.g.*, Inf. 15)

The prior utterances constitute an inventory of topics possibly found in a wide panoply of texts (some of which have been previously outlined in Chapters I. and II. borrowing from the domains and genres coming out from Orellana *et al.*'s research study[10]) but rendered in Adrian's creative writing undoubtedly contributing to readers' identity formation and affirmation of identity within a cross-cultural perspective. As a matter of fact, the instances afforded in Townsend's' diaries are presumably (Lier 1996: 52) "activated most significantly by social interaction with meaningful others", more precisely, the characters interacting in the world of discourse. This is the case of Adrian's confessions singled out on several occasions in that he has to come to terms with different realities: home, family relations, social help / welfare, part-time working for survival right in the opposing strand of his professional ideals (ending up unacknowledged by literary circles in terms of writing accomplishments and loathe by his muse).

Respondents' output look as if already perceived by Townsend herself in her characters' words and exchanges introduced by Adrian matching the so-called "Cappuccino" fictional era, briefly foregrounded in the following entries (*AMCY*, pp. 93-94):

> When Zippo rang I gave him my honest opinion of *The Fry Up*, and said that I couldn't be associated with such a tawdry enterprise. Zippo laughed and said that

> *The Fry Up* was a heavily ironic post-modernist deconstruction of the cookery show as naff entertainment.
>
> Zippo sighed. "Laughter is kind of not where it's *at* with Pie Crust Productions. Our target audience are students who have failed to do any revision or any essays, and expect to fail their exams. It's a show for losers".

Whatever Adrian's constraints with respect to the purportedly poor quality of "The Fry Up" programme, the language of emotion appeared to hold true for Zippo's apparently interrogation indirectly casting some doubt on consumers' manipulation by expert advertising policies. Getting to know the audience profile comprises one of the major tenets in present-day's culture organisations skilfully perceived by Townsend and voiced in Adrian's direct naïve queries (*AMCY*, p. 94),

> I was dumbfounded and asked how many viewers watched Pie Crust shows. "Seven hundred and fifty-three thousand people tuned in to Tomatoes: Fresh or Tinned?" said Zippo. "We're getting a lot of interest from the advertisers."
>
> "'Which products do failed students buy?" I asked. "Catfold mainly," he said, "followed by Cadbury's Crème Eggs, Strongbow Cider and Pot Noodles."

Up to the moment he shares with the readers his pessimistic view of present-day circumstances as if it were one of his life's ironies (*AMCY*, p. 161),

> Everything seemed to be black, including the food: squid in black ink, cheap caviar, blackberry caulis, finishing with expresso coffee.

The latter are opposed to the private world of Adrian's idealised intellectual life and muse, also a source of inspiration. These represent Adrian's metalinguistics of truth, his ideal course of justice (be it within the personal, social or political domains) which have always northerned his existence and gradually contributed to his becoming paradoxically a ridiculously funny stranger being at odds with society, explicitly conveyed in his mother's direct question in relation to his comments on President Clinton's public past relation to women sexual harassment (*AMCY*, p. 303): "Where have you been? On the planet Zog?".

The protagonist sees his "historical present *strange* to himself, *estranged* from the sources of its authority, harrowed in its very presence", to use Homi Bhabha's concept of "Culture's in Between"[11] (in Bennett 1998: 45), even as an alien if compared to ordinary citizens' attitude to news interests (*AMCY*, p. 303): "I said it wasn't possible to keep up with *all* the news" or even unfamiliarity with contemporary lexis, youth jargon and license creating the same gulf between generations which Adrian once criticised in early adolescence (*AMCY*, pp. 108, 115, 116),

> I had no idea what she was talking about (I feel increasingly as though people are speaking in a sort of code, one to which I have been denied the key).
>
> Rosie saw me gawping and said, "You should see his Prince Albert." Once again I didn't get the reference.
>
> Luigi tells me that a Prince Albert is a ring-chain device worn on the penis. I have written to Rosie. I feel that I am in *loco parentis*.

From the above it might be stated on the relation between author's fictional character and reader, to cite Carter, (1991: 13) that "the main criterion here is the capacity of the author to create contexts with which readers can identify. If readers can identify with events or characters and project themselves into them imaginatively then a certain truth to experience can have been created". Furthermore, posit Beach and Appleman[12] (1984: 129), "a reader then witnesses the evolution of that boyhood perspective into one of an erudite writer". The several stances allowing for emotional involvement and simultaneously recognition of possible features on the threshold of fact and fantasy in literature reading, concomitant not only in the latter but also in Lier's and Carter's claims (*Ibidem*), are evidenced in some of the respondents' own definitions of creative reading:

> see or watch the feelings... in the book. (Inf. 2)
>
> a wonderful experience, we can live the [w]hole story without a single image. (Inf. 6)
>
> make part of what we are reading. It's be[ing] free of all around us. (Inf. 15)
>
> knowing what's in the narrator['s] mind. (Inf. 23)
>
> a way that people use to fly away and get in the book's world. (Inf. 59)
>
> a way of know[ing] a new world. (Inf. 64)
>
> look at sentences, try to understand them and take some pleasure... doing that. (Inf. 91)

Simultaneously, and of utmost importance in reading texts like Adrian's diaries in the pedagogical setting, beyond the purpose of language and reading development, is the fact that they provide not only a "rich variety of exposure-language", so contends Lier (1996: 53), but also "sufficient means of access (*e.g.,* comprehension, familiarity, assistance) for the perceived material to activate cognitive networks, thus creating the possibility for linking interaction and cognition" (for example, schema refreshment or schema reinforcement). In informants' own words:

> learning is to be able to comprehend the message given to us. (Inf. 49)
>
> exercise to the mind. (Inf. 77)
>
> a mental process involving our interpretation and the writer's point of view. (Inf. 85)
>
> Reading is a mental and cognitive process also involving a reader, a text and a writer. (Inf. 174)

> an intellectual challenge [,] which feeds the mind and enlarges one's knowledge. (Inf. 203)

Townsend's way of signalling diary entries and letters with references to literary works reinforce the intertextuality of the writing practice in her novels; the rhetoric of didacticism and its parody by sparkling associations with, among other canonical texts, Samuel Johnson's *A Journey to the Western Islands of Scotland* (1775); the logic of the visual (1984: 46), punctuated by temporal features in lexical items, such as (*Op. cit*, *Ibidem*),

> Ladies come hither sometimes in the summer with collations, and smugglers make them store-houses for clandestine merchandise. It is hardly to be doubted but the pirates of ancient times often used them as magazines of arms, or repositories of plunder.

or a witty, irreverent and picturesque account specifically in the allusion to other diarists, but undoubtedly coining Adrian's text with the particular feature of any diary. This is not meant to be read in his lifetime. Interestingly, Townsend's diary writing has its foundations and data retrieving on other creative renderings, as asserted by Johnson (1997: 11):

> Obviously, others were reading for the same information I wanted. They recorded favorite passages into their diaries, imitating the voices in stories of their own. In the process, the fabric of contemporary writing began to change.

Adrian updates his diary entries at moments of solitude provided that he has devoted his life and writings to his muse, Pandora, albeit his youth affair with Sharon, later on temporarily married to Jo Jo and occasionally dating with Lucy, "Yet I am myself as chaste as a sea-horse" (*AMCY*, p. 126) as if attempting to vindicate his role (Field 1989: 2) as a writer and bachelor required in diary fiction (*AMCY*, p. 43):

> Once again I thank Pepys, the god of diarists, that my own journal will never be read in my lifetime. I would not like to be thought an uncaring ageist. I know that when I reach fifty, I will happily sacrifice my life so that the young are not saddled with the old.

The resource to "intertextuality, is that it introduces a new way of reading which destroys the linearity of the texts", posits Allen (2000: 114). He goes on explaining the reading strategy underlying significant interaction with (Riffaterre's semiotic approach 1971) "texts' intertexts" provided that readers perceive "the text with bifurcations that gradually expand in semantic space", namely (Allen, *Op. cit.*, *Ibidem*):

> each intertextual reference is the occasion for an alternative: either one continues reading, taking it only as a segment like any other, or else one turns to the source text, carrying out a sort of intellectual anamnesis where the intertextual reference appears like a paradigmatic element that has been displaced, deriving from a forgotten structure.

This reading experience also fosters language development and creative reading in the context of a foreign language teaching / learning situation in that students / readers build on their knowledge of the mechanics of their mother tongue from the one of the target language, significantly internalising given and new information (activation of schemata). Students' / readers' common search for "the meaning" is cast away by the fact that grasp texts' intertexts meaning, (Allen, *Op. cit.*, p. 115), "because of the semiotic structures which link up their individual words, phrases, sentences, key images, themes and rhetorical devices". The contrastive analysis of both textual and extratextual contexts leads the reader to (re)discover the English heritage and new identities. This yields some relation to one of Bakhtin's seminal tenets on the *parodic-travestying forms* (1998: 58). Firstly, by providing (*Op. cit.*, *Ibidem*) "the matter for mimes, satires, epigrams, table talk, rhetorical genres, letters, various types of low comic folk art" conveyed by a (*Op. cit.*, p. 60) "parodic dialogue, scenes from everyday life, bucolic humor... presented as if it were a fragment of some kind of unified whole". Secondly, by creating an (*Op. cit.*, *Ibidem*) "immense novel, multi-generic, multi-styled, mercilessly critical soberly mocking, reflecting in all its fullness the heteroglossia and multiple voices of a given culture, people and epoch". Ultimately, by liberating (*Op. cit.*, *Ibidem*) "linguistic consciousness" and decentred characters, for example, adolescents, by "parodying the direct word, direct style, exploring its limits, its absurd sides, the face specific to an era". In fact, parody, advances Allen (2003: 189), "a key term in Hutcheon's and other critics' work on postmodernism, is intimately connected to notions of intertextuality".

Some entries are longer than others, especially the narrative in the opening section of the last issue (*AMCY*, pp. 8-64) entitled "Dean Street, Soho" on Thursday, May 1st. However, in the first entry, seemingly in the guise of foreword, he explicitly states his role of internal / intrusive focaliser (*Op. cit.*, p. 3): "My own prediction is based on *insider* knowledge" foreshadowing political events to occur, in his belief, two days after [author's emphasis]. This way, he raises expectations and somehow determines the reader's reading pace dictated not only for purposes of pleasure, entertainment but also getting to know the diarist's own perspectives, beliefs, opinions and insights. If at times the reader is committed to reading rapidly, filling in elliptical stances (form or content) in the psychological rendering, other times, such as in the written on May 1st, he/she unconsciously slows down his/her reading pace and concentrates on the words on the page. In a way, Adrian's is gearing the reader's reading pace and giving him sufficient clues in his loose narrative, on the level of paratextual elements (Allen 2000: 104) "helping to establish the text's intentions: how it should be read, how it should not be read" as they are claimed by

Genette (1982), highlights Allen (*Op. cit.*, *Ibidem*), "performing various functions which guide the text's readers and can be understood pragmatically in terms of various simple questions, all concerned with the manner of the text's existence".

Furthermore, Townsend's writing supposedly addressed at a juvenile readership, on the brink of a new millennium and close to the turn of the twentieth century, bears some resonance to some *fin-de-siècle* writers' attempt to challenge the juvenile's attention to short narratives blended with humour and insight, for example, *The Astonishing History of Troy* (1888), *The Mayor of Troy* (1905) by A. T. Quiller-Couch, amidst other writers. On the other side of the Atlantic, Willa Cather, a regional writer now making part of the canon, also depicted the role of the ancient texts in the academic setting in one of her chapters in *My Antonia* and the role of lecturers' way in to texts for the process of readers' / students' meaning-making, of enhancing imaginative and creative skills.

Interestingly, figures Richard Miller's reference to Cather in his introductory note to Barthes's *The Pleasure of the Text* (1994: vi) while discussing the author's term *jouissance,* both "an action" and "a state", implying thereby more than pleasure. This is likely to account both for Townsend's blending of the (Barthes's *S / Z* [1970] 2000) "readerly" and "writerly" texts in her first-rate satirical writing and her texts' readability directly tied up with dimensions of emotion - confession, catharsis, fictional or non-fictional truth commitments. The first, (*Ibidem*, p. 4) "readerly", is imbued with "a reactive value: what can be read, but not written" highlighted, in Barthes's tenets, with the so-called "classic text"; the second, "writerly", with (*Op. cit*, *Ibidem*) "what can be written (rewritten) today". So runs Barthes's assertion (1994: vi):

> The qualities of a first-rate writer cannot be defined, but only experienced. It's just the thing in him / [her] which makes analysis that makes him / [her] first-rate. One can catalogue all the qualities that he / [she] shares with other writers, but the thing that is his / [hers] very own, his / [her] timbre, this cannot be defined or explained any more than the quality of a beautiful speaking voice can be.
>
> [adapted Mine]

Unlike criticism having undervalued the pleasures of reading popular texts for their massive, market-driven, and insensitive nature, Barthes ([1970] 2000: 4) calls for an evaluation associated with the practice of writing "because the goal of literary work *or literature as work* is to make the reader no longer a consumer, but a producer of the text" (author's emphasis). Yet, assuming Barthes's anchorage on the pleasure of the text, he corroborates that true liberating pleasure lays in the active, "writerly text" in opposition to the pointless popular readerly plot, strengthening prevailing culture and power relations. The reader, (*Op. cit.*, *Ibidem*), "instead of

gaining access to the magic of the signifier, to the pleasure of writing", as he himself advocates, "is left with no more than the poor freedom either to accept or reject the text".

As a matter of fact, and quite on the contrary, it might be perceived that popular texts, as the ones by Townsend, allow for startlingly stirring pleasures in particular contexts, notably the culture context confined to a particular time and place within an extended lifespan embedded in the diarist's non-linear narratives. Accordingly, the reader is no longer "plunged into a kind of idleness". His/her active reading becomes, to fall back upon the terminology in Barthes's *S / Z* ([1970] 2000: 4), the "countervalue" of the "writerly text", *i.e.*, reading being no longer a "*referendum*". In turn, the reactive reader becomes the opposite of the "intransitive" and "*serious*" one. Moreover, evidence displayed in Section One of this dissertation, especially regarding respondents' avowals on cognition, motivation and affect in their interaction with texts, reinforce the idea that readers should not be supposed to put away the pleasures of the readerly.

> as long as it is interesting in the way that makes us want to know more. (Inf. 10)
>
> [interesting text] it helps me to pay more attention. (Inf. 65)
>
> [biographies] A way of travel around the world. [Inf. 75]
>
> something we do for pleasure or in free time. (Inf. 78)

In short, popular fiction might be said to embody in contemporary readers' perspectives rising overlapping meanings as far as new and old are meaningfully perceived in the interaction of culture with ideology, portrayal with identity, longing with memory, consumption with pleasure, authenticity with fancy implicit in,

> different therefore interesting in some ways. (Inf. 205)

➢ THE READER AND THE FICTIONAL CHARACTER

> The huge sales of published writers' diaries underlined what had always been true: the hunger to find literary role models, writers rooted in daily life. If these diaries sold quickly, it reflected how many contemporary voices were keeping them, trying to find maps for their own work. It's no wonder that in the diary, the form most immune to revision and subtle self-flatteries, writers still continued to invent themselves.
>
> A. Johnson 1997: 10

Owing to an "identification transfer" working on a similar principle as do Aesop's fables or the use of cartoon and puppet characters, within a pedagogical stylistics stance explained by McRae, the student / reader (1991: 31)

> identifies the fictional character, and transfers the character's role from that of a character viewed for entertainment to that of a character along with whom a finding out / learning process can be engaged in. Both learner[/reader] and characters take on new roles vis-à-vis the characters' original function.

This is so much true as Adrian shows (*Op. cit.*, *Ibidem*) "how words need not remain on the merely referential level", to quote McRae again, "but can take on new identities for a multiplicity of purposes - and, in their new guises, help [the readers] see familiar things in a new light". In order to understand the diarist's conflict, Townsend sets up a specific context in which power relations and specific socio-political constraints undermine topic, turn-taking and participant roles. These challenge the reader (a meaning-taker and a meaning-maker) with different perspectives conveyed by the diarist's peculiar way of envisaging reality and shaping the communicative event. It comprises a terribly implacable but funny portrayal of his family (the first socialising institution), forwarded by that of the traditional schooling system attended up to his A Level (yet, neither of these encompassed the interests of youngsters in the 80s any longer), as well as the one of his community and of the society at large.

In this respect, Salinger's *The Catcher in the Rye* first issued in 1951 was a forerunner in the New Continent of the casual autobiographical genre in which a rebellious adolescent takes the role of a diarist enticing an informal but boldly direct dialogue with the addressee, the implied reader, from the opening page up to the end of his fictional narrative, as follows (Salinger 1984: Chapter 1, p. 5):

> If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it. In the first place, that stuff bores me, and in the second place, my parents would have haemorrhages apiece if I told anything pretty personal about them.

Politics is actually one of Adrian's favourite subject-matters, not to mention for the reader's sake as well as anticipation process, and ultimately political awareness unlike trendy political correctness, he makes it clear (*AMCY*; p. 212) "I take my pen once again to record a momentous time in the affairs of men and, thank God, because this is intended to be a secret diary, I am not required to add "and women". In the last utterance (Wales 1993: 91) "narrative changes to reflective monologue"[13], of confessional nature, disrupted family: mono-parental families - everyday life in everyday language:

> A bombshell! My mother has told me that she is no longer prepared to look after William when I go back to work! Ivan has asked her to travel the world with him.
>
> *AMCY*, 212

> "I would sooner eat *live toads* than sit in a circle with him while he drones on about our family's dysfunction."
>
> *AMCY*, 187

Lucy ("staff nurse at Leicester Royal Infirmary"), Sharon Bott (Adrian's former affair whose outcome would be later unveiled when Adrian got a laboratory confirmation of his fatherhood of Glenn Bott) and Adrian himself, albeit his lifelong recurrent criticism on the loss of family values, offer cases for the much-debated family issue within the sociological paradigm. Life's vicissitudes turn Adrian and his sons William and Glenn into a mono-parental family prototype (*AMCY*, p. 311): "I wish sometimes I wasn't a parent, even when I am alone I carry him and William with me, across my shoulders and inside my heart". Accordingly, the reader perceives a novel mode of critique since differing narrative voices are invited to interpret personal testimonies and relate them to events whether from an insider or outsider perspective, undoubtedly more memorable than any theoretical literature on the subject.

His shifting position from writer / diarist, concerned with recording life testimonies, to reader, in his quest for an interpretation of the others' discourse, embeds his encoding of (Wales, 1993: 144) "values, beliefs, assumptions, personal, social, cultural and moral bias". In the process, the actual reader has the chance to interact with the diarist's own thoughts and efforts to make sense out of the others' registers. Both the diarist / reader and the implied reader embark on a metaphoric voyage while examining the socio-cultural and political setting somehow "estranged" - *ostranenie*[14] (Shklovsky [1921] 1965) to both participants in the communicative event foregrounding Adrian's intentional moral detachment from the other, and forcing the actual reader of the text to reassess basic issues or everyday experiences.

Furthermore, Adrian's saga offers a stance of "the multifunctional nature of language", said to be recently at the core of studies by linguists notwithstanding that, asserts Kozulin ([1986] 1999: 240), "it had already been pointed out by Humboldt in relation to poetry and prose – two forms very different in function and also in the means they use". As far as prose is concerned, Adrian's narratives shift from dialogue to monologue and vice-versa, to reinforce identity and subjectivity in communicative events. These concern not only his written and inner speech but also characters' rendering of their own words most times depicting oral speech in dialogue form. It is this dynamic switching of speech and thought, entirely depending on language choice (conveyed by Adrian's own diction, grammar and syntax) and discursive practices, that allows not only for the, explains Kozulin (*Op. cit.*, *Ibidem*), "exchange of ideas, and ordinary conversation, *i.e.*, mere exchange of news or conventional chatter", but also "for other important functional

distinctions in speech" from "readerly" to "writerly texts". The psychological context constitutes the privileged site for identity construction, notably, Adrian's story of continuous denial on occasions, scepticism at times, and insurgence against the establishment. The main theme embodies the deconstruction of power relations. On the one hand, the body as a marker of identity and, on the other, silences within bodies of speech acts by means of shifting forms of expressing speech and thought - monologue into dialogue and vice versa.

➢ STYLE, TONE AND SELF-PROJECTION

While considering the information-exchange in literary discourse related to the "information" entry in her *Dictionary of Stylistics*, Wales advances (1997: 252),

> The more information provided in a novel, the more mimetic it seems; and the more information given about a character, the more our feelings will be roused whether of sympathy or dislike; although certain areas of life have remained unexpressed until the modern period.

A similar view on the wealth of referential, emotive, met linguistic besides poetic language (to name some of the factors of the speech event put forth by Jakobson in Waugh *et al.* 1998: 69) existing in the universe of literary discourse, "in various genres and ways of using language", synthesise Waugh *et. al.* (*Ibidem*) "are determined by the degree of importance of each function and by the potential dominance of one of them", which is shared by Paul White (1995) in his essay on "Geography, Literature and Migration". He also advances that a wide range of literature of broad social and scientific kind has offered limited data, still implicit in creative literature of autobiographical nature, concerning the (White, *Op. cit.*, p. 14) "relationships of people and place, of the significance of the territory, of the retention of multiple identities, and of the discordances that migration experiences bring to the lives of the individuals and societies at large". The construction of identity figures, thus, as a question of agency, be it individual, in a smaller group or in a broader sense involving a nation or society. Disempowered, split identities can only be envisaged as a crossdisciplinary issue.

McCracken suggests three perspectives featuring the experience of reading popular fiction, thus implying a focus on (1998: 2) the world, the reader and the text, to shortly refer back to Said's tenets (1983). The protagonist's effort to make sense of the world is conveyed in a sort of experimental writing allowing him to reflect about his subjectivity. The reader may perceive that Adrian's struggle for perfection is a personal trait conveyed, for example, in his

determination to achieve higher artistic standards in his writing to be actually perceived as a never-ending process. This is so much true as Adrian may be said to conceive writing as a liberatory practice within a two-fold dimension. On the one level, it embodies the medium in which he records his experiences, becoming therefore critical reader of his own production. On the other level, his writing becomes the privileged site to criticise the ethics of everyday patterns of existence being, on occasions, nostalgic, other times fierce vindicator of past values. Seen from this angle, Field's statements concerning (1989: 2) "the diary novel" as "a *roman personnel*, and *Ich-Roman*, a first-person novel in which the narrator is a protagonist in the events he records", also apply to Adrian's saga including the vague affinities with the protagonist of Proust's *A la recherche du temps perdu*. Adrian's struggle is conveyed in a confessional tone, in the form of "dear diary", "dear readers". Adrian's subjectivity evolves from boyhood up to adulthood, punctuated by uncertainties, anxieties, insecurities on the cutting edge of a new era via rhetorical questions (*AMCY*, pp. 148, 154, 161 and 188, in this order), namely

> How much have I got in the bank? Will Savage offer me a job in one of his new enterprises? How long have I got before I am entirely bald? Which reminds me – will the Dome at Greenwich be finished on time? How does Mr Mandelson live with the worry?
>
> ...
>
> What about the plain-faced, flat-chested drama-school graduate who longs to play Ibsen?
>
> Next it informed me that I was number thirteen in the phone queue. Throughout Chris de Burgh sang, "Lady in Red": a song I have always hated. When Rod Stewart started warbling "Sailing" I slammed the phone down. What has happened to England's telephonists? Has there been a cull? How long have the robots been in charge?
>
> ...
>
> Pie Crust Productions have applied to the Lottery Fund for the money to make a documentary about Dev – called, in post-modernistic style, *Making a Documentary About Dev*. Secretly, Diary, I am still crushed by this news. How much lower can dumbing down go? It's already in the basement.
>
> ...
>
> I go up the ladders or down the snakes, and I can't be arsed to learn the rules. Quite honestly, dear Diary, I can't see the point of learning *any* rules. Nobody keeps to them any more.

Creativity and inventiveness are evidenced in Adrian's characters stemming from different walks in society and given social mobility via academic qualifications, political affiliations or in terms of job opportunities and/or ranks, "unexpected life opportunities" in Adrian's words (*AMCY*, p. 90), achieved in the British society hierarchical order, which constitutes a parody of contemporary job and social instability. Rather illustratively, Edna Kent, Barry's mother, once a

"lavatory cleaner" (*AMCY*, p. 95), becomes Pandora's secretary, a "double degree taker" (*Op. cit.*, *Ibidem*) after her late enrolment in the Open University (*AMCY*, p. 100). Actually, it is a development of Eliza Doolittle's unenthusiastic personal and social upheaval portrayed in Bernard Shaw's *Pygmalion* and the more contemporary Rita's willing course of action towards personal fulfilment, gender emancipation in a patriarchical society and social exclusion creatively rendered in Willy Russell's text (1986), *Educating Rita*[15] (*AMCY*, p. 100):

> It took a couple of minutes before I could fully take in the astonishing fact that *Edna Kent*, council tenant, widow of a milkman, eleven-plus failure, secondary-school drop-out, aged *fifty-five*, is indeed working in the House of Commons as the secretary of the cleverest woman in Britain.
>
> I asked how she had made the dramatic change from lavatory cleaner to her present prestigious position. She laughed. "Education, education, education," she said, sounding like Malcolm. "I used to clean lavvies at the university, and to be quite honest with you, Aidy, I've never heard such bleddy rubbish what them professors and lecturers talked in there. So I enrolled on one of *them* Access courses."
>
> ...
>
> "My first degree's in Family Law," she said. She had a head start on this one: the amount of times her children have been up before the courts. "And my second is in Business Studies. Our Barry reckoned I ought to be up to date with the new technology, e-mail, and the web and suchlike."

Each character introduced by the diarist is singled out in the diegetic world making part of the lot of diagrammatic figures for their exaggerated features resembling characters and setting depiction in Dickens's fictional world. In this dynamic unfolding of memory and forgetting Jane Austen's vivid illustrations of family life and roles in the microcosmic bourgeois world equally come to the fore. It is the diary form which establishes the stylistic difference, in the elliptical stances, incomplete sentences, peculiar syntax which the reader turns up to overcome.

Following the common knowledge on rhetoric centred on the art of telling something to someone, Denby[16] (1997: 31) acknowledges the role of language in creating a self, one's identity, in fact, successfully accomplished in Adrian's own rhetoric while making (Skhlovsky 1921) "objects *unfamiliar*", "forms difficult", augmenting "the difficulty and length of perception". Adrian's firm conviction for experiencing a lifestyle bears some resonance from Skhlovsky's claims on art, above all up the point that (*Op. cit.*, p. 12) "it exists so that one may feel things, to make the stone *stony*" [author's emphasis]. The purpose of art is to impart the sensation of things as they are perceived and not as they are known". In this sense may come Adrian's narrative passage (*TCAAM*, p. 53):

> I occasionally glance through my early diaries and mourn for my lost innocence, for at the age of thirteen and three quarters, I thought it was sufficient to just have a *life*. I honestly didn't know that you *can't* just have a life. You have to have a *lifestyle*. So my talk today is about "Lifestyle", with particular reference to my own.
>
> [Adrian's emphases]

Concurrently, posits Macovski (1994: 145), "establishing self in the novel is essentially a linguistic act, since only through language can the other both manifest itself and provide recognition ... In either case, both emotional and inscriptive outness are necessary to enact the self". Unlike other authors such as Craig Raine (1979) in poetry, or Leo Tolstoy in prose fiction, believed (Skhlovsky, *Ibidem*, p. 13) "to make the familiar seem strange by not naming the familiar object", Adrian's self-centred narrative echoes Johnson's descriptions[17] (1775), for example when reality is depicted along the diarist's own standards and mental map, also and rather frequently resorting to acronyms, underpinned by irony, a tone shift (*AMCY*, p. 33), "I looked around the HQ. It was the real world all right". In an identical way runs Johnson's narrative ([1775] 1984: 47):

> Next morning we continued our journey, pleased with our reception at Slanes Castle, of which we had now leisure to recount the grandeur and the elegance; for our way afforded us few topics of conversation. The ground was neither cultivated nor fruitful; but it was still all-arable. Of flocks or herds there was no appearance: I had now travelled two hundred miles in Scotland and seen only one tree not younger than myself.

Some of Adrian's views, in a similar manner, to quote from Vinay and Darbelnet[18] ([1958] 1995: 29) "expressed by the tone", in the scholars' stance, to be unveiled by "the choice of register, the layout of paragraphs and the choice of connectors which punctuate their development". This is also worthy of analysis within a contrastive perspective from the readers' source language into the language in which the text is encoded (the target language). So explains Hutcheon (1995: 120) within a pragmatics stance:

> The flip side of this, a basically ethical position, is the one that says that the responsibility to guarantee the comprehension of irony (and the avoidance of misunderstanding) lies with the encoding ironist who must coordinate assumptions about codes and contextual information that decoders will have accessible to them, and be likely to use... The ethical dimension enters the intentionalist debate around irony in yet another way, though, for without the accountability that could come with intentionality, irony might well mean never having to say you really mean it. The potential for evasion through only tacit affirmation ...can be obviously viewed as a negative.

Aspiring the role of a late romantic prose writer, with his obsession for the sublime, Adrian's confessional tone renders his ideal "journey of the imagination into extreme feelings and experiences", quoting Carter and McRae (1996: 249), in that his response to life encounters are at the core of his narrative. He seems to be blending Johnson's (1775) confessional tone[19], "I sat

down on a bank, such as a writer of Romance might have delighted to feign." (1984: 61), with irony in a dialogic relation with the reader, "I hope every reader will rejoice that this cargo of sacrilege was lost at sea." (Johnson, *Ibidem*, p. 49). Thus in confessing, the protagonist asserts his identity by means of continual self-questioning and transgression (Foucault [1966] 1994[20]) even though, restate Usher and Edwards (1994: 95), he is still "*subject* to the power-knowledge formations that shape subjectivity as an entity that confesses" (*AMCY*, pp. 223-224):

> Blind is the favourite at Ladbrokes. Melvyn Bragg called it *haunting*, Hanif Kureishi said it was *cool*, Kathy Lette that it was a *hoot*. I quote Dr. E. E. G. Head, writing in the Literary Review: "Kent's book is a sustained metaphorical tour de force." I faxed Arthur Stoat a recipe for my book. I hope it will pacify him.
>
> [author's emphases]

Furthermore, pity details of every day life are made meaningfully humorous in his register with a constant change of both tone and topic, evidenced in the two passages underneath *AMCY*, p. 272):

> I took this to be an ominous portent. The New Dog never barks. (It cost me £26 at the vets in April to have its vocal cords Checked.)
>
> The New Dog obviously sensed, with its canine intelligence, that the letter the postman was holding out to me contained bad news. I scrawled my name on the postman's clipboard and wished him a merry Christmas, then went upstairs to my bedroom. I locked the door and opened the letter.
>
> ...
>
> Dear Diary
>
> I couldn't bear to mention it before today, dear Diary, but Barry Kent's fifth novel, Blind, has been nominated for the 1997 Bookworm Prize. I pray with every fibre, every molecule, every strand of DNA in my body that Blind does not win. I forced myself to read Ivan's copy last night. It's about a working-class boy, Ron Angel, who is blinded in the trenches of the First World War, and goes on to have a sexual romance with his eye-surgeon, Cedric Palmer-Tomkinson.

Also, the nuclear female character in the diegetic world, Pandora, his muse to become the unity of the diary novel, his mother, the "Stinky insect" (Doreen Slater), though differing greatly in ethnic and socio-cultural background, have the chance to articulate their voices in his male biased world and contribute greatly to the unfolding of events in his life. It is not surprising that Adrian favours Pandora, his love and muse, from the novel's outset with an internal focalisation whereas his mother and sister are presented from an external perspective. However, their "concern for appearance, dictated by norms of feminine attire"[21] (Liz Goodman 1996) is vindicated by their own voice. In the closing pages of the novel, the protagonist unwillingly ends up stressing the fact that the female characters' interacting in the diegetic world, to borrow from Foucauldian claims (as cited in Usher and Edwards 1994: 16), might be said to bear "no universal

marks in the feminine rather different voices expressing their agency". This is enlightened in the passages to follow (*AMCY*, pp. 31-32):

> Pandora was sitting with her back to me, her stockinged feet resting on the old sweet-shop counter. A pair of black suede court shoes was lying on the floor, where she'd kicked them off. She was wearing a tight scarlet suit, a large red rose was pinned over her left breast and a rosette was fastened over the right. She was talking in a husky voice into the smallest mobile phone I'd ever seen. Her other hand caught up her long golden hair and scrunched it into a topknot, before letting it fall to her shoulders.
>
> A plain-faced woman in a gored skirt and a cardigan handed her a cup of tea. Pandora smiled her radiant smile, and said, "Mavis, you're a sweetie."
>
> Mavis beamed as though Richard Gere had just declared his love for her and asked her to run away with him to Malibu.

Moreover, the implied reader is incited to share / refuse a universe of values, a world of make-believe, disclosing the diarist's ideological pulls and dialogic interpretation from his youth to adulthood experience. As a consequence, the construction of identity, also a question of free agency, involves a cross-disciplinary analysis of the protagonist, first as an individual struggling for his economic independence, a social / humanitarian fighter, striving for social recognition through his imaginative and writing gifts though very seldom recognised. The diary itself is the addressee of Adrian's confessions (*AMCY*, p. 30),

> Dear Diary, is that A. A. Gill piece going to dog my footsteps for the rest of my life? Perhaps I should get in touch with Charlie Dovecote and ask him to write to Gill threatening litigation unless Gill retracts his ridiculous statement.

Understanding subjectivity within a crossdisciplinary paradigm (for example, psychoanalysis, ethnography, cultural studies) provides a way in to explain not only Adrian's mental maps but also his wider cultural imaginary (*AMCY*, p. 16).

> So even in Lagos, Nigeria, they are sneering at my culinary skills! I should never have allowed Savage to persuade me to put bangers and mash on the menu.

A clash of identities in Adrian's signifying practice might be perceived in Belsey's discussion ([1980] 2002: 58) of "indecisive, perhaps, or aggressive, generous or impulsive" character-types "stressing the fixed identity of the individual" on the one hand, and on the other, (*Op. cit.*, p. 59) "the decentring of the subject" both inherent features of popular fiction. This argument comes in the line of Lacan's "account of the mirror stage", so states Belsey, since (*Op. cit.*, *Ibidem*) "there is… a distinction between the conscious subject represented in its own speech and the subject which is only partly identifiable there, the subject that speaks".

➢ VERISIMILITUDE: RELIABLE / UNRELIABLE FICTION

> These diminutive observations seem to take away something from the dignity of writing, and therefore are never communicated but with hesitation and a little fear of abasement and contempt. But it must be remembered, that life consists not of a series of illustrious actions, or elegant enjoyments; the greater part of our time passes in compliance with necessities, in the performance of daily duties, in the removal of small inconveniences, in the procurement of petty pleasures… The true state of every nation is the state of common life.
>
> Samuel Johnson, *A Journey to the Western Islands of Scotland* [1775], 1984: 48

Much in the fashion of Samuel Johnson's style, anchored in authenticity in depicting "common life" and presenting a host of characters on occasions commenting on everyday themes, sometimes in non-standard written English, such as family relations, gender roles, falling educational and cultural standards undermined by a satirical tone, Townsend's diaries suggest the writer's observations of recorded facts, and daily experiences conveyed to the reader by means of "showing" rather than solely "telling" (Booth 1991). Also underlying stands out her imaginative writing by creating a fictional character, Adrian, obsessed with diary keeping as "an account of human action embodied in a narrative form", to build on Cobley's argument (2001: 62-63). Thus, "the mixture of imitative mimesis and the poet's voice", accentuates Cobley (*Ibidem*, p. 62) "allows for a kind of *poetic truth* [author's emphasis]", in the line of Homer's epics, "which is different from the truth of abstract scientific categories". So asserts Kress (1997: 383): "it is now essential to offer a critique of critique, by showing it to be a response to particular circumstances in a particular period, showing it as a historical phenomenon and not as natural(ized)".

The span of years embraced together with the wealth of historical and social facts subjectively displayed, at times from a satirical stance as a discursive practice more than a subgenre[22] (Simpson 2002), reflect Adrian's need to prove his genuine existence in time and involve the reader in a make-belief atmosphere. In the same fashion a large contribution is given by the gamut of texts presented to the reader as social practices: letters of different sorts, memos, notes, messages, recipes, essays, transcripts of radio talks and television shows, not to mention the ones related to the new information era like faxes and email messages to hook readers' interest to the diegetic world. In short, Townsend might be said to have created a culturally authentic body of writings[23] (Mingshui Cai 1997: 199). In addition, Adrian's "choice of theme, type of characterization, events selected or admitted, ways of conducting dialogue", to cite Wellek and Warren ([1942] 1984: 27), acknowledge "fictionality", "invention", or "imagination" as the distinctive features of a piece of literature, (Wellek and Warren, *Op. cit.*, *Ibidem*) "in terms of Homer, Dante, Shakespeare, Balzac, Keats".

Highly contrasting figure Adrian's own life mishaps either rendered in his comments or his family's or friends' sharp remarks with their singular language idiosyncrasies, registers and varieties in that he ends up a parody of himself as an acknowledged reactionary Tory. The dilemma between story and history, as has been discussed in Chapter III., seems overcome in the intertwining of fact and fantasy by different discursive forms, language choice, tone, varieties and register. The sheer reference to contemporary historical events, socio-political and cultural issues which readers pass by in a less responsive way in their quotidian, mostly through media, triggers their curiosity towards unexpected standpoints, thus becoming in the process vivid in readers' minds. Imaginative and creative language anchors their emotional cline, naturally involving them in the diegetic world. As a result, history neither stands before the text, nor is imposed on the reader's processing it. While concentrating on situations created by the diarist and his sharing ideas, likely to happen, the contemporary demanding but diverse reader (Michael Smee[24] 1977, Luc Ferry 1990) is challenged to disentangle story from history, unlike many protagonists' narratives in early forms of autobiographical novels back in the 18th century. For instance, Defoe's *Roxana* (1724), might offer a good example since its protagonist explicitly tries to turn her life story into a piece of history, though sometimes unconvincing for the array of hyperbolic accounts, rightly stated in its preface (*Op. cit.*, [1724] 1982: 35),

> **T**he **H**istory of this **B**eautiful **L**ady, is to speak for itself...**H**e [the **R**elator] takes the **L**iberty to say, **T**hat this **S**tory differs from most of the **M**odern **P**erformances of this **K**ind, tho' some of them have met with a very good **R**eception in the **W**orld: **I say**, **I**t differs from them in this **G**reat and **E**ssential **A**rticle, **Namely**, **T**hat the **F**oundation of **T**his is laid in **T**ruth of **F**act; and so the **W**ork is not a **S**tory, but a **H**istory.
>
> [author's italics, bold, capitalisations in accordance with the period]

Conversely, Townsend's creation of a sharp critical character / diarist is supposed to make the reader aware of the gap between reality and fiction, "pleasure and bliss", to use Barthes' contentions of "an anachronic subject" (1994: 14), "for he simultaneously and contradictorily participates in the profound hedonism of all culture... and in the destruction of that culture: he enjoys the consistency of his selfhood (that is his pleasure) and seeks its loss (that is his bliss). The ensuing passage evidences the kind of diarist's blatant but ironic discourse (*AMCY*, p. 137):

> Monday June 30th
>
> (...)
>
> Chris Patten and Prince Charles gave Hong Kong back to Communist China today. I predict that, by tomorrow night, Hong Kong will be attacked by the pillaging Chinese, desperate for Levi's and Sony Walkmen. Hong Kong will be aflame. Question: Why didn't Chris Patten wear a uniform for such a solemn occasion?

> There must have been something (a cocked hat) he could have borrowed. You can't hand back our Empire in a lounge suit - it's simply not appropriate.

Real events like Hong Kong's independence course of action from the British Empire constitute but some of the happenings narrated by Adrian in such a way that cultural issues are perceived in an imaginative but humourous fashion. The reader, said to take a twofold stance, namely the one of "a reflexive *spectator*" [authors' emphasis] forwarded by the one of an interpreting agent[25] (Cobley 2001) with his/her own perspective, posit Beach and Appleman (1984: 130), "vicariously experiences life as interpreted by a totally different set of attitudes and beliefs". Adrian culminates with an interrogative left unanswered by the interlocutor who does not seem to cope with the diarist's unexpected flights of associative thoughts and the assertiveness of the utterance headed either by the impersonal "you" in a sardonic tone, or by a firm assertion, leading the reader to an unresolved dilemma.

Adrian's search for an ironic effect in the phrase "pillaging Chinese" making it unexpectedly collocate with self-improvement in "desperate for Levi's and Sony Walkmen", sarcastically marked, might present some evidence to Bill Louw's[26] claim of writer's "exploitation of semantic prosodies" (cited in Partington 1998: 68). Hence, and going back to Bakhtin's *parodic-travestying* (1998: 60), a gap between language and reality has come up considered "an indispensable condition for authentically realistic forms of discourse". To accentuate his difference in the diegetic world, Adrian allows the reader to contact with his characters' peculiar speech, half in broken English, half in their own register, to define their personalities, their values and above all to account for "Englishes" (Parakrama 1995, Phillipson 1996) amidst native speakers illustrated in (*AMCY*, p. 346) "I'd guess from his accent that his parents come from Jamaica".

Consequently, Adrian's intentional rendering of some characters' use of broken English make part of their language choice and connote a social marker of their own individuality even among other countrymen living in the same community. So are the wealth of characters populating Adrian's microcosmic dimension covering, be it male or female, of young or old age, largely contributing to the text's heteroglossia (Bakhtin [1935] 1990).

As a matter of fact, characters contribute extensively to Townsend's diary novel verisimilitude owing to the wide-ranging stations, socio-cultural backgrounds and academic qualifications, political affiliations, ethnicities, to depict the British contemporary society with its time-blurring frontier. It comprises different age groups and consequently generations in conflict. Issues of "representativeness" in the literary sense must at this stage come forth (Wellek and

Warren [1942] 1984), for example in the inclusion of estranged characters. Learning their habits in different registers not only reinforces their identity in the diegetic world, but also acknowledges characters' idiosyncrasies in expressing thought[27] (von Humboldt 1836).

In this respect, advance Semino and Culpeper (2002: 122):

> This process of shaping and moulding has become even more important because we live in an age of mass communication, where the way we represent things has become much more significant. Studying non-standard texts offers a broader and more open representation of the world and, as a result, it also might help to prevent people from being excluded not only when we think about "literature" might be, but also when we think about what "society" might be.
>
> [authors' emphases]

Outcasts, such as juvenile delinquents (Barry Kent), add up to the host of credible characters in reader's frame of reference and schemata, who become famous for their own accomplishments or sexual acknowledged identities in an environment with striking resquices of conventionality, thus broadening the reader's world of fantasy: Adrian's aunt - Susan Mole, a lesbian prison officer; Adrian's best friend - Nigel, a gay Buddhist; Christine Spicer-Woods - top candidate to "Socialist Lesbians Against Globalization" (*AMCY*, p. 27), or even one of Pandora's ex-husbands, later becoming gay. Amidst the extreme examples figure Lenny Purbright, Pandora's election agent and Nigel, "Oh dear, and I'd planned to have at least four children, with that nice girl my mother is always going on about" (*AMCY*, p. 27). Barry Kent, in the same fashion, an ex-convict and ex-skinhead in his youth gets his literary accomplishment both as a prize-winning poet and a novelist for much of Adrian's awe and anger. Indeed, the diarist abominates his friend's language register (cockney), singling out the grammar of spoken English (Brown 1990, Brazil 1995) and language change, also making part of the wide scope of mainstream culture (Mercer 2000), *i.e.*, the culture of the playground (Hulse *et al.* 1988). In short, concludes Allen (2003: 191), "characters are then names to which groups of semes are attracted. As Barthes writes (cited in Allen, *Op. cit.*, *Ibidem*): "as soon as Name exists (even a pronoun) to flow toward and fasten onto, the semes become predicates, inductors of truth, and the Name becomes a subject".

However, credibility and reliability equally appear to be reinforced by Adrian's minute descriptions of settings familiar both to British and non-British residents interestingly bearing some resonance with Charles Dickens's portrayals of settings. At this point, Townsend's view and observation of everyday situations equally indebted to her professional and empirical

knowledge as a social assistant, as she herself admits in an interview[28], is rendered in the diarist's perspective:

> My first impulse is to write about humour... I look at the world, and, honestly, I don't see any logics. I'm not referring to a scientific type of logics, what I mean is that there's a logical flow which helps people getting on with their lives. Not taking things seriously is the only way to keep one's mental balance.
>
> [translation Mine].

In this line, E. M. Forster's stance might rightly fit concerning (1990: 85) "the speciality of the novel" to the extent that "the writer can talk about his characters as well as through them, or can arrange for us to listen when they talk to themselves. He has access to self-communings, and from that level he can descend even deeper and peer into the subconscious". Concurrently, by drawing links between experiential and theoretical knowledge Townsend provides the readers with a fictional autobiography. In this relation the protagonist in the diegetic world demonstrates the diverse facets of identity formation (*AMCY*, pp. 330-331):

> Tuesday February 17th
>
> Glenn said to me today, "Do you think Glenn will play Michael, Dad?" I had no idea what he was talking about. I thought the boy had started to refer to himself in the third person, as Thatcher used to do. A sure sign of madness, or megalomania.
>
> After watching the news, I now know that *Michael* is Michael Owen, an eighteen-year-old footballer, and *Glenn* is Glen Hoddle, the England footballer manager. From now on I will have to read the sport pages of the *Independent*. Until this day I have used them to line the waste-bin under the sink.
>
> [author's emphases]

Although Adrian claims to catch up with the contemporary world, he is sometimes trapped in his own life circle - an alien -, tied up to former private experiences and ideals. In the former case, the protagonist's addiction to Margaret Thatcher's rhetorics leads him to misinterpret Glenn's utterance for a possible register shift into formal speech whereas his son was boldly referring to a well-known footballer beyond Adrian's social skills and alienation from sports news. He repeatedly speaks of his difficulties in everyday tasks specially involving technological breakthroughs, on occasions overcome, (*AMCY*, p. 91) "However, I did manage to video *The Fry-Up*, after phoning Dixon's for instructions", other times simply at odds with new jobs, (*AMCY*, p. 379):

> Over lunch I tried to pin down what he did. "I process information," he said, tetchily.
>
> "For whom?" I asked.
>
> "For *whomsoever* will buy the information I process."

> I was glad to get back inside my own house where the only cutting edge thing is Archie Tait's old bread-knife.

The identifiable allusion to technical jargon, "tetchily", nonetheless unusual to Adrian's register, bears some resonance to the concept of "defamiliarisation", previously alluded when referring to Russian formalist criticism[29], by focusing on differing ways of expressing thought via linguistic media. Therefore, the focaliser's reporting stance "pin down" de-automatises (Montgomery *et al.* 1995: 121) everyday uses of lexical items (*e.g.*, "tetchily") and utterances. The reader is, thus, confronted with Adrian's intentional play on the semantic scope of the adverb of manner, to be perceived here as a *cliché*, and his interlocutor's paradoxical use of "process information", unexpectedly rendered in direct speech so as to deepen the gap between characters' clashing perceptions of the world. In order to single out his interlocutor's mechanical processing of information, he concludes his narrative stance by opposing "tetchily" with "the only cutting edge", offered further on in the same entry, to reinforce his own identity and terms of relationship with the outside world. Indeed, in Adrian's *Weltanschauung* human interaction prevails throughout the novel underestimating present-day society's ethic orientation driven by material values. This is undoubtedly inferred from Adrian's forthcoming confessional utterance with its plea for (Bourdieu 1991) the cultural capital over material values, conveyed by unusual patterns of syntax (for example, incomplete sentences), repetition and rhetorical devices (offered in italics) in one of his diary entries (*AMCY*, pp. 237-8):

> I now have no income. I am eating into my capital. Rang the bank call centre in a panic, but forgot code word. I told the woman on the line that it was the name of a seaside resort on the east coast, but she simply repeated, "I am afraid I must ask you for the fifth letter of your password, sir." I pleaded with her for my balance, but to no avail. *Have our financial services been colonized by extraterrestrials? Is it all a plot to send us mad and take over the world?* I am not given to paranoid fancies normally, dear diary, but I confide in you that I am seriously thinking of withdrawing all my money and placing it in a box under my bed. I've worked hard for that money and no *Martian is going to get its slimy green hands (tentacles?) on it.*
>
> [italics Mine]

Some of Adrian's "pictures", and/or images looked at from Barthes's theory of the *punctum* in *Camera Lucida* (1984), almost succeed in depicting "situations where the threshold to the real can be crossed" as far as they paradoxically "lead back to the space of the personal", so is Linda Anderson's interpretation of Barthes's theory of photography (2001: 77). A photograph, she goes on to explain within the theory of the *punctum*, "is also an unrepresented space that exists outside or beyond the text" with an "uncodifiable detail that can pass from photograph to viewer and which is powerful enough to connect the spectator again with the real of the past".

CHAPTER VII. A STYLISTIC ANALYSIS / PEDAGOGIC STRATEGIES

This chapter aims at providing ways in to one of the texts within the range of interests of subjects enquired, namely the diary novel of which Townsend's Adrian Mole's diaries are but one example, through the area of stylistics, and how the key concepts, terms and ideas in stylistics analysis might be developed to "seeing through the language" in a constant dialogue with the texts in order to develop interpretive skills. Therefore within a pedagogical context a thorough user-friendly overview of language text awareness as well as creativity in pedagogy (Verdonk and Weber 1995) is displayed in Part A. This approach is meant to build on the non-trivial (Alderson 2000) humanistic approach (Toolan 2002), towards discourse competence and awareness of layers of meaning, inherent to the reading process (*i.e.*, from comprehension to interpretation). It resorts to a host of authentic texts / extracts and commentaries together with a wide range of authors and researchers. Texts considered so far and selected henceforth have been chosen because, to quote Said's claims (1984: xv), " I find them estimable and admirable works of art and learning, in which I and many other readers take pleasure and from which we derive profit". Hence, they challenge the reader to connect both drives (*i.e.*, pleasure and experience) with their understanding of "narratives of the self" (Denby 1997: 32, Morgado 1999, Pope 2002: 179, Caldas-Coulthard[1] 2002) as was inferred from subjects' favourite readings in the underlying research study developed from Chapters II. to IV. in this dissertation.

Part B, of more didactic and practical nature, for its exploration of intertextuality having Adrian's different types of texts and their literariness at the core of "critical-creative reading and writing" (Pope 1995: 196), intends to suggest student-centred task-oriented activities to gradually push readers forwards into autonomous "textual intervention" (*Op. cit.*, *Ibidem*) while developing their own strategies. In this respect, acknowledges McRae (1991: 52), "it is vital that grouping decisions are clearly communicated to the students. They must know why a particular text is being studied, and what relationship it has with other texts which have been or are to be studied". He then provides some hints on text grouping "titling, heading or theme" envisaged as "a convenience for the teacher or materials writer", as follows (*Op. cit.*, *Ibidem*):

> i) headings which do not concern their thematic content, *i.e.*, argument, narration, humour, reflection, philosophy; ii) linguistic groupings, focusing on specific language features; iii) theme-linked groupings, leading to valuable comparative discussion and language awareness; iv) period grouping; v) genre grouping - limited context of literature as specialised study.
>
> [adapted Mine]

Furthermore, text grouping in Part B of the current chapter also conforms to the wide array of discursive practices creatively intertwined in Adrian's diary entries within a cross- and interdisciplinary stance at academic level. Rather than topic related, these different texts selected across types present in Townsend's diaries, literary or non-literary, especially concerning time and place (crucial aspects for migrancy) figure as talking texts insofar as they allow a plurality of interpretations on cultural "others"[2] (having in mind Foucault's in the postmodernist discourse) and arise the debate of major issues, such as (Usher and Edwards 1996: 103) *home*, *language*, *country*, *identity* and *representation* [authors' emphases]. So runs the comment on diary-writing, in Fothergill's words (1974:2), as

> a way of perceiving the character and quality of a given diary not merely as a manifestation of the writer's personality, but as a function of its place in an evolutionary pattern. If the language can be found for treating diaries as books rather as people, it will be possible to see diary-writing as a complex genre in which successive conventions of perception and expression impart a character to the most private and informal of writings.

Therefore, the strategies devised in Part B are aimed at making readers aware of the nature and outcomes drawn from their interaction with words and images in a wide range of text types and diverse themes. Stylistics is meant to help students / readers focus on the language potential across text types and genres through their contrastive analysis with Townsend's fictional diaries. Layers of meaning, apart from providing ways into texts, commit the reader to pick up from other framings such as aesthetics and linguistics in order to become lifelong readers and writers.

Moreover, and to draw on Clark and Zyngier's latest paper on pedagogical stylistics, in a (2003: 344-345) "specific pedagogic practice in the classroom context requires three distinct but interrelated choices on the part of the teacher in terms of *text*, *method* and *application*. Each is based upon a different but interrelated principle of selection:

> The choice of text. The principle of selection at work is usually either (i) selection of a text or group of texts to illustrate a particular stylistic point, or (ii) selection of a text and subsequent identification of a range of stylistic issues within it and indication of possible solutions.
>
> Selection of the most appropriate linguistic, literary or theoretical approach or model, and associated practices from the stylistician's toolbox, to illustrate a specific stylistic point in the case of (a)(i) above, or in order to bring about a solution to a particular textual problem or general principle, as in the case of (a)(ii).
>
> Applying the selection of approaches/methods outlined in (b) above to the chosen text(s) in the ongoing dynamic of the classroom/seminar/workshop.

A. FROM *SECRET DIARY OF ADRIAN MOLE 13 ¾* TO *THE CAPPUCCINO YEARS*

> The frontiers of a book are never clear-cut: beyond the title, the first lines, and the last full-stop, beyond its internal configuration and its autonomous form, it is caught up in a system of references to other books, other texts, other sentences: it is a **node** within a network.
>
> [author's emphasis]
>
> Michel Foucault 1980: 67-68.

➢ TOWARDS AN INTEGRATIVE CURRICULUM: LANGUAGE, LITERATURE AND CULTURE

The process of syllabus design ought to be envisaged as a teacher / learner contract to be updated or changed in case of disagreement or inaccuracy. Rephrasing Andy Baxter's (1990) comment on his innovative contract, "Negotiation: hit or myth?"[3], it is, by no means, a model to be totally followed because any educational context is peculiar and variable. Besides, university board assessment rules defined within language courses in the Portuguese context have been flexible enough to allow the support for an integrative curriculum. Thus language across the curriculum presupposes a two-fold course of action. Firstly, how language, subject / discipline, and genre influence the way we teach and learn about multilingual and multicultural issues and literature. Secondly, theoretical perspectives, and ways of approaching literature would come to the fore in the dialogic process of reading in lecture setting, namely through suggestions for encouraging reading and writing assignments together with teaching strategies to enhance students' awareness of diversity and plurality (Carter and Nash 1993, Carter and McRae 1996, Simpson 1993, 1997, Pope 1995, 2002). Besides, rightly states Kramsch (1994: 28), "in single-voiced discourse, the sole orientation of the speaker / reader is to the self and to the progress that he or she is making in learning the language".

Similarly, the concept of "text" within the realm of meaningful literacy practices (Williams 1993) involves all fields of Humanities studies in a dialogue, be it in performance and theatre, film and media, poetry (musical lyrics), literature courses (prose and fiction) or cultural studies. Concomitantly subject-matters in contemporary popular fiction (McCracken 1998: 75-76) enable participants to explore culture not only through a single framework but also by means of examining a vast array of cultural artefacts and their connections to / with one another first and foremost with the fictional (McCracken, *Ibidem*)

"saga", "likely to be read as charting those changes through several generations in one narrative". Accordingly, the focus will be, to borrow from Said (1984: xxiv), " as much as possible on individual works [to be] read... first as great products of the creative and interpretative imagination" and ultimately (*Op. cit.*, *Ibidem*), "as part of the relationship between culture and empire".

One of these diaries' important feature is the novelist's skill of intertwining Adrian Mole's autobiographic notes - an insider / outsider perspective - within a critique of a historical and cultural environment. In a way, the author echoes, for instance, Cather's model in that the protagonist in the fictional autobiography is a male character. Townsend provides the contemporary reader the chance of taking a grasp of society and the British society in particular, on the macro- and micro-level through Adrian's perspective. This is enriched through interweaving satire, for example in the fashion of Alexander Pope's *The Rape of the Lock* (1712) albeit in prose form, with an ironic tone resembling, for example, Boswell in his diaries, "so full of realistic detail... that contemporary readers [take] it as its face value", to borrow from McRae's comments (1994: 280) on some literary texts being supposedly addressed to a younger readership like Jonathan Swift's *Gulliver's Travels* (1726). This is liable to be perceived in the irony of the coming passage (*AMCY*, p. 138):

> I asked Kevin why he was flogging kids' dressing-up clothes when he was in receipt of a Master's degree. He said, "To pay for my PhD." He's already mapped out his subject: "Coffee: Its Introduction and Effect on English Literary Life, from Dr Johnson to Martin Amis."
>
> I asked him how such a subject would help him find a fulfilling and well-paid job. He filled with the Sleeping Beauty boxes and said, "Well, Nescafé might take me on".

More than half of Adrian's diary entries encompass two decades of the protagonist's maturing process and existence (pinpointed by strikingly inevitable mismatches from teenager to adult life within the psychological and socio-cultural domains) covering different periods of British History and socio-political events as early as Margaret Thatcher's takeover to Blair's government. Adrian challenges the reader with (Hall *et al.*, 1978: 54-55)[4] "unusual and unexpected events to the *maps of meaning*" [author's emphasis], which already form the basis of their cultural knowledge" of everyday language. The point at stake is interestingly put in a short but poignant two-paragraph diary entry both for its assertiveness and paradoxically hyperbolic self-centred discourse to be inferred from the syntactic choice: simple paratactical style and enumeration, in simple and compound clauses, unexpectedly rendering some of Adrian's workmates' overflattering utterances and his future wife. In the process, it demands from readers some kind of emotional and

cognitive response - from identification to reliability or even utter laughter given the comedy of situation (*AMWY*, p. 254):

> Saturday March 28th
>
> Made a *tower* of profiteroles today. Roberto said: "Congratulations, Adriana! The chocolate icing issa perfection."
>
> Jo Jo tasted the first one and pronounced it to be *delectable*. Luigi happened to have his Polaroid camera with him, so he photographed me and the tower and Jo Jo. I have pinned the photograph on my wall. I look quite handsome.
>
> [Adrian's emphasis; underlined Mine]

As a matter of fact, "authors, students and teachers" are familiar with code switching and register shift among cultural groups, but Adrian finds it difficult to conform to a way of life which he holds up as trivial and in that Englishness acquires a multicultural dimension for much of Adrian's disenchantment, to be explicitly avowed in his mother's despising tone (*AMCY*, p. 16):

> "A little Englander," scoffed my mother, "who rarely crossed the boundary of Leicestershire".

Furthermore, multicultural literature for young adults, also deeply embedded in the spirit of foreign language teaching / learning in Europe[5], to pursue McLean[6] (1997: 194),

> is a promising vehicle for developing awareness, understanding, and acceptance among cultural groups. It is also a potentially valuable tool for validating one's own knowledge and experience. In so doing, it may help the reader discover him- or her-self and build self-esteem. But for this to happen, the reader must be able to find familiar, friendly images in the literature.

Moreover Adrian's ideal culture challenges the EFL reader with a recently emerging third direction in language and culture interface, to paraphrase Kramsch's words (1994: 24), for "it, too, sees culture both as facts and as meanings, but it sees it as a place of struggle between the learners' meanings and those of native speakers". These might be evidenced in many of Adrian's aside comments on other characters' cultural and linguistic idiosyncrasies, still and paradoxically envisaged as crossing-boundaries, formerly not accepted in ideal everyday speaking social contexts (*TCAAM*, p. 54):

> ... and with a bit of luck I will introduce other uncommon words to you, the listening masses. For I am solely aware of my duty via Radio Four to *educate* and entertain the great British public. For how else are they to rise up and take power if they don't understand the words of power? Or the power of words?
>
> I've told my contemporaries that I am quite a trendsetter, although Pandora, the love of my life, maintains that *trendsetter* is a word only used by crumblies and people with one foot in the crematorium.
>
> [Adrian's emphases]

By means of self-life-writing Townsend depicts the struggle for masculine types (broadcast in Western film and television), namely the cults of masculinity contrasting with Adrian's own masculine ideals of home rule to confront the western domesticity and extend it to the mono-parental family paradigm along with work, commodification, and urbanisation. All these point at times to strings of continuity, other times to rupture between the scheming of the old empires and the new goals of global capitalism, to pursue Said's latest argument about *Images and Empires*. Indeed, contends McCracken (*Op. cit.*, p. 76), European imperialism and the family standards have extended from Victorian age in that a re-evaluation of "women in the context of a male-dominated society" may be undertaken upturning the tendency to universalise to the detriment of historical specificity.

Adrian's referred marriage to an African descent is curiously deconstructed in Adrian's mother sardonical move towards his deliberately omitted forthcoming divorce and his male-chauvinist self-centred character. Indeed, Jo Jo has come to invert home rules and patterns of decolonisation when she willingly returned to her country / origins, temporarily leaving their son under Adrian's mother custody. His mother's words are rendered in direct speech for the reader learns that "she is Jo Jo's biggest fan" not his (*AMCY*, p. 16). So runs his mother's disapproval (*Op. cit.*, *Ibidem*):

> "Fancy letting a beautiful wife like Jo Jo slip through your fingers," she said. "You must be bloody mad. You'll never get another woman in the same league as her. She had everything, beauty, brains, money, talent".

Once again Said's contention on (1983: xxiv) "culture and the aesthetic forms it contains" owing to writers' "historical experience" comes to the foreground in Townsend's writing inasmuch as the centre formerly having attracted marginalised characters has seemingly now lost its centripetal force, lost its uniqueness in the battleground of intellectual property. In this sense believes Said (*Op. cit.*, *Ibidem*) "authors are very much in the history of their societies, shaping and shaped by that history and their social experience". Images rendered unleash new homologies, intertextualities and set of connections in the worldwide scenario. In *A Journey to the Western Islands of Scotland*, Johnson seems to have offered some inspiration ("He gave me a copy of Boswell's *Life of Doctor Johnson* that I admired when I was last in his house", *AMCY*, p. 290) to Townsend's diaries though issues of period, lexis, dialect on the level of the text have been, thus, distinctly perceived, for example (Johnson [1775] 1984: 56), in

> the way now grew less easy, descending by an uneven declivity, but without either dirt or danger. We did not arrive at Fort Augustus till it was late. Mr Boswell, who, between his father's merit and his own, is sure of reception wherever he comes, sent a servant before to beg admission and

> entertainment for that night. Mr Trapaud, the governor, treated us with that courtesy which is so closely connected with the military character. He came out to meet us beyond the gates, and apologized that, at so late an hour, the rules of a garrison suffered him to give us entrance only at the postern.

Even though Adrian's attempt to hold her wife's ancestry, in syntactical object position, subordinated to his son William's dominant position on the surface level, her role is vindicated as an empowered subject in the entrepreneurial socio-economic hierarchy in the multiethnic English-speaking world evidenced in the deep significance of the utterance, (*AMCY*, p. 13) "His [Williams's] Nigerian grandmother was once the managing director of a lorry-tyre importer in Ibadan". To reinforce his dominant role, Adrian firmly sticks to hegemonic patterns of language / educational standards (*AMCY*, p. 313): "I asked Roger Patience to arrange for Glenn to have extra help with his reading and writing. "I believe it's called *teaching*," I said sarcastically". These standards deepen characters' otherness in the diegetic domain, given some of their underprivileged status as black and female others, subjected to the diarist's ideological overt agenda.

On the contrary, claims Adrian's mother poignantly undermining his proud and prejudiced assertion of being "an Englishman" (*AMCY*, p. 16),

> "D'you want to know why I think your marriage failed?" she asked.
>
> I looked out at the back garden: the lawn was littered with garish plastic clothes pegs which had fallen off the washing-line.
>
> "Go on," I said.
>
> "One," she said, "you resented the fact that she had a degree. Two, you postponed your trip to Nigeria five times. Three," she continued, "you never came to terms with the fact that she was four inches taller than you."

The direct access to Jo Jo's additional message in her letter addressed to Adrian's mother, headed by the usual acronym of Latin origin, lets the reader enjoy a comedy of situation and character unveiled in the diarist's confessional tone (*AMCY*, p. 16):

> "There's a PS," said my mother. She read the postscript with relish. "PS. Did you see the A. A. Gill review of Hoi Polloi in the *Sunday Times*?" I have to hide it from my family.
>
> So even in Lagos, Nigeria, they are sneering at my culinary skills! I should never have allowed Savage to persuade me to put bangers and mash on the menu.
>
> [Adrian's emphasis]

In fact, subjects' response to favourite types of reading might comprise very many of the discursive practices like the above satirical oriented texts. It appeared that they were prone to associate the experience of laughter, as a relief, with a means of developing reading for pleasure and knowledge. With Adrian readers learn to question the ethics of

power relations in society, whilst he exerts his power of thinking autonomously whether in the political scenario, welfare, social, economic or even cultural sphere. His struggle focuses on, to borrow from Usher and Edwards (1996: 27) "*practices* of everyday life ... rather than in terms of an appeal to a transcendent and invariant set of values" [authors' emphases]. While inserting a sudden satirical twist in his speech, he has all the freedom to pass judgment on the advertising profile of *Daily Telegraph* readers (*AMCY*, p. 300)

> He said that it has huge cult potential, especially since the beef-on-the-bone ban. "We should pick up some right wing, beef-eating *Telegraph* types", he said, "which will broaden the advertising potential enormously." He listed the advertising profile of *Daily Telegraph* readers. Apparently they go in for: garden sheds, incontinence pants, secateurs, erotic underwear, liquid manure, Egyptian cruises, pergolas, cutlery sets, denture fixatives and anything to do with dogs.
>
> Zippo is liaising with Stoat Books. Publication date is February 24th, which, according to Zippo, is a dead time in publishing. "Nobody publishes then," he said. "It's a black hole as far as buying books is concerned". When I asked why *Offally Good*! – *The Book*! was being published in this "dead time", he said, "*Offally Good*! isn't a book as such, Aidy? It's a TV tie-in."

In his quest for authenticity, social justice, individuality, Adrian invites the reader, at the level of discourse (Simpson 2002)[7], to problematise a whole historical period - from Thatcherism to Blairism, a culture, the ruling institutional power and the public unconscious whim of his time, ironically conveyed in Adrian's emphatic statement (*AMCY*, p. 9), "a labour government will change all that. Mr Blair is a committed Christian, and I forecast that a religious revival will sweep the land. I long for the day that I wake up in the morning and realize that, Hallelujah! I too believe in God!". However, none of his "contemporaries could consciously perceive or evaluate" the whims of his time, to borrow from Bakhtin's claim ([1935] 1990: 4), "in the context of culture of their epoch".

From the above stance it might be inferred that reading popular culture would enhance subjects' critical literacy and simultaneously afford a pleasurable moment of escape from reality, especially when parody is at stake, ironically conveyed in Adrian's utterance (*TCAAM*, p. 35: "Pirate Radio Four? Art Culture and Politics"): "a general feeling of *ennui* (*ennui* is French for bored out of your skull by the way). Yes, *ennui* hangs around the house like stale fag smoke". In this respect, Alvermann *et al.* refer to the balanced approach between language, literature and culture (1999: 35):

> Although identification and enjoyment of pleasures is an important aspect of teaching critical media literacy, it is only part of the picture. Certainly its place in the curriculum is important in order to validate students' understanding and the meaning they have attached to popular culture texts. But pleasures derived from popular culture are also noteworthy because they are complicated and at times uncomfortable, and it is through the explanation of these various pleasures that students might take more in-

> depth look at popular culture and ponder other possibilities and positions of political, social, and cultural relevance that they have not examined before.

Adrian's fondness of Pandora overshadows his real political ideals and conservative struggle in such a manner that any individuals' commonest drives, for example, love and sexual attraction, abominable in his struggle for personal identity and coherence, whatever its domain in public and private life, leads him to admit (*AMCY*, p. 12) "against the youth and radiance and intellectual brilliance of Dr Pandora Braithwaite he stands no chance at all". And the description with which the reader is granted reinforces marketing images of public figures at campaign times, or every ordinary citizen's appreciation of political candidates, once again reiterating the authorial voice against life's "alogical"[8] course of events. Adrian's conservative candidate is offered a paradoxical and satirical description, especially foregrounded in his Tory obsession (*AMCY*, pp. 12, 258):

> Occasionally, the grotesque porcine features of her conservative rival, Sir Arnold Tufton, were to be seen on posters in the windows of the larger houses. Were he to enter for the Best Pig Class in the Leicester Agricultural Show, he would stand a good chance of winning a rosette.
>
> She led me into the front room where two shaven-headed little boys were sitting on a sofa, watching a video. The TV screen showed a maniac with a hedge-trimmer pursuing a girl with large breasts down the steps of a dark cellar. The smallest boy picked up a cushion and hid his face behind it.

Adrian's contextualised references and insights to other authors and types of reading material encourage the readers to look for their hero's source of inspiration. Through Adrian and his empowered narrative, Townsend problematises developing areas of knowledge and representation. Her texts having acquired the status of popular icons, considering their wide scale readership, might offer concrete ground for any academic debate in the light of various social-related fields of study on the role of masculinity in current western world, departing from the microcosmic view of the self to the outer world's stereotypes. The contemporary male mythos stand out in her intertwining of depictions of ordinary male characters with the diarist's haughty male personality traits translated in his accomplishments and high moral standards evidenced in, for instance (*AMCY*, p. 299),

> 10 p.m. I have just finished reading the manuscript. It's not bad, though there is far too much emphasis on gender for politics for my taste. Germaine Greer appears fourteen times in the index.

These standards contrast with Adrian's perverted flaws recurring from his maturing process (from adolescence to adulthood) in a male dominant culture (*AMCY*, p. 252): "Jesus Christ almighty! God save from this biblical like curse which has fallen on me! A letter from Sharon Bott, with whom I once had a frenzied sexual relationship". Hence,

regarded as a hilarious text, Adrian Mole's saga might be perceived through its multiple ideological pulls between male / female identities, implicit in Pandora's remarks (*AMCY*, p. 290):

> At the end she burst out laughing! And said, "Your like is a situation comedy! You're over thirty, you're living at home with your mother, you're frightened of women - you're a Ronnie Corbett for the nineties!"

Adrian's father versus Pandora's father, for instance, fittingly give a picture of the stereotypical western male identity singled out in the diegetic world due to their search for / loss of or vindication of a job-related category as a warranty of a socio-cultural identity with discernible attributes in terms of occupation and/or title / rank. Occupational status in the technological era purports a distinctive mark in Pandora's life circle (*AMCY*, p. 290):

> When I'd recovered my composure, I asked how she was enjoying the world of Agriculture and Fisheries. She grimaced and said, 'I should be at the Foreign Office. I speak fluent Mandarin and Serbo-Croat, for Chrissakes! I could be *useful*. As it is, I'm wasting my bloody time on *whelks*!
>
> Her pager bleeped and a message flashed across – RING ALASTAIR. She paled a little and reached for her mobile.
>
> [Adrian's emphases]

➢ LANGUAGE AND CREATIVITY

The writer's creativity is manifested in Townsend's' diaries in many ways ranging from resourceful attempt to make a claim to (Foucault 1994) "un-disciplined" bodies who challenge socio-cultural patterns in their own registers, paradoxically and time and again, clashing with Adrian's rule-biding existence. Townsend's imaginative blending of discursive practices, including the rewriting of Pandora's myth, highly enriches her fictional diary novels. In fact, comments Johnson (1997: 6-7), "each portrait represents a crucial stage in a writer's creativity, from first discovering a voice within a diary to imagining and writing for an audience beyond it".

Unlike the mythic figure, Pandora Braithwaite, reinforces her agency in a white male world due to her emancipation in the field of politics, education (has a PhD) and dispassionate inclination for material values, by taking the most of life. At this point she shares the curiosity, intelligence, beauty and easiness of the mythical figure. The vindication of her own identity, singularity and agency is undermined by her uncompromising attitude to love, marriage, highly contrasting to Adrian's prejudiced mind and language choice singled out in an elaborate register so much in the line of an ideal speech adopted by the

diarist. However, she does neither bother switching her code and register towards a less educated interlocutor nor raising her language standards at times of public exposure which makes her a more reliable figure for the contemporary reader's expectations.

Still, Pandora resembles the mythic figure in much of her weaknesses: insincerity, conceit, overconfidence, ambition, infidelity, vanity, as depicted in Hesiod's *Theogony, Works and Days* (1988: 18), "many designs fashioned, a wonder to behold, all the formidable creatures that the land and sea foster: many of them he put in, charm breathing over them all, wonderful designs, like living *resplendent*, from her is descended the female sex, a great affliction to mortals as they dwell with their husbands - no fit partners for accursed Poverty, but only for Plenty" [author's emphasis]. Some of Pandora's psychological and physical traits come forth in these passages (*AMCY*, pp. 32-35)

> I stood at Pandora's side and waited for her to finish her conversation with somebody called Boris from the *Daily Telegraph*. "Boris, darling, if I'm elected tonight, I promise we'll have a celebratory dinner very, very soon, and if I lose we'll dinner even sooner. Bye, you horrible Tory, you."
>
> ...
>
> Pandora said, "They're happy to be associated with my success."
>
> ...
>
> "Sorry," she said. "I've turned into a bit of monster since this campaign started. I've been taken over by *ambition*," she added sadly, as though ambition were a terminal illness. Her mobile phone trilled. She pressed a button. "Mandy!" she said, and turned her back on me.
>
> ...
>
> Harry was a Pandora devotee; the things he admired about her were "her kissable lips, her delightful breasts" and her legs, "Like Cyd Charisse".
>
> [Adrian's emphases]

Despite being aware of all her virtues and weaknesses Adrian, on the one level the protagonist or fictional hero, can not break the spell of enchantment just like in the myth, and his saga reflects "a literary model of what constitutes the story of a life" as well as the unity of the text, to borrow from Fothergill (1974: 53), since a diarist must remain faithful to his muse, source of inspiration for his writing. This "complex relation" between ethics and aesthetics, so comments Fothergill (*Op. cit.*, p. 49) "in which diaries", for instance the Anaïs Nin's ones (*Diary II* 1923: 244), "stand to actual life on the one hand and the transformations of art on the other" might be unveiled in Nin's own words (as cited by Fothergill, *Op. cit.*, *Ibidem*):

> This diary is my kief, hashish, and opium pipe... I see in the echoes and reverberations the transfigurations which alone keep wonder pure. Otherwise all magic is lost. Otherwise life shows its deformities and homeliness becomes rust. My drug. Covering all things with a mist of

> smoke, deforming and transforming as the night does. All matter must be fused this way through the lens of my vice or the rest of living would slow down my rhythm to a sob.

Similarly, Adrian's struggle to writing a novel is never accomplished and in his way, he might follow Nin's conflicts with diary-writing (*Op. cit.*, *Ibidem*).

> While I write in the diary I cannot write a book. I try to flow in a dual manner, to keep recording and to invent at the same time, to transform. The two activities are anti-thetical. If I were a real diarist, like Pepys or Amiel, I would be satisfied to record, but I am not, I want to fill in, transform, project, expand, deepen... As I read the diary I was aware of all I have left unsaid which can only be said with creative work, by lingering, expanding, developing.

Turning to the imaginative dimension of reading, it is noteworthy for the present section to address the question: How do popular texts embody, extend, exploit, or enfeeble the fantasy genre? On the one hand, advances Marion Zimmer Bradley[9] (1996), they are meant to defy reader's imagination towards outer galaxies (for example, science fiction) and trigger a feel for adventure and the supernatural by depicting far away places, middle earth, wild sceneries and houses inhabited by unique characters owing to their oddity, like trolls, elves, goblins, magicians, emperors or princesses, of which the texts and writers to follow comprise some of the most celebrated, from the late Victorian period up to now: Allan Poe's *Tales* (1845) exploring gothic elements (*e.g.*, "The Black Cat"), Lewis Carroll's *Alice in Wonderland* (1865), *The Narnia Chronicles* (1950-56) by Clive Lewis and John Tolkien's trilogy (1954-55), Roald Dahl's stories and the current best-selling Joanna Rowling's *Harry Potter*'s books (the first of which being published in 1997).

On the other hand, they portray a character's personal endeavour, embodying a process of moral or inner growth. Additionally, they fall back upon former ethic and aesthetic values; characters' culture patterns (sometimes mythological characters); characterisation and modes of conflict. The latter are partly evidenced in some of Adrian's ideals clashing with the contemporary ones. Moreover, posits McCracken (1998: 76), "the concept of fantasy is crucial to an understanding of the partial and incomplete identifications the reader makes with the popular text". And Adrian's soliloquies provide very many instances in which clashing identities come to the fore (*AMCY*, p. 14): "Nobody has been able to explain where I get my talent for creative writing and cookery from".

Fictional creativity predominantly evidenced in the diarist's inner dialogues, digressions of the diarist's voice and ethic struggle for tradition, pseudo-historical cultural and philosophical issues from his early youth up to his thirties. The diarist's accounts of

classic texts might underpin Townsend's defying views on popular culture (*TCAAM*, p. 43):

> I sat on a rock that Wordsworth once sat on and thrilled to think that where my denim was now was where his moleskin used to be. A yob had scrawled on the rock, "What's wiv this Wordsworth?" Another, more cultivated hand, had written underneath: "You mindless vandal, how dare you bespoil this precious rock which has been here for millions of years. If you were here I'd flog you to within an inch of your life. Signed, A. Geologist". Somebody else had written underneath, "Flog *me* instead. Signed, A. Masochist".
>
> [Adrian's emphases]

Before entailing any thorough description of creativity in reading and responding to literature, it appears noteworthy to ascertain Townsend's particular creative fictional writing foregrounded by an autobiographical set of data tailored by an interpretive act in Adrian's diaries. They might be also understood as a dissimilar but attention-grabbing way of women (Foucault 1994) talking about gender-based issues on women's views about themselves and their ways of representing themselves rendered funnily and light-heartedly enough through a male character's stance, nevertheless as much rational as possible from birth: English blood, colour and morals, scientific opinions, intellect and gender prejudice. A suitable illustration might be found already at the height of Adrian's teens for his usually singular critical tone (*TCAAM*, p. 38):

> I went back to my room to find Pandora and my mother has one of those sickening talks that women have nowadays. It was full of words like "unfulfilled", "potential", and "identity". Pandora kept chipping in with "environment" and "socio-economic" and "chauvinistic attitude". I got my pyjamas out of my drawer, signalling that I wished their conversation to desist, but neither of them took the hint so I was forced to change in the bathroom. When I came back the air was full of French cigarette smoke, and they were gassing about the Common Market and the relevance of something called "milk quotas".

Adrian's topics range from religion, race, family, domestic life, education, professional success to personal fulfilment creatively touched upon by the diarist himself, or the gamut of characters within his family circle, neighbourhood, political circle and the outer world. Also recurrent is Adrian's intention of never betraying his origins, so purport his intents, the values passed on by generations of real British thinkers, now at loss in a supposedly broad-minded permissive environment: the individual and "otherness" (Foucault 1994). For these reasons, Townsend's diary novels purport a change in the dominant literary representation, considering that they are both addressed to a large readership (also involving minority groups). Besides, these confront the reader with different perspectives, confronting narratives and focalisations: insider's *vs* outsider's perspective in which the boundaries of literariness, be it through hyperbole, irony or simile,

in everyday language are blurred though intrinsically making up the texture of Adrian's diaries in the following instances from his last diary (*AMCY*, p. 87):

> Justine was there in the role of Alan's hostess. She seemed to know most of the MPs by name.
>
> If pinstripes were water, I would have died of drowning.
>
> If forced to describe the décor, I would have to say, "Gothic classicism with animal prints, or St Pancras station meets Whipsnade Zoo."
>
> He looked down at me from his great height and said what sounded like *kneecaps*. Though I may have misheard him - there was a high level of decibels in the cramped space.

Concurrently, different ways of "speaking the language", a phrase described by Iain Chambers[10] (1995: 23), in terms of "linguistic, literary, cultural, religious, musical" are perceived in Adrian's dominant view, overconfidence in his mastering the English language, but always with a difference (*TCAAM*, p. 70):

> I left the kitchen, shaking my head from side to side in a pitying fashion, whilst at the same time saying, *sotto voce*, "Lord, have mercy on the philistines I am forced to live with, for they know not what they say."
>
> My father overheard and said, "Oh, got bleedin' religion now, has he?"

In the process (Chambers, *Ibidem*, p. 23), "language is appropriated, taken apart, and then put back together with a new inflection, an unexpected accent, a further twist in the tale" depending on the context of his flights of imagination and situations portrayed in the diegetic world. His talks on the radio at the age of 16 ¾ flash out Adrian's sparkle of creativity with which he strives to be accredited up to his thirties, notably when he gives reasons for the social, ethical and political role of the arts with a focus on literature. This is Adrian's alternative resource to reality (*TCAAM*, "Pirate Radio Four?"- Art Culture and Politics, p. 35):

> I know that there are cynics who say "England is governed by philistines, so what do you expect?" but to those cynics I say yes, we may be governed by philistines at the moment but I'd like to take this opportunity to talk about a political party that I've started up. It is called the Mole Movement.

In the Aristotelian conception the "poet, the artist", of which William Blake, Percy Shelley and John Keats are deemed creative exponents, claims Williams (1993: 30), "is by nature indifferent to the crude worldliness and materialism of politics and social affairs; he is devoted, rather, to the more substantial spheres of natural beauty and personal feeling". Within such parameters Adrian Mole attempts from adolescence to adulthood to become an aspiring artist, poet and struggling independent creative writer. He is not willing to subdue his creativity to the worldliness "of commodity and consumption" (*Op. cit.*, p. 36) of which his former schoolfellow, Barry Kent, might be an exponent. In fact, Adrian's

polyvocality might be said to embody the whirlpool of historical, socio-economic and cultural relations in the dyad artist - society, ever-since the 19th century. Also, and paradoxically, Adrian reminds the writers' dissociation from society, from political criticism and the system of subscription-publishing, formerly made possible by the "system of patronage" out of which he can not escape so as to survive (Williams 1993: 30-32):

> Wordsworth wrote political pamphlets,... Blake was a friend of Tom Paine and was tried for sedition,... Coleridge wrote political journalism and social philosophy,... Shelley, in addition to this, distributes pamphlets in the streets... and, further, as must surely be obvious from the poetry of all the men named, that these activities were neither marginal nor incidental, but were essentially related to a large part of the experience from which the poetry itself was made.

After all, states Williams (*Ibidem*, p. 33), "the growth of the *literary market* as the type of a writer's relations to his readers has been responsible for many fundamental changes in attitude" [author's emphasis], interestingly focused in one of Adrian's satirical entries (*AMCY*, pp. 287, 335):

> Zippo is liaising with Stoat Books. Publication date is February the 14th, which according to Zippo, is a dead time in publishing. "Nobody publishes then," he said.
>
> ...
>
> Today should have been a great day in my life. *Offally Good! – The Book!* May be 80 per cent mother-written and it is certainly not literature but, even so, it *is* a book and it bears my name. Yet could I enjoy this considerable achievement unfettered by domestic and childcare worries? No! I could not. Publication day found me ransacking the house looking for Glenn's trainers, which he claimed to have kicked under his bed but which "disappeared in the night, Dad".
>
> [Adrian's emphasis]

Adrian's first reporting instance grounds Martin's broad definition of creativity in writing, even factual writing[11] which "does not preclude creativity and imagination", as it (1989: 15) "involves mastering genres and adjusting them to suit one's own purposes". Adrian's creativity evidenced in the intertwining of creative language with a striking socio-political criticism in a dialogic relationship with the implied reader does not fulfil the standards of the ideal artist in terms of Coleridge's principles of creativity and imagination. While (Martin 1989: 15) "fulfilling the generic requirements" of narrative writing, just as recounts and procedures which "generalise experience", Adrian's creativity might be related both:

i) from the linguistic point of view, to Leech's threefold notion of creativity (1990: 30-39): "lexical innovation", "semantic *alertness* of good prose" and "the *conceptual fusion* of poetry" [author's emphases];

ii) from the literary point of view while resorting to parody and pastiche, a postmodern technique of imitation *par excellence*, underpinned by (Wales 1997: 103) "artistic originality of idea or inventiveness in form". Parody / collage may be perceived as an art form with multiple layers and signposts pointing to a variety of forms and realities as well as to the possibility or suggestion of countless new realities. Concomitantly, the interpretive constellation of reading / writing / consuming / producing is altered.

Unlike many counter arguments based on the fact that "the text is constructed from a mosaic of quotations", Allen (2003: 73) contends that such "does not mean we can find the text's intertexts and then view them as the signified of the text's signifiers". He further explains, in the line of Barthes and Kristeva, that the intertextual has much to do "with the entire cultural code, comprised as it is of discourses, clichés, ways of saying". This contention is deeply embedded in Barthes's *S / Z* ([1970] 2000: 6) insofar as "nothing exists outside the text, there is never a *whole* of the text" [author's emphasis] and meaning, cites Allen (2003: 74), "is always *anterior* and always *deffered*" [author's emphases]. Both attributes are quoted from Derrida's critique of the notions of "origins", since, posits Allen (*Op. cit.*, *Ibidem*), "meaning occurs because of the play of signifiers, not because a signified can be found to stabilize a signifier; the signified is always, as it were, over the horizon".

Furthermore, puns (restoration language) and pleonasm are paradoxically meant to make the common citizen feel ridiculous, as is illustrated in Adrian's early talks on "Pirate Radio Four? Art Culture and Politics" (*TCAAM*, p. 34):

> You never hear them mention Van Gogh or Rembrandt or Bacon (by Bacon, I'm talking about Francis Bacon the infamous artist, I don't mean streaky bacon or Danish bacon … the sort you eat). No, such names mean nothing to cultureless people, they will never pilgrimage to the Louvre Museum to see Michaelangelo's Mona Lisa. Nor will they thrill to a Brahms Opera. They will fill their empty days with frivolous frivolity, and eventually die never having tasted the sweet ambrosia of culture.

Minor details of every day life are made meaningfully humorous in his register (*AMCY*, p. 272):

> I took this to be an ominous portent. The New Dog never barks. (It cost me £26 at the vets in April to have its vocal cords checked.)
>
> The New Dog obviously sensed, with its canine intelligence, that the letter the postman was holding out to me contained bad news. I scrawled my name on the postman's clipboard and wished him a merry Christmas, then went upstairs to my bedroom. I locked the door and opened the letter.

Actually, the above insights are rendered in a self-centred idiosyncratic language according to Adrian's standards and states of mind which the reader contextualises in the diegetic world. From the pedagogic point of view, creative use of language, resorting to

satirical discursive stances, is learnt in a meaningful way since the reader is also aesthetically involved in the fruition of the text as a complex (Derrida 1972) "fabric of traces", for example in the utterance (*AMCY*, p. 280), "The Teletubby queue was at least thirty people long by the time I arrived". Indeed, "thirty people" has been creatively used, in the synchronic axis, instead of the collocative phrase commonly associated with length. In this case it might be "x meters long", still it would not exert the same impact on the reader in terms of the speaker's intention to impart the hyperbolic and cumulative meaning, from awe/surprise to impatience or, simultaneously, the speaker's idiosyncratic use of language driven by intuition, emotion rather than logics.

Other creative uses might be found in Adrian's resource to comparatives building on ready-made phrases as is the case of the unpunctuated, free indirect, spoken-like version (*SDAM*, 37) "Got a letter for Mr Cherry the newsagent to say I can start a paper round tomorrow. Worse luck!". In fact, "worse" instead of "tough" conveys an unexpected turn in his whirlpool of thoughts contrastively detached from the former reporting statement via an emphatic phrase graphologically marked by the meaningful use of the exclamation mark. If in the previous illustrations the creative use of language was realised on the lexical and syntactic dimension, in some other cases other layers of meaning like cohesion, period and register shifts entail some of Adrian's creative use of language. On occasions, bold statements are followed by inversion of discourse domains liable to come to the fore in the utterance (*AMCY*, p. 328), "I think the Archers / Royal Family idea has legs".

Hence, Plautus's resquices of comedy standing out in one of the major themes in Adrian's entries, notably "cuckoldry", a main feature in Shakespeare's *Comedy of Errors*, too, and later in restoration drama, for instance Wicherley's *The Country Wife*, is conveyed in his narratives in paratactical style, in a seemingly objective tone using dynamic finites and straightforward reporting instances undermining his several occasions of criticism and satire on adultery, to be unveiled, for example, in the ensuing entries (*SDAM*, p. 37; *AMCY*, p. 180):

> My father came in the front door and Mr Lucas went out of the back door. My father said he had been looking forward to the black forest cake all day. There was none left. My mother gave him grape-pip cheese on Ry-king for his supper.
>
> [*i.e.*, negation]
>
> A reporter, called Gracie, rapped on the front door today and asked for an interview with "Pauline and Ivan". I chatted at the door with her for a while about writing in general. I mentioned that I had written a novel, *Birdwatching*. She said she would like to see it. When I came down, she had insinuated herself into the house and was talking to my mother and Ivan at the kitchen

> table. The ancient lovers were holding hands and confessing their shared guilt to Gracie.
>
> [*i.e.*, interdiscursive merging]

In addition, the creative reference to the exchange of partners among relations including his and Pandora's parents, highly contrastive to his ideal pattern of male / female relationships, does not leave Pandora out of the license scenery for much of his disappointment, illustrated in these statements (*AMCY*, pp. 276, 33):

> He had a little trouble with the *horns* made of painted carrots, but the cloven hooves that my father had fashioned from four empty Flora tubs were a triumph.
>
> ...
>
> Pauline'n'Ivan and George'n'Tania ignored each other and also the printed notices left on our seats.
>
> ...
>
> "Don't you *dare* call me sweetie, Pandora," I said. "I've known you since you were thirteen and three-quarters. I lived in your boxroom when you were in a *ménage* à *trois* with a gay husband and a dyslexic bodybuilder. I know your *secrets*"
>
> [subject's emphases]

Parody of romance with an eloquent style, already used in the dramatic monologue and formerly in Shakespeare's works (Elizabethan literature), for example in "O happiness enjoy'd but of a few!" (*The Rape of Lucrece*, ll. 22-27), is also present in Adrian's writing (*TCAAM*, p. 63):

> Oh joy! ... Oh rapture! ... At last I have made my mark on the world of literature. My essay entitled "A Day in the Life of an Air Stewardess" has won second prize in the British Airways Creative Writing Competition.

His struggle for standards of "lasting validity, universal truths and rules of writing" in Alexander Pope's manner (*The Rape of the Lock* 1712), to quote McRae *et al.* (1994: 189), has hardly given him the accomplishments for which he has unfortunately longed, except for single texts, *i.e.*, a poem and an essay, a book of recipes and lastly *The White Van*. His struggle for language accuracy and high standards in written discourse are worthy of focus in his diary entries, mostly in the form of interior monologues (*AMCY*, p. 236), "There is something about the last sentence that is not quite right. The syntax? The grammar? After spending an hour staring down at it, I went to bed, exhausted". And the diarist goes on his plight for inspiration, inventiveness and language mastery for much of his mother's disappointment. The whole stance is an irony (Hutcheon 1995) foregrounded by a satirical instance to be perceived by the reader (*AMCY*, p. 262-263):

> When I got home my mother reported gleefully that Arthur Stoat had rung, demanding the name and telephone number of my ghost-writer. She said, "I

> don't understand why you can't write the bloody thing yourself. It's only a few recipes. It wouldn't take you more than a week if you got stuck in." I said, "You non-writers don't *understand*. There's the question of *tone* and tense and clarity. And which word to put in front of another, and when to use a semicolon and how to know when only a *colon* will do!"
>
> [Adrian's emphases]

Adrian's fondness for Great English Literature, an ever-coming issue in his diary-entries, has left an undeniable influence not only in his writing style but also in his genre preferences distinctly marked from those for public consumption, although most of his texts have not even reached the stage of getting published for much of his despair and revolt. Classic books like *Animal Farm* and *Wuthering Heights* have led him into the venture of poetry and novel writing. From his early teens he has submitted numerous poems and essays to the *BBC* as he himself acknowledges (*SDAM*, p. 35): "Started reading *Animal Farm*, by George Orwell. I think I might like to be a vet when I grow up".

Thus, Simpson's (2002)[12] remark on his interpretation of irony in *Animal Farm* might be identified as so, particularly in the case of most readers having understood the text as a fable, not as a criticism on the clashing Marxist views at Trotsky's time. The attentive reader might, however, interpret Adrian's remark as a down-to-earth response to the text *Animal Farm*, bearing in mind the diarist's young age (*Secret Diary of Adrian Mole 13 ¾*). The writer's aim is seemingly undermining Adrian's utterance, owing to his creative contextualisation of George Orwell's text seen from a young adolescent's frame of reference.

Additionally, Adrian offers the reader "a humourous and entertaining text" pinpointed by a witty dialogue. Traces of comedy may be unveiled in Adrian's imitation of people's traits and actions resorting rather frequently to hyperbole and oxymoron, in such a way that the reader is fully aware of the distinction between fact and fantasy. Indeed, it might be inferred from Adrian's comical stances to become, in the manner of Philip Sydney's assertions (1986: 39 [1595]), "not upon such scornful matters as stir laughter only, but mixed with it, that delightful teaching" afforded in comedy, such as (*AMCY*, p. 287), "This would be tantamount to having Charles Manson give the Pope's Easter Blessing".

Humour, with various contours of Alexander Pope's singular effect (*The Rape of the Lock*, 1712), is at the core of Adrian's diaries to create a unique response upon readers. His remarks, for instance, on Jane Austen's oldfashioned style albeit much in the contemporary readers' taste, fostered by its film versions, contrast with his reception to George Orwell's *Animal Farm* (in *The Secret Diary of Adrian Mole Aged 13 ¾*, 1982: 17, 35) or even *Care of the*

Skin and Charles Darwin's *Origin of Species* (*Op. cit.*, pp. 17, 19). He gives the reader a model of story understanding based on "text and affect" and reader's autonomy, rather than theoretically oriented (the aesthetic value of the literary text is thus "constructed") undermined by Adrian's peculiar irony, (*AMCY*, p. 33) "I looked around the HQ. It was the real world all right".

Townsend makes use of humour by parodying multi-voiced everyday social interactions (Bakhtin [1935] 1990) thus addressing a wider audience irrespective of age, gender, and social background. However, cross-cultural differences in humour come up in the diegetic world (Simpson 2000: 5) "as much part of the communicative competence of adult participants" supposedly familiar with, adds Simpson (*Op. cit.*, *Ibidem*), "puns, jokes, funny stories", tall tales or anecdotes likely to cover different domains and fields, together with ethnicities, cultures, ideologies, religions and gender bias to be inferred in the utterances to follow:

> Savage could benefit from going on a racial awareness course. I might suggest it to him. (*AMCY*, 113)

> Nigel rang to say that his mother had taken the news badly that he was gay. She was still "in denial" about Rock Hudson, and was convinced that Nigel would turn heterosexual as soon as he met the right girl. (*AMCY*, 140)

> To my horror Malcolm burst into tears. I know that we late-nineties men are allowed to cry in public, and to show our emotions now, but it still doesn't feel right to me. I had to resist the urge to tell him to pull himself together. I gave him £20 and told him to buy a Tamagotchi computer pet. (*AMCY*, 141)

> Pandora has been attacked in the press for "crimes against the environment"! She admitted in an interview with *Chat* magazine to wearing Chanel No. 5, and the Green Party were down on her like a felled oak. (*AMCY*, 141-142)

Several are the passages exploring the various rhetorical uses of humour in Townsend's fictional autobiography, thus illustrating various kinds of humour. Very many instances might be associated with comic of situation, such as (*AMCY*, p. 33):

> My mother was holding a clipboard, and having a red rosette pinned to her jacket by Ivan Braithwaite. The back of his hairy hand brushed her left breast, and he apologized. She stretched her lipsticked lips and dipped her head to one side, in a submissive gesture I'd last seen on an animal-behaviour documentary (gorillas) on television. I'd seen that head-tilt gesture before, and it usually spelled trouble.

The diarist's sarcasm on ideology resorting to parody on religion and politics in his description of situations may be said to "work on a similar principle" to, and borrowing from Scott McCracken's comments (1988: 160), "Townsend's comic novel *The Queen and I*, which reached number one in the British paperback bestseller list in October 1993".

According to Shklovsky [13] ([1921] 1965: 118), "the forms of art are explainable by the laws of art; they are not justified by their realism. Slowing the action of a novel is not simply *transposing* parts. In so doing the artist makes us aware of the aesthetic laws which underlie both the transposition and the slowing down of the action".

This is fully perceived in various satirical instances in the diarist's digressions echoing Henry Fielding's narrative style in *Joseph Andrews*, as stated in his "Preface" ([1742] 1977: 26):

> And perhaps, there is one reason, why a comic writer should of all others be the least excused from deviating from nature, since it may not be always so easy for a serious poet to meet with the great and the admirable; but life every where furnishes an accurate observer with the ridiculous.

So read some of Adrian's humorous flights of creative and ironic writings as discursive practices in (*AMCY*, p 34):

> She walked with sticks.
>
> ...
>
> She told me that Tony Blair was going to give her two new hips. Our second pick-up was Mabel d'Arcy, whose great-great-grandad was a surviving officer on the *Titanic*; she bragged to my mother about the fact until Ida Peacock said, "He shoulda gone down with his ship like a gent." They didn't speak to each other again.
>
> [Adrian's emphasis]

The last quote rightly depicts the overall purpose in Townsend's Adrian's Saga in subverting the conservative and monarchic struggles to keep up with a trustworthy status fiercely defended by Adrian which establishes an association with Bakhtin's "carnivalisation" and "uncrowning" of, contends McCracken (1998: 160), "the social hierarchy by transcoding it on to bodily images". As such, the saga comes in the line of Bakhtin's (as cited in McCracken, *Op. cit.*, *Ibidem*) "tradition of the popular grotesque which works through comic images of the body, sex and death, and exists in contradistinction to canonical literature".

Another type of satire concentrates on character and their hilarious characterisation. And readers are believed, advance Clark and Zyngier (2003: 343), to "draw upon their cognitive environment in the interpretation of texts either individually (*e.g.* relevance) or universally (*e.g.* cognitive metaphors)". The utterly creative metaphoric name given to Roger Patience singles out amidst the very many characters. He is paradoxically described by the diarist as "a deeply neurotic person" (*AMCY*, p. 313),

> Patience took a bottle of Prozac out of his desk drawer, opened it with difficulty (a childproof cap) and slipped a capsule under his tongue before

> saying, "Patience here". After he had completed a grovelling phone call through and instructed his secretary to ask if "Ms Flood is free".

Actually, Ms Flood and Patience, too, stand for the current British educational system falling apart in the diegetic world, deprecatingly observed in Adrian's soliloquies:

> Patience is more obsessed with tables than a Premier League football manager. I asked him why his school is near the bottom of the league. He blamed "the catchment area, the riff-raff from the estates". He blamed the teachers. "They won't stay." He blamed the caretaker. "He undermines my authority." He blamed "Glenn Bott", whom he said was a "borderline remedial".
>
> *AMCY*, 313
>
> Monday July 14th
>
> Bought an *Independent* today. Pandora's photograph was on the front. If you look very carefully you can just make out the tip of my nose in the background. I've decided to delay deciding about decision-making until I feel decidedly better. My mental state is fragile.
>
> *AMCY*, 146
>
> My mother was holding a clipboard, and having a red rosette pinned to her jacket by Ivan Braithwaite. The back of his hairy hand brushed her left breast, and he apologized. She stretched her lipsticked lips and dipped her head to one side, in a submissive gesture I'd last seen on an animal-behaviour documentary (gorillas) on television. I'd seen that head-tilt gesture before, and it usually spelled trouble.
>
> *AMCY*, 33
>
> How dare Braithwaite advise my mother on suitable footwear! The man is a sartorial disaster area. He is the *Pompeii of menswear* in his hideous Rohan outdoor trousers and his Birkenstock sandals / white socks combo.
>
> *AMCY*, 44
>
> [Author's emphases]

Creative use of language, equally within his humourous stances, for example in the above mentioned Mr. Patience's sarcastic utterance "the catchment area, the riff-raff from the estates" (*AMCY*, p. 313), proliferates in Adrian's diaries from his early teens up to his thirties. For instance, in his supposedly unbiased narrative undermined by a comic tone (*AMCY*, p. 175): "Ivan strode, in his smart casuals, up to my pyjama'd, unshaven father and said, "I'm sorry to have to tell you this, George, but I'm in love with your wife". The already mentioned *parodic-travestying* forms in the novel, to use the Bakhtinian concept (1998: 60), has allowed for a

> new mode for working creatively with language: the creating artists began to look at language from the outside, with another's eyes, from the point of view of a potentially different language and style. It is, after all, precisely in the light of another language or style that a given straightforward style is parodied, travestied, ridiculed.

In this line, Adrian reminds the reader of the use of:

i) neologisms (*AMCY*, p. 144),

> As the interview continued, I went into a greenhouse full of hanging baskets and *mobiled* my mother, who didn't yet know I was in the area.
>
> [emphasis Mine]

ii) colloquial patterns of the English language (*AMCY*, p. 146),

> I watched until the *chopper* was a tiny dot in the darkening sky.
>
> [emphasis Mine]

iii) pleonasm yielding a common feature in spontaneous spoken register, however immediately surmised in the form of covert apology given the diarist's allegedly weak psychological situation (*AMCY*, p. 144),

> I've decided to delay *deciding* about *decision-making* until I feel *decidedly* better. My mental state is fragile.
>
> [emphasis Mine]

iv) idioms and clichés broadly envisaged as (Watson 1998: 9) "dead wood of language", yielding "a reflection of a kind of collective crassness", to fall back on Watson's metaphoric remark. This is likely to be perceived in the Adrian's reporting instance to convey a detachment from the speaker's words, graphologically marked by the idiom indicated between quotes (*AMCY*, p. 209), "He said the ratings for *Offally Good!* Were rising "like fish in a bucket"[Adrian's italics]". Nonetheless, idioms may be (Watson 1998: 9) "given a new life in present circumstances" for its creative use, or even as a comic relief depending on the situational context. This is evident, for example, when coupled by an interjection, depicting an inflection in the speaker's tone, once again singled out by the diarist's intentional use of punctuation to introduce the sender's own words, neatly marking a shift in intonation (*AMCY*, p. 321): "When the last box had been lugged out of the van and dumped on the front-room floor, Nigel said, "The rolling stone gathers no moss, eh, Moley?". It is precisely this challenge, "its reducible individuality", posits Watson (1998: 9), "its distance from that human coldness which every cliché contains at its heart" that students / readers should be able to unveil also in advertising language, illustrations, speakers' identities, status or a speaker's particular sense of humour.

Interesting as far as the slippery notion of genre is considered, as well as for the assumptions underlying creativity in text, figure Simpson's findings from an ongoing project on satirical humour (2002)[14]. He argues that satire "is a *discursive practice* insofar as it is situated at a higher level of discourse organisation than systemic-functional concepts like *genre* or *register,* and certainly higher than what literary-critics traditionally mean by the term

genre" [scholar's emphases] because it is conveyed through the instantiation of a *discoursal prime*, defined as, argues Simpson (*Op. cit.*, *Ibidem*),

> an "echoic" utterance, in the sense that it is often predicated on someone else's discourse, but over which ironic distance is placed through the repositioning of the ostensible speaking source of the text. The constitution of the prime is one of a number of potential *ironic phases* in satire. The prime is supplemented with a device that operates internal to the satirical text, a *text-internal dialectic*, conceptualised as an abstract principle which induces a collision of ideas or appeals to a line of reasoning that falls outside the straightforward.
>
> [scholar's emphases]

Accordingly, the reader thus develops an (*Op. cit.*, *Ibidem*) "interpretative framework for satire" via a series of contextual associations in the attempt to grasp the diarist's (*Op. cit.*, *Ibidem*) "prime and dialectic elements in satirical instances", to make use of Simpson's own terminology, (*Op. cit.*, *Ibidem*) "expounded by specific and palpable discourse strategies", namely: "saturation, negation, attenuated focalisation, interdiscursive merging and the inversion of discourse domains" to be highlighted in the passages underneath. In fact "associative strength", as vital in the learning / reading process involving the "pairing of stimulus and response" (Schunk 1996: 43), implies in Guthrie's postulates[15] (1942: 32) "that practice is necessary to the extent that the response must be elicitable from a variety of situations" because little transfer is expected in different situations (in opposition to Thorndike's notion of associationism through frequency). Moreover, coming to grips with the diarist's satirical statements depends on the interplay and tension between sincerity, appropriateness and truth (universal conditions in Habermas's tenets) in the readers' interpretation of the text in accordance with:

i) Saturation (*TCAAM*, p. 60):

> I make a few demands on them. All I require is a jar of multi-vitamins once a week plus clean linen and courtesy. However I wouldn't like you to switch off thinking that I'm not fond of my parents. In my own way I'm very close to them. It's hard not to be. We live in a small house.

ii) Attenuated focalisation: They - / I / Us / We (*TCAAM*, p. 60):

> Why do you think so many mothers are on tranquillisers? In the early evening I make a point of watching a soap opera or two. I think it is very important for us intellectuals to keep in touch with popular culture. We cannot live in ivory towers, unless, of course the ivory towers have a television aerial on the roof.

iii) Negation (*TCAAM*, p. 60):

> My parents are trying to save their marriage by playing badminton together on alternative Wednesdays... I honestly can't understand how they can bear each other's company. Their conversation consists of moaning about money and whining about wages - the wages they haven't got.

iv) Interdiscursive merging (from narrative, descriptive to argumentative discourse) (*TCAAM*, p. 60):

> On my way home I call in to see Pandora who is usually sitting under the anglepoise lamp bent over *A* level homework. On the wall above her desk are two notices written in pink neon marker pen. One says, "GET TO OXFORD OR DIE" the other says "GO TO CAMBRIDGE AND LIVE".

v) Inversion of discourse domains (*TCAAM*, p. 38):

> "While you may have been idly chatting with my mother I have been formulating important ideas. I have decided that I am going to have a party." Pandora said, "A fancy dress party?" "No", I shouted, "I'm forming a *political* party, well more of a Movement, really. It will be called the Mole Movement and membership will be £2 a year." Pandora asked what she would get for £2 a year. I replied, "Arresting conversation and stimulation and stuff".
>
> [Underlined Mine]

The main issue has revolved around the reading process. And do readers usually check back[16] (Simpson 2002: 9) on satirical patterns like cohesion, pronominal reference, repetition and replacement? Studies on reading research have partly shed some light on "eye movements", some strategies in automatic code identification, not to mention those undertaken in the (Miall 1998) empirical study of literariness or (van Peer) linguistics/stylistics. Given that a larger context and repeatedly diverse settings are needed for a sound conclusion, the inquiry on subjects' reading strategies, mentioned at the outset of this paper, allowed for a provisional inference in that readers not only recall "actual language" from the texts with which they have interacted for meaningful purposes but also the meaning potential to which "creative writers have been alert" to the need of envisaging (Crawford 1992: 7) "English literature and its force" in its "continually" but "devolutionary momentum", to quote Crawford's tenets. Moreover, and as Sinclair has put it (1990: 11), "whatever enabled it to be an interaction at a previous stage in the text - plus the inferences that have been used in order to interpret the text at… [a] particular point" has concurred to readers' heightened emotions.

➢ LANGUAGE AWARENESSS

> Studying the grammar of a… text… involves not only identifying patterns of words in sentences, but also examining how these patterns and the meanings of the words within them combine to convey a message: in other words, to "see through" the language to discover its actual meaning, which may or may not be the same as its surface or intended meaning… This functional approach… describe[s] the interrelationship between words, sentences and text to discover how they construct their message.
>
> Clark 1996: 3

Adrian's narrative of the self, rendered in a collection of texts whose purpose might "not simply provide variety for the reader", to quote Cobley (2001: 63), but throw the reader into a web of subjects creatively presented by a shifting I/us into they/them: from "showing", in the line of imitative mimesis as envisaged by Aristotle, asserts Cobley (*Ibidem*, p. 63), to "telling". This is perceived in the following passages from different entries in that the spoken register and the cultural code depict specific lifestyles in the multifaceted British scenario.

> My father, maudlin on Johnnie Walker, invited us to The Lawns tomorrow for Boxing Day "Brunch".
>
> *AMCY* , 288
>
> I reminded him that it cost him at least £45 a week to suck on burning carcinogenic leaves.
>
> He protested that he'd cut down to fifteen fags a day now Tania was pressurizing him to give up though concede that he was spending "another six quid a day on nicotine patches". He said, "You're lucky you haven't got an addictive personality, Adrian".
>
> He obviously doesn't know about my alarming daily consumption of Opal Fruits, and my increasing dependence on the green ones.
>
> *AMCY* , 306-307

With his obsession with classic Aristotelian principles regarding the language to be used in the literary discourse, Adrian tries to combine:

i) the colloquial register of different generations in characters' rendering of their opinions as well as of his own, on occasions detectable by the attentive reader in instances of free indirect speech or interior monologues;

ii) foreign words to account for his cultivated mind and erudition inherited from his readings of (Denby 1997[17]) "great books", notably his beloved Romantics;

iii) "invented, extended, contracted or changed" words / phrases to use Lillian Feder's[18] (1998: 355) comments on Aristotles's poetic diction.

Like previous diarists whom Adrian admits having exerted a strong influence upon his writing for their topics and linguistic sensitivity, he also explores peculiarities of the English language, variety and change along with issues related to education, sometimes in a witty, mocking fashion, other times imitating scholars' erudition, notably some echoes of Samuel Johnson, simultaneously adopting a didactic tone in the intertwining of expository and descriptive discursive practices, as might perceived from the reading of the coming excerpts. At first, two by Samuel Johnson on language varieties (a) and academic standards in Scottish Universities at their times (b) and further down some other by Adrian Mole.

a)

> It sometimes happens that by conquest, intermixture, or gradual refinement, the cultivated parts of a country change their language. The mountaineers then become a distinct nation, cut off by dissimilitude of speech from conversation with their neighbours. Thus in Biscay, the original Cantabrian, and in Dalecarlia, the old Swedish still subsists. Thus Wales and the Highlands speak the tongue of the first inhabitants of Britain, while the other parts have received first the Saxon, and in some degree afterwards the French, and then formed a third language between them.

b)

> The contemporaries of Boetius thought it sufficient to know what the ancients had delivered. The examination of tenets and of facts was reserved for another generation.
>
> In both these colleges the methods of instruction are nearly the same; the lectures differing only by the accidental difference of diligence, or ability in the professors... The course of education is extended to four years, at the end of which those who take a degree , who are not many, become masters of arts, and whoever is a master may, if he pleases, immediately become a doctor... The indiscriminate collation of degrees has justly taken away that respect which they originally claimed as stamps, by which the literary value of men so distinguished was authoritatively so denoted.
>
> Samuel Johnson (1984), *A Journey to the Western Islands of Scotland*, [1775], pp. 63, 43, 44.

In his aside comments, or free indirect style, Adrian, too, often interposes explicit criticisms on the supposedly acquired language standards, set of rules or code, unknown by as well as absent even in most graduates' register due to its striking lack of cohesion and syntactic accuracy, thus familiarising any speaker, be it a native or non-native, with language awareness, because Adrian not only presents speakers' encoding their ideas through spoken language but also encodes the others' language output as part of meaning creation. "And as Fiske[19] (1982) argues", rightly posits Wales (1997: 144) in her entry on encoding, "the perception of reality is itself an encoding process: making sense of it". Also, what might be conveyed is that language choice and style have the power to bestow position and importance as long as they may raise and/or downgrade speakers' standards.

> I longed to interrupt her and say, "Not them Access courses, Edna, it's *those* Access courses," but, of course, I couldn't, I couldn't. I was talking to a *graduate* for Christ's sake. *A double graduate.*
>
> *AMCY*, 100

From the above excerpt rules of politeness or universals in language usage (Brown and Levinson 1996) come into the fore not only in Adrian's written inner speech distinctively marked by graphological features but also in Edna's words deliberately transcribed in his monologue, in the fashion of an aside comment. At this point, Kozulin ([1986] 1999: 242), both borrowing from linguistic and psycholinguistic research, speaks about "the abbreviation of oral speech, *i.e.*, the modulation of voice that reveals psychological context within which a word is to be understood".

What is striking in egocentric speech, as the one by Adrian, is its ongoing speech change (*Op. cit.*, p. 244) "identical in structure with social speech, but in the process of its transformation into inner speech, it gradually becomes less complete and coherent as it becomes governed by an almost… new syntax". This is implicit in Adrian's syntax in the reporting stance clashing with Edna's new [broken] syntax, intentionally rendered in direct speech, and followed by the diarist's emotional response translated by the repetitive stance, "I couldn't, I couldn't". This cumulative emotional outbreak recorded in the diary entry underpins his "judging behaviour in *ethical terms*", to borrow from Martin's (1996: 324) considerations on the wealth of evaluative language to be found in narratives (Labov and Waletzky 1967) and expanding students' / readers' analyses of interpersonal meaning

Adrian's use of italics draws readers' concentration skills to interpret the diarist's critical tone as well as Edna's personality traits conveyed by her idiosyncratic speech, otherwise perceived in face to face communication through, for instance, (*Op. cit.*, *Ibidem*) "facial expressions, gestures, voice, tone and pitch". Although monologue might be envisaged (*Op. cit.*, *Ibidem*) "as a complex formation" for making use of several graphological traits, register shift, "words and their combinations", among other written conventions, to reflect the diarist's and characters' "mental processes", (*Op. cit.*, *Ibidem*) "its linguistic elaboration can be attended to leisurely and consciously".

Likewise, the British schooling system often comes up in Adrian's diary entries (*i.e.*, "leisurely"), starting off with the minute description of Neil Armstrong Comprehensive School in *The Secret Diary of Adrian Mole*, the so-called "alma mater of Adrian, Pandora, Nigel and Barry Kent" (*AMCY*, p. 275) to Kidsplay Ltd, "William Mole's private nursery school" (*AMCY*, *Ibidem*) and later on to Glenn's state school with an implicit

disappointment (*i.e.*, "consciously") at his son's poor reading skills. It is this dynamic switching in rendering speech and thought along with an apparent spontaneity liable to create some predictability that holds on readers' attention and semantic mappings of (Kozulin, *Ibidem*, p. 243) "subjects and situations" throughout the diary novel. And, adds the scholar (*Op. cit.*, *Ibidem*), "since the subject of… [the] inner dialogue is already known, [the reader] may just imply it. This is illustrated in (*AMCY*, p. 343) "I handed him the *Times Atlas of the World* and told him to look it up in the index. He looked at me blankly. He doesn't know what an index is". Moreover, tense shift suggests Adrian's change of tone, that is from a narrative instance conveyed by the simple past form of the finites and reporting verbs to the sheer acknowledgement from Glenn's non-verbal but evocative response of an obvious lack of conventions of text layout shaping Adrian's (Durant and Fabb 1992: 57) "social expectations in reading".

Adrian's criticism falls upon the educational system, at times understated as "British manufacturing industries" (*AMCY*, p. 313), of which Glenn Bott offers an example of functional illiteracy despite having "received compulsory schooling for *seven years*" [Adrian's emphasis] (*Op. cit.*, p. 311). Adrian brings forth other topic-related instances, notably in terms of teaching practices supported by "remedial lessons" (*AMCY*, pp. 313-314):

> When she spoke her voice was soft. "I'm very sorry, Mr. Patience, but my remedial reading class is already full to overflowing," she said, after Patience had asked her if she could "squeeze Bott in". "And, anyway," she said, turning her eyes on me, "Glenn needs one-to-one tuition for at least a couple of hours a week."
>
> [author's emphases]

Adrian is certainly making a point on innovation and educational reform overlooking aesthetic and ethic values. Some of his lexical choice reminds previous authors' claims (Matthew Arnold's criticism on the philistines in "The Function of Criticism at the Present Time"[20]) implicitly inferred from the passages inserted underneath:

> Five hundred copies of *The Voice of Youth Today* were on sale in the dinner all today.
>
> Five hundred copies were locked in the games cupboard by the end of the afternoon. Not one copy was sold! Not one! My fellow pupils are nothing but Philistines and Morons!
>
> *SDAM*, 148

One decade later, the issue of education and innovation comes back to Adrian's mind in his last diary (*AMCY*, p. 95):

> It also had a renowned school magazine, *The Voice of Youth*, edited by me. Then Roger Patience took over as headmaster. I expect he's sorry now that

> he asked the pupils to call him Roger, and told them to throw away their school uniforms.

However, Adrian seems to be aware of the role played by a literate engaging home environment along with the mass media (Halliday and Hasan 1993: 69, McCarthy and Carter 1994) in youngsters' responsiveness as readers and writers (*AMCY*, p. 351):

> I looked around her living room. There were no books, or magazines, or even newspapers. I looked forward to the day when I could introduce my eldest son to the world of literature; When I got home we celebrated by sending out for a Chinese takeaway. They forgot William's crackers, but he didn't have his usual tantrum. He was happy because Glenn is going to be living with us forever.

Additionally, language and critical language awareness (Fairclough 1995: 222) are object of scrutiny in Adrian's narratives. His criticism on mass media manipulation, for Adrian's own regret, is often focused in his diaries in order to make readers aware of the censoring process (*e.g.*, news report on Bert Baxter) by means of lexical manipulation for various purposes, mostly political (for example, reference to Tony Blair's speeches) and economical with a strong influence on people's lifestyles, from early childhood onwards, such as in (*AMCY*, p. 265): "William said he didn't care what he did, so long as he did it with a full set of Teletubbies".

➢ DISCOURSE COMPETENCE

> The question of relations between the word and the world concerns not only verbal art but also actually all kinds of discourse. Linguistics and the "universe of discourse": What of this universe is verbalized by a given discourse, and how it is verbalized.
>
> Roman Jakobson (in Linda Waugh *et. al.* 1998: 71)

In Townsend's background within diary-genre might also underlie what Fothergill (1974: 27) reports about Henry Fielding's *Journal of a Voyage to Lisbon* [21](1754), in particular, "a prevailing concern… to compose a lively book out of materials that come to hand day by day" with the purpose of, accords Fothergill (*Op. cit.*, *Ibidem*), "benefit[ing] the reader rather than the writer" and "instruct[ing] while pleasing". In short, the genre affords writers the possibility to exercise their skills "to divert, to entertain, and to discourse upon a variety of subjects with spirit and sense". Bearing in mind Townsend's interview (2000) mentioned previously, her authorial fashion may be sampled as follows, also supported on Barthes' s tenets on the linguistic dimension ("The Death of the Author", 1977: 145):

> The author is never more than the instance writing, just as *I* is nothing other than the instance saying *I*: language knows a "subject", not a person, and this

> subject, empty outside of the very enunciation which defines, suffices to make language "hold together", suffices, that is to say, to exhaust it.
>
> [author's emphasis]

Firstly, her discursive inventiveness is realised in the well-balanced combination of critical discourses of the self, in biographies, confessions, digressions, reports and essays covertly reflecting influences from canonical developments within diary novel across periods. Secondly, stands out her creative way of presenting characters' social exchanges filtered by the diarist's perspective. The latter is the outcome of an evolving personality, from adolescence to adulthood necessarily implying physical, psychological and emotional unbalances in terms of knowledge and/or representations of the body, together with Adrian's encounter with the physical world (Rosenblatt ([1938] 1999: 79) "constantly measured against the character's concern with normality".

Finally, characters' straightforward tone and blatant sarcasm in spoken register, opposing some unreal / unauthentic conversations designed for classroom use, come to the fore in the literary discourse particularly in the negotiations of public discourses. Unlike many diaries opening allusion to "Dear Reader", in Adrian's diaries (Macovski 1994: 23) "all listeners become interlocutors, voices within a tripartite linkage of social utterance... seek[ing] to instantiate dialogue by explicitly inscribing a listener's position into the text". Accordingly, and extending from the Bakhtinian dialogic premise associated with a text, (*Op. cit.*, *Ibidem*) "and manifested in the language of deictics, demonstratives, and prolepsis within the text", there is the speaker's discourse (character / protagonist), the listener (reader) and the object (either a character or a subject matter).

These promote students' / readers' discourse competence in the line of reasoning equally shared in Gee's (1990: 142) *Social Linguistics and Literacies*. Adrian's narratives blend personal digressions and characters' discourses directly afforded so that the reader may acknowledge (*Op. cit.*, *Ibidem*) "ways of being in the world, or forms of life which integrate words, acts, beliefs, attitudes, social identities, as well as gestures, glances, body positions and clothes". Social literacy skills evidence his audience awareness in different modes of discourse (tenor, field, register, terms of address) most times punctuated by his peculiar (van Peer and Chatman 2001:10)[22] "point of view, aspect, perspective"[23] along with an unusual sense of humour. Amidst the blatant stances might figure:

i) his talks on Radio Four (*TCAAM*, pp. 54, 62),

> For instance my style of dress is idiosyncratic. Indeed it is personal to myself. Since radio is not television I will describe what I'm wearing at the moment. I will start at the head.

...

> But I mustn't burden you, kind listener, with my introspective musings. And anyway I shall have to finish now - it's started raining and my jeans are on the line.

ii) Adrian's personal notes to Mrs Parvez (the private nursery school's owner attended by William) in which voices and points of view blend and clash conveyed by different forms of rendering speech and thought, for example, free direct and indirect speech (*AMCY*, pp. 204-205):

> I was most disturbed to be told by William that his packed lunch was stolen by a goat (Noreen) today, while he was at Brown's Farm Park Ltd. Apparently the beast ate not only the contents of the lunchbox, but the lunchbox itself. William said he was hungry and distressed, but he received no comfort (or replacement food!) from you. I have tried many times to contact farmer Brown by telephone, but am told by voicemail that he is not at his desk (!).
>
> It seems to me that Noreen is a menace and should be kept in isolation.

iii) Public discourse / private ideology of which Pandora's discourse, ideas and her political affiliations are but some of the most strikingly antithetical types, not to mention political speeches and characters' idiosyncrasies. For example (*AMCY*, p. 34, 141-142, 143),

> "Sorry," she said. "I've turned into a bit of monster since this campaign started. I've been taken over by *ambition*," she added sadly, as though ambition were a terminal illness. Her mobile phone trilled. She pressed a button. "Mandy!" she said, and turned her back on me.
>
> ...
>
> Pandora has been attacked in the press for "crimes against the environment"! She admitted in an interview with *Chat* magazine to wearing Chanel No. 5, and the Green Party were down on her like a felled oak.
>
> I was outside the KP nut factory by 10 a. m. with a reporter and photographer from the *Leicester Mercury*, and a photographer bloke from the *Independent*, who told me that Pandora was the thinking man's Princess Di.

iv) The city / globalism / centring *vs* decentring visions (*AMCY*, p. 295):

> I arranged to meet Sharon Bott in McDonald's 'Restaurant", as she calls it, in Leicester city centre. I was a little early and caught her with her mouth full of a triple something or other.

v) The critical "I" (*AMCY*, p. 295):

> There was an awkward pause, during which she chewed like mad and I tried to think of something to say that wouldn't require her to speak. I commented that Glenn and I were getting along quite well, considering our short acquaintance. She nodded. I added that he would look better if he allowed the shaved bits of his scalp to "grow out". She chewed and nodded frantically. Her fingers look like Walker's thick sausages.
>
> Eventually she swallowed and we talked about the £15,000 her solicitors were demanding. I pointed out that, unlike Barry Kent, I was not a rich man. I said I would give Sharon an interim payment of £1,000 if she would not

> reveal to the Child Support Agency where I lived; "They will only claw it back," I said, "and you could lose your Income Support."
>
> She agreed to take £1,000 by bank transfer.

Welfare and economic crisis come up in Adrian's critical diary entries culminating with his giving in to the Blair's movement to follow her muse, Pandora, in his "cappuccino years" on his thirties, a symbolic age for redemption. Hyperbole is a resource in Adrian's speech with a twofold meaning. Sometimes reminding readers of their role of attentive consumers (Fairclough 1992, 1995), "given that language practices are increasingly targets for intervention and control". Fairclough concludes, thus, (1995: 222) "a critical awareness of language is a prerequisite for effective citizenship, and a democratic entitlement", consequently crucial in language education. Yet, Adrian's message is wrapped up in a humorous fashion avoiding the so-called (*Op. cit.*, p. 223) "linguistic parochialism and prejudice", illustrated in:

> I stressed that unless she kept to the rules I was not going to fork out for the hair extensions.
>
> *AMCY*, 218
>
> I called Rosie into my bedroom and we unpacked the baby doll. It was unsettling realistic – it looked like a prettier William Hague. It was wearing a yellow Babygro, and a label around its neck, which said:… *Warning!* Do not attempt to tamper with my solar-powered batteries. Do not bathe me. Do not ingest my eyeballs.
>
> *Contents*
>
> Doll
>
> Electronic bottle
>
> Transportation sling
>
> Bottle-cleansing solution
>
> Six diapers
>
> 1 comforter
>
> *AMCY*, 218

Going back to the pedagogy of the extract a pendent question ought to be posed: how "points of entry" can (so reads McRae's terminology) open-up the readers' / students horizons regarding the world of discourse? Seen from a pedagogical perspective, Townsend's fictional autobiography provides a creative context for studying the reading / writing process: a dynamic reading of different text types, such as reports, diary entries, letters, interviews, a hearing at court, and many others, intended to be interpreted with certain generic expectations in mind. Her "vivid imagined world", advance Collie and Slater (1991: 4) "can quickly give the foreign reader a feel for the codes and preoccupations that

structure a real society". Providing them with realia might lead students / readers perceive the distinction between fact and fiction, and the potential of literary discourse for crisscrossing different text types, (Belsey [1980] 2002: 40) discursive practices.

A critical analysis of the workings of a text, or "its texture" (Halliday and Hasan [1985] 1983) together with looking for meanings of words depends on the teacher's explicit instruction right from the beginning of the course. His/her task is a multifaceted one: promoting "the necessary literary competence to be sensitive to the kind of styles, forms, conventions" or ultimately pointing to (Carter and Brumfit 1987: 18) "an interesting combination of linguistic, socio-cultural, historical, and semiotic awareness".

Over the last two decades much has been written about the importance of *context of situation* and *context of culture* while tackling texts (owing much to Halliday and Hasan's postulates), particularly for academic purposes, linguistics and literature studies or even as a starting point for text interpretation in foreign language education in more traditional settings. However, considering the pedagogical stylistics paradigm it might be advanced that, for instance, period should be both addressed in context (Halliday and Hasan [1985] 1983) and perceived by the reader, rather than considered as another layer of meaning to be tacked on to the literary text without sound evidence for the dialogic interpretation of the meaning potential of the text, to draw on theories advocated by Bakhtin. He emphasises that what is at stake yields actually ([1935] 1990: 4-6) "new *semantic* depths that lie embedded in the cultures of past epochs and not about the expansion of [readers'] factual, material knowledge of them". In addition, "trying to understand a work solely in terms of the conditions of its epoch alone... will never enable [readers] to penetrate into its semantic depths".

In the same line, and as far as *period* is concerned, McRae asserts that this semantic layer is important to the extent that (1990: 20) "a contrast between the new and the familiar, a use of words from a different period to give contrast, colour, and often reinforcement to what the author wants to say" are offered. Still, with reference to McRae's notion of *period,* several aspects should be taken into account, notably: cultural background, historical and literary knowledge, literary periods (1990:19) and intertextuality, in short, what is broadly analysed as *context* in discourse stylistics put forward by Carter, Fowler ([1986] 1996) and Simpson (1997).

In fact, the term *period,* as considered by Durant and McRae, owes much to what Halliday and Hasan (1993) have discussed about the context of situation and the wider

context of culture, which (*Op. cit.*, p. 47) "make up the non-verbal environment of a text" and whose meaning potential "arises from the friction between the two". Moreover, while broadly describing the *context of situation* and the *context of culture,* these authors point to their dialectic nature and refer that the educational setting, that is, (*Op. cit.*, *Ibidem*) "the school itself" or "the university", figure as "a good example" of an "interface" between both. These scholars rightly claim "for any *text* in school... there is always a context of situation... and the assumptions that have to be made if the text is to be interpreted" [author's emphasis].

However, several authors have discussed EFL teachers' misuse of literary texts: either texts are envisaged as sheer "cultural / historical artefacts" in class, to borrow from Tomalin and Stempleski's criticism (1993: 8); or historical and cultural overviews (McRae 1990: 20) "stand before the text". Yet, within a pedagogical stylistics paradigm, the multifaceted concept of *context* is either discussed under the headings "period", or "culture", as important ways in to texts though embracing but some aspects of "context". Hence, and drawing on Durant's assertion that (1992: 65) "thinking about texts in their contexts, unless they are contemporary, involves thinking historically", does not necessarily imply that everywhere there are different situations, the "other" of a culture should not become "simply stereotyped as the unknown" (1992: 186). Actually, a communicative event does not only depend on language accuracy, but on a sensitive critical usage of the different layers of meaning to which the diarist in his *Cappuccino Years,* Townsend's diary novel, gives the reader some hints right from the opening paragraph onwards. Moreover, state Clark and Zyngier (2003: 342), drawing on Short (1996),

> linguistic features identified in a text do not *of themselves* constitute its meanings. Rather, they constrain readers from inferring unreasonable meaning and prompt them towards more reasonable ones. Thus pedagogical stylistics is not bound solely by the teaching of linguistic patterning or identification of problems, but functions as a necessary step towards considering the text as an act of communication, and thus a constituent part of discourse.
>
> [authors' emphases]

The theoretical foundation crucial to a plausible reply to the frequent interrogations about the role readers' knowledge of a text's literary and historical period, and the layer of meaning as a point of entry into texts, is headed by an illustration with other narratives in the first person even though depicting different "periods", in this case historical time, with its broader sense of "*open* unity" as posited by Bakhtin - owing to the meaning potential of the narratives to be perceived through their many conflicting identities / voices.

For the attainment of this end three "bits" will be cut off from the whole, in this case *Oliver Twist* (Charles Dickens [1838] 1994), *A Dry White Season* (André Brink [1979] 1984) and *Adrian Mole: The Cappuccino Years* (Townsend 1999). From the socio-cultural perspective all three extracts, altogether unlikely to be tackled in language classes, above all in an EFL setting either canon-breakers or masterpieces, engage the reader in a multitude of topics covering different periods of the English-speaking multicultural and multilingual setting. And such is coupled by a wide range of ever-present topics, namely the plight of underprivileged groups, racial segregation, as well as children's education and social exclusion in the aftermath of the industrial revolution. Furthermore, students / readers are invited to reflect on present issues enriched by a literary, historically and culturally diverse background thus improving language and text awareness, to borrow from Keith Sanger's *The Language of Fiction* (1998: 1), in which the pedagogy of the extract is briefly grounded.

Broader but enriching instances might be grasped in students' / readers' effort to disentangle textual references (Halliday and Hasan 1976, 1985) also called "shifters" (Jakobson 1950), "embrayeurs" (Maingueneau 1990) and "deixis" (Traugott and Pratt 1980) pointing to *naming*, *reference* and *agency*: these comprise, in Edward Said's view (1994), especially in multicultural cross-period texts, "means of resisting to" and/or cooperating with "pre-existing institutional rules", of which the ones underneath yield but some of the cases in point for their wealth, creativity and critical stances.

"I fear **it** is all true," said the old gentleman sorrowfully, after looking over the papers. "**This** is not much for your intelligence; but I would gladly have given you treble the money if it had been favourable to **the boy**."
It is not at all improbable that if Mr Mumble had been possessed of **this information** at an earlier period of the interview, he might have imparted a very different colouring to **his little history**. It was too late to do it now, however; so he shook his head gravely, and pocketing the five guineas, withdrew.
Mr Brownlow paced the room to and fro for some minutes, evidently so much disturbed by the beadle's tale that even Mr Grimwig forbore to vex him further.
At length he stopped and rang the bell violently.
"Mrs Bedwin," said Mr Brownlow, when the housekeeper appeared, "**that boy Oliver is an impostor**."
"**It** can't be, sir. **It** cannot be," said the old lady energetically.
"I tell you **he** is," retorted the old gentleman. "What do you mean he can't be? We have just heard **a full account of him from his birth**, and he has been a thorough-paced little villain all his life."
"I never will believe **it**, sir," replied the old lady firmly. "Never!"
"You old women never believe anything but quack-doctors and lying story-books," growled Mr Grimwig. "I knew it all along. Why didn't you take my advice in the beginning? You would if **he** hadn't had a fever, I suppose, eh? **He** was interesting, wasn't he? Interesting! Bah!" And Mr Grimwig poked the fire with a flourish.
"He was a dear, grateful, gentle child, sir," retorted Mrs Bedwin, indignantly. "I know what children are, sir, and have done these forty years; and people who can't say the same, shouldn't say anything about them. That's my opinion!"

[bold, underlined Mine]
Charles Dickens (1994), *Oliver Twist**, 155

*First published in 1838 under the title *Oliver Twist, or the Parish Boy's Progress* by Richard Bentley, London.

«What's the matter, **Emily**? What brought **you** here?»
«It's Gordon , **my Baas**.»
The moment **she** said it, he knew. But almost perversely, he wanted to hear it from **her** before he would believe it.
...
«Last night. I don't know the time. I was too scared to look at the alarm clock.» Fiddling with the black fringe of her shawl **she looked up at** him **helplessly**, **a large shapeless woman** with a face aged before its time; but very erect, and without tears.
...
«We were asleep,» she continued after a while, still preoccupied with the fringe. «They knocked so loud we were stiff with fright. Before Gordon they kicked down the door. And then the whole house was filled with police.»
«What did they say?»
«**They** said: «**Kaffir**, **you Gordon Ngubene**?» The children woke up from the noise and the little one began to cry. They mustn't do that in front of the children, **Baas,**» she said in a smothered voice, «When they went away my son Richard was very bad. He's my eldest now that Jonathan is dead. I tell him to be quiet, but he won't listen to me. He's too angry. **Baas,** a child who saw the police take away his father, he don't forget it.»

André Brink (1984), *A Dry White Season*, 52-3

[Bold mine]

> I phoned Sharon this morning. Douggie answered. He said that Sharon was out Christmas shopping. He said, "She'd better be back soon. I'm stuck here with the bleddy kids, waiting to go out for a few bevies." I said that I would ring later. He said, "Bad luck on the blood test, eh?" I said icily that I was looking forward to making my son's acquaintance. He laughed a smoker's laugh and put the phone down.
>
> *AMCY*, 274

From the above it might be said, again based on Clark and Zyngier's study (2003: 343), that

> i) Writers (or speakers) make selections from the linguistic potentials of given language so as to create an artefact manifesting certain formal properties (*e.g.*, foregrounding);
>
> ii) Writers construct cohesion and coherence within a text so as to give it a dynamic of its own (*e.g.*, narrative structure);
>
> iii) Writers position themselves (and their characters) vis-à-vis their potential readers (*e.g.*, modality, transitivity, point of view);
>
> iv) Writers draw attention to previous texts (intertextuality).

Before concluding this sub-topic on discourse competence, it is my purpose to present another schematic representation (Figure VII. 1.), this time depicting readers' multiple challenges when interacting with the world of discourse in a foreign language setting. It aims chiefly at dispelling some of the stages, occurring in students' interactive reading, undertaken by EFL readers in their effort to create a sense of community, context within the world of discourse, to bear mind Humboldt's belief that (in Losonski 1999: xvii)

> Language is not simply means for understanding, but the impression of the mind and world-view of the speaker… That is why the learning of a foreign language is the achievement of a new standpoint in the present world.

Broadly speaking, clashing/overlapping identities come to the fore since the individual, the institutions in society and personal narratives are perceivably not to intersect, due to their fragmentary, heteroglossic nature of identity creation within a postmodern paradigm. Concurrently, language, ideology and power relations stand out in the synoptic view given their role in readers' building a sense of community in the world of discourse thereby reinforcing their own selves. Additionally, texts are envisaged to (Clark and Zyngier (2003: 343) "mediate authority, power and control (*e.g.*, critical discourse analysis, feminist approaches - see Mills, 1995)".

The graphical display aims at presenting the multiple pulls to which the meaning-making subject (lecturers and students) has to cope with in order to entail a dialogue with and through the semiotic systems (displayed on the top of the scheme): his/her language,

communities and the ones referred in the text world rendered in a foreign language. This holds true in Egan-Robertson[24], as cited in McCarthey (2001: 125) and already foreshadowed in Rogers and Soter's assumptions[25] (1997: 3), in the way that

> Readers resist texts and readings, as well as real and implied authors, because of their cultural memberships and various identity positions: as female, as African American, as homosexual, as white students who resist challenges to their own privilege, or as Americans who cannot grasp the cultural meanings and values in stories of other countries.

In the educational setting, when a text is brought to classroom interaction, so runs Kramsch's view (1993: 11), it appears to be strikingly dependent both on "the context and the way this context is perceived by the participants" for, argues the scholar (*Op. cit.*, *Ibidem*), "participants might see the context quite differently even though they might share the same language". Also, continues Kramsch further on (*Op. cit.*, p. 23), "teachers and learners are subjected to the ideology of the institution, which itself responds to national and international imperatives".

Recent research (Mellor and Patterson 2000), reported in Galda and Beach[26] (2000: 66), "on response as a construction of meaning and reader stances and identities within larger social cultural contexts", has accounted for readers' expectations (*Op. cit.*, p. 65) "for characters' behaviors" and their capacity of (Culler 1974) naturalising fictional entities. Their expectations are found[27] to be determined by their perceptions of people's behaviour in the "cultures in which they live and work".

In Adrian's narrative, disrupted by a quest for identity from his adolescence up to adult age at times of ever-increasing socio-cultural and political changes in the British multicultural society, a Portuguese mature reader undoubtedly finds echoes of similar times in the aftermath of the 1974's Revolution. Present day adolescent readers, however, would become aware of "identity and the concept of self as a set of genetically traits", explains McCarthey (*Op. cit.*, *Ibidem*), "residing in a stable individual more dynamic culturally based process of construction". This stance builds on two different theoretical paradigms having a common denominator in terms of defining identity and "otherness". Starting with Bakhtins' *polyglossia*[28], appropriately put in McCarthey's (*Op. cit.*, *Ibidem*) discussion, it points to the individual's engagement "in internal dialogues that are the result of the many voices [he/she has] encountered in the past. These internal dialogues are often sites of struggle and through these dialogues [he/she is able] to construct and reconstruct [himself/herself]". In Bakhtins' words, only polyglossia (cited in Egan-Robertson 1998: 61)

"fully frees consciousness from the tyranny of its own language and its own myth of language". In the same light, reiterates Rex[29] (2001: 291):

> Bakhtin's... sociohistorical conceptualisation of voice, interaction, and understanding provides a basis for viewing how individual learning and identity formation occur in the linkage between local, in-the-moment interactions of individuals and historical, over-time discourse activity of the collective. Identity construction, seen as the positioning of the speaker in current social and cultural relationships through discourse moves, occurs by way of and is observable in student's voicings.

Again what plays a seminal role in disentangling this impasse is readers' competence (Durant and Fabb 1992: 57) embodying not only "discourse competence" (*Op. cit.*, p. 67) but also language and literary competence. Still, it is within the EFL teacher's task to facilitate the relation between fact / fiction and the readers' / students' various social, cultural and linguistic background so as to promote a fruitful discussion about the text. Hence, reflective teaching / learning leads to a real commitment and communication across the curriculum so as to avoid the necessary clashes regarding the participants' identities, the curriculum, and the whole community. This cooperative negotiation of meanings on the level of the text in a shared community might offer an answer to Stevensson's problem posing (1990: 65), namely "whether readers acquire [an] interpretive know-how simply through reading or through active participation in formulating interpretations with others in communities whose members share knowledge of these conventions".

The aforesaid dialogic interaction with the text may be fostered, on the one level, by the readers / speakers themselves, advocates Kramsch (*Ibidem*, p. 28), drawing "attention to the companion's point of view, even while pursuing [his]/her own agenda. As a result, the voice of the self is enmeshed with and regulated by the voice of the other". On the other level, the interaction may be enhanced by "effective dialogical teaching" (Burbules 1993: x) through the identification, analysis and improvement of thought practice[30] (Neil Mercer 2000). These comprise "explicit explanation, modeling and scaffolding" as was highlighted beforehand regarding strategic teaching of reading comprehension (Anthony, Pearson and Raphael 1993: 303[31]).

Adrian's peculiar (outside / inside) perspective might be said to, and quoting Kramsch again (*Op. cit.*, *Ibidem*), "call for an acceptance of difference and for *cooperation* (solidarity), rather than for competition and the achievement of a consensus". On the one cline, there is Kramsch's seemingly intentional reference to the Gricean principles also applied to the literary discourse. As such, a connection with speech acts and social theories

of communicative rationality might be disclosed in readers' making meaning out of a direct contact with characters' utterances rendered in direct speech. In their performative utterances some degree of agency is singled out yet characters' identity depend on the complex system of socio-cultural assumptions, rules, and attitudes in the context of occurrence (the operation and validity claims of illocutionary speech acts as well as maxims will make part of the activities designed for the reading of Adrian's texts in Part B.). On the other cline, Kramsch's apology of readers' agency comes in the line of Ezra Pound's criticism ([1951] 1991: 84) on herd mindset to be overcome with extensive reading. A similar goal is yielded in Naciscione's (2001) spotlight on "phraseological units of language" to avoid readers' stereotypical "interpretations". This entails, likewise, in Kramschs' view (1993: 23), the confrontation brought about by a dialogue, in the line of Burbules' dialogical teaching (1993: xi), "between speakers of different languages who struggle to keep the channels of communication open in spite or because of the ideological differences they recognize and maintain between them".

These hold true in readers' recognition of (Beach and Appleman 1984: 135) "consistent or repeated instances of a character acting in a certain manner"[32]. Adrian's intentional creation of characters' behavioural or psychological patterns, markedly standing out in the diegetic world, as committed to his antipathy / sympathy, lead the reader to effortlessly infer about characters' turntakings. Hence, posit Beach and Appleman, (1984: 135-136) "if a reader is told that a character is constantly alienating other people, then a reader looks for other information in the text that would help to explain that character's acts. For example,... [the reader] might uncover the fact that the character has certain bothersome traits or goals that are contrary to other characters' goals"[33]. In so doing, familiarising readers with anticipation, inference and presupposition may also contribute to a closer involvement and deeper understanding of characters' role in unearthing Adrian's (Field 1989: 39) "ambiguities and self-conscious" struggles. These constitute some of the features in the developing of the sub-genre in "mid-century English diary fiction".

Considering Adrian's frequent use of irony, it involves, advances Hutcheon about its participatory nature (1995: 123), "culturally-shared knowledge of the rules, conventions, expectations" (Pratt 1977: 86) in play in a particular context: "a discursive community must therefore exist". This community is traced out in Adrian's narratives which are grouped under different themes (Field 1989: 120) according to the diarist's life stages: from true confessions of Adrian Mole (*e.g.*, a young adolescent's exaggerated plea for justice), wilderness years, to cappuccino years in his thirties. When readers interact with the literary

discourse, they may unveil data related to outer contexts, particularly through a diversity of discursive practices, for example: postcards, letters, memos, messages, or recipes, to name but a few of the texts selected for analyses in Part B. These may also build on a certain image of the implied author.

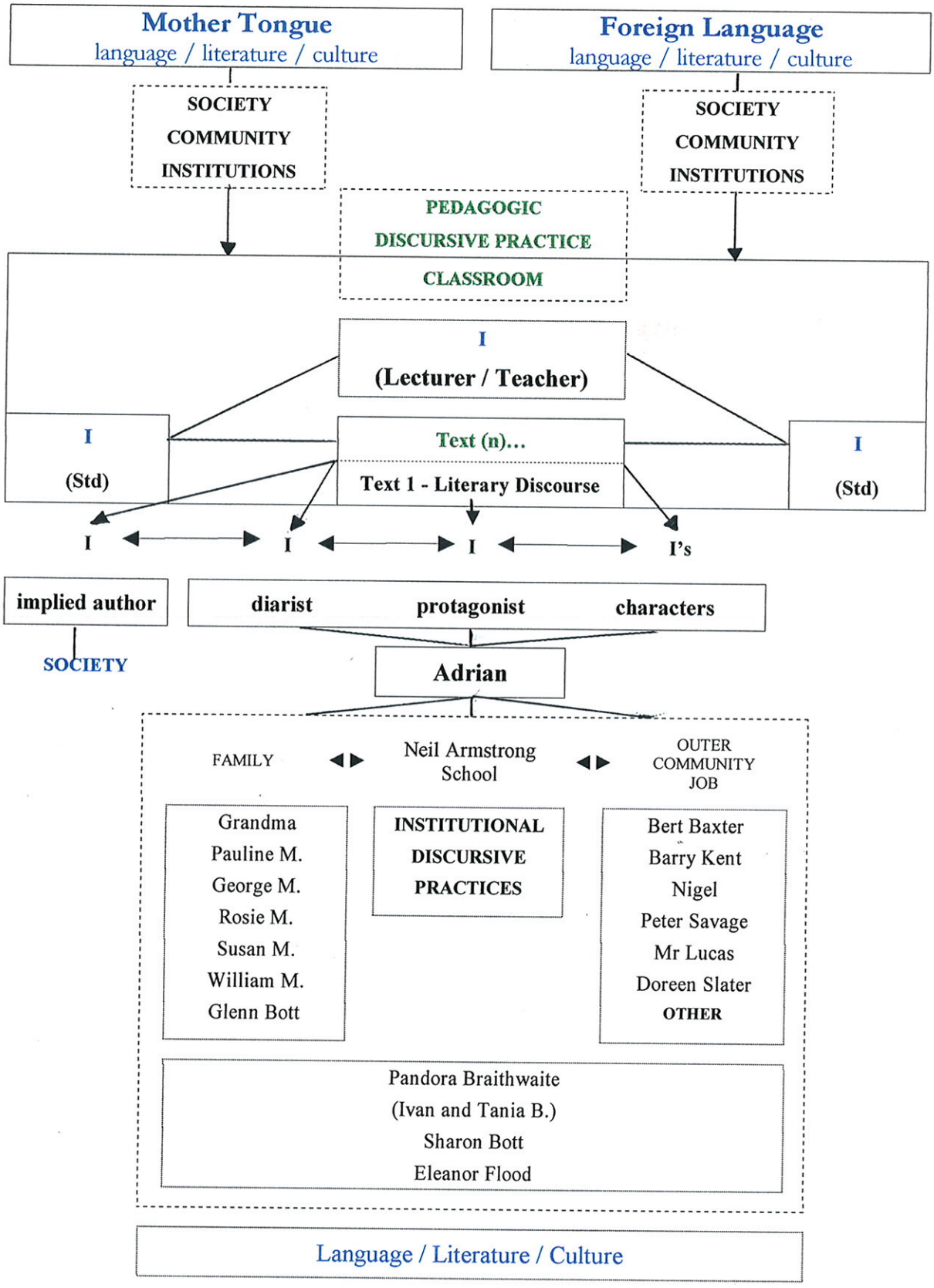


FIGURE VII. 1. Identities Formation: Different Subjects - Clashing / Overlapping Identities

➢ LAYERS OF MEANING

> One of the most benefits of a stylistic approach is that it enables students to be more explicit about the subtleties of language use. It is true that the level of the average language learner's or user's knowledge of the English language may not be sufficiently developed to allow an intuitive sense of language use.
>
> Clark and Zyngier 2003: 203

Clark and Zyngier's reference to a stylistics focus on the subtleties of language use is well delineated under the heading (1990: 11) "levels of reading and fields of study" in McRae's *Words on Words*, since (*Op. cit.*, *Ibidem*) a "first reading will produce a series of intuitive, almost entirely subjective responses in the reader". These levels of reading have been mentioned throughout this dissertation as layers of meaning as points of entry into texts because taken (*Op. cit.*, *Ibidem*) "together they make up an overall communicative effect". However, reading and discussing a text, literary or non-literary, in a foreign language course at the threshold level involves many challenges and lecturers' decision-making on the kind of approach to adopt (Clark 1996), especially because what EFL readers may display (McRae, *Op. cit.*, *Ibidem*) "is a range of cultural presuppositions, an understanding of the connotations of the words read, a feeling for any allusions found in the text, a native sensitivity to register, period and style" from reading in their mother tongue. "Thematic openness", an alternative criterion in terms of text selection and approach, is suggested likewise (McRae 1991: 51). It implies from the author's point of view that:

> Neither should the theme into which the text is worked impose itself so thoroughly on the text as to deny the reader the possibility of finding some of the other thematic openings contained in it. The variants inherent in the style, syntax and lexis of any selection of texts become, therefore, *a part* of what the texts are used for, rather than being the *whole* reason for using them.
>
> [author's emphases]

In the case of this diary novel, it is a narrative in prose dealing with an eccentric diarist committed to interdisciplinary meditations on the cultural geography of past and present borders, of immigration and border-crossings, of region, of social problems, teenagers and public space, youth and globalisation, as well as immigrants and racial segregation. Still, and for readers' delight, Adrian skilfully intertwines these serious subject-matters with those in which he finds himself at odds either with his own physical and emotional development as an adolescent, or with the depiction of the utmost unforeseen situations or reflexions from his youth up to his thirties often turned into a humoristic stance, too.

Firstly, I shall select representative passages from Townsend's Adrian Mole's diary novels, to discuss "in practical rather than in theoretical terms" and pursue McRae's advice in his introduction to *Literature with a Small l* (1991: vii), "how literature is both necessary and useful in language teaching". A sceptic would then infer that literature would be made use of by language teachers but McRae's description of the representational feature of literary language attempts to solve some possible misunderstandings. The most important lines of reasoning rely on the fact that some texts (*Ibidem*, p. 3) "can furnish a stimulus to language learning without engaging the learner's imaginative faculties", their language is mainly referential (using Jakobson's terminology), whereas "representational language opens up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain". Further on, the scholar anchors his argument on accessibility; as follows: (*Ibidem,* p. 19),

> To render a text accessible does not mean trivialising the text or compromising it. Simply, it means finding the correct and apposite point of entry for present-day students into texts which are not at first sight directly relevant or interesting to them. This involves an immensely careful process of selection; not a process of censoring, doctoring or indoctrination, but a careful study of what the text is for; why it was written, and its points of validity to present-day circumstances.

On the other hand, the careful selection of the excerpt constitutes one of the teaching techniques proposed when introducing a new narrative, or bringing into discussion different topic areas suggested by a text being, of course, relevant to the students / readers. McRae (1991: 18) goes on to explain the grounds for this strategy to overcome the problem of dealing with the extract, a representative passage, without destroying the readers' expectations towards the *whole* text, in that, he adds, "sensitive text selection, a theme-based approach, and a development of interactional potentialities of texts can offer a valid and practical solution" so as to ignite the flash that will turn on undergraduates to reading, for example, love, sex, sexuality in language and through language (Simpson 1994: 161). The passage selected and enclosed underneath may entail an example of passages' thematic openness in Adrian's entries (*SDAM*, p. 105):

> Grandma and I were just settling down to watch the happy couple's triumphant ride back to the palace when there was a loud banging on the front door. We ignored it, so my father was forced to get out of bed and open the door. Bert and Mr and Mrs Singh and **all the little Singhs** came in asking for **sanctuary**. **Their telly had broken down!** My grandma tightened her lips, **she is not keen on black, brown, yellow, Irish, Jewish or foreign people**. My father let them all in, then took grandma home in the car. The Singhs and Bert gathered round the television talking in Hindi.
>
> [bold Mine]

This passage calls for readers' attention to register shift (*e.g.*, from "telly" to "television"), syntax, point of view, free direct or indirect speech (marked by the omission of the introductory verb), lexical choice and semantics. The resource to enumeration coupled by the emphatic allusion to "all the Singhs" account for Adrian's utter indignation for privacy invasion. His home is unduly consigned to a temporary shelter for non-Christian citizens subjacent in the lexical choice "sanctuary", paradoxically in search of mundane distraction. The binaries "we" / "all the Singhs"; "let them in" / "came in"; "television" / "telly" disclose Adrian's indignation and eagerness to preserve family privacy. Also, the semantic scope of "home" is associated with the sense of a "space to himself" and his next of kin's only, therefore creatively connoted with "sanctuary". Adrian's understanding clings on to the British tradition and might reverberate the common saying: "An Englishman's home is his castle".

While concentrating on different layers of meaning, readers are gradually acquainted with characters and their actions in a specific time and space, all of which put across a particular vision on the part of the author. So runs the metaphoric assumption underlying Beach and Appleman's words[34] (1984: 141)

> Readers use knowledge of role conventions to infer instances in which characters violate these conventions. The fact that a minister behaves inappropriately in a church ceremony, "creating a stir", will cause a reader who is familiar with church conventions to infer that the minister is a deviant, rebellious type.

Close engagement with different layers of meaning might offer a way in to texts. Simultaneously, other approaches may be appropriate for the reading / tackling of fictional texts in the formal context of learning a foreign language, following McRae's claims that (1991) "thematic approach is enormously flexible", as is advocated in *Literature with a Small "l"*. This applies to Townsend's Adrian Mole's saga for the life span covered (two decades) from a youngster's mental awakening (*SDAM*, p. 64) in his first encounters with the "other" up to his thirties. Accordingly, a contrastive view of Adrian's idiosyncrasies and relationship with the outer world departing from text types displayed in Townsend's six diaries seems (McRae, *Op. cit.*, *Ibidem*) "equally valuable and stimulating" on account of the actual "contrasts in form, style, point of view, language, tone, to name only the most obvious". The latter will guide the discussion of promoting creative, reflective and autonomous reading fostered by the potentials of each excerpt and make each and every one worth while relating to previous texts (Barthes' *Image, Music, Text* 1977). For example, the first passage enclosed underneath, signals Adrian's changing perspectives, his views,

those of the characters' and readers' while he presents speech and thought making use of different sorts of reported speech (*AMCY*, p. 34).

> Our last pensioner was an old bloke called Harry Worthington. He said he hadn't been out of the house for a week. My mother said how sorry she was that he was so isolated. Worthington said he was far from isolated, he'd recently fallen in love and had spent most of the time in bed with his new girlfriend, Alice Pope. Ida and Mabel giggled like girls and gave Harry many admiring glances. He was seventy-nine, but the old git carried on as if he was Hugh Grant. He'd got a thick head of hair, and a bushy moustache. I asked him why Alice wasn't voting, and he said that she was an anarchist who didn't believe in any form of government.

Concerning the second text, a formal message or a formal large-audience note opposing self-addressed ones, enhances students' / readers' social skills and simultaneously draws their attention to the sort of register, tenor and domain, syntactic and punctuation choice (short or compound sentences, passive structures, pronoun reference - "you" / "your") to mark directness, objectivity, and appeal to addressers' pattern-like response (*TCAAM*, p. 275):

> Dear Parent, Guardian / Primary Carer.
>
> Your son / daughter has been allocated a part in the Kidsplay Nativity enactment.
>
> He/she will require a costume for the following character: goat.
>
> The performance will begin at 4 p.m. sharp on Tuesday December 16th.
>
> Yours sincerely,
>
> Mrs Parvez

Graphology

> Some interpretations of a text appeal to features of textual layout, such as indentation and paragraphing as supporting evidence… the problem remains that is difficult to decide on a dividing line between features which belong to the text *token* only, and those which are crucial to the identity of the text as a type.
>
> [authors' emphasis]
>
> Durant and Fabb 1992: 53

Factors such as layout, print size, types of margins, type face, capitalisation, blanks, italics, inverted commas, exclamation marks, drawings, pictures, or even direct speech or sentence length influence the ways in which the reader's focus is rerouted to the broad variety of texts intertwined in Adrian's diary entries. Actually, explain Durant and Fabb (1992: 57), "conventions of layout customary within [a] language and culture" as well as "variations or stylistic innovations in relation to the conventions… shape the kind of reading attention [readers] are likely to give" to texts. Hence, states Allen (2003: 104),

"paratextual elements … are designed to assist the reader in establishing what kind of text they are being presented with and how to read it".

All of these certainly influence Townsend's texts preference for the myriad ways in which paratext influences people's reading them, even if a scarce number of pictures are enclosed. Gillian Brown (1990) discusses the possible impact exerted by paralinguistic features in readers' approaching texts, in her view, in the same manner as in top-down processing (using the context to make predictions) and bottom-up processing (using phonological cues) to make inferences. To explore how paratextual features - such as titles, dedications, epigraphs, prefaces, afterwords, footnotes, and marginalia - relate to the text itself, it is many scholars' view (Goodman 1998, Brown 1990, Carter and McRae 1996) to promote reading aloud chunks of texts and comparing the different intonation patterns (*i.e.*, pitch span, intonation). This involves students / readers in a dialogic interaction with the meaning potential of the text along with students' and teachers' texts / interpretations in lecture setting (Bakhtin's heteroglossia [1935] 1990).

> I read a book according the way that he's writ[ten]… to read with expression. (Inf. 107)

Thus, advances McRae (1990: 10), graphology "is a vital part of the first impact of the passage on the reader… and useful as a starting point". The crucial matter at this stage is the level of impact of graphology on how readers interact with texts. Townsend's wealth of text types creatively improved, such as the one currently selected focusing on text and affect, engages the reader to perceive other meanings when texts are decontextualised, thus creating on occasions a hilarious effect by means of defamiliarisation.

> Saturday November 28th
>
> A telegram! Addressed to me! The BBC? No, from my mother:
> ADRIAN STOP COMING HOME STOP
> What does she mean "Stop coming home"? How can I "stop coming home"?
> I live here.
> The phone has been cut off! I'm considering running away from home.
>
> *SDAM*, 148

Adrian conveys a biased approach to slang or license graphologically marked in his six diaries to signal his detachment from "dirty" language (*SDAM*, p. 41), often featuring Bert Baxter's or Barry Kent's utterances. As Adrian confesses in his diary (*SDAM*, p. 37), "It is a terrible thing to hear to your own mother swearing. I blame it on all those books

she has been reading". He follows the written patterns for presenting taboo language, for example, when reporting his parents' license words, some of which graphologically replaced by asterisks or indicated by the first letter, (*SDAM*, p. 37) "He threw it at the wall and said he wasn't a ******* mouse he was a ******* man and my mother said it was a long time since he had done any *******". Moreover, euphemism constitutes the stylistic device commonly rendered in italics or between quotes whenever Adrian wishes to talk about sex-related matters, including confiding about his emotional / physical unbalance caused by physical maturity process during his adolescence, forcing the reader to infer the necessary associations about the play on denotative and connotative phrases: (*SDAM*, p. 49) "Looked at *Big and Bouncy*. Measured my "thing". It was eleven centimetres".

At this point, it is important to note his mentioning the magazine (*SDAM*, p. 41) *Big and Bouncy*, referred a couple of pages before, but recontextualised to stress its content in case of uninformed readers necessarily drawing either on readers' concentration skills and schemata to unveil some extratextual references, or engaging them in a dynamic strategy of reading backwards and forwards to relate various types of references: anaphoric, cataphoric and exophoric ones (*SDAM*, p. 41).

> Wednesday March 4th
>
> ASH WEDNESDAY
>
> Had a nasty shock this morning. Took my empty paper sack back to Mr Cherry's newsagent's and saw Mr Lucas looking at those magazines on the top shelf. I stood behind the *Mills and Boon* rack and distinctly saw him choose *Big and Bouncy*, pay for it and leave the shop with it hidden inside his coat. *Big and Bouncy* is extremely indecent. It is full of disgusting pictures. My mother should be informed.

Indeed, readers have been stated (Clark and Zyngier 2003: 343) "to track texts during the act of processing". Hence, this narrative strategy demands from the reader different reading rhythms and behaviour, sometimes reading in depth, other times in breath. The play on words and binaries (simple past / conditional; Ash Wednesday / nasty shock) offered in the passage above, reroute the reader's interest into his/her anticipation of a puritan description of sin creatively and hilariously rendered in a detective fashion-like diary entry: "nasty shock", in a crescendo of emotive strength, from utter surprise, forwarded by repulse conveyed by the deictic "those", before the concrete lexical item "magazines" coupled by the adjectives "indecent", "disgusting" thereby to be "hidden" in his father's coat, to indignation and loathing.

From the above it might be inferred that this creative and comic use of language is achieved through different stylistic devices simultaneously: graphology (*e.g.*, abbreviations

in italics), syntax and cohesion. The passages to follow offer further examples of the aforesaid statements in Adrian's last diary (*AMCY*, pp. 322, 245):

> I went on to tell her about my failure to write the book, the impending legal action from Stoat, and my maintenance problems *re* [referring to] Glenn Bott.
>
> [adapted Mine]
>
> Ms Flood rang on the mobile and said that she had "a window in her schedule" and could start Glenn's tutorials on Friday 13th at 7.30.
>
> She said, "He made love to some of the most beautiful women in the world, so why would he want to hang off a door?" Ivan said, "Because it's less *complicated* than having a relationship with a woman. One doesn't have to tell a *door* twenty times a day that one loves it."

The diarist's concern for language and its manipulation in the media, especially "his disenchantment with television" is substantiated in a passage in which two versions on his oldest friend Bert Baxter' s life span secret "had been edited into a harmless, pleasant old man". To reinforce all the links of credibility *vis-à-vis* the reader, *i.e.*, "just for the record", to borrow from Adrian's ironical terms, the latter is confronted with one of Baxter's real replies transcribed in his own register (that is, a discursive shift from oral narratives to journalese discourse – "re-registration"), now and then coupled by the diarist's aside comments graphologically singled out in the written medium by the use of italics or brackets to illustrate the character's own reactions, and to make sure that no misunderstandings might occur as if in a didactic tone.

> LISA: Bert, you are 105 years old. What's your secret?
>
> BERT BAXTER: Well, I reckon that the sixty Woodbines a day I've smoked have sort of put a healthy lining on my lungs. I've never jogged or played games or been to bed sober, so I've slept well. I shagged my way around Europe during the war, and I live mainly on beetroot sandwiches, Spotted Dick and custard. But the secret of a healthy life, and I've tell any youth this, is don't let your sperm collect up inside your balls, let it out! (*Laughs*) Let'em all out! (*Coughs*) Light me a fag, Pandora, there's a good gel. *What was transmitted was this manifestation of the TV editor's black art.*
>
> ...
>
> [Lisa's Report]
>
> BERT: Beetroot sandwiches have kept me healthy, I've slept well, and played a lot of ball games in my youth. I've never smoked and I've jogged my way around Europe.
>
> *AMCY*, 38
>
> START-LIFT TRAGEDY : OLDEST JOGGER DIES;
>
> Bertram Baxter, the oldest man in Leicester, died early today in a tragic accident involving a dressing-gown cord and the mechanism of a stair-lift at the Alderman Cooper Sunshine Home, in Brook Lane, where he had resided for many years. Mr Baxter, whose wife Queenie died in 1982, was described

> by the senior nursing officer, Mrs Lorette Harvey, today, as "quite a character, who didn't suffer fools gladly".
>
> Mrs Harvey recalled the time that Mr Baxter had sued the Alderman Cooper Sunshine home for damages - claiming that he was not being provided with his dietary needs. Mr Baxter ate only beetroot sandwiches, Spotted Dick and custard. The case became a *cause célèbre* when Mr Baxter went on hunger strike and for a while he enjoyed considerable national notoriety, becoming known as "Beetroot Bertie". His victory was widely applauded as a triumph for common sense - though Mrs Harvey claimed that the kitchen staff were "greatly inconvenienced".
>
> *AMCY*, 38-39

The force and power of punctuation in some discursive practices evidences language manipulation assuming its intentional use aimed at changing the addressee's attitudes and emotions. So comes up Adrian's explicit criticism on its overuse implicitly imbued with a didactic aim and meant to raise people's awareness of mechanical accuracy as part of language awareness (*AMCY*, pp. 38-39):

> intended, by the use of the word *mania* followed by an exclamation mark, to excite and encourage vulnerable women into making unwise and unsuitable purchases.
>
> I am, quite frankly, disgusted at this flagrant misuse of our overcrowded civil courts.
>
> [Adrian's emphasis]

Phonetics / Phonology

> Conceptual nuances can be lost if a language doesn't reflect these nuances in its sound-form. On the other hand, within certain limits, an "ever-greater *refinement* of language" will enrich the mind and enhance the overall development of thoughts.
>
> [author's emphasis]
>
> Humboldt [1836] (in Losonsky 1999: xv)

The above passage seems meaningful owing to its implicit description of the oral reading process in EFL context and its importance for meaning-making or even a way to develop reading skills among low-confident and/or resistant readers. After all, the social context in making meaning (Goodman 1969, 1998) is highlighted.

What might appear simply as Adrian's intentionally satirical rendering of characters' oral / written mispronunciations constitutes, instead, in Labov's tenets (1972), style peculiarities in speakers' "amount of attention paid to speech" (cited in Vivian Cook 1994: 83), socio-economic rank not to mention the formality of speech required. Adrian's frequent "hypercorrection" throughout his narratives evidences, again in Labov's claim (cited in Cook, *Op. cit.*, *Ibidem*), a trait of "lower-middle class", and Adrian's eagerness to get a higher status (*AMCY*, p. 139):

> Thursday July 3rd
>
> It was in the paper today that a Japanese woman had been found wandering around Torquay "in a state of distress". Apparently she had wanted to go to Turkey and had been misdirected to the Devon resort by a Londoner unable to understand her heavily accented English. Coincidence!

Misspelling and incorrect syntax are likely to occur in English spoken grammar owing to English language own specificities as an unmotivated language. Written illiteracy might be related in this instance to lack of phonological awareness and spelling above all because, to borrow from E. A. Levenston (1992: 9), "the pattern of relationships which is language must be realized either in sound or in graphic symbols" (*AMCY*, p. 329):

> However, William and Glenn made me a card this afternoon. William used the Lakeland pencils. It was nice enough, a big heart, a big heart with stick arms and legs, with a bubble coming out of its "mouth" saying, "To dad, your grate".

As a result, the graphic realisation of the lexical item "grate" (verb) instead of its homophone "great" (an adjective), together with the clustered form of "you're", unduly conveyed by the possessive pronoun "your", ended up in a nonsensical utterance for lacking semantic and syntactic (semantax) accuracy. Other times, the intentional play on words, for humorous or ironical effects in literary or non-literary texts, make part of language creativity, likewise recurrent in Adrian's diary entries (*AMCY*, p. 247):

> My father said, "You do realize, don't you, that there's none to be had?" He pronounced the aitch in "had". He pronounced "that" as *thet*. He was wearing Timberland deck-shoes, and stroking Henry's glossy head. He is Eliza Doolittle to Tania's Henry Higgins.

Inviting the students to read out the diarists' last remark might raise readers' awareness of the phonological dimension in text understanding. Sometimes different ways of reading aloud suggest different interpretations that engage the students in a fruitful discussion about the possible meanings of spoken / written utterances and this is a feasible strategy of a language-based approach since, and quoting Carter's words (1991: 30), "working with the language of a literary text is necessary for effective reading and for developing skills of interpretation and sensitivity to literary effects". This assumption corroborates the most recent pedagogical developments regarding "a much better understanding of the nature of the listening processes, and of the processes of comprehension in general", acknowledges Brown (1990: 148), because "discourse is presented in the context of a pre-specified task". Listening to literature read aloud both by the teacher and a student can be pedagogically effective: words and sentences are "deciphered", loaded with some kind of meaning implicit in the reader's interpreting stress, intonation, rhythm and inflection. Moreover, posits McRae (1990: 17), "this is the area of

examination which begins to confirm that the words of the text are more than just marks on a piece of paper: they have a kind of music of their own which is very much part and parcel of the communicative impact of the text as a whole".

In adolescents' imaginative poetry of their own they at times bring about their cry for creative endeavour, romanticism, on occasions their expression of nostalgia, non-corresponded love, distress, and rhyming schemes are deeply inculcated from bedtime stories, poems, limericks, nursery rhymes, riddles (*Short and Sweet* by Maley 1994) in their mother tongue, nonetheless often inexperienced by EFL students in the educational setting. Adrian's reply from the BBC with reference to his poem confirms the hyperbolic mentioning to "inundation of poems" on the seasonal theme, however lacking creativity and originality. Might this reply underpin Townsend's own point of view on the crisis of originality and poetic inventiveness? Indeed, onomatopoeic sounds like "crackling of leaves" and the alliteration in "pervade the very corridors" might point to the flood of poetry submission without success, as if lacking aliveness, freshness, considering their comparison to "autumnal poems". Similarly, the formality in the reception of the letter clashes with the critical though apparently neutral remark to Adrian's poor handwriting. When Adrian encloses the letter, he seems unaware of being ridiculously immature. Consequently, in the process of grasping this text's potential, phonology interacts with the (McRae 1990: 17) "orthographic system", "the lexico-grammatical system", and "the semantic system". In addition, a common letter has offered a stance of interacting with language and literariness. Rather often, Adrian signals characters' peculiar intonation, word or phrase stress for particular purposes according to the situation (most times for comic and/or critical purposes) by means of "italics", inverted commas, block letters or exclamation marks, either slowing down or speeding the reading rhythm.

> Thursday December 17th
>
> Another letter from the BBC!
>
> Dear Adrian Mole,
>
> Thank you for submitting your latest poem. I understood it perfectly once it had been typed. However, Adrian, understanding is not all. Our Poetry Department is inundated with Autumnal poems. The smell of bonfires and the crackling of leaves pervade the very corridors. Good try, but try again, eh?
>
> Yours with Best Wishes,
>
> John Tydeman
>
> *SDAM*, 47

The gulf between EFL language learning and humming favourite tunes and rhymes from their favourite singers in English gets deeper inasmuch as emotional involvement with the sound to get meaning is beyond the pale, unless students have to read poetry along the lines of serious critical appraisals and schemes. The imperfect rhyming scheme of this poem sent to the BBC in an envelope intentionally marked as "Urgent" (*SDAM*, p. 47) offers an instance of emotional involvement with creative writing thus implying a ingenious response from readers: A nine verse stanza, in which C] stands out from all other rhyming stresses Adrian's longing for a remote possibility of joining his muse, evoking Pandora's myth.

Light and Cox's already mentioned approach to reading pieces of literature from which poetry is perceived as a uniquely blending of *language*, *form*, *observation* and *feeling* equally affords the reader the type of experience ascribed to Coleridge (2001: 20): "Words are not suffering from a sort of lexical anaemia through being shut within the pages of a dictionary; they carry no mere referential meaning. These words are alive from their context, their associations and their sensory qualities". Adrian's poem written in his early teens (*SDAM*, p. 47) might be used for triggering phonological sensitivity to the English language. Actually, many EFL readers have already experienced the musical potential of texts such as rhymes, one-liners and poems (rhyming schemes) in their mother tongue. As a result, the interaction with Adrian's attempt to create a poem concurs to their confidence ("schema reinforcement") in the use of the foreign language along with the awareness of the aesthetic dimension.

> Went out for a sad walk and took Pandora's horse two pounds of cooking apples. Thought of a poem about Blossom. Wrote it down when I got back to the house where I live.
>
> Blossom, by Adrian Mole, aged nearly fourteen
>
> | | |
> |---|---|
> | Little Brown Horse | A |
> | Eating apples in a field, | B |
> | Perhaps one day | C |
> | My heart will be healed. | B |
> | I stroke the places Pandora has sat | D |
> | Wearing her jodhpurs and riding hat. | D |
> | Goodbye, brown horse. | A |
> | I turn and retreat, | B |
> | The rain and mud are wetting my feet. | B |
>
> [rhyming scheme Mine]

Furthermore, Y. Goodman[35] (1993: 331), a teacher who wrote about the effectiveness of literary texts among "low-competent" students, posits, "when a student produces features of his own dialect as he reads [in a foreign language], he is providing evidence for the teacher that he is understanding so well that he is translating the written code into his own oral code." Goodman, in his turn (cited in Grabe[36] 1988: 56), adds that "understanding reading requires depth analysis and constant search for the insights which will let us infer the workings of the mind as print is processed and meaning is created".

The lecturer should concentrate on the effect of the interface of language and literature particularly exemplified in diarist's shifting tone to be realised by readers as a decisive step on their confident reading more (Carter and Long 1991: 30) "closely connected with a reader's ability to relate a text to his own experience" rather than with his language competence. The strategy of continuous negotiation, also implying a compromise to be promoted in class, in fact, applies to meaning-seeking.

Lexis

Adrian's lexical variety, already discussed at the beginning of this chapter, accords McRae's assumptions that (1990: 13) "it is precisely the lexical variety of literature that gives a text its particular qualities, raising its communicative impact above the level of the banal or referential". For example (*AMCY*, p. 92, 93, 138):

> I got a delivery of videos of *Fry-Up*. They were presented by a man with side-whiskers and a Cockney accent. It was a farrago from start to finish.
>
> When Zippo rang I gave him my honest opinion of *The Fry Up*, and said that I couldn't be associated with such a tawdry enterprise. Zippo laughed and said that *The Fry Up* was a heavily ironic post-modernist deconstruction of the cookery show as naff entertainment.
>
> I asked him how such a subject would help him find a fulfilling and well-paid job. He filled with the *Sleeping Beauty* boxes and said, "Well, Nescafé might take me on."

Readers evaluate words' (McRae, *Ibidem*) "effect in terms of comparison with other lexical" items, for instance the lexical item "farrago" connoting the Cockney accent but creatively depicting the stress and ungraspable language variety. The item is certainly unfamiliar to EFL readers; still this and other lexical items contribute to readers' gradual grasp of the diarist's style. Readers become sensitive to language use while concentrating on the diarist's lexical choice, which is (*Op. cit.*, *Ibidem*) "a vital part of language acquisition" as well as deemed important (*Op. cit.*, p. 14) "in the overall construction of the meaning possibilities" of the saga. However, it is crucial that "reading for words" is forwarded by an

identification of the class of the item so that a coherent relation is drawn in the syntagmatic dimension.

Lexis is as important for Adrian's narrative as its structure. In his search for an understanding of reality, there is an ongoing display of binaries very often turning the familiar into unfamiliar and vice versa exerting a unique impact on readers' interaction with the protagonist's multiple flights of imagination. Some of the examples are (*AMCY*, pp. 108, 134, 228):

> I had no idea what she was talking about (I feel increasingly as though people are speaking in a sort of code, one to which I have been denied the key).
>
> ...
>
> Luigi said that smokers applying to join will have to provide a doctor's letter to prove that they are serious and not opportunistic clean-lunged wannabes. Michael Caine is rumoured to be one of the investors.
>
> ...
>
> He said, "Keep your hair on." (Has he heard about my incipient baldness?)

Equally often, Adrian resorts to colloquial expressions, pleonasm, neologisms, French words, and creative uses of language either to single out his identity in the diegetic world stressing his supposed erudition or to ridicularise characters, situations or points of view (*AMCY*, pp. 152, 146, 144, 222, 31 in that order):

> Justine said, "You're so clever, Adrian. Just being with you is an education."
>
> I watched until the chopper was a tiny dot in the darkening sky...
>
> I've decided to delay deciding about decision-making until I feel decidedly better. My mental state is fragile.
>
> Nigel rang. He was furious at being "outed" by me.
>
> a general feeling of *ennui* (ennui is French for bored out of your skull by the way)

The very language of Adrian's titles / names / references yields the depth of his ironic sense, most common in this regard to adolescents' typical way of referring to external experiences / perceptions, such as: i) "insect" exposing the kinship (AMCY, p. 222) "with the tormented non-human lives" (vegetal, insect, animal) whose struggle for existence surrounds "his father and replays in uncanny ways their suffering through love and marriage"; ii) hard times pointing to the 80s and 90s and the turn of the century - (*AMCY*, p. 222) "these times, circumstance, and experience... will undo expectation, idealism, and hope"; iii) street names and estates named after politicians or within the political domain, gearing readers' curiosity and building on culture awareness (*AMCY*, pp. 272-273). In so doing, lexical choice broadens reader's language and critical awareness,

particularly in nicknaming characters revealing status, entitlement, power or affective relationships.

Furthermore, Adrian despicably presents technological jargon. He hardly grasps lexical innovation and its broadening to other domains. The writer's presentation of new concepts in chat jargon in mobile phones in one-to-one communicative events (in Short Messaging Systems) is perceived by the audience as valid as any discursive practice depending on the situation and appropriacy particularly stemming from the clash between lexical innovation to other fields ("telegrammese", "internetese" style) and Adrian's reluctant and biased attitude to language change and innovation. From the reader's stance, Adrian's imaginative texts broaden horizons on the language potential in a globalising world in that, asserts Kress (1997: 382) "use is replaced by remaking, which is *transformation*; and the notion of the *semiotic system* is replaced by that of a dynamic constantly remade and reorganized set of semiotic resources" [author's emphasis].

Register

> I said I no longer noticed profane language. I explained that I worked in a Soho restaurant where derivations of the F-word were used as nouns and adjectives and verbs - they were the building blocks of most Soho sentences.
>
> *AMCY*, 41

Adrian's above statement seems to depict his overriding formal register in the diaries. Nevertheless the frequent occurrence of register shifts are meant to report pity details of every day life in a humorous fashion (*AMCY*, p. 272):

> I took this to be an ominous portent. The New Dog never barks. (It cost me £26 at the vets in April to have its vocal cords checked.)
>
> The New Dog obviously sensed, with its canine intelligence, that the letter the postman was holding out to me contained bad news. I scrawled my name on the postman's clipboard and wished him a merry Christmas, then went upstairs to my bedroom. I locked the door and opened the letter.

In the coming passage there is a marked register change from informal, familiar, colloquial (across language varieties and non British speakers) to derogatory language (slang) clashing with Adrian's firm conviction to stick to standard patterns of the English language. On the whole, this language switch delineates from the outset of his diaries the clash of identities among characters directly or indirectly involved with Adrian's life, family, friends or job acquaintances. Concurrently, characters' identity is defined in terms of their language choice and in Adrian's understanding they have already taken sides once they have made their language option. These may fall on (2001: 65) "patterns of usage that manifest themselves", cites David Herman[37], "when certain topics are discussed by people with

identification of the class of the item so that a coherent relation is drawn in the syntagmatic dimension.

Lexis is as important for Adrian's narrative as its structure. In his search for an understanding of reality, there is an ongoing display of binaries very often turning the familiar into unfamiliar and vice versa exerting a unique impact on readers' interaction with the protagonist's multiple flights of imagination. Some of the examples are (*AMCY*, pp. 108, 134, 228):

> I had no idea what she was talking about (I feel increasingly as though people are speaking in a sort of code, one to which I have been denied the key).
>
> ...
>
> Luigi said that smokers applying to join will have to provide a doctor's letter to prove that they are serious and not opportunistic clean-lunged wannabes. Michael Caine is rumoured to be one of the investors.
>
> ...
>
> He said, "Keep your hair on." (Has he heard about my incipient baldness?)

Equally often, Adrian resorts to colloquial expressions, pleonasm, neologisms, French words, and creative uses of language either to single out his identity in the diegetic world stressing his supposed erudition or to ridicularise characters, situations or points of view (*AMCY*, pp. 152, 146, 144, 222, 31 in that order):

> Justine said, "You're so clever, Adrian. Just being with you is an education."
>
> I watched until the chopper was a tiny dot in the darkening sky...
>
> I've decided to delay deciding about decision-making until I feel decidedly better. My mental state is fragile.
>
> Nigel rang. He was furious at being "outed" by me.
>
> a general feeling of *ennui* (ennui is French for bored out of your skull by the way)

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shared background knowledge and assumptions about those topics". These are believed to include not only "discourse-level structures", as Adrian's mother reported narrative on Jo Jo's reasons for leaving Adrian, but also "syntactic structures". Among the latter, Adrian's mother's utterances very often resort to imperative sentences followed by an exclamation mark to connote her impatience, incredulity, or reproach, mostly associated with a defying question punctuated by exophoric references with (Herman, *Op. cit.*, *Ibidem*) "an intonational contour mark" as in the example from the passage: "Come *on*! What about the Costswolds sneezing row? *That* went on for three days". Conversely, Adrian's utterances are longer, predominantly compound or complex clauses, avoiding some features of the grammar of spoken English (*e.g.*, short forms, ellipsis and fill-ups):

> My mother and father, whom I had foolishly invited to stay in our rented cottage, took Jo Jo's side totally. I was virtually sent to Coventry.

In addition, it appears that the polyphony of voices stands for two modes of alignment: class and gender. Adrian's beliefs, opinions, interests and behaviour stand out "as using an altogether different expressive" register "quite distinct" not only from other masculine voices, but also feminine voices. Ironically, Adrian becomes an alien in his diegetic world, yet he strongly believes that his patterns should be followed uncritically: "Men have murdered for less".

> Meanwhile Jo Jo's exhibitionism worsened. She began to put even *more* stress, an *inordinate* amount of stress, I thought, on the *Ah*! Before the *tish*! I was in torment.
>
> She was referring to the time when I accused Jo Jo of sneezing in an exhibitionist manner, by putting unnecessary emphasis on the *shoo*! For longer than is functionally necessary.

In this regard, and to draw on Herman's assertions (*Op. cit.*, *Ibidem*), "the situations that [Adrian] finds most discomfiting and disempowering" are those accompanied by register styles whose users align themselves against and try to take up a position of dominance or control. Along this cline figure Pandora, Adrian's mother and aunt, Jo Jo or Sharon, for example, despite their distinct (Herman, *Op. cit.*, p. 71) "ways of seeing and speaking" because of "different backgrounds and group identity associations".

My mother said, "On the contrary, it's Jo Jo who's better off out of it."
I said I could not understand why she had divorced me on the grounds of unreasonable behaviour. My mother replied, "Come *on*! What about the Costswolds sneezing row? *That* went on for three days."
She was referring to the time when I accused Jo Jo of sneezing in an exhibitionist manner, by putting unnecessary emphasis on the *shoo*! For longer than is functionally necessary. I accused her of wanting to draw attention to herself. Jo Jo pointed out that she was a five-foot-eleven, heavily pregnant black woman with braided and beaded hair walking down a Cotswold street, which was entirely populated by white people who were staring openly at her. "I lack many things, Adrian, but what I do not lack is *attention*!" She sneezed again, extending the *shoo!* to ridiculous lengths. Men have murdered for less. I said so. My mother and father, whom I had foolishly invited to stay in our rented cottage, took Jo Jo's side totally. I was virtually sent to Coventry.
Meanwhile Jo Jo's exhibitionism worsened. She began to put even *more* stress, an *inordinate* amount of stress, I thought, on the *Ah*! Before the *tish*! I was in torment. Dr NG, my personal GP, put me on Prozac when we got back home to Soho.

AMCY, pp. 45-46

To conclude this brief synopsis on the clash of register styles believed as "a matter of culture", it appears pertinent to borrow from Herman (*Op. cit.*, p. 71), in that this clash "constitutes the antagonist structuring of men's and women's participant roles, rather than merely reflecting or signifying it".

At this point, and turning the focus to the pedagogical stance, introducing other passages to be contrastively analysed would possibly widen readers' awareness of registers in English. It might entail, for instance, the strategy of getting students / readers engaged with multicultural texts, even if in a different genre from the one featuring Adrian Mole's narratives.

"He will not come after me. And you must understand I am not rich now, I have no money of my own at all, everything I had belongs to him."
"What you tell me there", she said sharply.
"That is English law."
"Law! The Mason boy fix it, that boy worse than Satan and he burn in Hell one of these fine nights. Listen to me now and I advise you what to do. Tell your husband you feeling sick, you want to visit your cousin in Martinique. Ask him pretty for some of your own money, the man not bad-hearted, he give it. When you get away, stay away. Ask more. He give again and well satisfy. In the end he come to find out what to do, how you get on without him, and if he see you fat and happy he want you back. Men like that. Better not stay in that old house, I tell you."

Jean Rhys, *Wide Sargasso Sea*, p. 91

A possible task might involve a two-staged activity, the first of which would foster readers' inferencing forwarded by a creative writing task supported on the particular linguistic and situational context in the novel, prompted with leading items:

1. "That is English Law." Do both characters share the same code? If not, does it constitute any kind of obstacle to their relationship? Compare their words concerning social status, language variety and register.

2. Rewrite the female character's words (Christophine) in Standard English.

3. "It was not a safe game to play - in that place. Desire, Hatred, Life, Death came very close in the darkness." (*Wide Sargasso Sea*, p. 79). Imagine a short narrative (250 -300 words), be it a crime story or a "whodunit", whose first lines are the ones taken from Jean Rhys's novel. A focus on text structure, coherence, language and mechanical accuracy are obviously deemed required so that students / learners mind the gap between reading and writing (a two-way process) insofar that they will be readers of their own output.

Cohesion

Apart from lexis and style, cohesion is the layer of meaning in texts with which EFL readers find most difficulty (McRae 1990: 16), being thereby reflected in their own writing. It was for this reason that it has been object of analysis at different stages of this dissertation and offered prior illustration with passages in the present chapter largely supported on the work by Halliday and Hasan (1985) and Halliday (1989). Cohesion, shortly states McRae (1990: 16), "is the network of references which makes a text as a unified whole", established by (*Op. cit, Ibidem*) "pronouns (personal and demonstrative), substitution, ellipsis, indicators of time, conjunction and contrast". From the research study undertaken in this dissertation, it might be acknowledged that questioning endorsed on cohesive ties, "what does this word refer to?", often appeared in manuals, examination samples and language activities. However, it has been my experience with freshman that different types of reference are not meaningfully assimilated and discriminated in the reading process as implying a movement forwards or backwards, interactive bottom-up / top-down reading with the purpose of fully grasping the connotative meaning assigned to the choice and place of these cohesive ties in the sentence, clause or passage. As a result, students' writing also displays poor cohesion accentuated by the fact that in their mother tongue, Portuguese, the elliptical pronoun reference is common (L1 interference), above all concerning personal pronoun subject.

Now turning the focus to Adrian's diaries, cohesion is a crucial layer of meaning in every entry, assuming that unity in the diary form does not depend solely on the structure of the narrative, plot or story, but on the protagonist's rendering of his experience of the outer and inner world.

> However, the Greek Island home is for the future. My present domestic abode is a semi-detached house in a suburban cul-de-sac in the Midlands. Yes, like many of my fellow Britons, I live with a party wall between me and another family's intimate secrets. I will never understand why it is called a "party" wall because when our next door neighbours throw a party every celebratory sound is heard. Tonic bottles unscrewed, cherries dropping into cocktails, spilling into the house adjoining then I have this to say to the builders of Britain, "You have failed, Sirs". Now I will take you through one of my typical days.
>
> *TCAAM*, 56-57

Therefore, it might be advanced that each entry is somehow self-reflexive and self-contained allowing the reader to skip entries and concentrate on other at his/her own pace even without explicit references / formal references. Indeed, Adrian's speech is punctuated by verbs of perception (*i.e.*, "think", "feel") to convey states of mind, perceptions of his maturing process from adolescence to adulthood. Hence, deixis and coreference seem to reinforce the opposition between:

i) his reality, perceived in many situations as "this age", "this world", "this education", "Leicester", and an ideal world preserving traditions, cultural patterns in which only Pandora might tread ("the" /"my" /"it" /"this" opposed to "an" /"a"), evidenced, too, in the letter enclosed underneath (*TCAAM*, pp. 72-73),

> Nothing much has happened here; provincial life drags its weary way through the hours and days and months and years.
>
> The attitude of the general public towards the books they borrow is contemptuous.

ii) the clashing voices inherent to his role as a diarist (observing and responding to situations, on a daily basis, "I" and "they"/ "them");

ii) the protagonist in his diary with a life of his own (describing his idiosyncrasies and the cultural patterns with which he identifies most, "I" /"my" /"myself" contrasting to "he" / "she", "they", "them", "their selves");

iii) the character among the panoply of characters subjecting him to a domineering position (*e.g.*, "Nigel sends his regards, he would like to come and see you but doesn't trust himself not to burst into tears at the prison gate"), undermined by humorous and ironic comments on his and/or his interlocutors' part in the fictional world of his own (as the one depicted in the letter to make proof of his active role in the diegetic world.

> Yesterday I found a rasher of bacon inside *A Dictionary of Philosophy*. It had obviously been used as a bookmark. Further on, in the same book, I found a note addressed to a milkman.

Adrian's ideas, frame of reference and behaviour strike the readers' interest, in a "consciousness-raising style"[38] (Liz Goodman 1996: Int. x), as suggested by his inquisitive tone and question posing (undoubtedly embracing agency features), most times of rhetorical nature underpinning (self) questioning ("remember him?") and moments of reflexion. In this case, modality ("might") and probability ("as if") are equally acknowledged as contributing to most of his texts' cohesion owing to his comments of argumentative (*e.g.*, "the same old Nigel"), descriptive, narrative and persuasive nature (*e.g.*, "Don't for God's sake grieve over her"). Having to switch from different kinds of reporting speech and thought (*e.g.*, future / simple past as in "I *will* never *forget* that black rubber outfit she *wore*"), verb tenses anchor (Wales 1997: 225) readers' understanding of multiple voices and points of view. These are also distinguished at the level of the clause and the text.

The cataphoric reference "the prison uniform suits you" establishes the logical link between Adrian's motive to have paid a visit to Baz, the addressee, before, and having written this letter. Also, "when you get out" makes up the semantic link with the former simple sentence headed by the definite article "the", connoting a degree of shared knowledge between participants in the communicative event. Still, for readers' confirmation of anticipations, further clues ought to be given in the text, otherwise hard to decipher. Again, the degree of shared knowledge between Adrian and Baz is fleshed out in that terms of endearment or the dialogic nature of the shared event stand out at the level of discourse. Thus, Adrian sarcastically speaks about his expectation obviously drawing on his knowledge of the interlocutor: "I expect you have reeled backed with the shock". The anaphoric reference, "the shock", reiterating Cindy's betrayal, might unveil Adrian's spark of sarcasm, as if taking revenge on the sort of news imparted about Pandora in Baz's previous letter. In this sense the definite determiner may be an instance of exophoric reference to be unveiled by Baz.

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LINCOLNSHIRE

Leicester
April 2 1987

Dear Baz,
It was good to see you on Tuesday. The prison uniform suits you. You should wear more blue when you get out. Also Baz, non-smoking seems to agree with you, your breath was not as repellent as usual, why not give up for good? I'm sorry I have to be the bearer of bad news but somebody has to tell you that your fiancée Cindy is living with Gary Fullbright, the body builder, remember him? He won the "Mr Muscle" competition in 1985. Cindy is expecting his baby in four months' time. I expect you have reeled backed with the shock, so I'll give you time in which to recover.
Baz, Cindy isn't worthy of your love, don't for God's sake grieve over her. Her fingernails were never clean, and she had no dress sense at all. I will never forget that black rubber outfit she wore (with scuffed stilettos and laddered fishnet tights) to your father's funeral. Also, Baz, she had the intellectual capacity of a withered rubber band. I was chatting to her once about Middle Easter politics and it became clear to me that she thought Mr Arafat was the Arab equivalent to Mr Kipling - a type of foreign biscuit.
Onto other subjects. Nigel sends his regards, he would like to come and see you but doesn't trust himself not to burst into tears at the prison gate. Also he thinks his appearance might startle your fellow prisoners and leave you open to a certain amount of bullying in the dormitory. He is now a bald-headed Buddhist and wears orange robes and orange flip-flops (in all weathers). But, apart from these superficial changes, he is still the same old Nigel, although, sadly, he got the sack from the bank: religious persecution is still alive and well in this country, I fear.
Nothing much has happened here; provincial life drags its weary way through the hours and days and months and years, I think it's time I left the library, Baz. The attitude of the general public towards the books they borrow is contemptuous. Yesterday I found a rasher of bacon inside *A Dictionary of Philosophy*. It had obviously been used as a bookmark. Further on, in the same book, I found a note addressed to a milkman…

The simile "Mr Arafat was the Arab equivalent to Mr Kipling," discloses the sort of extratextual reference activating both addressee's and readers' background knowledge. In Adrian's line of illustration, he might be said to be "settling of scores" in his description of Cindy. He then culminates with the eloquent and seemingly patronising but sardonic remark, "Baz, Cindy isn't worthy of your love, don't for God's sake grieve over her" manifested by: the direct address to "Baz"; the imperative mood, "don't grieve" and the anaphoric reference, "her" (Cindy comes in object position in the clause). Adrian's tone is emphasised by the lexical choice, "grieve", pointing to "mourning" as if Adrian's foreshadowing would come true. This brief analysis of Adrian's letter has offered some hints on the significance of cohesion in the interpretive process.

Semantics

The degree of familiarity with Baz in Adrian's letter is also marked by the faulty punctuation (comma instead of semicolon to separate two clauses) to create some empathy with the addressee as well as a rapid rhythm pace already explicit in (*TCAAM*, p. 72-73) "onto other subjects", "Nigel sends his regards, he would like to come and see you but doesn't trust himself not to burst into tears at the prison gate". This comes to the reader as if Adrian were deliberately trying to apologise for Nigel's absence and simultaneously shortly wrapping up the latest news. In this stance "plot reading" becomes a dynamic guessing game, alternating events and considerations (*TCAAM*, p. 92).

> Monday May 12th
>
> Savage is out of hospital. He can't eat solid food yet, but he seems happy enough sucking his rum and black through a drinking straw."

The analysis undertaken herein affords some illustration on McRae's outline on semantics in the intertwining of levels of reading a text (1990: 18) in that:

> i) much depends on the reader's reception of the connotations of the words used, especially where there can be symbolic intention or some allusion contained in the words;
>
> ii) semantic relations between words often go beyond the purely referential, or surface, meaning of the words themselves, creating a sub-text which the reader may or may not respond to it;
>
> iii) the more open the text is, the more scope there is for an imaginative response on the part of the reader.

Bearing the aforesaid in mind, and without wishing to focus on (*Op. cit.*, *Ibidem*)" a too wide range of connotations", I will consider the following humoristic passage to entice some considerations on the lexical item "coffee" and its semantic density in *Adrian Mole: The Cappuccino Years* (*AMCY*, p. 138):

> I asked Kevin why he was flogging kids' dressing-up clothes when he was in receipt of a Master's degree. He said, "To pay for my PhD." He's already mapped out his subject: "Coffee: Its Introduction and Effect on English Literary Life, from Dr Johnson to Martin Amis. "

The above passage from Townsend's last diary might provide some illustration for Carter's definition of the literary discourse as (1996 12) "culturally-rooted language which is purposefully patterned and representational, which actively promotes a process of interpretation and which encourages a pleasurable interaction with and negotiation of its meanings".

The semantic density involved in the title of Townsend's last diary in Mole's saga unveils the blending of cultures in an era of globalisation. The famous British phrase and

the semantic underpinnings indebted to "a nice cup of tea" or "tea time", as the first cultural icons to be inculcated in a cross-cultural discussion of identities, including the pedagogic setting, has long given way to the French or German "coffee ritual" (*café crème*, or *Kaffee mit Sahne, café au lait*, or the English corresponding phrase *white coffee*) with its implicit socialising factors dating back to the late sixties and the French youth gatherings. In this respect, Portugal, with its colonial ancestry of coffee blends coming from all continents, has adopted the coffee drinking habit and in more intellectual sites it has been associated with famous literary gatherings from the realist epoch to the modernist period (*Chiado* or *Brazileira* were the meeting points in the centre of Lisbon) envisaged, thus, as ([1942] 1984: 100) "social institutions and associations as the *salon*, the café, the club, the academy, and the university", so reiterate Wellek and Warren. More recently, in other Non-Latin countries, the terminology "cappuccino", an Italian "borrowing" which underlies a strong coffee blending with cream, has entered the lingua *franca* antithetically perceived, in Adrian's diaries, as a "perfectly harmless pleasant-tasting beverage". The hyponymic expression conveys Adrian's despising tone (*AMCY*, pp. 40, 137-138):

> "I left my left lung and my right leg at Arnhem," he informed me, as he lurched out of the back of the car. "And I didn't do that so that English men and women would turn into Europeans, drinking lukewarm cappuccino".
>
> To try to counter his fanaticism I said, "Cappuccino is a perfectly harmless pleasant-tasting beverage. I drink six cups a day."
>
> ...
>
> I was waiting outside Hamleys at 9 a.m. As soon as the doors opened I escalated myself up to the dressing-up clothes department, where I asked about a Jeremy Clarkson outfit. The personage in charge, Kevin, sneered at my inquiry, saying. "We only do fictional characters"... Kevin said that Robin Hood "was a fictional character", and went on to say that his dissertation, "Men and Myths in Sixteenth-century Nottinghamshire," which gained him an MA from Nottingham University, "explored society's need for heroes".

The plurisignifying term, "cappuccino", as is coined in the title of Adrian's last diary, also implies his struggle to cope with an ever-developing society with which he finds hard to come to terms, despite having reached a mature age (he is in his thirties). Fully aware of this clash he tries to ridicularise any facet of a culture going global. *A propos*, and extending from Barthes' notion on connotation, Allen argues that (2000: 84) it "is that aspect of the *readerly* text which allows meaning to break free form a linear, consecutive order and to *spread like gold dust on the apparent surface of the text*" (the scholar cites Barthes's metaphoric words 1974: 9).

In the same fashion, characters' naming, apparently following the cross-linguistic trends in contemporary Western societies, are charged with an ideological bearing, not only leading the reader to identify characters' nationalities (*e.g.*, Roberto or Luigi, both employees at *Savages'* restaurant), but also to infer identity issues from the creative use of metaphoric names, such as nicknaming. Some account for the level of intimacy and long-cherished relationship from Adrian's boyhood, such as Baz. However, adults are referred to in his diaries by their Christian names following the English tradition, for example, Bert Baxter or even institutional and/or aristocratic names, like Margaret Hilda Roberts (acknowledging Townsend's authorial voice in "Correspondence of a Queen in Waiting", *TCAAM*). Furthermore, Adrian's longing for a higher status both in socio-political and cultural spheres drives him to name his son after the then recently born William, Diana's eldest son, whereas his late acknowledged illegitimate son, the so-called Glenn Bott, does not appear to be included in the Mole's lineage. Conversely, other characters' names underpin from the reader's very first encounter a covert lack of agency and identity, whatever their personality traits.

Likewise, to cast light on characters' metaphoric names the focaliser uses nicknames for other purposes including emotional drives. In order to tag along the labelling of the Afro-American tradition, Adrian talks about his former colleague, later wife, by Jo Jo notwithstanding her high standard origins (metonymically referred to in object position in the simple clause "her mother is something big in the Nigerian tractor industry", *AMWY*, p. 254) to deepen her inferiority *vis a vis* the British Empire. The conception of characters' derogatory but ironic naming like the "Stink Insect" or Mr Patience, the school headmaster contribute to build on clashing identities in Adrian's macro and microcosmic setting.

Moreover, in Mole's saga William Mole's birth is undoubtedly the personification of the cultural and ethnic blending, for long a taboo issue, relating ethic and aesthetic values inculcated in more conservative minds now at odds with diversity and change in the multicultural English-speaking world. Adrian's need to reaffirm his son's ancestry by bringing to the fore, in a comic fashion, the positive traits standing out from this ethnic mixture, has a deeper significance to the attentive reader who is liable to perceive Adrian's compulsory depiction, reinforced by modality ("must"), as an authorial satirical stance to social prejudice (*AMCY*, p. 14):

> I must record that my son is a handsome boy. His skin is clear, and the colour of dark cappuccino. His eyes are the exact shade of "dark oak" in the Cuprinol wood-stain range. Physically, his Nigerian blood predominates, but I think I can see a certain English something about him. He is very clumsy,

> for instance, and when he is watching Clarkson (for example) on the TV, his mouth falls open and he looks a tiny bit gormless.

The diarist's tone, in the line of an aspiring posh aristocratic ancestry, contrasts with his aside comments, important for him to make things clear in the reader's mind (*AMCY*, p. 46):

> Shortly after the Cotswold disaster, William was born into a paddling pool at the Royal Infirmary Maternity Hospital, Leicester - at my specific request - thus joining a dynasty of Moles who had drawn their first breath there (the Infirmary, not the birthing pool).

Whatever Adrian's reasoning to justify William's British foundations grounded on his political and icon from his youth, he cannot avoid the influence of contemporary cultural consumption upon his child's preferences who, like his father, equally shows a strong determined mind although clashing with Adrian's with respect to his addictions to new technologies (*AMCY*, p. 265): "William said he didn't care what he did, so long as he did it with a full set of Teletubbies".

The diary, a privileged confessional medium, draws likewise on visual and non-visual stimuli in the diarist's rendering of perceptions of and response to the world. This way colours in explicit or implicit in expressive language along with sketches, among other graphological features creatively attempt to (Lewis 2001: 94) "spell out some of the fundamental variations in which pictures and words convey meaning"[39]. Accordingly, the semantic density of colours in Adrian's depiction of William's complexion purport the contemporary ethnic mixture in the English multicolour, multiethnic society, expressively conveyed by "colour dark of cappuccino", "shade of dark oak" in the "cuprinol wood-stain range".

> **"While you may have been idly chatting with my mother I have been formulating important ideas. I have decided that I am going to have a party." Pandora said. "A fancy dress party?" "No", I shouted, "I'm forming a *political* party, well more of a Movement, really. It will be called the Mole Movement and membership will be £2 a year." Pandora asked what she would get for £2 a year. I replied, "Arresting conversation and stimulation and stuff". She opened her mouth to ask another question so I closed my eyes and feigned sleep. I heard the squelch of Pandora's moon boots as she tip-toed to the door, opened it and went off, squelching down the stairs. Thus was the "Mole Movement" born.**
>
> *TCAAM*, 38

Similarly, in the extract above (*TCAAM*, p. 38), the lexical item "party", "dress party", "political party", though within the same lexical field, embed distinct connotations in the context of their occurrence underpinning characters' state of mind and intentions as

well as play on words. Further on in the novel (*TCAAM*, pp. 56-57), another collocation is ascribed to "party" in the phrase "party wall.

The repetitive use of "dead" in different grammatical categories, namely past participle, pre- or post-modifier, complement of the subject, can not only support understanding of creative uses of language (Carter 1997: 29), but also point to connotative meanings, feelings of rejection, terms of address reflecting Adrian's conceit and paradoxically a marked influence of "dead phrases", and fill-ups (*TCAAM*, pp. 31, 34): "Well he's dead scruffy." "Well, I think Art and Culture *are* important. *Dead* important." [diarist's emphases]. Actually, Adrian resembles the focaliser in Salinger's *The Cacther in Rye* considering the latter's idiosyncratic use of "stuff" in a multiple sort of contexts and word classes, for example, fill-ups (phatic language) and attributives.

The fictional account of Adrian's African experience, clashing with his farcical English inheritance, provides the reader with a (1985: 4-5) "wide range" and "extreme kinds of deviation from the linguistic norms present in the rest of language" as well as "an understanding of the varieties which constitute normal, non-literary language", to make use of Crystal and Davy's arguments, as far as the reliability of literary representation is concerned. As a result, the understanding of semantics in texts has come to display its relation with other fields of study, semiotics, discourse analysis, pragmatics and sociology, among other. While Eco advocates that (1996: 150) "the puzzle we are faced... is a cultural one, and as such it is filtered through a linguistic system", Leech advances that (1990: 202) "the meaning of a linguistic expression is precisely that knowledge which enables one to use it appropriately in linguistic communication, whether in everyday or in specialist contexts".

Concomitantly, posits McRae (1990: 19),

> the attentive reader, looking closely at the text, will judge just how much the author takes care to guide and condition such responses: the more open the text is, the more scope there is for an imaginative response on the part of the reader… [yet] any conclusion the reader wants to draw must be referred closely to the words of the passage.

Syntax

Starting off with Leech's assumption that (1990: 178) "an important factor in the study of meaning is being the account for the semantic representation of an utterance to its representation at other levels, and particularly at the level of syntax", it seems now crucial to make some considerations on this layer of meaning for two reasons. One, and reiterating McRae's contentions (1990: 15), "modern English prose

will present grammatical or syntactical problems to the readers whose study of English has gone beyond the intermediate level: *new* grammatical forms are very much rarer than *new* vocabulary" [scholar's emphases]. Two, and without wishing to run the risk of an oversimplification, syntactic choice in Adrian's diaries yields a particular social significance with regard to its peculiar occurrence in multiple discursive practices.

Syntactic choice on the level of the phrase, sentence (including word order) and clause are peculiar features in this narrative genre. In Wilson's description (2000), diary genre exploits regularly many features characteristic of colloquial speech, such as:

i) "sentence initial ellipsis" (Wilson, *Ibidem*, p. 16) of the first person pronoun reference, manifested in, for example (*AMCY*, p. 128), "I'm sick of writing in Bridget Jones's telegramese, so will revert to my natural free-flowing prose style";

ii) "fragmentary sentence... from which some element has been deleted" (Wilson, *Ibidem*, p. 71), directly borrows Wilson from Carter and Nash (1990: 260), for instance in the omission of the relative clause (complement) "that", (*AMCY*, p. 305) – "2 a.m. Have I got any principles I would sacrifice my personal and professional life for? I don't know the answer to this question";

iii) "telegraphic thought / speech" (Wilson, *Ibidem*, p. 76), evidenced in many *utterances* like the following one (*AMCY*, pp. 222-223), "I was in the garden hosing the New Dog down (don't ask, just don't ask, Diary), when Rosie came out to join me. Rosie said, "No, don't let's ";

iv) ungrammatical sentences, incomplete sentences or elliptical phrases frequently occurring in diary form and in diarists' aside comments fully perceived from contextual meaning (E. Sweetser 1997) and highlighted in (*AMCY*, pp. 148, 163):

> She said, "Believe you me, Adrian, if it comes to a ratings war, they'll wonder what hit them.
>
> ...
>
> He asked me what I was doing in London now that Hoi Polloi had been closed by the public health. (He is very well informed for a provincial.) I told him about the TV series *Offally Good!* And he took his W. H. Smith's tartan-covered diary and wrote "Adrian TV 10.30 a. m." under September 10th.

v) "rhetorical questions", appropriate to the confessional and introspective type of writing, of which this hyperbolic statement is illustrative (*AMCY*, pp. 149, 154 and 161),

> Or was it because she needed support? (She was wearing five-inch platforms.) You can never tell with women, these days.
>
> ...

> Next it informed me that I was number thirteen in the phone queue. Throughout Chris de Burgh sang, "Lady in Red": a song I have always hated. When Rod Stewart started warbling "Sailing" I slammed the phone down. What has happened to England's telephonists? Has there been a cull? How long have the robots been in charge?
>
> ...
>
> What about the plain-faced, flat-chested drama-school graduate who longs to play Ibsen?
>
> ...
>
> Pie Crust Productions have applied to the Lottery Fund for the money to make a documentary about Dev – called, in post-modernistic style, *Making a Documentary About Dev*. Secretly, Diary, I am still crushed by this news. How much lower can dumbing down go? It's already in the basement.

In the line of Field's description of lexical choice and regularities on the level of realisation of deep structures in diary-fiction, Adrian's syntax is featured by omission of finites, and past tenses apart from elliptical present, in this stance, closely related to this genre. Thus, Field goes on to explain (1989: 40): "The use of past tenses (perfect and past historic) to differentiate between the day of writing and earlier time is both consistent and helpful, while the present tense is exploited to indicate not only the actual moment of composition but also an imminent future... or a dramatic evocation of the past" apart from displaying instances of free direct speech Field's bearings are evidenced in the following passages (*AMCY*, pp. 133, 125):

> Humfri not seen for two days.
>
> ...
>
> My auntie Susan has been honoured with the prestigious Prison Officer of the Year award. It was presented to her by Jack Straw. She told my mother that Mr Straw said he intends to conduct an inquiry into lesbianism in prisons. "Among the staff or the prisoners?" asked my aunt. She reported that Mr Straw blushed at the question, and turned the conversation to a safer subject: the menace of garden slugs.
>
> Nigel called and asked if he could sleep on my settee over the weekend. He says that he is coming to London to be counselled by a group called Outings. They specialize in advising gay men and women on how to tell their parents they are gay. (Not that the *parents* are gay, of course. Presumably if the parents were gay they would know already. Though I suppose it is possible to be gay and not know. In that case, am I gay? I've been an admirer of Judy Garlands for years.) I said I would allow him to sleep on the sofa (or settee, as he calls it) and I warned him about the storeroom decorative motif. He said he didn't care so long as there was a spare shelf for the exfoliation skincare products.
>
> [underlined Mine]

The hitherto outline of features ever-present from the outset of readers' interaction with the diary form let readers identify text conventions, for example, advances Wilson (2000: 124) "not only to judge whether a particular diary entry is *diaristic* but even to

construct texts in the manner of a diary entry" [author's emphasis]. For the purpose of his argumentation, Wilson borrows from Vygotsky's tenets on language, notably the notion of "external speech" manifested by "abbreviated contextual rejoinders and telegraphic expressions" whereby "the subject is plain from the situation". As a result, diary writing comes to be grasped as a liberating practice in terms of its grammar structure allowing the diarist full freedom to play with language. Wilson goes on to bring to light, (*Op. cit*, p. 236) "that one of the main syntactic features of inner speech is its omission of the subject and its attachments, so that the syntax becomes a series of predicates". Hence, concludes Wilson (*Op. cit*, p. 236), "since we always know the subject and situation when we are thinking, inner speech is similarly abbreviated".

From students' /readers' stance, less responsive readers / listeners concentrate not only on (Wilson *Op. cit*, p. 66) "the non-reference to the first person to be implied from the linguistic and situational context", because the third person is referred, but also on "telegraphic thought / speech" in text processing (Wilson 2000: 76) which, according to De Beaugrande, (*Op. cit.*, p. 78) "will tax the problem solving of must listeners". These features set the grounds to promote a text analysis on the sentence-level without having to resort to approaches often associated with decontextualised grammar practice. Students / readers progressively acknowledge that discursive practices are also indebted to syntactic choice. In the vast array of characters' words alternating with Adrian confessions, readers gradually perceive that the Adrian's long complex sentences, on occasions, are intended to reinforce his eagerness to stick to ideal patterns of speaking a language which has, in the meantime, evolved into Englishes, standing for an unavoidable plurality of identities.

Period

> Studying the deviations considering archaic spelling, the use of linguistic features characteristic of an earlier period of the language and no longer in ordinary use… can contribute to the overall effect, it is the lexical and the grammatical features that bear the main burden of suggesting historical deviation.
>
> Edward Levenston 1992: 39

Levenston clearly brings forth physical aspects in literary language equally meaningful in other types of discursive practices, namely advertising language, readily identified by students / readers, including those in the foreign language environment, on different media, TV, slogans, street posters, badges, political campaign emblems, to name some of the items in the wide panoply of multimodal texts featuring contemporary

society's modes of communication, referred to as (*AMCY*, p. 153) "the cutting edge" (*AMCY*, pp. 115, 116, 141):

> Rosie saw me gawping and said, "You should see his Prince Albert." Once again I didn't get the reference.
>
> ...
>
> Luigi tells me that a Prince Albert is a ring-chain device worn on the penis. I have written to Rosie. I feel that I am in *loco parentis*.
>
> ...
>
> To my horror Malcolm burst into tears. I know that we late-nineties men are allowed to cry in public, and to show our emotions now, but it still doesn't feel right to me. I had to resist the urge to tell him to pull himself together. I gave him £20 and told him to buy a Tamagotchi computer pet.

The reader is actually facing the generation gulf between Adrian and Rosie, his sister. His might be acknowledged as the "Cappuccino generation" with which Adrian finds it difficult to identify, in opposition to Rosie's standing for the new generation's conscious identification (Swann 1996) provided that the latter fully adheres to the English hegemonic group by sharing not only beliefs, cultural references but also linguistic choice and realisation.

Lexical references may lead the reader to anticipate about the time and place setting depicted in the narrative. One of the explicit instances fleshing out the span between generations within Adrian's close relations runs as follows (*SDAM*, p. 104):

> Wednesday July 29th
>
> **ROYAL WEDDING DAY!!!!**
>
> How proud I am to be English!
>
> Foreigners must be as sick as pigs!
>
> We truly lead the world when it comes to *pageantry*! I must admit to having tears in my eyes when I saw all the cockneys who had stood since dawn, cheering heartily all the rich, well-dressed, famous people going by in carriages and Rolls-Royces.
>
> Grandma and Bert Baxter came to our house to watch the wedding because we have got *a twenty-four-inch colour*.
>
> [italics Mine]

Present day adolescent readers may find it difficult to unveil the reference to Prince Charles and Lady Diana's wedding ceremony broadcast all over the world two decades ago. It is precisely the EFL lecturer's task to facilitate the relation between fact / fiction and readers' / students' various social, cultural and linguistic background so as to build on a rewarding discussion about the text and above all enquire about the extent to which characters' discursive practices subvert or uphold attempts to interpret creative production

in evocative heterogeneous communities. This perspective is substantiated in Culler's tenets (1988: ix) as cited in Hutcheon (1995: 145):

> Since the phenomena criticism deals with are signs, forms with socially-constituted meanings, one might try to think not of context but of the framing of signs: how are signs constituted (framed) by various discursive practices, institutional arrangements, systems of value, semiotic mechanisms?

Concomitantly, period, in the sense of (McRae 1990: 20) "cultural background, historical knowledge" comes mediated in Adrian's texts through Townsend's intertexts, or as McRae puts it (*Op. cit, Ibidem*),"this involves writers alluding to – or perhaps quoting directly from – other writers or literary sources" through pastiche and parody, for example. In fact, Adrian's monologues, aside comments, and confessions, singled out in his diary entries, allude extensively to British history, tradition and society (including past and present public figures), some of which mentioned in his witty dialogues undermined by a satirical tone. Adrian's anchorage to the British tradition is so strong that some entries are organised in accordance with British holidays, religious festivities, historical dates, the monarchy (*e.g.*, The Royal Wedding), or even elections and, of course, the school and lunar calendar (in his adolescence), his (mis) achievements and most certainly his unstable relation with his first love and source of inspiration. Pandora along with Adrian might be said to entail the (Wolfgang Kayser 1976: 70) *leitmotiv* in the loose unity of the diary form envisaged in their essence and humorous effect upon readers. The former entries are intertwined with the diarist's response to private and public life. So unfolds, for example, this dialogue enclosed in one of Adrian's diary entries (*AMCY*, p. 246)

> And how did Thatcher give birth to the twins, Carole and Mark? I told Pandora about my "William Hague is Thatcher love-child theory". She said, "No, William Hague is the result of a cloning experiment conducted in the sixties. The sperm was taken from Churchill and the eggs were donated by Thora Hird".

Actually, in Adrian's narrative, in which there is a quest for identity from his adolescence up to adult age at times of ever-increasing socio-cultural and political changes in the British multicultural society, a Portuguese mature reader undoubtedly finds echoes of similar times of sudden movement from the Military Coup / Revolution back in 1974 onwards, unavoidably perceived in a dissimilar fashion by contemporary readers / students, especially if undertaken within the confines of a foreign language course. Yet, the diarist and the other characters' aesthetic representation of rapidly evolving periods constitute a powerful medium for reassessing contemporary issues, "man's contradictory relationship with the other" in the same community or across borders, to borrow from T. Kandiah[40]

(1995: xxiii), "awareness of the self and reality", involving thereby multilingual / multicultural readers in a cross-linguistic, cross-cultural dialogue. Concurrently, Bruner rightly claims (1999: 3):

> Meaning making involves situating encounters with the world in their appropriate cultural contexts in order to know "what they are about". Although meanings are "in the mind", they have their origins and their significance in the culture in which they are created. It is this cultural situatedness of meanings that assures their negotiability and, ultimately, their communicability.

When interacting with the diegetic world, also in the context of a foreign language learning, be it a Portuguese or English readership, contends McRae (1990: 21), "there is always a degree of shared knowledge between writer and reader", some degree of convergence as well as divergence towards the acceptance of the otherness, thus becoming really multicultural. Collie and Slater pertinently argue that (1991: 9) "in the creative endeavour of interpreting this universe, a group with its various sets of life experiences can act as rich marshalling device to enhance the individual's awareness both of his or her own responses and of the world created by the literary work". While acknowledging different identities in the reading process the diarist fosters critical thinking about the target language and sensitises the reader to "otherness", that is, to values and beliefs without universal categories for much of Adrian's reluctance due to his Eurocentrist educational ideals. The process of message decoding rests on readers' / students' interpretation shifting the lecturer's ground to the one of a problem setting (monitor).

Adrian's misconception of subversion of human relationships, namely gender and role issues, is illustrated in (*AMCY*, p. 140): "Nigel rang to say that his mother had taken the news badly that he was gay. She was still *in denial* about Rock Hudson, and was convinced that Nigel would turn heterosexual as soon as he met the right girl". Equally recurrent, figures the very much debated contemporary issue on women getting ahead in the ladder of social hierarchy, emphasised, for instance, in the single passive clause (*AMCY*, p. 125), "My auntie Susan has been honoured with the prestigious Prison Officer of the Year award.

Gender issues also come to play a part in terms of address amidst characters offered in instances like "Ms Flood is free" (*AMCY*, p. 313). At this point, the reader might be uncertain about Mr Roger Patience's statement, lest his words were not graphologically marked by inverted commas in Adrian's reported instance, to mark Adrian's detachment from the former's term of address, inasmuch as "Ms" stands for the contemporary rendering of the female term of address, avoiding its former underlying notion of marital

status, single or married - respectively "Miss" / "Mrs". Once again, the authorial voice and/or knowledge of the pragmatic principles within the feminine agenda might be at stake.

From the above illustrations and arguments on the specific notion of period, and to cite McRae (1991: 20), "hints at period" are solely relevant "if the text clearly justifies them". Reading texts by unknown authors overcomes the reader's /student's bringing out his or her cultural suppositions about a text as a result of giving too much importance to the author's name".

Dialect

Townsend's narratives, with a focus on a life span, from Adrian's adolescence to his adulthood, delightfully present a gamut of British local variants, youth language (*e.g.*, "He loves me to bits", *AMCY*, p. 186), unconventional language, and language varieties alternatively rendered in direct speech, dialogue form, or reported statements. All these, asserts McRae (1990: 19), afford "local colour to" fictional narratives. Non-standard aspects of language may or may not be familiar to EFL readers, still contemporary EFL students / readers take pleasure in interacting with everyday language particularly when it is associated with a way of life acknowledged in the diegetic world. Hence, they contribute to text's veracity and face value (*AMCY*, p. 240): "What is this *Ping with Singh*? It's the first time I've heard of it."

From the herein levels of reading and fields of study examined so far, it has been often mentioned that any aspect diverging from the norm is (McRae, *Ibidem*) "worth noticing, and commenting on" as long as it (Carter 1997: 138) "would lead to an enhanced understanding of and respect for the richness of language in its multiple uses" in the context of these narratives. Such a multitude of uses are learned in Adrian's various texts unearthing Townsend's sensitivity to language, particularly regarding the communities portrayed in the saga. Welsh, too, is referred several times owing to its inaccessibility for English natives (*AMCY*, p. 272) echoing somehow Samuel Johnson's comments on the Scottish language.

Interestingly, all language varieties are mediated by Adrian's conservative attitude to language standards which he is sometimes forced to break in order to keep the flow of communication with the characters belonging to his closest circle in the fictional world. His long acquaintance with Baz has required on his part a closer examination of slang, youth language and later punk language, notwithstanding the fact that he has not been successful

because of his long ridiculous stubbornness to keep up standards which do not hold any longer, at least in the way he perceives them (*AMCY*, p. 188): "I go up the ladders or down the snakes, and I can't be arsed to learn the rules. Quite honestly, dear Diary, I can't see the point of learning *any* rules. Nobody keeps to them any more". Further on he hopelessly gives in (*AMCY*, p. 210), "I forced myself *not* to say please. Assertiveness is the new manners."

From the mismatch between Adrian's idiosyncratic language and the other characters' display of wide variety of language use, Townsend seems to problematise the supposedly ideal patterns of language usage and use. Therefore, language is presented in (Carter 1997: 156) "an everyday conversational interaction, not just in literary creation", also "marking core cultural properties" and "shaping attitudes and interactions, usually through processes of idiomatic extension" that is a "re-registration". Moreover, these point to different collocations, registers (from informal to slang and offensive language) and language varieties. As such, claims Montgomery (1996: 210), "the way in which different cultures draw upon language in the conduct of their everyday interactions does in fact make possible characteristically different modes of relationship between members of a culture".

In this line, Barry Kent, object of Adrian's jealousy owing to his writing accomplishments, has the chance to articulate his own vernacular language and overturning codes of writing through popular fiction (*AMCY*, p. 50):

> said in his exaggerated Leicester accent, "Yeah, but 'oo gives a toss about all that bleeding Arts Council crap? A writer's gotta be a ***revolutionary***. His true function is to subvert the [bleeping] establishment, whether it's the [bleeping] Tory scumbags, or the [bleeping] Labour toe-rags. And if a writer needs a [bleeping] pathetic *grant* before he can put a few poxy words down on paper..." He laughed scornfully. "Let him spend a few days with me. I'll open his [bleeping] eyes, I'll show him poverty and degradation, I'll take him to where people are on the [bleeping] line.
>
> [diarist's emphases]

As a matter a fact, Townsend might be said to have studied youth, particularly in relation to adolescents' multiple ways of speaking the English language and the sort of textual diversity belonging to their emergent literacy practices most likely to be enjoyably displayed in the diary genre. Adrian is, therefore, the supposedly judicious but humourous voice to let other characters in the diegetic world ascertain their identity, sometimes getting the realm of a tyrant, though to naïve to avoid life's vicissitudes. Examples of colloquialism, idioms and slang are marked at the level of discourse in terms of spelling, syntax, lexis and accent (often rendered between inverted commas or "italics"), such as (*AMCY*, pp. 289, 222, 210):

> Before he went home on his bike he said, "I was just thinking", Dad, Jesus is 1,997 years old today, ain't he?
>
> I had "probably put the lid on her coffin."
>
> Brick himself rang back fifteen minutes later. "I *lurve* that *show*," he boomed. "I practically *peed* my pants when that sheep's testicle fell out of the wok. Adrian, you – are – so – funnee!"

Cockney, too, comes very often in direct speech form or meaningfully introduced by a reporting verb to mark his detachment from its use. Nonetheless, Adrian makes sense of dialect features while reporting everyday experiences in his diary entries (*AMCY*, pp. 93):

> The bewhiskered Cockney is, he tells us, in his tiresome rhyming slang, the owner of a Sylvia Plath (a workman's caffl).
>
> I transcribed a few sentences of this man's hideous patter from the Fried Bread show: "So, you good steeple out there, wanna snow how to book dyed head, do you? Smell, whatcha gotta November is to keep your hat snot in the man."
>
> I have met many Cockneys since I moved to London eight years ago, including a man who was born in the very nave of Bow Bells, and none of them have ever used "snot" for not, or "November" for remember.

At this point of the description, it seems pertinent to glance back at Alderson's contention on the fact that decoding any message does not solely depend on syntactic awareness. Some language varieties, or ungrammatical sentences are recurrent in characters' everyday life depictions especially wealthy because of living in-between cultures and languages, like Sharon Bott, Glenn Bott, George Mole, Bert Baxter, Nigel and Barry Kent. These are but some examples worthy of analysis for affording the reader different levels of interaction with the message: either reading in breadth (for the general content) or in depth likely to unravel voice shifts, tone, register which are meaningful for readers' realisation of the communicative event.

Function

In their first encounter with Adrian's texts contemporary readers cannot but laugh. Following, at first, their intuition they may be said to reveal a similar response as the one experienced by the "Pie Crust Productions" target audience: laughter, enjoyment and perplexity caused by humour and satire (*AMCY*, pp. 93-94),

> Zippo sighed. "Laughter is kind of not where it's *at* with Pie Crust Productions. Our target audience are students who have failed to do any revision or any essays, and expect to fail their exams. It's a show for losers"
>
> "Which products do failed students buy?" I asked. "Catfood mainly," he said, "followed by Cadbury's Crème Eggs, Strongbow Cider and Pot Noodles".

Now turning to the second dimension in McRae's outline (1990: 20), notably the "way the text exerted some role on the reader in terms of form, content, style and meaning", it is worth mentioning the cultural impact on readers' interaction with Townsend's display of a wide gamut of texts in Mole's saga. These figure as talking texts in asmuchas they purport a plurality of interpretations on cultural "others" (Foucault 1991). It is on these grounds that Carter advances that (1997: 16) "the modern cannot exist without a sense of semantic change and of the sociocultural conditions under which linguistic discourses are constructed". Simultaneously, these popular narratives ignite the debate of major issues, such as "home", "language", "country", "identity" and "representation".

Readers have the chance to interact with different texts, ways of perceiving the world, thereby broadening their horizons towards English-speaking multicultural settings, which most frequently raise problems of communication and human conflict. Accordingly, the implied reader in Adrian's saga is someone who may follow his allusions and attentive to his mood shifts, interested in establishing a logical sequence among most of his comments left astray in the openness of the diary genre yielding a mosaic of texts. In the process of meaning appropriation, there is a self-evaluation of readers' progress in terms of their understanding of culturally diverse settings, critical appreciation and enacting of reading taste. Relations of antipathy or sympathy arise from their interaction with characters' words, and depictions in the fictional world. Consequently the underlying discourse is (McRae 1990: 21) "what appeals to the reader's imagination and what permits some interactive involvement with the text".

First and foremost, Townsend explores the place of the subject in contemporary culture, socio-historical instability particularly in Britain and tries to connect discourses of citizenship with the empirical and historical practices of citizenship covertly underpinned by theoretical support. Adrian, the protagonist and diarist, strives to adapt to new realities but the outcome will prove to be a disquieting reality leading to anxiety, fear, anger, irony, deceit and, paradoxically, betrayal to his own ideals hovering his thoughts and relationships (*AMCY*, p. 325):

> Wednesday February 11th
>
> Calmer today. Called a helpline - Single Fathers. The bloke on the end of the line said my reaction was quite common. "We're still cavemen," he said. "We want to be out there, killing things. We don't want to be in the cave, tidying up and looking after the kids".

Adrian's reference to his utopian dwelling (*TCAAM*, pp. 56-57), "the Greek Island home is for the future" opposing his "present domestic abode": "a semi-detached house in

a suburban cul-de-sac in the Midlands" partaken by many of his "fellow Britons", echoes the Arnoldian apology of ethic and aesthetic values depicting the Greek society, for "its fresh, alive, intelligent thought"[41] to which Adrian eagerly aspired. His first speech on "Pirate Radio Four?" at his early teens entitled "Art Culture and Politics" foreshadows Adrian's perspective towards life in his forthcoming volumes (*TCAAM*, p. 35)

> The local madrigal society as opposed to the discotheque. I know that there are cynics who say "England is governed by philistines, so what do you expect?" but to those cynics I say yes, we may be governed by philistines at the moment but I'd like to take this opportunity to talk about a political party that I've started up. It is called the Mole Movement.

Texts and cultural contexts should be construed broadly in exploring both the texts with which readers interact and the cultural contexts that give them meaning. Likewise, the lecturer's set of beliefs, and the educational ideology foregrounding the context of EFL reading, is temporarily suspended because Adrian's relation with his diary becomes the hub of the dialogic relation in lecture setting. In their interaction with the text, students / readers learn, to quote Tomalin and Stempleski's statement (1993: 8), "to develop the ability to redefine generalisations about the target culture, in terms of supporting evidence" and concurrently, "achieve cross-cultural understanding-awareness of their own culture as well as that of the target language" (*AMCY*, p. 138):

> My father got out of bed for the blowing-out-of-the-candles-on-the-cake ceremony, which is such an important part of our English culture.

The above passage unveils another layer of significance, irony, to influence the reader's response to Adrian's texts. Irony would then be a function of reading[42] contends Chambers (1991: 47), in the broad sense of the word, or, at the very least, irony would (Said 1983: 87) "complete itself in the reading". It would be something intrinsic to a text, but rather something that results from the act of construing carried out by the interpreter who works within a context of interpretive assumptions (Fish 1980: 277, 191). It requires a constant search for hidden meanings at the level of discourse as well as some sort of knowledge of the ironists' / speakers' attitude about the world.

While trying to incorporate (Said 1984) "other" literatures /intertexts, be it non-European, world literatures, or the American or Asian diaspora, both EFL lecturers and students face a couple of challenges in vindicating their interpretation into a so-called underestimated academic field for its sole tradition of expertise in pedagogy and didactics. Also in the artistic dimension, the aesthetic involvement ascribed to the (Carter 1997: 136) "interested reader", due to his/her intuitive appraisal as point of entry into deeper evaluative processes (practical criticism), comes to the foreground in the pedagogic context

(Durant 2001) for its focus a dradual enhancement of the interpretive process of various aspects of the literary text (structure, characterisation, plot, story, time and place settings). Said casts some light on the challenge placing it on the level of literature and experience (Ian Chambers 1995, Paul White 1995, Ley Duncan[43] 1996, James Duncan *et al.* 1997)[44], simultaneously grounding readers' attitudes to the realms of the sociology of literature. So reads his comment (Said 1984: 384):

> Once we accept the actual configuration of literary experiences overlapping with one another and interdependent, despite national boundaries and coercively legislated national autonomies, history, geography are transfigured in new maps, in new and far less stable entities, in new types of connections

Equally within the pedagogic perspective, intertwining Townsend's diaries, for example, with multicultural narratives, in a cross-period, cross-cultural staance, would make readers better grasp the open totality of the diary genre with various settings and ever-coming characters into the world of discourse. As might be inferred from the first diary, protagonist has had the chance to evolve from adolescence to adulthood. However the turn of this millennium has represented a drawback in his relation to the outer world, as he admits (*AMCY*, p. 264), "Personally, I curse the day DNA was discovered. Weren't we all happier in our ignorance?" Further on in the same diary, he reiterates his disappointment with the course of events in a confessional tone, despite making readers laugh given his illogical lines of argumentation (*AMCY*, p. 270):

> Dear Diary, this is news to me! Why are all these sons suddenly creeping out of the woodwork? I put it down to the millennium. Why didn't my father tell me about Brett's success? After all, he is my half-brother.

In the face of a harsh reality, at least from his view of the world, he seems willing to drawback and confine himself to isolation so as to escape from everyday routines and the contemporary consuming culture (*TCAAM*, p. 36):

> My life's work is the pursuit of beauty over ugliness, of truth over deceit, and of justice over rich people hogging all the money.

Style

A stylistic commentary, claims McRae (1990: 24), takes into consideration the elements of the passage being read which come together to give that passage a stylistic identity". Given the wide variety of texts in Adrian's diaries, it would be unwise to shortly refer about the form, content, meaning, and style of the gamut of texts and voices populating Adrian's fictional world. However, the analysis of layers of meaning hitherto

presented in this Chapter has come to cast some light on peculiarities in Adrian Mole's saga. A stylistic denominator, marked by a wide-ranging cultural, historical and literary dimension (Kayser 1976: 359), may be assigned to the protagonist's role: either the one of an alien or a day-dreamer because he perceives himself as a cultural exponent (*AMCY*, p. 90) illustrated in:

> I explained that I was something of an intellectual, and didn't watch or own a television. He said that he would send one round and have it installed free of charge so that I could watch the cookery programmes that Pie Crust Productions made!
>
> I found it hard to sleep, partly because of a loud brawl downstairs involving Savage and Kim, but mainly due to the terror I felt at the thought of appearing on TV as a chef. The truth is, I can't cook.

From this clash between his inner world and his environment, Adrian keeps on shifting positions, ending up in a humourous character. His language choice is punctuated by metaphoric and idiomatic expressions, to describe him or the "other", contrast (antithesis) and pleonasm, underlying the comic effect discussed at the beginning of this chapter. William's description of his father also contributes to make him a sort of "picaresque" figure (*AMCY*, p. 242): "Your breath smells like poo, Dad."

Adrian's world is populated by epigrammatic figures whose creative descriptions resemble those portrayed in cartoons or comics activating readers' visual stimuli (*AMCY*, p. 257):

> The person behind the desk, a moustachioed youth wearing a too-big suit.
>
> The owner of the stall, a weasel-faced man, with earrings and a grey ponytail, seemed content to let Glenn do most of the work, apart from handling the money.

Metaphor and assonance reinforce the comic effect of unusual relationships, at least in Adrian's point of view, like (*AMCY*, p. 270): "Tania'n'George's round robin has been pinned up above the bread-bin". Identical sarcastic underpinnings may apply to his playing on public figures, apparently based on the way they are usually perceived by other people (*AMCY*, p. 172): "Princess Diana flew to Athens in a Harrods Gulf-stream jet, before going cruising in the Greek Islands with her friend, Rosa Monkton. I hope that in the excitement of her new romance she has not forgotten her promise to buy an artificial leg for that bloke Mohammed." In this respect, the authorial voice, suggests Wilson (2000: 211), might foreground Adrian's remarks. Townsend's perception of the binary labour / work is frequently questioned in Adrian's struggle to keep up with writing standards. Images, goes on Wilson (*Op. cit, Ibidem*), can be used "heuristically, as if they held in suspension a range of possible meanings" or bring "clarity / beauty but disappointment" for Townsend's so

"unromantic everyday life". In this sense, it might be advanced (Clark and Zyngier 2003) that writers (or speakers) make selections from the linguistic potentials of a given language so as to create an artefact manifesting certain formal properties (*e.g.*, foregrounding). Accordingly, style shifts are commonly perceived in Adrian's narratives, inner dialogues, reports, characters' turntaking evidenced in the lexical choice and codeswitching, in terms of, for example, genre and register shift, illustrated in the following examples (*AMCY*, pp. 128, 262-263):

> I'm sick of writing in Bridget Jones telegramese, so will revert to my natural free-flowing prose style.
>
> ...
>
> When I got home my mother reported gleefully that Arthur Stoat had rung, demanding the name and telephone number of my ghost-writer. She said, "I don't understand why you can't write the bloody thing yourself. It's only a few recipes. It wouldn't take you more than a week if you got stuck in." I said, "You non-writers don't *understand*. There's the question of *tone* and tense and clarity. And which word to put in front of another, and when to use a semicolon and how to know when only a *colon* will do!"

Adrian's style shifts may be explained against Wilson's problem-posing (2000: 211): "Is life to be seen as a struggle for personal fulfilment, a struggle which makes men and women godlike; or is the assumption of our individual importance a mere conceit; and life properly to be understood as a matter of keeping the community intact?" Places are creatively described in accordance with Adrian's worldview and not necessarily (Kayser 1976: 361) following the patterns of depiction with which readers are familiar. As such, claims Wilson drawing on Fowler (1996: 205), "what would be familiar and practical - thus unnoticed - in a real setting stands out and is scrutinized" inasmuch as "the literary text creates its own fictional situation by drawing on registers of language which are outside the writer-reader communication link". One of Adrian's renderings might highlight this point (AMCY, p. 87):

> If forced to describe the décor, I would have to say, "Gothic classicism with animal prints, or St Pancras station meets Whipsnade Zoo".

Adrian's (Wilson 2000: 211) "ironic vision" also yields his metaphysics of truth and simultaneously serves the ends of satire sometimes conveyed by irony and hyperbole (*AMCY*, pp. 87, 136)

> If pinstripes were water, I would have died of drowning.
>
> Justine was there in the role of Alan's hostess. She seemed to know most of the MPs by name.
>
> The Savoy Hotel has been invaded by a small plague of mice. They are offering a free drink to any guest who spots one. I sat in the American Bar, nursing a glass of sparkling water, for an hour and a half tonight. I paid

> particular attention to the skirtings and floor, but saw no vermin of any kind.
> This is just my luck.

Similarly, marriage is undermined by sarcastic instances in an act of (Wilson, *Op. cit.*, *Ibidem*) "self-defence" from the "anomalous sacred institution" based not only on "sacramental foundations" as a lifelong union but also on its social recognition reinforced by a legal contract. Adrian's marriage to an African descent overcomes bridges and barriers in new literary and cultural paradigms. The reader is thus introduced to a character who knows how to cope not only with her status as a female living in a predominantly "male" world, but also with her unusual wealthy socio-economic and cultural status if compared to other English-speaking characters of African descent. The inevitable meeting between colonised and coloniser and the ways in which the one culture responds to "the other"[45] (Foucault 1979) raise questions about Western society's perceptions towards that which is foreign and "unknown".

Different responses may be offered grounded on sympathy /antipathy: on the one hand, stand Adrian's mother sympathetic albeit patronising considerations on her son's wife having left him due to personality incompatibilities; on the other, Adrian's own line of reasoning. Actually, he should remain alone in order to maintain the diarist's role. Hence no woman would be compared to his muse: Pandora. Townsend's creative way of reversing power relations on behalf of aesthetic values, literary inventiveness and creativity ends up overcoming the conflict between different cultures. Townsend stresses identities within each culture through th observationof the polarities which are predominant in the literary representation (South / West; pragmatic / spiritual; male / female) unlike great many narratives, believed in Said's (1994: xiii) stance, to strengthen imperial relations:

> A great deal of recent criticism has concentrated on narrative fiction, yet very little attention has been paid to its position in the history and the world of empire. ... My basic point being that stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history. ... The power to narrate, or to block other narratives from forming and emerging, is very important to culture and imperialism, and constitutes one of the main connections between them.

This is established by an examination of the acceptance / rejection of Adrian's ideals, as seen through both parties' perspectives. Interweaving private and public narratives contribute to what Said (1994: xiii) has called "grand narratives of emancipation and enlightenment" provided that people whatever their origins in the English-speaking world have the chance to (*Op. cit*, *Ibidem*) "assert their own identity and the existence of their own history" embedded in a mainstream culture. When Adrian's wife unexpectedly

decides to return to her roots, she (Said, *Op. cit*, p. Int., xiii) "rise[s] up and throw[s] off imperial subjection". In the process, adds Said, (*Op. cit*, *Ibidem*) "readers are stirred by new narratives of equality and human community". Jo Jo's version of saying goodbye to Adrian and leaving him their son's custody is but one of its stances. Once again, language choice, register and syntax are important for Jo Jo's vindicating voice contradicting Adrian's former comments on her poor language competence (*AMCY*, pp. 46-47):

> Jo Jo, however, was curiously resistant at first, saying that she would prefer to be unconscious throughout the labour. When I expressed surprise, saying, "I'm sorry to hear you say that, Jo Jo. I'd have thought that you, as an African woman, would have had a more natural attitude towards childbirth," to my utter amazement she became tearful and angry, and raised her voice to me, saying, "When my waters break, why don't you find me a field that I can work in throughout my labour? And there must be a tree in this field, because, as an African woman, I will naturally want to give birth under its branches. And of course, as soon as I have done so I will strap the child on to my back and return to my work in the fields."

Hence, the already mentioned concept of "colour discrimination" best explains this cultural perspective, since it should be read, advances Eco (1996: 153) "from the cultural meaning of color to the empirical tests of discrimination, rather than the other way around" and he advances that (*Op. cit*, *Ibidem*) "when our instinctive tendency to discriminate produces a more subtle categorization, we acquire a more powerful world view" occurring "not only infra-culturally but also inter-culturally, and in space as well as time".

As a matter of fact, Townsend establishes a double confrontation between two different cultures and "worlds", the young generation and the one represented by an *élite* of English-speaking citizens, which Adrian attempts to reproduce albeit in the most humorously awkward and inconsistent manner. These ideals referred as (Said 1994: 362) "national security and separatist identity" are still shared by a group English people, under a false morality and disguised idea of "power sharing" or even " world responsibility". Townsend's "construction of fictional worlds incorporating working-class, middle-class, multi-ethnic characters, contributes considerably to the project of creatively and humorously (L. Goodman 1996: 148) "*breaking the silences* of under-represented groups" and "telling stories in many languages and dialects" [author's emphasis]. It might be also inferred that interweaving a variety of registers of spoken language in literary representations yields Townsend's own manner to break away with more conservative audiences and the dominant view conveyed by the media or, to borrow from Chomsky's critical words (1982: 84), the "manufacturing consent". However, posits Said (1994: Int., xxx), "what does need to be remembered is that narratives of emancipation and

enlightenment in their strongest form were also narratives of *integration* not separation, the stories of people who had been excluded from the main group but who were now fighting for a place in it".

Before concluding, it is pertinent to refer to (Wilson 2000: 211) Adrian's "creative seeing made possible by love" to his muse purporting (*Op. cit.*, *Ibidem*): "the inner shining of the beloved, and the self-deception of the beloved". Adrian's narrative paragraph seems to highlight the pulls in their relationship within the binarylove /self-deception (*AMCY*, p. 143):

> I was outside the KP nut factory by 10 a. m. with a reporter and photographer from the *Leicester Mercury*, and a photographer bloke from the *Independent*, who told me that Pandora was the thinking man's Princess Di.

All in all, the brief analysis on style (McRae 1990: 23) was "intended to establish a relationship between language and artistic function", or highlight the way choices of "*manner* rather than *matter*, of *expression* rather than content" and clues emerge from linguistic analysis.

B. ANALYSING TEXTS: PEDAGOGICAL PERSPECTIVE AND BENEFITS

> How can we "not just provid[e] for the new superficial kinds of technological feedback [but also] for the creation of truly critical viewers?"
>
> Wayne Booth[46] 1999: xiii

Reading literature for aesthetic, critical and creative purposes furthers autonomous learning for its inner nature as lifelong projects. For this reason, a wide range of texts is presented in this part of Chapter VII., from literary forms, fiction and non-fiction (novels, short stories, autobiography and travel writing). These comprise the so-called "authentic texts" for their use in everyday interactions, namely letters, newspaper and magazine issues, advertisements, including online texts above all because, to quote Kress (1997: 383), students' / readers' are granted "access to the multiplicity of representational and communicational processes and potentials of human individuals or of, the multiplicity of cultural groups, all of which will become essential for competent practice in the socialities and economies of the near future". In this sense, acknowledge Clark and Zyngier (2003: 343) about the multiple activities germane to textual approach:

> (a) those related to the recognizably formal and linguistic properties of a text, which itself exists as an isolated item in the world; (b) those which refer to the points of contact between a text, other texts and their readers; and (c) those which position the text and consideration of its formal and psychological elements within a socio-cultural context. The first kind of activity (focus on formal and linguistic properties) includes the first three points listed above.

Furthermore, "because learning occurs in a social context", explains McCarthey[47] (2001: 126), reiterating Vygotsky's ([1938] 1978) claims, "classrooms are cultures that are continually being constructed and reconstructed through day-to-day interactions of the teachers and students", students are likely to strengthen their identity and heritage. In the process of providing opportunities for identity construction, "issues of social justice and… stereotypes" come across, concludes McCarthey drawing on a wide range of research undertaken within identity construction and the role of classroom culture[48] (Harris 1992, Au 1993, Athaneses 1998, Young 1998). Amidst the strategic endeavours to "alter traditional teacher-student roles and create environments where students' ideas are respected", the above scholar mentioned "writing letters to newspapers, commenting on current issues, review movies, write about famous people" or reading literature that "highlights the experiences of diverse cultural groups" forwarded by teachers' or institutional appraisal as a warranty of authenticity in the involvement in the task, as might be gathered in the wealth of textual practices in Townsend's diaries.

While comparing different texts, students get acquainted with different styles, registers, cultural issues, coherence and cohesion and deviant aspects of the English language; in short, they develop an analytic view of language. For the attainment of this end, it has been vital to crisscross Adrian's views with a selection of underground cultural practices along with Black British literature of immigrant life including later writers using West Indian Creole or Black British, such as David Dabydeen, Linton Kwesi Johnson, James Berry, Fred D'Aguiar, Grace Nichols, John Agard, and Amryl Johnson.

At the same time readers both internalise data at an individual pace, according to their own needs and interests, and monitor their own output resorting to summary, self-questioning, clarification and prediction (Brown, Palincsar and Armbruster 1994[49]) among other pre-reading and post-reading strategies. The intentional inclusion of a self-help reference bit at the end of each subsection / way in to texts is meant to facilitate EFL students' activation of language prompts to fulfil communicative purposes while reading and responding to texts, accomplishing tasks as well as undertaking activities in an autonomous, creative and critical fashion, thus gradually becoming both independent from the lecturer's guidance and readers / writers of the world.

For this purpose, it appeared pertinent to resort to useful phrases and "fillers", simultaneously empowering tools for EFL speakers (McRae and Pantaleoni [1985/6] 1994: 587), widely supplied in different language and literature anthologies, teachers' / lecturers' reference books or resource books and activity books for students, notably by authors like McRae and Pantaleoni (*Op. cit.*), Ellis and McRae (1991), Lazar (1993), Bassnet and Grundy (1993), Maley (1994), Glendinning *et al.* (1994), Greenhall *et al.* (1994), Silberstein (1994), Montgomery *et al.* (1995), Carter *et. al.* (1997), Pope (1995, 2002) and Jackson (2002) to name but a few.

The above mentioned discursive markers will be graphologically indicated under the heading "self-reference" for providing the students / readers with helpful phrases related to different types of discourse and language functions: i) enabling them to overcome communicative difficulties in expressing ideas or opinions including handy expressions to let them "think ahead", to quote from McRae and Pantaleoni ([1985 / 6] 1994: 28), and look for an appropriate term in case of being short of words; ii) offering a wide variety of language structures meaningfully activated in lecture setting; iii) (*Op. cit.*, *Ibidem*) "venturing ideas about writers' intentions and possible meanings of texts"; iv) allowing them to make their point in problem setting / problem solving situations within different and cross-cultural degrees of formality; v) and first and foremost (*Op. cit.*, p. 7) "grading their way of

interacting with others", also considered (Belsey [1980] 2002) as discursive / signifying practices as the texts assigned, including the literary text.

Considering the aforementioned strategies aimed at promoting "conversational cooperativity" and "politeness" (Grice 1991, Austin 1976, Brown and Levinson 1996), it appears relevant, to shortly outline Jaworski and Coupland's (1999: 294) comments on Goffman (1974), "[to study] the discursive basis of everyday communication", with a special focus on "what is most ordinary in social interaction", whilst identifying "the goals, strategies and concepts that are interwoven into everyday face-to-face communication". Their listing (Jaworski and Coupland 1999: 294) underpins some of the liminal issues for the pedagogical perspective and benefits drawn from text analysis through "committed reading" (Hoey 2001):

> the view of language in use as social action, and… seeing people as social actors;
>
> the assumption that discourse does not merely happen but is achieved, as part of strategic performances;
>
> the role of discourse in the construction and management of individuals and *selfhood*;
>
> studying how individual people's language is coordinated with other people's, so that social interaction is a delicately collaborative achievement;
>
> the orderliness of talk (*e.g.*, "the little ceremonies of greeting and farewell"… being explicable in terms of speakers' concerns for protecting and extending their relationships (See Schegloff *et al*[50]);
>
> building a sociological *map* of social norms and customs through analysis of local patterns of talk ('the traffic rules of social interaction').
>
> [authors' emphasis]

These build on other ways of presenting thought and develop readers' critical skills while drawing on forms of speech and presentation. The sheer activity of asking readers to i) summarise this excerpt resorting to reported speech or a narrative report of speech acts would involve readers' / writers' creative skills; ii) compare their written versions would make them concentrate on the base-text so as to come up with a version as close as possible to the former one. Tone, intonation, transgression of pragmatic maxims (Gricean contentions, 1991), interior monologue (stream of consciousness) and syntax would unsurprisingly come to the fore in the dialogic lecture setting.

For this reason, it belongs to lecturer's decision-making and students' needs analysis to allot time to which classes a grammar drill should forward the activities enclosed in this didactic section. A responsible and principled grammar instruction ought to bear in mind the text and context as well as content development. The unfolding grammar practice

should engage students / readers in active, socially meaningful activities simultaneously allowing for participants' own proofreading, evaluation of mistakes and patterns of rule breaking in the grammar of spoken and written English. Most follow-up activities devised in this section are likewise intended to make students readers of their own work pitched towards: i) an explicit appreciation of language production (form and content) to be dialogically negotiated in forum; ii) enhancement of professional requirements (observing standard English mechanical accuracy) and iii) cultivation of students' writing voice and style.

A set of strategies addressed to promote awareness of politeness might be a value added feature in the tackling of the forthcoming excerpts (McCarthy and Carter 2001: 60):

> What aspects of face will need to be addressed?
>
> What forms of address will be involved (*e.g.*, pronoun systems, mood systems)?

"Well, we must wait for the future to show", said Mr Bankes, coming in from the terrace.
"It's almost too dark to see," said Andrew, coming up from the beach.
" One can hardly tell which is the sea and which is the land," said Prue.
"Do we leave that light burning?" said Lily as they took their coats off indoors.
"No," said Prue, "not if every one's in".
"Andrew," she called back, "just put out the light in the hall."
One by one the lamps were all extinguished, except that Mr Carmichael, who liked to lie awake a little reading Virgil, kept his candle burning rather longer than the rest.

Virginia Woolf, To The Lighthouse, p. 117

Mental awakening resembles some of the psychological insights in Charlotte Brontë's *Jane Eyre*, albeit the time span between both novels with autobiographical aspects.

This weekend with Nigel has really opened my eyes. Without knowing it I have been living in poverty for the past fourteen years. I have had to put up with inferior accommodation, lousy food and paltry pocket money. If my father can't provide a decent standard of living for on his present salary, then he will just have to start looking for another job. He is always complaining about having to flog electric storage heaters anyway. Nigels' father has worked like a slave to create a modern environment.

TCAAM, 40

The current set of texts intermingled with Townsend's host of discursive practices meaningfully contextualised in Adrian's diary entries have been mainly chosen bearing students' narratives and research findings in mind, thus confirming Toolan's (2002: 19) concern on a humanistic shift in stylistics[51]. They are believed to give students / readers the

opportunity to build on familiar structures and prompts (e.g., characters, structure, theme, plot and context), tunes hummed in English among adolescents, from lyrics and texts broadcast on TV or radio, or those texts come across in their worldwide net access. Also related to textual awareness, a vital feature in defining empowered students / readers, comes Lier's assertion (*Introducing Language Awareness* 1995: 37) insofar as the "best way to do formal linguistic analysis is to work with a text" that students select on their own or at least make them realise the reason for text choice (McRae 1991). Accordingly, the readers are invited to look at differences between speech and writing in English at the level of text. Different layers of meaning, previously approached in Part A, do not stand for a fixed checklist or interpretive grid to be thoroughly followed, but yield a gamut of ways in to texts to enhance readers' sensitivity to language use and usage and concomitantly to language awareness. This is reinforced in the "dialogic frame of practice" [52] previously touched upon when discussing ways in to texts via (Rex 2001: 312) "orienting devices [that] initiate and facilitate dialogues about expectations and evaluation, by constantly assessing what current social and academic conditions call for".

One of the aspects contributing to texts' readability, to borrow from the argument in Cobley's *Narrative* (2001: 19), comes along with the contemporary reading public privileging the narrative genre for the so-called "worth the time spent" on reading a text to summon (*Op. cit.*, *Ibidem*) "the interpretative triad of *expectation – memory – attention*" [author's emphasis]. Supporting his assertion upon Ricoeur's (1976) tenets, Cobley (*Op. cit.*, *Ibidem*) goes on to conclude that "narrative is therefore not just a method of paying attention to individual incidents on the time-line; it is most importantly about expectation and memory: reading the end in the beginning and reading the beginning in the end". In this dynamic interaction with the text, reading forwards and backwards entails the unveiling of (*Op. cit.*, *Ibidem*) "some objective facts about narrative as an empirical entity", comments Cobley, also on the relation to "both space *and* time in narrative", in his belief "worth expanding" from Ricoeur and Barthes in that (*Op. cit.*, *Ibidem*), "all of them, however, give way to an understanding of their task as an exegesis of the status and functions of narratives in interactions which involve readers".

What the pedagogic paradigm might benefit from this intrinsically-related concept of narrative (in its plural sense embracing a wide panoply of fictional and non-fictional accounts) as being made up of (Cobley, *Op. cit.*, p. 21) "signs for an interpreting agent" is that reading tasks should concentrate on (Nuttall 1982: 137) the "process not [the] outcome". It is thus assumed that tasks' design should bear in mind students' concentrating

on the text and (*Op. cit.*, *Ibidem*) "give them a clear purpose for reading" as a communicative event, "rather than", acknowledges Cobley, (*Op. cit.*, p. 24) "a process involving *objective*, sequencial signs" [author's emphasis]. Similarly, McRae (1991: 54) suggests:

> tak[ing] the word **relevance** as our starting-point. A reader will decide fairly quickly whether a text is relevant to his or her interests, whether it coincides with his or her assumptions, and whether it can be processed to advantage.
>
> [author's emphasis]

A further contention is evidenced in Durant's (2001) discussion of a task-oriented reading aiming at inferential comprehension[53] which has shed some light on the language-difficulty bias raised in many EFL reading settings. Consequently, a task-oriented approach, comprising the creative outline of tasks and activities to overcome problems, concurs to enhancing (Durant 2001: 2) "expectations for performance while decreasing student anxieties about how they can accomplish them".

Besides the arguments offered up to this point with a strong impact on disentangling readability bias, it will equally depend on the forthcoming issues in text selection and the kind of interaction EFL students are expected to develop so as to become strategic and/or interested readers: i) types of tasks (Nuttall 1982: 137; 75; Durant[54] 2001: 1-18); ii) measuring readability (lexis, structural difficulty), active, passive vocabulary, sub-technical lexis (Nuttall 1982: 26, 74); iii) familiarising the unfamiliar by grading the tasks and (McRae 1991: 47) "understanding how language can be poorer / richer, simpler / more complex". McRae (*Op. cit*, p. 49) advises that text selection might address several purposes, notably, to quote from his listing (*Op. cit.*, pp. 44-54):

> i) reading for pleasure (what is done *with* the text to make it draw, and hold, the reader's attention is every bit as vital as the content of the text itself); ii) literariness in language, self-reflexivity in the communicative event; iii) language learning and interaction; iv) exemplification (of linguistic features as way in to texts, *i.e.*, "speech acts, sound and sense, dialect, register, punctuation"; v) interface language / literature and culture.
>
> [adapted Mine]

The forthcoming reading guidelines are but examples of how to tackle novels and short stories according to pre-, while- and post-reading activities, avoiding as much as possible a unique repetitive model (Alderson 2000: 330) in order to foster a personal reading. The activities are meant to provide some feedback materials in the view of helping students consolidate and increase their knowledge of the English language through literature. The guiding questions in some activities are intended to have students engaged with texts, understand the task and its aim while having the latter discuss possible answers / responses to meanings (Anthony, Pearson and Raphael 1993: 287)[55], on occasions in pair

work and then collectively or vice-versa. In fact, "appropriate use of language and interpretive" procedures in actual settings, equally subjacent in task design, might be grounded on Aaron Cicourel's (1999: 95) line of cognitive sociological stance[56]:

> Members are continually giving each other instructions (verbal and nonverbal cues and content) as to their intentions, social character, biographies, and the like. *The interpretive procedures and their reflexive features provide continuous instructions to participants such that members can be said to be programming each other's actions as the scene unfolds*... by processing the behavioural scene of appearances, physical movements, objects, sounds, into inferences that permit action.
>
> [author's emphases]

Assuming that readers "must not only possess background knowledge, but they must also be able to apply the knowledge relevant to the text they are reading", to borrow from several scholars' support on research findings that demonstrates the effects on reading comprehension and text understanding (Anthony, Pearson and Raphael, *Ibidem*, p. 286), diverse instruction has been devised, namely, "specific strategies to... enhance background knowledge before students engage in reading their text" (*Op. cit.*, p. 287); "awareness of text structure" (Carrell 1998) and its rhetorical organisation. Think-alouds, amidst the most engaging activities to promote classroom interaction, stimulate an open dialogue and are meant to be fostered in forum discussions for the wealth of responses to texts as discursive practices apart from, and most importantly, as addressing students' / readers' diversity in lecture setting, eliciting some kind of inference among low confident readers.

The tasks accompanying texts have been devised to be put in action in lecture setting in the belief that students steadily become confident and aware of their responsibility for the unfolding of activities. These attempt to replace most of the reportedly written quizzes to check students' readings before set texts are tackled in lecture context, most times concentrating on aspects of texts synthesised in literary summaries available in the market or even on the worldwide web, easily memorised though with short-term benefits. Likewise, tasks are conceived to address many reflective teachers' / lecturers' interrogations, for example: i) how to handle with time limitations and exam requirements about set texts; ii) how to make students responsible autonomous readers; iii) how to make them meet deadlines and reading assignments without even having read the texts in full.

The design of tasks and activities while using a whole novel, short story, play, underpinned by a strategic reading approach supported on a problem setting / problem solving pedagogy (Carter and Long 1991, Ellis and McRae 1991, Martin and Hill 1992,

Cleary and Linn 1993, Lazar 1993) presupposes, in McRae's (1991) tenets, a set of assumptions addressing the following issues:

1. Level of students, *i.e.*, mixed ability classes at the threshold level.
2. Purpose of activities / tasks to be devised.
3. Classroom hours available to work on the text.
4. Homework hours available to read the text.

Moreover, task-based activities are planned in the belief that different types of knowledge[57] will be triggered (Carrell 1998) and grammar items (syntax - deep and surface structure) will be practised according to the texts' potentials bearing in mind students' / readers' styles, response and needs. Among the types of knowledge foregrounding the strategy design, I will reiterate the following ones (Carrell, *Op. cit*, *Ibidem*):

> *Declarative knowledge* is propositional knowledge, referring to "knowing what". A learner may know what a given reading strategy is, for example, s/he may know what skimming or scanning is.
>
> *Procedural knowledge* is "knowing how" to perform various actions, for example, "how to write a summary, how to skim or scan".
>
> *Conditional knowledge* refers to "knowing why", and includes the learner's understanding of the value or rationale for acquiring and using a strategy and when to use it. Conditional knowledge is necessary if a reader is to know whether or not a certain strategy is appropriate, and whether or not it is working effectively for that learner.

In the same fashion, layers of meaning will be gradually uncovered in students' / readers' interaction with texts, also taking into account their lecturer's own staged lesson design and syllabus / curricula requirements. Taken together, they do not necessarily have to follow the sequencing of text types presented in this Part. They merely embrace proposals for approaching texts in the pedagogic setting, many of which have been applied at the threshold level in my undergraduate language courses with some success. They are obviously neither comprehensive nor models to be followed uncritically. All in all, (Carter and McRae 1996: 15) "representational language teaching is neither fashion nor fad", to use Carter's words, to which I subscribe. As a matter of fact, the didactic suggestions enclosed are not aimed at standing on their own for originality, considering the wide array of sound resource literature in the field, and they naturally borrow from already existing didactic proposals within different paradigms rightly in the line of a "developing view of stylistics" treading the grounds of a principled eclecticism also in the pedagogical setting.

It is, however, desirable that stylistics terminology is inductively[58] (Paivio 1971) sketched out for students' further resource therefore its reference made at the outset of the coming section to be backed up by a clearer glossary in field (for example, Traugott and

Pratt 1980, Clark 1996 and Pope 2002, to name some of the anthologies in the field). To conclude, and reiterating Clark and Zyngier's recent avowals (2003: 342)

> The purpose of this pedagogy is not so much to produce the next generation of stylisticians (although this may occur),... but to promote linguistically aware readers who can perceive the qualities of language which are manipulated for particular effects (including the aesthetic).

➢ WAYS OUT: CHECKING STUDENTS' SET TEXT READINGS

Promoting Autonomous Responsible Reading and Fostering Text and Affect Strategies

GENERAL AIM

- ✓ **Check students' set text readings and their deadline meeting.**
- ✓ **Acquaint students with interactive reading as a problem setting / problem solving multifaceted activity.**

SPECIFIC AIMS

- ✓ **Build on students' confidence in their reading of a whole text irrespective of their favourite aspects by guiding their reading: the characters' relationship, the plot line, identity themes and characters, the climax, the general content or reading for words.**
- ✓ **Foster metacognitive strategies towards autonomous reading.**

STRATEGIES

i) Providing some activities for tackling a whole set text in lecture setting which students previously read on their own[59].

ii) Identifying narrative structure: character, point of view, setting, plot and symbol.

iii) Comparing and evaluating evidence in terms of author, style, themes, reviews, literary history, criticism, among other.

iv) Differentiating literary language from ordinary, everyday language[60] - Identifying connotation, denotation and poetic language, metaphors and similes.

v) Pointing out different instances making up creativity in the text.

vi) Devising different types of work in lecture setting, with a particular emphasis on forum debate and individual project work.

TASK A: Shared Reading/Writing/Thinking - Using a whole novel / short story / play with students.

Activity 1. Students gather in group and select an opening passage to any of Adrian Mole's diary novels.

1.1. Ponder on your favourite scene(s) in any of the diary novels.
1.2. Describe it/them to your fellow students in the group.
1.3. Make your point about its / their selection.
1.4. Select no more than two passages, amidst the ones discussed in the group, to be read in depth in lecture setting.
1.5. Make sure that you have a sound outline of the reasons leading to its / their selection. Besides issues related to text and affect, creativity, language and discourse awareness, you may resort to layers of meaning, narrative technique, diarist's personality traits, point of view, setting, plot, symbols, among others.

Activity 2

2.1. Find instances in extract A] conveying tense, voice, mood and discourse shift.
2.2. Explain the pulls in the text through the binaries: present / past; past / future.
2.3. Account for grammatical and semantic choices contributing to the overall effect of the prose passage.
2.4. Comment on the semi-colon use before the disjunctive "whether" (*e.g.* humour, irony or satire).
2.5. Think about the way humour / irony / satire are conveyed in this utterance, "Few who were there will ever forget her harrowing performance as Mary in *Manger*!".
2.6. Ponder on creativity stances in this passage.
2.7. Look up in different reference sources (dictionary entries or on-line source) for the phrase "Tory rule" and try to explain it in context, namely, "has thrown off its yoke of Tory rule".

EXTRACT A

Pandora licked her lips; whether it was at the prospect of her next enticing career or to add gloss to her television smile I couldn't say. She stood with her eyes cast down, and her hands clasped together, as though praying.
She is a skilful actress. Few who were there will ever forget her harrowing performance as Mary in *Manger*!, the Neil Armstrong Comprehensive School nativity play. Miss Elf, the director, said at the end, "It was Pandora's decision to give Jesus a forceps delivery."
Pandora appeared to "recover" herself, and strode up to the microphone. Her voice crackled with "emotion" as she thanked the police, Citadel Security, the volunteers who manned and *womaned* the campaign headquarters. She pretended to break down and fight back the tears while making a passionate speech about justice and freedom. She ended with "Ashby-de-la-Zouch has thrown off its yoke of Tory rule. For the first time in over forty-five-years, *you*, the people of Ashby, have a Labour MP. I hope I will prove worthy of the trust you have clearly placed in me."

AMCY, 59

Activity 3

3.1. Compare the personal pronouns *you* / *we* and their meaning potential as they occur in the passages underneath. Write an expository text (250 words).

EXTRACT B

For the first time in over forty-five-years, *you*, the people of Ashby, have a Labour MP.

EXTRACT C

First, may I thank you for giving me the opportunity to return to Bruges - and in very different circumstances from my last visit shortly after the Zeebrugge ferry disaster, when Belgian courage and the devotion of your doctors and nurses saved so many British lives.
Second, may I say what a pleasure it is to speak at the College of Europe under the distinguished leadership of its Rector, Professor Lukaszewski. The College plays a vital and increasingly important part in the life of the European Community.

Prime Minister Margaret Thatcher, September 20th 1988, at Bruges
Source: http://www.election-2001.net/archive/major-1993-conf.htm

EXTRACT D

John Major 22 / 7 / 1993
I beg to move, That this House has confidence in the policy of Her Majesty's Government on the adoption of the Protocol on Social Policy.
After yesterday's motion, the Cabinet thought it right to bring this motion immediately before the House. I said yesterday to the House that European policy had created a division in British politics for 20 years. We have seen the effects of that vividly over recent months. If asked, most people in the country would say that the House has spent most of its time in the past year doing nothing but debate the European Communities treaty. It has, indeed, been fully debated, but the House has done a great deal more. In one parliamentary Session, it has passed a large number of reforming Bills - on education, asylum, housing and urban renewal, trade union reform, and personal pensions. One third of our manifesto at the last election will have been enacted by the end of this parliamentary Session, and that is much to the advantage of the British nation.

Source: http://www.election-2001.net/archive/major-1993-conf.htm

TASK B

Activity 1: Pre-Reading

1.1. Think how influential editorial reviews are for your text selection.

EXTRACT E

Teen angst has never been such serious business - or this much fun! In his secret diary, British teen Adrian Mole excruciatingly details every morsel of his turbulent adolescence. Mixed in with daily reports about the zit sprouting on his chin are heartrending passages about his parents' chaotic marriage. Adrian sees all, and he has something to say about everything. Delightfully self-centered, Adrian is the sort of teen who could rule a much better world - if only his crazy relatives and classmates would get out of his way. *The Secret Diary of Adrian Mole* is a riot, and - although written more than 15 years ago - there is something deliciously timeless about Adrian's angst.

Editorial Reviews
http://www.amazon.com/exec/obidos/ASIN/0380868768/102-7589548-9248943

EXTRACT F

Using Adrian's diary as her vehicle, Sue Townsend takes us on an illuminating and entertaining two-pronged journey into the mind of an adolescent boy and into the glamourless world of down-at-heel Britain. Nicholas Barnes' sparing performance as the young diarist is convincing and deferential to the author's acerbic wit and satirical purpose. While he is careful to convey Adrian's clashes of emotion, querulousness and self-absorption, earnestness and unwitting naivety, the narrator never overplays the role. His audience is left to enjoy the subtleties of the pathos, humor and irony that pepper the story. Though too risky to be appropriate for young children, this is a very funny revisitation of a life stage many might wish to strike from memory.
B.M.W.

(c) AudioFile, Portland, Maine --*This text refers to the Audio Cassette edition.*

[underlined Mine]

Activity 2. While-Reading

Reflect on the way the "author's Eye" is intertwined with the "I" as the diarist's world view[61].

Activity 3. Post-Reading

3.1. Discuss in groups of four / five possible answers to these prompts:
3.1.1. Was the author able to hold your interest throughout the novel?
3.1.2. How did he or she manage to do so?

Activity 4: Reading a Preview

4.1. Read extract F] and answer the set of questions. Then compare your response with your fellow students' (peer work). Write down similarities and differences in your responses and present them to the forum.

EXTRACT F

> There was a preview from A.A Gill in *The Times*. He wrote,
>
> *Offally Good!* is offally bad. A wooden presenter, Adrian Mole, stumbles and bumbles through twenty minutes of *Crossroads*-quality TV. We watched with horrible fascination as he makes sheep's-head broth. (Which is not even offal, so the Tristans behind the programme are deceiving us from the start.) After twenty minutes Mole produces a pot of grey liquid, on the surface of which floats a layer of scum. Dev Singh, however, was brilliantly and genuinely funny. I sense that a star has been conceived, if not yet born.
>
> *AMCY*, 198

4.1.1. What led Adrian's mother to assert (*AMCY*, p. 198), "I don't know if I can face showing myself in public?"
4.1.2. Is there any hint in the preview to signal the impact of the programme on the audience?
4.1.3. How do you explain "a group of Oxford undergraduates" having given "it the thumbs up" and said "it was a great comedy", to quote Zippo's words?
4.1.4. Complete Adrian's confiding stance to the reader on his mother's possible reaction to the above preview: "I overheard my mother saying to Ivan…"
4.1.5. Now compare your response to his mother's own words. How different / similar were both versions: your expectations about the character's reaction and her own words in the text?
4.2. Comment on Adrian's haps / mishaps bearing in mind the comic strip underneath.

Garfield

Retrieved in Dec. 2003 at http://guides.lycos.com/uexpress/docs/ga/

FOLLOW UP ACTIVITY

A. Pair work - Debate and Note-Taking on

- aspects learnt in this novel;
- aspects acquired "while reading", namely those fostering reading experience and personal growth;

- outline of book recommendations to future readers, either fellow students, friends, parents;
- outline of book recommendations to lecturer on its forthcoming reading in lecture setting: suggestions; difficulties, creative activities, reminders, feasible projects, writing topics, quizzes in lecture activities.

B. Individual - ongoing projects fostering creative and critical reading / writing (a two-way process) in the fashion of Adrian's notes on his writing in progress

1. While reading Adrian's saga **keep a response log** to jot down your momentary thoughts and feelings as a response to Adrian's diary entries. In addition, you may develop your critical and creative skills by writing down your expectations about the unfolding of events, and their significance for the plot, theme, unity of the text. It would be enriching if you added up some reflexions both on what you noticed and your response to it.
In a separate section draw two columns in which you register, on the one hand, what upsets you (content, genre, aspects of the novel, layers of meaning) and, on the other, possible reasons for misunderstandings concerning the time of events, shifts in points of view, the relationships of episodes and themes.

Readers' Response Log

Date
Page (s)
Personal response

Expectations
Noticed / Overlooked Aspects

Upsetting Issues	Giving Reasons (Backup Material)
---	---
---	---
---	---

2. For every excerpt enclosed in this Part (B), activity section, write a biographical entry on the writer and the text.
3. Have a look at "The Mole /Mancini Letters" entries (*TCAAM*, pp. 383-388) and organise a file with unfamiliar lexis under two separate headings (register and language variety) for further checking. You may also add some examples worth noticing.

Self-Help Reference

Major Source: McRae and Pantaleoni ([1985] 1994)

Expressing opinions
I suppose / believe / am convinced that...
My view is...
I think that...
The point I'm trying to make is...
I have a feeling that...
I feel / trust / find that...
In my opinion...
My impression is that...
The way I see it is that...
If you want my opinion...
It is not easy to explain...
It's rather difficult to put it into words, but I think that...
What I'm getting at is...
It's not easy to explain but...
I guess that...

Challenging

Am I correct in assuming that…?
Perhaps I didn't quite get what X said about…
I'm afraid I'm still not convinced…
I'm not sure I got X's last point…
Could I ask X what he means by / when he says…
That is all very well, but…
Is X saying that….?

Joining in, taking the floor

I wonder if I could comment on the last point…
Perhaps you won't mind my interrupting you here…
If I could just pick up X's last point…
Could I just say something about…
If you will allow me to sum up the discussion…

Interrupting

By the way, this reminds me that…
Don't you think we ought to wind up? It's getting late…

Expressing comparison

As, more... than, twice as... as, less ... than

Giving an alternative

Either... or, on the other hand, alternatively

Emphasising a point

Indeed, naturally, clearly, obviously, of course, needless to say

Expressing reality

It is a fact that, in effect, as a matter of fact, in fact, the fact of the matter is (that), actually, in practice, indeed
Sorry, we didn't deal with
I'm afraid that's all I can say about this particular author / problem / issue / aspect because we chose to concentrate on
we studied / we dealt with… instead.

Expressing the difference between appearance and reality:

Initially, at first

Giving examples:

For instance, for example, such as, like, particularly, in particular, especially

Signalling an opinion change

I don't want to be rude, but I'd like to come in at this point…
Don't laugh at me, but I think I changed my mind on that point…
Sorry, but I'd like to withdraw what I said about…
On second thought, perhaps X was right when he said that…

Summing up

I think we all basically agree on the following points…
Let me try to pull the threads of this argument together…
The main points that have been made so far are…
This ties up with what X was saying, that…
For the time being, that's all I know about…

➢ WAYS IN: PREVIEWING GUIDELINES

Understanding Text / Excerpt Selection: "Breaking the Ice"

GENERAL AIM

- ✓ **Read for pleasure and language development.**

SPECIFIC AIMS

- ✓ **Promote autonomous selection of familiar or unfamiliar texts.**

STRATEGIES

i) Looking at previewing guidelines in text choice ("books" often mentioned by the general audience including subjects in this research).

ii) Promoting a careful selection as mandatory in reading agency.

iii) Looking at texts (for example magazines) and publishing houses with a critical eye.

iv) Defining readers' status.

TASK A

Activity 1

1.1. In Unit 26 of *Promoting Autonomy*, a textbook by Alice Pais *et al.* (1995) Townsend's *The Secret Diary of Adrian Mole aged 13 ¾*, cover and blurb appear as anticipatory reading of the diary genre as well as the assumption underlying its broad readership therefore with the forerunning questions (prompt)

> 1. Do you know what the words BEST-SELLER and HIT refer to?
> 2. What do they have in common?
> 3. Have you ever read a best-seller? If so, which one? Give your opinion about it. (Say if you liked it, if you find it deserved the success it had or not).
>
> Alice Pais *et al.* (1995), *Promoting Autonomy*, p. 85.

1.1.1. Now read Adrian's diary entry and relate it to the previous anticipatory guidelines.
1.1.2. Do you agree with Adrian's perspective on "popular culture", "best selling books" and "best-sellers"?

> My father got into bed, took his vest off and reached for the best-selling book he was reading. (Myself, I never read best-sellers on principle. It's a good rule of thumb. If the masses like it then I'm sure that I won't.)
>
> *TCAAM*, 37

1.1.3. Now comment on Q. D. Leavis' assertion (2000: xxxv) "War Memorials... are decreasing in merit'; and "best-sellers in all the arts, exemplifying as they do the most general levels of attitude development, are worthy of very close study. No theory of criticism is satisfactory which is not able to explain their wide appeal and to give clear reasons why those who disdain them are not necessarily snobs".

Activity 2

2.1. This is Adrian's own piece of writing. How do you like it?
2.2. In your opinion are there any reasons for him not to find any publisher for his "creative" book?

EXTRACT A

THE WHITE VAN - A SYNOPSIS

The White Van is a television comedy drama in twelve half-hours.
The hero is Godfrey Hetherington (Harry Enfield), who by the day is a BBC accountant and by night is a serial killer who drives around the Home Counties in a white van, murdering women.
The comedy arises from the fact that Godfrey's wife Gloria (Pauline Quirke) knows nothing of her husband's nocturnal activities. She thinks he's on a charity soup-run for the homeless.
The laughs come thick and fast as a blundering police inspector (David Jason) comes close to catching Godfrey, only to see him make his escape yet again.
There will be twelve glamorous victims who perish by twelve ingenious methods. The British public enjoy a good laugh, and also (perversely some might say) are fascinated by serial killers.
The White Van is an ingenious fusion of the two.
To be shot at BBC White City and various Home Counties locations.
The White Van is a parable of our times.

A.A. Mole

(Note: the above actors have yet to be approached.)

END

AMCY, 78-79

Activity 3

3.1. Look at the picture along with the comments enclosed and discuss:
3.1.1. How the book's cover, back cover, blurb, impression of layout, print size and illustrations might influence your book / text choice.
3.1.2. How the comments enclosed may influence your reading selection.

The funniest book of the year (*Daily Mail*).

The bestseller of the year (*Daily Express*).

The book is both touching and screamingly funny (Jilly Cooper).

I not only wept, I howled and hooted and had to get up and walk round the room and wipe my eyes so that I could go on reading (Tom Sharpe).

3.1.3. Jot down some notes on the factors underlying your reading choice to be compared with your fellow students.

Picture 8: Alice Pais *et al.* (1995), *Promoting Autonomy*, p. 85.

Activity 4

4.1. Read the following extracts and try to answer the questions with your partner.
4.1.1. To what extent are all these extracts connected to each other?
4.1.2. What leads Cal (Extract D) go to a library?
4.1.3. While choosing a book or text the characters are influenced by several factors, such as: TV films; book reviews; "Hear-say"; other people's opinions / comments; teachers' advice; compulsory reading; personal reasons (academic / professional / pleasure / self-education).
4.1.3.1. Are any of these factors related to characters' behaviour. Find evidence in the excerpts.
4.2. Different types of texts are mentioned in the extracts both by characters and narrators.
4.2.1. Are you familiar with their genre? List them (title and author, if possible) and identify their genre.
4.3. How important is "genre" for your reading choice and comprehension?
4.4. "He touched the spines of some books and went so far as to take one out and flick through it."
4.4.1. Did Cal know anything about the book which he handled first?
4.4.2. Why did he put it back? Could he make predictions on its content from illustrations?
4.4.3. How could he predict its content?
4.5. "He waited until there was no one at the desk then carried his book to her. It was *impressively* heavy... He *might* even try to read it"
4.5.1. Whose words are the ones offered in italics?
4.5.2. What message is put across by modality?

EXTRACT B

Nothing much has happened here; provincial life drags its weary way through the hours and days and months and years, I think it's time I left the library, Baz. The attitude of the general public towards the books they borrow is contemptuous. Yesterday I found a rasher of bacon inside *A Dictionary of Philosophy*. It had obviously been used as a bookmark.

TCAAM, 73

EXTRACT C

"My mother and Rosie pored over the photographs, then ordered me to drive to the BP garage and buy all the scandal rags I could lay my hands on."

AMCY, 163

"Ivan replied simply, "Love captured us on May the first, and we have been its prisoners ever since." The saggy lovers exchanged a passionate glance. I almost vomited. He should try writing for Mills and Boon."

AMCY, 175

EXTRACT D

"It's part of our job, you know, to encourage the public to read."
She put her hands on her hips - a little like a school mistress - and was about to take a step back on to the chewing-gum spot when Cal reached out and touched her elbow, guiding her sideways. He showed her the danger and she thanked him. School had been in, she said. The touch of her was still in his fingertips.
"What kind of thing would you be interested in?"
Cal shrugged. "I don't know. Maybe… lots of things."
"Do you read novels?"
He thought. At school they had read something called *Under the Greenwood Tree*.
"No," he said.
"I wish I was like that. It would mean that I could start all over again and it would be all new to me."
Cal wondered if she was taking the piss out of him or not. He felt uneasy. He set his copy of *Punch* on the rack and stepped sideways.
"I'll have a look," he said. "Maybe I'll try it again. School put me off."
Marcella took this as an end to the conversation and smiling retreated to sit behind her desk. Cal walked down among the shelves of books. From the very outside of the Irish History section he could see her from between the shelves and, all except for his eyes, he could remain hidden from her.
He stood watching her stamp books for one of the women. Her quick movements, the neatness of her gestures, her upturned face with its open smile when the transaction was completed made him feel weak. He wanted to lie down here among the warmth and the books and never get up until she came with her pale decorated hands and raised him to life again. Her desk was open-fronted and after the woman had gone Marcella crossed her legs. Her Scholl hung from her tilted right foot. Her eyes looked up and Cal thought they met his, so he looked away and moved out of sight deeper between the shelves.
He touched the spines of some books and went so far as to take one out and flick through it, there were pictures of Sir Edward Carson, Sir James Craig and the Reverend Ian Paisley, all on the one page. For sheer physical ugliness they were hard to beat. Three men with battering-ram blunt faces whose political fighting had left them looking like old boxers. There was a picture of Padric Pearse in profile. He had heard somewhere that Pearse never looked directly at the camera because he had the most God-awful squint. Cal read on the opposite page what Pearse had said, that the heart of Ireland would be refreshed by the red wine of the battlefields, that Ireland needed its bloody sacrifice. He closed the book and slid it back among the others. A siren hee-hawed its way through the town at speed. An old man looked up, then bent over his book again.
Cal moved to the fiction section. It might please her if he were to take a novel out. Tilting his head so that one curtain of his hair hung down straight, he read the titles on the spines. He looked at one called *Women in Love* but thought the title too pointed to get past without Marcella noticing. He finally settled for a fat red book because he knew its title and because he had heard that it was highly intellectual. He had also watched two episodes of it on television. He waited until there was no one at the desk then carried his book to her. It was impressively heavy. She stamped it and said,
"You'll be back for Part Two tomorrow."

[author's italics]

Bernard McLaverty, *Cal*, pp. 72-73

Activity 5

5.1. What sort of relationship is there between Siobhan and Christopher?
5.2. Why was so important for him to read *The Hound of the Baskervilles*?
5.3. "I find it hard to imagine things which did not happen to me."
5.3.1. What sort of problem does Christopher refer to?
5.4. "So if a person was killed in the book readers would want to carry on reading."
5.4.1. And you, what would make you read on the whole book?
5.4.2. To what extent will its reading contribute to your personal and ethic growth?

EXTRACT E

Siobhan said that the book should begin with something to grab people's attention. That is why I started with the dog. I also started with the dog because it happened to me and I find it hard to imagine things which did not happen to me.

Siobhan read the first page and said that it was different. She put this word into inverted commas by making the wiggly quotation sign with her first and second fingers. She said that it was usually people who were killed in murder mystery novels. I said that two dogs were killed in *The Hound of the Baskervilles*, the hound itself and James Mortimer's spaniel, but Siobhan said they weren't the victims of the murder, Sir Charles Baskerville was. She said that this was because readers cared more about people than dogs, so if a person was killed in the book readers would want to carry on reading.

I said that I wanted to write about something real and I knew people who had died but I did not know any people who had been killed, except Edward's father from school, Mr Paulson, and that was a gliding accident, not murder, and I didn't really know him. I also said that I cared about dogs because they were faithful and honest, and some dogs were cleverer and more interesting than some people. Steve, for example, who comes to centre on Thursdays, needs help to eat his food and could not even fetch a stick. Siobhan asked me not to say this to Steve's mother.

Mark Haddon, *The Strange Incident of a Dog in the Night Time*, p. 11

TASK B: Identify your status as a reader (individual work)

Activity 1

1.1. Concentrate on speakers' tone and intonation also reinforced by graphology in excerpt F], and infer about readers' types (skilled, interested, expert, strategic, competent) concerning:
1.1.1. Miss Eliza Bennet
1.1.2. Yourself
1.2. Can you relate readers' habits with "period"? Draw on your knowledge of contemporary society and relate it with the characters' setting.
1.3. Explain the narrator's use of reporting verbs.

EXTRACT F

"Miss Eliza Bennet," said Miss Bingley, "despises cards. She is a great reader, and has no pleasure in any thing else."
"I deserve neither such praise nor such censure," cried Elizabeth; "I am *not a* great reader, and I have pleasure in many things."
"In nursing your sister I am sure you have pleasure," said Bingley; "and I will hope it will soon be increased by seeing her quite well."

Jane Austen, *Pride and Prejudice*, p. 37

Activity 2

Write an opinion issue (150-200 words) on reading habits and other leisure activities shared by characters in Adrian's diegetic world, contrasting to the one depicted in excerpts F] and G].

EXTRACT G

There was a preview from A. A. Gill in *the Times*. He wrote.

Offally Good! is offally bad. A wooden presenter, Adrian Mole, stumbles and bumbles through twenty minutes of Crossroads-*quality TV*. We watch with horrible fascination as he makes sheep's-head broth. (Which is not even offal, so the Tristans behind the programme are deceiving us from the start.) After twenty minutes Mole produces a pot of grey liquid, on the surface of which floats a layer of scum. Dev Singh, however, was brilliantly and genuinely funny. I sense that a star has been conceived, if not yet born.

Both sets of "parents" have invited me to watch the programme with them. How can I possible choose between them? Both have had Cable TV installed specifically to watch *Offaly Good!* A compromise was reached. I watched the first half at Wisteria Walk, then got in the car during the commercial break, drove like a maniac and watched the second half at The Lawns. Both households watched in silence. The New Dog seemed to enjoy it at first, but then lost interest and went to sit on its cushion.
I overheard my mother saying to Ivan, "I don't know if I can face showing myself in public."

AMCY, 198-199

Follow-Up Activity

A. Bearing in mind all the reading procedures evidenced so far, write about your reading texts choice (you can refer to fiction or non-fiction as well as the ones presented in the excerpts) to be shared orally with your fellow students in lecture setting.

B. Self-Evaluation

Read the following excerpt carefully.

After a while, we continued back up the hill again but we were hardly moving at all. My father took off his cravat and put it in his pocket. He opened his shirt and you could see his white neck inside. He took off his jacket and carried it on his arm instead. But then he stopped to ask us if we still wanted to go all the way to the top. I knew how much he wanted to see the hotel again where he stayed with my mother. I knew it was a place you could not talk about, only see with your own eyes. He wanted to go back and see if it was still the same. And maybe then he was afraid to go back and find that it was not the same.

"Are you hungry?" he asked.

"No," we said.

We carried on for a while, but then he stopped again and sat down on a bench as if his legs couldn't carry him any more. There wasn't far to go, but instead he started talking and telling things that he had never told us before. He said it was not true that he has rescued my mother because it was the other way around. If it wasn't for her he would never joined the priesthood like his brother Ted. He said he once went to Rome to pray and ask God whether he should be a priest or get married. He went to see an Italian doctor who could hardly speak to him and used his arms a lot. The doctor said he should get married, because getting married and having children was the only way of getting rid of a limp. My father thought it was like God talking in broken English. He even cried and the doctor had to put his hand on his shoulder. Then my mother came to Ireland and rescued him from the priesthood. And that's why he could not go up to the top of the Drachenfelz

without her. After that he was quiet and said nothing all the way back on the train to Kempen.

That night, back in Ta Maria's house, I was trying to get to sleep and I thought of what it would be if we all came to live in Germany instead and all had the same language. Nobody would ever call us Nazis. My father would have lots of friends and my mother would have all her sisters to talk to. My father would be more German and my mother would learn how to argue and make the rules, like her youngster sister Tanta Mine. I lay there and saw different shadows on the wall. I was back in the black and white film that made my mother so afraid.

"Pease God, help me to get out of this," she wrote in her diary.

She didn't know what to do any more. At night she prayed on her knees and walked up and down in her room. She was afraid of what was going to happen to her now. She was back in Dûsseldorf, but she had nobody to speak to. She wanted to go home to Kempen, but she was afraid to make trouble for Ta Maria and Onkel Gerd. They had no money and they couldn't support her. She was afraid of being a beggar with no work. She saw Stiegler in the office every day in his suit and she could smell his aftershave. She had not learned the words to describe what happened to her in Venlo. She could not trust any of the women in the office and she didn't know how to go to the police either, because Herr Stiegler had lots of friends in the Gestapo and the Waffen SS. He could accuse her of not helping Germany and the she would be taken away instead. In the end, the only person she could go to was Stiegler himself, because she was only nineteen years old and sometimes you think the person you're most afraid of is the person who can help.

Hugo Hamilton, *The Speckled People*, pp. 216-217

I. Responding to the text.

1. What struck you most in this text?
2. Identify the type of text, discourse, domain, tenor and register. Find evidence in the text to support your answer.
3. What can you infer from the narrator's statement, "I was back in the black and white film that made my mother so afraid"?
4. The narrator's present and past biographical data are harmoniously interwoven with socio-political, religious events and reference to places throughout the excerpt.
4.1. Point them out.

Past	Present
...	...

4.2. Account for the focaliser's lexical choice to mark the binary.
4.3. Bearing in mind the excerpt, how would you describe the narrator (physical and psychological traits)? Find evidence in the passage to support your assertions.
5. "I thought of what it would be like if we all came to live in Germany instead and had the same language".
5.1. What might be meant by "the same language"?

II. Language and Critical Awareness

A. Cohesion

"And maybe *then he* was afraid to go back and find that *it* was not *the same*."
1. What do the words in italics refer to?
2. Specify and explain the types of reference (anaphoric, cataphoric, exophoric) present in the sentence above and account for their meaning potential in the utterance.
3. "Sometimes you think the person you're most afraid of is the only person who can help".
3.1. Who is "you"? Give reasons.
3.2. Why is there a pronominal shift? Comment on the semantic density of this statement (100 words).

B. Semantics

"They couldn't support her."
1. Translate the sentence and account for the semantic density of "support" in Portuguese.
2. Account for the possible renderings in English of "suportar".

C. Syntax

1. Identify the type of verb/phrase and provide a synonym expression for:

carried on	walked up and down (in the room)
Sat down	taken away
getting rid	it was the other way around

2. "I lay there and saw different shadows on the wall."
2.1. Write meaningful sentences using the finites:
2.1.1. in the simple past tense (interrogative form)
2.1.2. in the past perfect (affirmative form)

D. Language and style

1. This passage is built according to different degrees of probability clearly standing out in the focaliser's language. Pick up words/phrases expressing: **deduction, moral obligation, possibility / impossibility and probability.**
2. "If it wasn't for her he would have joined the priesthood like his brother Ted".
2.1. Whose words are these?
2.2. Rewrite the full sentence in direct speech? Would it change the meaning?
2.3. Identify the type of sentence and do its parsing (syntactic analysis).

III. Intertextuality

A. Turn into English the following excerpt from an interview with José Saramago in New York.

Estátua da Liberdade

É ela, "The Lady". Tem uma coroa de raios na cabeça, levanta no braço um archote de chamas douradas... Naquele filme sem palavras do Chaplin, os emigrantes correram em massa à amurada do navio, rindo e fazendo gestos, como um coro de ópera a expressar sentimentos de alegria. A liberdade estava ali a iluminar o caminho ao povo, que, logo, em colunas lentas, homens a um lado, mulheres a outro, vai passando pelo interrogatório dos serviços de imigração.

Pública, 1996 Dec.12, p. 43

B. "My father thought it was like God talking in broken English."

Write a commentary on this statement taking into consideration the role of language in interpersonal relationships as perceived by the focaliser.

IV. Now compare your answers with one of your fellow students and discuss troublesome aspects with your lecturer.

Make an outline of the issues referred under major headings (McRae 1991: 95):

. lexis	(words)
. syntax	(how the words are put together)
. cohesion	(the linking mechanisms within the text)
. phonology	(sounds)
. graphology	(the look, and visual effects)
. semantics	(areas of meaning and how the meaning is achieved)
. dialect	(usually spoken variants on standard English)
. register	(tone)
. period	(archaisms, fusions of genre, etc.)
. function	("message", "author's intention", etc.)

C. Individual Research Work

Look for information on "memoir", "diary novel" and "journal" and indicate the bibliographic sources appropriately.

Self-Help Reference

Stating Preferences

I'd rather... than...
I prefer ... to...
I tend to favour... as opposed to...
... has an advantage over... in that...
The main advantage of... is that...

Contradiction

But, yet, however, nevertheless, nonetheless, on the one/other hand, in spite of the fact that..., although, though (after a comma), albeit.

Rephrasing

In other words, to put it another way, let put it this way, that is to say, i.e. (*id est.* short for the Latin "that is"), to put it in a nutshell, in short...

Speculating about possible interpretations of a text

This is proved by...
Perhaps the poet/writer meant/wanted to say...
I'm sure he meant...
He may have meant...
He must have meant/intended...
Presumably he intended to say...
He probably meant...
One possible interpretation could/might be...
I think the only possible interpretation is...
The meaning could be...
One possible reason for X saying Y is that...
The reason I'm saying this is...
X derives from the fact that/depends on the fact that...
X might be interpreted as...
We can find evidence for this...
An example of this is/was...

Discussing

On the whole I think that X's argument is fair...
All right, I take X's point...
By and large, I take X's views...
I think X is right when he says...
I'm afraid I can't agree with X on this matter...
I'm sorry but I can't possibly share your views...
I am not sure I entirely agree...

Semantic markers to show:

the organisation of ideas and points

firstly, in the first place, first of all, to begin with, I shall start by...
my first point will be...
then, my second / third point...
I shall now move on to...
last, finally, to conclude, to sum up, to wind up, to wrap up; what I've been trying to demonstrate is...
I hope I've made my point clear...
what I wanted to say was...
that's about all I wanted to say...
to cut a long story short

Illustrations

let's take...

for example, for instance, an example of this is....
as was shown/proved by...
e.g. (in writing, short for the Latin *examplum/pli gratum/tia*, "for example")
let me give you an example...

➢ CHARACTERS

Understanding Characters and Their Relationships

GENERAL AIM

- ✓ **Develop readers' ability to[62]:**

i) **Predict about characters' change, traits, complexity (round, flat) from rhetorical techniques - speech and thought / *dianoia* (Aristotle's *Poetics*);**

ii) **Express a personal point of view from characters' interacting in the literary discourse**

iii) **See beyond the love story by stirring readers' magination and understanding the diarist's platonic relation with her longlasting love.**

iv) **Guess about characters' relationships from the diarist's peculiar observations.**

SPECIFIC AIMS

- ✓ **Use language to think collaboratively in lecture setting (interactional and ideational potentialities of texts thus becoming a multimodal creative reading – reading / viewing / listening comprehension).**
- ✓ **Assert students' individuality while meaningfully scrutinising their selves via others' insights.**

STRATEGIES

i) Identifying characters' registers and anticipating about their personalities.

ii) Agreeing, disagreeing.

iii) Pointing out stereotypes from clashing identities (binaries: Russian Formalism), *e.g.*, female / male style; old / young; conformist / non-conformist, to name a few.

iv) Responding to characters' presentation and interaction in the diegetic world.

v) Providing a point of entry for students' / readers' partaking emotions and beliefs with others on the text's meaning potential.

TASK A

Activity 1. Quiz

1.1. For the following characters' / speakers' entries guess who is speaking (name, age, gender and role in the fictional world) and imagine the audience together with the circumstances finding evidence at the discourse level.
1.1.1. "You hear yourself agreeing to rewrite the script. *The Field*, starring American Tom and set in County Cork in Ireland."
1.1.2. "My problem is this. Nobody likes me. I know this for a fact."
1.1.3. "So, I was alone in Moscow. I put a towel over the bathroom mirror before attending to my toilet."
1.1.4. "On the October afternoon I was there the loudest noises came from the construction gangs singing as they worked on the new buildings. The beaches were deserted, as were the cafés and bars."
1.1.5. "If the filthy socialists ever do take power I shall refuse to drink free school milk."
1.1.6. "Anyway, I got a taxi like you told me, a black one with a high roof. I got in and said, "Take me to the BBC"."

1.2. How did you like the characters in the novel?
1.3. Identify a favourite one and think about possible reasons for your preference.
1.4. Jot down some peculiarities associated with the diarist's technique of presenting the characters in this novel.
1.5. Now exchange your response with your fellow students and teacher in lecture setting.

Activity 2

2.2. Read the extracts underneath and…
1.2.1. Think about a reason for their selection (genre, theme, motif, character, story, setting, background information);
1.2.2. Choose the extract possibly closer to the way you perceive Pandora;
1.2.3. Account for physical and psychological traits in Pandora as Adrian's fictional representation of a classical character by reinventing her self;
1.2.4. Point out features in Pandora contributing to the character's veracity for the reader;
1.2.5. Write a descriptive paragraph depicting the way you perceive her. Does your perception coincide or clash with Adrian's direct and indirect characterisation of his muse?

EXTRACT A

Pandora. In Greek mythology, a woman created by Hephaestus out of clay at the command of Zeus, who wanted vengeance on Prometheus. All the gods contributed to Pandora's beauty and charm (her name means "all gift"), but they gave her a box that contained many evils and warned her never to open it. They then sent to Epimetheus ("afterthought"), the brother of Prometheus ("forethought"). Epimetheus had meen told by Prometheus never to accept a present from Zeus, but, when he saw the lovely Pandora, he ignored his brother's advice. Pandora, unable to overcome her curiosity about the contents of the box, opened it, and out came all the evils and sorrows that human beings have endured since her time. However, the box also contained hope, which has provides solace for man. Pandora's story is told in *Hesiod's Theogony*.

Lillian Feder, *The Handbook of Classical Literature* (1998: 317-318)

EXTRACT B

Pandora was sitting with her back to me, her stockinged feet resting on the old sweet-shop counter. A pair of black suede court shoes was lying on the floor, where she'd kicked them off. She was wearing a tight scarlet suit, a large red rose was pinned over her left breast and a rosette was fastened over the right. She was talking in a husky voice into the smallest mobile phone I'd ever seen. Her other hand caught up her long golden hair and scrunched it into a topknot, before letting it fall to her shoulders.
A plain-faced woman in a gored skirt and a cardigan handed her a cup of tea. Pandora smiled her radiant smile, and said, 'Mavis, you're a sweetie.'
Mavis beamed as though Richard Gere had just declared his love for her and asked her to run away with him to Malibu.

AMCY, 31-32

EXTRACT C

"Dr Pandora Braithwaite is very strong on *Crime and Punishment*," I said. This was no lie. I knew for a fact that Pandora had studied Dostoevsky's masterpiece for A level, and received the highest grade in the East Midlands.

AMCY, 35

TASK B

Activity 1

1. Reflect on your reactions to the main characters while you were learning about them and their role in the diegetic world:
1.1. Design two columns headed by most interesting, credible, amazing, enjoyable features, on the positive side and least likeable / friendly / reliable aspects on the negative side along with some evidence to ground your arguments.
1.2. In forum share your perceptions and feelings about the characters with your fellow students' responses so as to come to a deeper understanding of characters' reactions and the diarist's biased point of view.
1.3. Gather in small groups and select a couple of characters directly related to Adrian's life and (Benton and Fox [1985] 1992:123) "encapsulate specific episodes or moments in cartoon form, using captions or balloons for "says" and "thinks". Keep their register as close as possible to the way they interact directly or indirectly in the narrative.

Activity 2

2.1. Fictional characters are envisaged as "flat" when they are presented in the diegetic world by the focaliser with a predictable behaviour on occasions with slight changes in their attitudes. Think about the different ways / layers of meaning to which Adrian resorts to stereotype some of the female characters involved with him at some point in his life.
2.2. Before reading the letter, read the introductory paragraph and...
2.2.1. Think about the possible reasons having led Adrian.
2.2.1.1. To include Sharon Bott's letter in his diary entry on Saturday, June 1st.
2.2.1.2. To resort to a sort of tone so as to unveil his relationship both liable to be inferred from the morpho-synctactic choice and deixis.
2.2. 2. Comment on the kind of impact the letter had on your learning about and interacting with Sharon.
2.2.3. Discuss with your partner the sort of clashes of identity between Adrian and Sharon focusing on her register and the data you may gather from her letter.

EXTRACT C

Saturday June 1st

Two letters, one from the Plumbs, offering me a set of matching towels with my personal monogram embroidered on the hems; the other from Sharon Bott.

Dear Adrian,
I hope you are well. long time no see. I saw your mum in town and we had a talk she said how much Glenn looked like you I said yes and she said yes and she said is he our Adrians Sharon I must know she just came out with it like that I din't know what you say I have got to confess I was seeing someone else at the time as I was seeing you didn't want to double time you Adrian but you was sometimes moody and I wanted some laffs I was only young. Glenn is going to school now and is a big boy. My mum says you should pay more money but I said no mum it would not be fair cause I don't know if Glenn is Adrians or not Your mum gave me this address to write to you I hope there is not to many spelling mistakes and that but I never write anything now since I left school there is no need I saw Baz on the telly did you He has done alright for himself I have not a bloke now since Daryl run off with the video and £35 I had saved for the gas I have put a bit of wait on but I am going to go to Waitwatchers and get it off You mum said she would babysit she is so good to me.

Cheers,
Sharon

[underlined Mine]
AMWY, 111

Activity 3

3.1. Reflect on the extent to which misspelling and poor syntax have (have not) constituted an obstacle to your decoding of the text? Give reasons.
3.2. What does "it" refer to in the underlined sentence? How may the reader infer that the information is a taboo issue? For whom is it then?
3.3. How might Adrian react to this letter? List down possible attitudes.
3.4. Comment on two of Adrian's entries responding to Sharon's letter? Whom do you feel most sympathy with now?
3.5. Being a flat character, how important is Sharon in the narrative (plot, story, characters' variety, culture, theme)?
3.6. Rewrite the same letter in standard written English and identify the type of mistakes made in her letter.

Activity 4

4.1. Why might an author create flat characters in a given work? Select the item with which you agree:
4.1.1. To gain life experiences and maturity as they face different problems.
4.1.2. To interact with the adults in the novel.
4.2. Think about your childhood and the way you viewed the other children and the adults in your environment. Discuss how your impressions of people have (not) changed as you gained experience and came to know them better over the years.
4.3. Many of the characters in the novel are stereotypes about how individuals will behave as a result of their age, gender, race, social status, among other. Which characters are likely to be envisaged as victims of stereotyping?

EXTRACT D

Saturday June 8th

Wrote to Sharon:

Dear Sharon,
How nice to hear from you after all this time.
I'm afraid that there is no chance at all that I can be the father of your child, Glenn. I have recently had my sperm counted and I was informed by the Consultant Spermatologist that my sperms are too weak to transform themselves into child. This is a personal tragedy to me, as I had planned on having at least six children.
You mention in your letter that you were double-timing me. I was most upset to read this - our relationship was not ideal, I know; we came from different backgrounds: me: upper working / lower middle; you: lower working / underclass. And, of course, our educational attainments are worlds apart, not to mention our cultural interests. But despite these differences, I had thought that we rubbed along quite well sexually. I see absolutely no reason why you should have betrayed me and sought out another sexual partner. I confess that I am devastated by your revelation. I feel cheap and used. I would be most obliged to you if you would stop seeing my mother. She is addicted to human dramas of any kind. She thinks of herself as a character in a soap opera. I suggest that you should go to Weight-watchers (not *Wait*watchers, by the way), and hire yourself a competent child-minder. My mother is not to be trusted with young children: she dropped me on my head at the age of six months, whilst taking a boiled egg out of a saucepan.
Anyway, Sharon, it was very nice to hear from you.

Regards,

Adrian

P.S. Who were you double-timing me with? Not that it matters, of course. I have had a constant stream of lovers since our relationship ended. It is simple curiosity on my part. But I would like to know the youth's name, though it is not in the least important. Don't feel obliged to let me know. I just think it may help you to get it off your chest. Guilt can eat away at you, can't it? So would you please write to me and let me know the youth's name? I think you would feel better about yourself.

AMWY, 114-116

Activity 5

5.1 Conversely, "round" characters are believed to yield more complexity and depth, some weaknesses and some strengths as well as a wide range of human emotions. Which characters in Adrian's saga struck you so?

5.2. Read the captions attentively and relate possible topics to be raised in the light of Adrian's beliefs, traits, points of view concerning gender:

- ✓ Male appropriations or imitations of "femaleness"
- ✓ Female or "feminine" language
- ✓ Female bodies
- ✓ Producing and consuming femininity
- ✓ Motherhood, maternity, and family roles
- ✓ Woman and myth
- ✓ Women, power, and femininity
- ✓ Beauty

Stone Soup

http://guides.lycos.com/uexpress/docs/ss/

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TASK C

Activity 1

1.1. Comment on the following utterances and their speakers taking into account the characters inhabiting Adrian's diaries (peer work).

A] "You hear yourself agreeing to rewrite the script. *The Field*, starring American Tom and set in County Cork in Ireland." (*TCAAM*)

B] "My problem is this. Nobody likes me. I know this for a fact." (*TCAAM*)

C] "So, I was alone in Moscow. I put a towel over the bathroom mirror before attending to my toilet." (*TCAAM*)

D] "On the October afternoon I was there; the loudest noises came from the construction gangs singing as they worked on the new buildings. The beaches were deserted, as were the cafés and bars." (*TCAAM*)

E] "If the filthy socialists ever do take power, I shall refuse to drink free school milk." (*TCAAM*)

F] "Anyway, I got a taxi like you told me, a black one with a high roof. I got in and said, "Take me to the BBC"." (*TCAAM*)

1.2. Choose the adjectives best describing the characters above. Then, compare your selections with your partner and write with him / her analytic persuasive paragraph.

industrious	greedy	sensible	conceited	boastful	inventive

1.3. Have a look at a reader's online review on *Adrian Mole's Cappuccino Years* and write a reply to be posted online in which you offer sound counter-arguments.

EXTRACT E

Adrian Mole is balding, he's bitter, and he's back, this time at age 30. Though he may be older, Townsend's comic creation is certainly no wiser. With his marriage to a Nigerian beauty in tatters, he passes his time dreaming of old flame Pandora Braithwaite, now a shining star in Tony Blair's new government. But underneath the layers of experience and sophistication, fans of the Mole family will find the same dysfunctional mess that made *The Secret Diary of Adrian Mole, Aged 13 3 / 4* an instant bestseller. This diarist's young son is being brought up by his mother in Ashby-de-la-Zouch, his 16-year-old sister has left home to live with her multiply pierced boyfriend, and his father is bed-bound with manic depression. Adrian himself still makes constant lists of juvenile neuroses, and spends an unhealthy amount of time grading his penile performance (only when he reaches the bleak score of zero out of 10 does he finally take action).

Editorial Reviews
http://www.amazon.com/exec/obidos/ASIN/0380868768/102-7589548-9248943

Activity 2

Have a close look at the passages to follow (peer work).
2.1. Account for Adrian's peculiar character traits drawing on the comic strip.
2.2. Relate Garfield's thoughts rendered in the balloons to any of Adrian's favourite activities.
2.3. Make up the speech or written event likely to be included in one of his diary entries.
2.4. "blonde hairs but far too many of them"
2.4.1. Look up for a dictionary entry for the binary "hair" / "hairs" and give examples for their usage.
2.4.2. Now think about Adrian's intentionally creative use of a rhetoric device to express his conceit.
2.4.3. Read on a grammar section on uncountable nouns and outline the possible collocations with "hair".

Garfield

http//guides.lycos.com/uexpress/docs/ga/

EXTRACT F

Ten reasons why I am not attracted enough to Staff Nurse Lucy to ask her out.

1. Hairy arms - blonde hairs but far too many of them.
2. Has seen Sir Cliff Richard in *Wuthering Heights*, eleven times.
3. Thought Tolstoy wrote *Live in a Cold Climate*.
4. Lucinda.
5. Prefers normal to lemon Jif.
6. Thinks it's exciting that Chris Evans has bought a radio station from Richard Branson for eight million pounds. She thinks they are "two fun guys".
7. Likes Princess Anne because she is "hardworking".
8. Failed the Auberon Waugh test.
9. Unwittingly let on that she has a neon sign in her lounge window flashes "Merry Yuletide" every three seconds.
10. Claims never to have *even* heard of the *Independent*, let alone read it.

AMCY, 252

Activity 3

3.1. What is the impact of this narrative on the reader?
3.2. Identify shifting domains, fields and register in order to render a comedy of situation.
3.3. Look up in a dictionary for the meaning of "cruise", "intercept", "plead" and choose an appropriate synonym.
3.3.1. Consider the dynamic verbs in the passage and imagine the sort of exchange between both interlocutors. Write down four entries each.
3.3.2.Then role-play the dialogue for the class.
3.3. Comment on Adrian's underplaying everyday chores from his youth up to adulthood bearing in mind the excerpt.

> I hung about tidying my desk and folding my clothes, but eventually I was forced to climb into bed while the conversation continued on either side of me. When they got on to cruise missiles I was forced to intercept and plead for a bit of multilateral peace.
>
> *TCAAM*, 36

TASK D

Activity 1: Bearing in mind the text underneath, think about the kind of relationship between Adrian and Pandora.

EXTRACT G

> Anyway, we exchanged presents; I gave her a fish ashtray I made in pottery at school, and she gave me a Marks and Spencers voucher so that I could replace my old underpants. The elastic's gone ... yes ... so we thanked each other and kissed for about five minutes. I didn't want us to get carried away and end up as single parents ... not in our "A" level year. It wouldn't be fair to the kid with us both studying ... er ... what did I start to ... Yes. Well, after kissing stopped I started to talk about my aspirations, and Pandora smoked one of her stinking French fags and listened to me with grave attention. I spoke passionately about beauty and elegance, and bringing back the old branch lines on the railways. I thundered against tower blocks and leisure centres, and ended by saying "Pandora, my love, will you join me in my Life's Work?" Pandora moved languidly on my bed and said, "You haven't said what your life's work is yet, *chéri*".
> I stood over her and said, "Pandora, my life's work is the pursuit of beauty over ugliness, of truth over deceit, and of justice over rich people hogging all the money". Pandora ran to the bathroom and was violently sick; such was the dramatic effect my speech had on her. To tell the truth I was a bit misty-eyed myself, and while she was throwing up I studied my face in the wardrobe mirror and definitely saw a change for the better. For where once was adolescent uncertainty was now mature complacency.
>
> *TCAAM*, 36

Activity 2. Infer about characters' relationships from the diarist's peculiar observations in the texts to follow: Adrian -mother / parents relationship

> I looked around the room and realized that my mother's mad clutter of books, magazines, cosmetics and beauty aids was missing.
>
> *AMCY*, 21

EXTRACT H

Pandora emerged from the bathroom and said "My God, darling, I don't know what's going to happen to you." I pulled her into my arms and reassured her about my future. I said, "The way ahead may be stony but I will walk it barefoot if necessary." Our oblique conversation was interrupted by my mother making mundane enquiries about how many spoons of sugar Pandora took in her cocoa. After my mother had stamped off down the stairs I turned in despair and cried, "Oh save me from the *petit bourgeoisie* with their inane enquiries about beverages." We tried to continue the conversation but it was again interrupted when my father went into the bathroom and started making disgusting grunting noises. He is so uncouth!... He can't wash his face without sounding like two warthogs mating in a watering hole. How I managed to spring from his loins I'll never know. In fact sometimes I think that it wasn't *his* loins I sprang from; my mother was once very friendly with a poet. Not a full-time poet: he was a maggot farmer during the day, but at night, after the maggots had been shut up in their sheds, he would pull a pad of Basildon Bond towards him and write poems. Quite good poems as well; one of them got into the local paper. My mother cut it out and kept it... surely the action of a woman in love. When my mother came in with the cocoa I quizzed her about her relationship with the maggot poet. "Oh Ernie Crabtree?" she said, pretending innocence. "Yes," I said, then went on with heavy emphasis: "I am like him in many ways aren't I...? The poetry for instance." My mother said, "You' re nothing like him. He was witty and clever and unconventional and he made me laugh. Also he was six foot tall and devastatingly handsome."
"So why didn't you marry him?" I asked. My mother sighed and sat down on my bed next to Pandora. "Well, I couldn't stand the maggots. In the end I gave him an ultimatum." "Ernie," I said, "It's me or the maggots. You must choose between us." And he chose the maggots. Her lips started to tremble and so I left the room and bumped into my father on the landing. By now I was determined to sort out my paternity so I quizzed him about Ernie Crabtree. "Yeah, Ernie's done well for himself," he said. "They call him the Maggot King in fishing circles. He's got a chain of maggot farms now and a mansion with a pack of Dobermans running in the grounds... yeah, good old Ernie." "Does he still write poetry?" I enquired. "Listen, son," said my father, and bent so close that I could see his thirty-year-old acne scars. "Listen, Ernie's bank statements are pure poetry. He doesn't need to *write* the stuff." My father got into bed, took his vest off and reached for the best-selling book he was reading. (Myself I never read best-sellers on principle. It's a good rule of thumb. If the masses like it then I'm sure that I won't.)

[Adrian's emphasis]
TCAAM, 36-37

Activity 3. Adrian -father / parents relationship

3.1. A dialogue between father and son is rendered in the extracts underneath in different ways. Account for differences in genre, text type, graphology, discursive practice and language register.
3.2. Read "Father and Son".
3.2.1. Identify the I's in the poem along with the turntaking in the three stanzas.
3.2.2. Do they have similar or clashing views? Is any dialogue possible between both lyrical voices?
3.2.3. Illustrate how the binary "father *vs* son" is reinforced in terms of...
3.2.3.1. the lexical and syntactic choice.
3.2.3.2. verb tense, aspect and mood.
3.2.3.4. modality.
3.2.4. Whom would you more easily identify with? Jot down some notes to make your point in a classroom discussion.
3.3. What possible relation might exist between the poem and the excerpt from one of Adrian's diary entries on father and son relationships?
3.3.1. Whose perspective(s) is/are the readers offered in each extract?
3.3.1. Think of possible factors likely to play a role in their peculiar relationship (age, life experience, life expectations, culture, period) and write two distinct paragraphs on each case resorting to argumentative discourse.

EXTRACT I

"Dad", I said, "what did Ernie Crabtree look like?" My father cracked the spine of his book open, lit a disgusting fag and said "Short fat bloke with a glass eye, wore a ginger wig... now clear off, I'm reading." I went back to my room to find Pandora and my mother having one of those sickening talks that women have nowadays. It was full of words like "unfulfilled", "potential", and "identity". Pandora kept chipping in with "environment" and "socio-economic" and "chauvinistic attitude". I got my pyjamas out of my drawer, signalling that I wished their conversation to desist, but neither of them took the hint so I was forced to change in the bathroom. When I came back the air was full of French cigarette smoke, and they were gassing about the Common Market and the relevance of something called "milk quotas".

I hung about tidying my desk and folding my clothes, but eventually I was forced to climb into bed while the conversation continued on either side of me. When they got on to cruise missiles I was forced to intercept and plead for a bit of multilateral peace.

Fortunately the dog got into a fight with a gang of dogs outside in the street so my mother was forced to run outside and separate it from the other canines with a mop handle. I took this opportunity to speak to Pandora. I said, "While you may have been idly chatting with my mother I have been formulating important ideas. I have decided that I am going to have a party." Pandora said. "A fancy dress party?" "No", I shouted, "I'm forming a *political* party, well more of a Movement, really. It will be called the Mole Movement and membership will be £2 a year." Pandora asked what she would get for £2 a year. I replied, "Arresting conversation and stimulation and stuff." She opened her mouth to ask another question so I closed my eyes and feigned sleep. I heard the squelch of Pandora's moon boots as she tip-toed to the door, opened it and went off, squelching, down the stairs. Thus was the "Mole Movement" born.

The next morning, I woke with an epic poem thundering inside my head. Even before I had cleaned my teeth I was at my desk scribbling feverishly. I was interrupted once when a visitor called from Matlock, but I declined the encyclopaedias he was selling, and returned to my desk. The poem was finished at 11.35 a.m. Greenwich Mean Time. And this is it.

[Adrian's emphasis]
TCAAM, 37-39

EXTRACT J

Father and Son

It's not time to make a change
Just relax, take it easy.
You're still young, that's your fault,
There's so much you have to know.
Find a girl, settle down,
If you want, you can marry,
Look at me, I am old,
But I'm happy

I was once like you are now,
And I know that it's not easy,
To be calm when you've found
Something going on
But take your time, think a lot,
Why think of everything you've got,
For you will still be here tomorrow,
But your dreams may not.

How can I try to explain,
When I do, he turns away again,
It's always been the same,
Same old story.
From the moment I could talk,
I was ordered to listen,
Now there's a way and I know that I have to go away.
And I know I have to go.

It's not time to make a change,
Just sit down, take it slowly.
You're still young, that's your fault
There's so much you have to go through,
Find a girl, settle down.
If you want, you can marry.
Look at me, I am old
But I'm happy.

All the times that I've tried,
Keeping all the things I knew inside.
If they're right, I'd agree,
But it's them you know, not me.
Now there's a way and I know that I have to go away.
I know I have to go.

Cat Stevens 1970

Follow-Up Activity

Project work

A. Creative writing

Gather in groups of five fellow-students maximum and split the following writing tasks amidst groups to be presented to the forum afterwards. You may resort to multimodal texts and varied media (from OHP to multimedia presentation or even role-playing). Don't forget to stick to characters' idiosyncrasies, point of view and world view, not yours.

A. Rewrite the poem in dialogue form.

B. Imagine Adrian's epic poem will start with these lines: "Now there's a way and I know / That I have to go".
C. "I'm forming a *political* party, well more of a Movement, really. It will be called the Mole Movement and membership will be £2 a year."
Write the most important resolutions in terms of children and parents relationships defended in a "Mole Manifesto".
D. "For you will still be here tomorrow / But your dreams may not". Write Adrian's possible diary entry responding to these lines by Cat Stevens's lyrics, resorting to Adrian's most successful text in terms of critical appraisal and readership: i) radio speech; ii) essay.

B. Intertextuality

> Readiness of wit may enchant; nobility of line may command respect, even awe; but in times of adversity; when deeds are imperative, nothing surpasses the value of good sense.
>
> Julia Barrett, *Presumption* (Chapter 26)

Activity 1

1.1. Would you define this text as a quotation, a maxim, a saying or a commonplace? State your reasons.
1.2. Would the text's tone and language level resemble Adrian's style?
1.3. Can you recollect any of the aforementioned type of short texts in Adrian's diary entries?
1.4. Under what circumstance might Adrian have uttered the aforesaid a statement? Write a couple of descriptive paragraphs illustrating the situation.

Activity 2

2.1. Share with your fellow students' your own response to the previous items and jot down some notes on the wealth of responses brought to the lecture forum.
2.2. Write a class report on the role of this imaginative and critical activity to better interpret the diarist's personality traits.

Activity 3

Imagine different characters in Adrian Mole's saga reacting to Julia Barret's excerpt. Pay attention to register, tone, mode of discourse, period, dialect.

Self-Help Reference

Sharing points of view

There was virtual unanimity that...
Drawing on...
Similarly...
...owed much to...
Building on...
Within the sphere...
Like most writers also involved in a number of ways...
If we are to accept and transpose these ideas to...
Considering the similarities/differences...
Roughly distinguished...
...apparently the same structure, on the surface / on the first look...
To borrow extensively from...
According to
In accordance with
From this standpoint
X takes Y's perspective/ a perspective so heavily influenced by...

Fillers

what I mean is / you see / you know / you know what I mean…
a sort of / kind of / somewhat (more formal)…
the word I'm looking for / thinking of…

I can't think of the right/of a suitable word now, but...
I've got it on the tip of my tongue but...
I can't think of a better word just now...
X is what you might call Y, what could be defined as Y, what people usually refer to as Y

Putting forth a perspective

To a certain extent, in a sense, as it were, so to speak, in so far as...
It goes without saying that...
Everybody will agree that...
In as much as...
Presumably, arguably, notably, namely...
It stands to reason that...
It is clear/obvious that...
Needless to say...
We can venture to say that...

➢ CONTEXT

Understanding the Setting / Social Milieu

GENERAL AIM

- ✓ **Build on students' notion of context[63] (explicit data).**

SPECIFIC AIMS

- ✓ **Identify popular culture in any given literary era in a teaching environment.**

The excerpts included in this section are meant to:

- ✓ **Raise students' / readers' awareness of context in Adrian Mole's diary entries in a dynamic interaction between readers' / adolescents' background knowledge of popular culture from graffiti to film versions of literature;**
- ✓ **Explore how popular culture has altered up to the contemporary era.**

STRATEGIES

i) Identifying historical, socio-cultural, linguistic, textual references and their meaning in context.

ii) Comprehending words, sentences, segments of text, conventions of writing and organisation.

iii) Responding to literature as a cultural activity.

TASK A. Language and Literary Awareness

Activity 1

1.1.Consider the rules of Adrian's microcosm.
1.2. Identify Adrian's references to setting - time, place, environment

EXTRACT A

> However, the Greek Island home is for the future. My present domestic abode is a semi-detached house in a suburban cul-de-sac in the Midlands. Yes, like many of my fellow Britons, I live with a party wall between me and another family's intimate secrets. I will never understand why it is called a "party" wall because *when* our next door neighbours throw a party every celebratory sound is heard. Tonic bottles unscrewed, cherries dropping into cocktails, spilling into the house adjoining then I have this to say to the builders of Britain, "You have failed, Sirs". Now I will take you through one of my typical days.
>
> [Adrian's emphases]
> *TCAAM*, 56-57

Activity 2

2.1. Read (in pairs) the excerpts underneath (A], B]) and discuss with your partner different notions of context evidenced in the passages: historical, socio-cultural, linguistic and textual references.
2.2. Jot down some notes on each type of reference together with a couple of illustrations from the text to be debated in forum (whole class). Should there be any doubts while undertaking your assignment, take notes to be cleared out with your fellow students and lecturer.

EXTRACT B

Thursday May 8th
World Red Cross Day - Ascension Day

Let's examine the facts that inform my Thatcher mother / Hague son theory.

1. Hague was christened William. Presumably after William Pitt, one of MT's heroes.
2. Hague's so-called "parents" manufacture and deliver fizzy drinks and cordials.
3. Margaret Thatcher's father *sold* fizzy drinks and cordials in his shop.
4. During the last four months before William Hague's birth on March 26th 1961, Margaret Thatcher was mysteriously out the country in Switzerland. An obstetric centre of excellence.
5. When William Hague addressed the Conservative Party conference, aged sixteen, Margaret Thatcher listened to him with rapt maternal pride. I know, I've checked the video. Hers was the face of an adoring mother.
6. They have the same hair colour.
7. The same colour eyes.
8. They are both going bald.
9. They both read Hansard for pleasure, in bed.
10. There was another important fact, but I've forgotten it.

[Adrian's emphases]
AMCY, 88

EXTRACT C

Wednesday September 3rd

We sellotaped my poem on to the trunk of a tree in Kensington gardens this morning.

Oh Diana!
Oh Diana! Was a song, of
my mother's youth. Sung by
Paul Anka, who was small
and white of tooth.
The refrain, Oh *Diana!*
Beats inside Mum's head.
A blank, a blank, a doo-dah
that her Diana is dead.

[Adrian's emphases]
AMCY, 193-194

Rituals
day September 4th

My mother is furious with the Queen for not flying the flag at half-mast over Buckingham Palace, and for not coming to London to see and comfort the huge crowds of mourners who continue to throng the parks and streets vear the royal palaces.

AMCY, 194

TASK B

Activity 1

1.Comment on the semantic density of the phrases to follow, drawing on syntax and graphology.
1.1. "between me and another family's intimate secrets".
1.2. "why it is called a "party" wall because *when* our next door neighbours throw a party every celebratory sound is heard".
1.3. What contrasts and / or similarities in the diarist's intonation might be inferred in...
1.3.1. "Yes, like many of my fellow Britons".
1.3.2. "I have this to say to the builders of Britain".
1.4. Why is there a change in register in "You have failed, Sirs"?

Activity 2

2. Text as a signifying practice (Williams) and value, asserts Storey (1997: 196) is always the result of historically-situated encounters between text and reader".
2.1. How does the diarist mediate this encounter in the text? Comment on the personal shifting between "I" / "You" / "you" (last line).
2.2. Account for Mole's place of living and socio-economic background.

TASK C. Pre-reading

Activity 1

1.1. Read the following excerpt and figure out three characters in Adrian's diaries who might fit the writers' different views on cultural change in Britain over the last three decades.

EXTRACT D

Entering the Culture of the Playground

-Post-modern Britain sweeps away the last vestiges of aristocracy and formality

Roger Scruton 1997

In her 11 years as Prime Minister Margaret Thatcher swept away the cobwebs of trade-union power, attacked the dependency culture and vilified the mind-set of the welfare state. But her aim was not to join the modern world, it was to restore the pre-modern Britain, in which individual responsibility and national independence were the ruling ideals. She accepted the hereditary House of Lords and resisted the egalitarianism of the Church of England. She stood against the European Union and its modernizing bureaucracies. Her finest hour was the Falklands war, in which the myths of colonial Britain lived again in the popular imagination.

Thatcher's social vision was centered on the family. She boldly defended "Victorian family values", and saw the free market as a means to restore the enterprise and self-reliance which made the Victorian family into a spiritual resource. The culture of youth and sexual licence had no place in Thatcher's ideal of Britain.

But a New Britain was forming behind the facade. To succeed in pre-modern Britain you needed a special education in manners, difference, courtesy and protocol, not to speak of history, grammar and articulate speech. That education has disappeared, leaving the British people uncomfortable in the presence of anyone who is not disposed to chatter to them in their own demotic accents. The moral mobility induced by television and the welfare state has jeopardized traditional commitments. Hence there has grown at the root of society a craving for approval, a desire to live in a spirit of benign toleration. Hierarchies, dignities and judgements have lost their appeal, and a new post-modern society has emerged in which niceness stands higher than goodness in the scale of accepted ideals.

Tony Blair set out to move Britain from the pro-modern to the post-modern world, bypassing mere modernity, since no one in Britain has ever believed in it. The last vestiges of aristocracy and formality are being swept from the political process. No more hereditary privileges, no more stuffy forms and ceremonies. Henceforth we are to enter the first-name, user-friendly culture of the playground. Even the symbols of our national success must become informal. Thus British Airways has jettisoned its patriotic livery to dress its planes in hallucinogenic designs reminiscent of Carnaby Street.

In pre-modern Britain, people were taught to be vaguely ashamed of their tastes, their speech and their lifestyle. They were conscious of the vast chiasm that separated the semi-detached house with its TV and pop music and its plaster ducks on the wall from the grand mansion, where string quartets performed to parchment faces framed in evening dress. Even in the days of Margaret Thatcher, titles were bestowed on conductors of orchestras, famous writers and scientists, and others who represented the high culture and intellectual achievements of a society organized by social class.

In post-modern Britain it is the pop stars and footballers who receive the honours. First among the guests at Blair's Number 10 was the talentless hooligan Noel Gallagher, representing a rock band which regularly tops the charts. Princess Diana's beatification was effected not by Purcell but by Elton John, with a song whose maudlin sentimentality would have made pre-modern Britain curl it lip in distaste. And because Diana herself moved among pop stars and all the spangled debris of the TV culture, she has helped to consolidate the process set in motion by Tony Blair.

The Princess was less popular alive than dead. Once transported to the realm of changeless things, she became the icon of the holy single-parent family, the family without the father. In this she enacted at the level of fable the grim reality through which modern British teenagers live. Moreover, she had risen to the heights of old authority, and then stolen the flame, to bring it down Prometheus-like to the realm of ordinary mortals.

The British people are monarchists at heart. They seek to attach their loyalty to a single person - above politics, and a symbol of their collective soul. The old monarchical idea stands to the new one of Princess Diana as a painting stands to a photograph: the monarch was removed from time, set above and beyond the process of mortality and decay, in order to convey an idea of authority that could not be tainted by human imperfection. She, however, is a symbol of time and its imperatives. She is monarch of the present tense, the perfect symbol of unity to a society loosed from its hierarchical bondage. There have crystallized about her image all the old monarchical emotions, but freed from their embarrassing remnants of timelessness, authority and social class. She is the icon of the New Britain. And how long will this New Britain last? Well, for the time being?

Time, October 27, 1997

British writer and philosopher Professor Roger Scruton's most recent book is *The Aesthetics of Music.*

Activity 2

2.1. Read extracts E], F] and G] and distinguish levels (or layers) of context - linguistic, interactional and social contexts drawing on pragmatics[64].
2.2. Comment on the comic monologue, namely on the relationship between performance, artists and their cultural critics.
2.3. Rewrite Rita's speech in standard spoken English.

EXTRACT E

> That education has disappeared, leaving the British people uncomfortable in the presence of anyone who is not disposed to chatter to them in their own demotic accents.
>
> Roger Scruton 1997: § 3

EXTRACT F

RITA: I do. But I don't see any, y' know, culture. I just see everyone pissed, or on the Valium, tryin' to get from one day to the next. Y' daren't say that round our way like, cos they're proud. They'll tell y' they've got culture as they sit there drinkin' their keg beer ou of plastic glasses.

RITA: But they're not. Cos there's no meanin'. They tell y' stories about the past, y' know the war, or when they were fightin' for food an' clothin' an' houses. Their eyes light up as they tell y', because there was some meanin' to it. But the thing is that now, I mean now tha most of them have got some sort of house an' there's food an' money around, they know they're better off but, honest, they know they've got nothin' as well. There's like this sort o disease, but no one mentions it; everyone behaves as though it's normal, y' know inevitabl that there's vandalism an' violence an' houses burnt out an' wrecked by the people they were built for. There's somethin' wrong. An' like the worst thing is that y' know the people who are supposed to like represent the people on our estate, y' know the *Daily Mirror* an' the *Sun* an' *ITV* an' the *Unions*, what are they tellin' people to do? They just tell them to go out an get more money, don't they? But they don't want more money; it's like me, isn't it? Y know, buyin' new dresses all the time, isn't it?

Willy Russell (1995), *Educating Rita* [1985], Methuen, London, Act One Scene Four, pp. 194-195.

EXTRACT G

Mole on Life Style

October 1985
(...)
I sometimes meet up with Barry Kent and we chat about which of his friends is in court, and who's in borstal. Occasionally we discuss Barry's poetry, he was taught to read and write during his last period in a detention centre. It was a progressive place that had a poet in residence so instead of breaking rocks Barry has forced to split infinitives and then put them together again. Some of his stuff is quite good, primitive of course, but then Barry is practically a certified moron so it is only to be expected. Still at least he's making a living out of his poetry. In the guise of "baz the Skinhead Poet" he tours pubs and rock venues, and shouts poetry at the audience. Sometimes they shout back and then there's a fight. Barry always wins.

TCAAM, 60-61

Follow-Up Activity

A. Undertake an individual project on any issue of your interest associated with the excerpts above. Cover the theme in a cross-disciplinary approach through research into the types of texts necessary to pursue careers in fields related to Humanities.

B. Forum discussion: think about the challenges brought by technology and the way it may alter your professional life. List down the skills, strategies and requirements you will need to cope with an ever-demanding job market.

> Ivan asked me in the kitchen this morning to get my own phone/fax line installed. He said that he is starting up a new business as a website designer and needs to use his line exclusively.
>
> AMCY, 240

Self-Help Reference

For a brief look on pragmatics see G. Leech (1989), *The Principles of Pragmatics*, Longman, London.

Explaining

The point at issue is that this / these claim(s)...
What I have in mind is...
Anyway
So to say
That is...
In other words
Roughly speaking
Never was it the case that...
...necessarily requires that attention be focused on the "message".
This turned/turning out to be true...
Analysed from this perspective...
...in terms of both theory and practice...
Concentration on the idea and practice of language is a crucial means by which...
More than the text itself, what one cannot deny is that the end-product of the art... is capable of linguistic investigation.
Whatever the situation, it is nevertheless certain that now, as the, those who...
According to this line of thinking...
The attainment of this end...
As I have argued...
Such displays are ever likely to occur...
Differing in intent as well as method from the natural sciences...
The focaliser allows the reader to see...
What are striking in these discourses are the rhetorical figures...
Seeing that...
Owing to the fact that...
As an indication of how this matter can arouse dubious interpretations... two responses came up... X said ... Y said...

➢ PLOT

Understanding the Plot (Gillian Lazar 1993)

GENERAL AIM

- ✓ **Promote the understanding of the inner world of self, present moment, consciousness / unconsciousness and its relevance to the comprehension of plot.**

SPECIFIC AIMS

- ✓ **Identify popular culture in any given literary era in a teaching environment.**

STRATEGIES

i) Triggering students' / readers' response to text in terms of story, plot, theme and character.

ii) Reflecting on possible threads contributing to the texts' coherence (McCarthy and Carter 2001: 60).

- ✓ **Aspects of topic management, turn-taking involved.**
- ✓ **Types of cohesion (*e.g.*, stronger emphasis on a cross-turn lexical cohesion for interactionally oriented tasks; different types of ellipsis in different media).**

iii) Fostering metacognitive strategies.

iv) Triggering readers' curiosity.

TASK A. Story Schemata and Readers' Personal Response to a Text

Activity 1

1.1. Which diary has held your interest the most?
1.2. What parts of Adrian's life story arouse your curiosity most strongly?
1.3. Account for Adrian's personal and professional accomplishments up to the age of 30, in a chronological order.
1.3.1. Is there any relation between them and his right to criticise contemporary society (microcosm and macrocosm)? Give reasons.
1.4. What parts seemed less interesting?
1.5. How did Archie Tait's last will turn the sequence of events in Adrian's life course?

Activity 2

2.1. How can you explain two stories brought together at the end of the last diary novel: the fire and Adrian's everlasting love to his muse Pandora.
2.2. Find passages to highlight your points and share them with your fellow students.

TASK B. Predicting

Activity 1

From these excerpts account for the events and the role of characters on their unfolding.

EXTRACT A

> Nobody has been able to explain where I get my talent for creative writing and cookery.
>
> *AMCY*, 14

EXTRACT B

Monday May 12th

Savage is out of hospital. He can't eat solid food yet, but he seems happy enough sucking his rum and black through a drinking straw.
Lunch today was:

Fried eggs (two)*
Fat chips - cooked in lard
Marrowfat peas
Two slices of sliced white buttered bread
HP sauce or Heinz ketchup
Kit-Kat or Wagon Wheel
Nescafé
After Eight Mint
Fried eggs (two)

*please be assured: all our eggs are laid by battery hens.
I got a delivery of videos of The Fry-Up. They were presented by a man with side-whiskers and a Cockney accent. It was a farrago from start to finish. The bewhiskered Cockney is, he tells us, in his tiresome rhyming slang, the owner of a Sylvia Plath (a workman's caff!). This Cockney person's name is Alfie Caine. I watched all six of his half-hour shows.

Sausages: Thick or Thin?
Eggs: The Membrane Factor
Bacon: How to Reduce Pan Curl?
Tomatoes: Fresh or Thinned?
Fried Bread: Guaranteed Success
Beans, Mushrooms, Black Pudding: Do They Belong?

AMCY, 92-93

Activity 2

2.1. Were you expecting this turn of events?
2.2. And Adrian? Why didn't he report it and enclose the letter in his diary himself?
2.3. What can you infer from the character drawing on her account.
2.4. Identify non-standard features in written language.

EXTRACT C

Tuesday December 2nd

Jesus Christ almighty! God save from this biblical like curse which has fallen on me!
A letter from Sharon Bott, with whom I once had a frenzied sexual relationship.

Dear Aidy,
This must come as a bit of a downer. I belong in the past, I know, but it weren't me who wanted to send this letter. It is my son Glenn. He is a big lad on 12 now and he wants to know who his father is. And the thing is, Aidy, I don't know. As you found out I was having relations with you and Barry Kent at the same time. I have written to Barry the same as you. Glenn says that you and Barry should take a DNA test to find out who is his dad. He is a good lad at home, never no trouble. I don't know why the teachers are against him at school. I'm sorry to bother you with this only I had to do it for Glenn. Can you give me a ring? I work shifts at Parker's Poultry, but I'm home at ten. Me and Glenn have seen you on Cable. You were quite good. Did you see that Barry has won a prize for writing a book about a blind man? It was in the *Mercury* last night.
Yours faithfully,
Sharon L. Bott

AMCY, 254-255

Activity 3

3.1. After having read this letter were you eager to learn about new developments?
3.2. How was your reading pace from then on?
3.3. Did you skip passages?
3.4. Did you read in detail not to miss any clue?
3.5. Did you simply enjoy Adrian's writing flow?

Activity 4

4.1. Read the next letter and explain how Adrian creates suspense along with verisimilitude in the unfolding of events.
4.2. How familiar are you with street names and estates mentioned in the letter?
4.3. Can you spot any Welsh features in its register?

EXTRACT D

Labtest Ltd
Unit 1, Branson Trading Estate
Filey-on-Sense
Essex

Dear Mr Mole
Tests carried out on blood samples by this laboratory show conclusively that your are the father of Glenn Bott, who currently resides at 19 Geoffrey Howe Road, Thatcher Estate, Leicester.
Should you wish to query the test results, there will be a further charge of £150 plus vat. As requested, copies of this report have been sent to Barry Kent, Mrs Sharon Bott and Mrs-Bott's solicitor, Ms Miranda Pankhurst of Justice for Children.
Yours sincerely,
Amanda Trott
(Director of Parental Attribution Tests)
I have now read the letter several times, including the enclosed lab report, which might as well be written in Welsh for all the sense it makes to me. I have hidden it under a pile of handkerchiefs, next to my rolled-up socks.
I am in shock.

AMCY, 272-273

Follow-Up Activity: Creative Reading and Writing

1. Write a commentary on this diary entry.
2. Imagine a different outcome in Adrian's life. Then gather in group and write down the text.
3. Read both passages again and try to disentangle the meaning of "story" and "plot".
4. Write a narrative text in which you account for Savage's mishap.

Monday May 12th

Savage is out of hospital. He can't eat solid food yet, but he seems happy enough sucking his rum and black through a drinking straw.

EXTRACT E

Friday January 23rd

Mr Holden smiles, bearing his yellow teeth. Then he handed me a document and said, "This is Mr Tait's will he amended only three weeks ago."

The Last Will and Testament of Archibald Erasmus Tait

I made the acquaintance of Adrian Mole on May 1st when he was kind enough to give me a lift to the polling station. The two journeys were quite short, yet we covered a great deal of conversational ground and found despite the disparity of our ages that we had some interests in common.
He was gracious enough to compliment me on my cat, Andrew, of whom I am very fond. I am a difficult man, I have never had the gift of friendship and I have spent most of my life engaged in the cause of revolutionary politics - where so often friendship has to be sacrificed to principle.
Contact with my family was terminated at the time of the Suez Crisis when I led a pro-Nasser rally through the streets of Downham Market, where my wife and I were living at the time.
I have little to leave, apart from the house and a small insurance policy, which will cover funeral expenses. After careful consideration I have decided to leave my house, 33 Rampart Terrace, Ashby-de-la Zouch, and its contents to Adrian Mole, of 45 Wisteria Walk, with the proviso that he resides in the house and cares for Andrew, my cat, until such time as Andrew dies. Mr Mole will then be free to do as he wishes with the property.
I leave my silver cigarette case to Rajit c/o the BP garage, Kedlestone Road, with thanks for his many small kindnesses to me.
To William Mole, of Wisteria Walk, I leave my folding binoculars.
To Glenn Mole, I leave the signed photograph of Sir Stanley Matthews, which he recently admired.
If Adrian Mole does not wish to reside at Rampart Terrace under the above conditions then the house is to be sold by my solicitor, Mr Holden, and the proceeds to be donated to the Socialist Labour Party of Great Britain.

Archie Tait

AMCY, 308-309

Self-Help Reference

Writing file: look for information on "story schemata" and file your personal notes in your log.

➢ MAIN THEMES

Understanding Main Themes of the Text (Gillian Lazar 1993)

GENERAL AIM

- ✓ **Build on readers' awareness of mythologies and classic texts for what they might disclose about human character and hope / aspirations.**
- ✓ **Cultivation of individual and shared responses to texts by both attending to the grammar of the text (macro and micro-structures / deep and surface structures) and individuals' value of readers' own response / appreciation (Benton and Fox 1992: 24 [adapted Mine]).**

SPECIFIC AIMS

- ✓ **Foster text awareness and topicality.**
- ✓ **"Points of Entry" into texts.**
- ✓ **Focus on narrative and strive to connect the classroom with the newsroom.**

STRATEGIES

i) Intertwining examples of good practice in intercultural competence in a variety of subjects[65].

ii) Making unexpected connections.

iii) Focusing on language and literariness as well as unveiling point of view, tone and mood.

iv) Summarising, self-questioning, clarification and prediction to inform strategic reading[66].

v) Locating discourses, narratives, symbols, concepts and values associated with citizenship; the substance, locations, and debates of defining citizenship; and the actions, practices, movements, status and standing of actual citizens in history.

vi) Defining citizenship while interacting with multiple locations, debates, actions, practices in a micro and macro-level in society: possible changes in citizenship from national to transnational locations.

vii) Sensitising readers with competing narratives of citizenship: links between citizen identity and citizen practice.

viii) Acknowledging for citizenship as inclusion and exclusion.

ix) Pointing out differences between talking citizenship and doing citizenship while analysing Adrian's practice (Bert Baxter) and reader's knowledge of local practices (solidarity; welfare, intervention in the institutional domain, for example socio-economic, political, cultural).

TASK A

Activity 1. Pre-Reading

1.1.Read the excerpts underneath and try to identify their main themes in accordance with the listing offered:
i) Mole's place of living;
ii) Unemployment / part-time;
iii) Working middle-class;

iv) Disruptive family;
v) Other.
1.2. Do you agree with texts' selection as points of entry into some of the main themes implicit in Townsend's Adrian Mole's saga?
1.2.1. Assess their selection in terms of relevance, readership, readability, discourse awareness and literariness.

Activity 2

2.1. Write a documentary on one of the themes implicit in the enclosed excerpts (pair work) bearing in mind notions of medium, tenor, field, register, audience, point of view and ideology.
Choose the medium to present your version to the whole class. Be as creative and innovative as possible.
2.2. Discuss in plenary the challenges brought by the two types of discourse (literary discourse and expository discourse in the form of documentary).

TASK B

Activity 1. Intertextuality

1.Read the passages underneath and...
1.1. Comment on the impact of the poem's title and layout on you as a reader (*e.g.*, feelings aroused, synaesthesia) as well as on your understanding of Roger McGough's poem.
1.2. Think about possible relations between Adrian's description of his parents' relationship (Extract B) and the poem (Extract C).
1.3. Look at both texts and point out words, phrases or lines having struck you while reading the passages. Give reasons.
1.4. Think about form / layout and syntax and their impact on your appreciation of the poem: the shape of the poem, the way the words are laid out on the page, among other.
1.5. Refer to the pulls in the poem by comparing its opening and closing words / lines. Have patterns of relationship altered? Do you share the same feelings?
1.6. How are the pulls presented in both texts?

EXTRACT A

My parents are trying to save their marriage by playing badminton together on alternative Wednesdays. Otherwise, apart from this fortnightly outing, they clutter the house up in the evenings so I am forced to keep in my room or take to the streets. I honestly can't understand how they can bear each other's company. Their conversation consists of moaning about money and whining about wages - the wages they haven't got.

I make a few demands on them. All I require is a jar of multi-vitamins once a week plus clean linen and courtesy. However I wouldn't like you to switch off thinking that I'm not fond of my parents. In my own way I'm very close to them. It's hard not to be. We live in a small house. They do have their good points. My father is quite a wit after a couple of glasses of vodka, and my mother is known for her compassion towards other married women. In fact, she is in the middle of organising a local group of them. I read somewhere that it is important for families to have bodily contact, so I make a point of patting my parents' shoulders as I pass by. It costs nothing and seems to please them. However at 8 o'clock, when the lounge is full of cigarette smoke, I make my excuses and leave for the outside world.

TCAAM, 60

EXTRACT B

40 ------- love

40 -	love
middle	aged
couple	playing
ten	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	be
tween	them

Roger McGough

(in McRae and Pantaleoni [1985] 1994: 63)

Activity 2. Cross-Cultural Issues

2. Rethink difference / identity in a multicultural environment (group work). Write down some key phrases.
2.1.How would you react if somebody insisted on asking about your parents' wages?
2.1.1. Does socio-cultural background or age make a difference in discussing openly taboo issues?
2.2. Is there any taboo topic in your culture likely to cause embarrassment or lead the interlocutor to hedge commitment?
2.3. What is the impact of Adrian's direct questions on his interlocutor?
2.4. Find out possible motivations for Adrian's predominant use of direct speech instead of reporting the conversation.

Activity 3. Pragmatics and discourse

3.1. Analyse characters' turntaking and the extent to which the cooperative principle is applied in their statements.
3.1.1. Maxim of quantity: "Give the right amount of information".
3.1.2. Maxim of quality: "Be truthful".
3.1.3. Maxim of relevance: "Be relevant".
3.1.4. Maxim of manner: "Be clear and orderly".
3.2. Point out the utterances in which any of these maxims is broken and...
3.2.1. give reasons as well as account for their meaning potential in context (Adrian's tone);
3.2.2. rewrite the same sentences following the maxims.
3.3. Discuss their relevance in everyday communication.

EXTRACT C

"So how much does Alfie Caine get paid per show?" I asked.
"Alfie's got an agent, so that bumps it up a bit," he said.
"So how much does he get?" I pressed.
"I couldn't possibly divulge that, it would be terribly unprofessional of me, but let's say it's in the region of the price of a package holiday to Tenerife."
"High or low season?" I asked.
"Oh, high," he said. "We're talking *August* here."
"A one- or two-week holiday?" I asked.
"Two," he said, 'half-board, balcony with a sea view".
I didn't like the way he was assuming I would *know* the price of a package holiday to Tenerife in August, but I let it pass. "And this Tenerife package, that's per show, is it?" I checked.
"Of course it's per show," he said.
I said I would ring him back in half an hour. I rang Thomas Cook on Regent Street, then rang Zippo back and said I would do it.

AMCY, 94

Activity 4

Summarise the dialogue within 50 words as individual writing assignment. Then compare your version with two fellow-students of yours and account for differences / similarities in: tone, intonation, style, rhetoric effect, subject matter, lexical choice and syntax.

TASK C

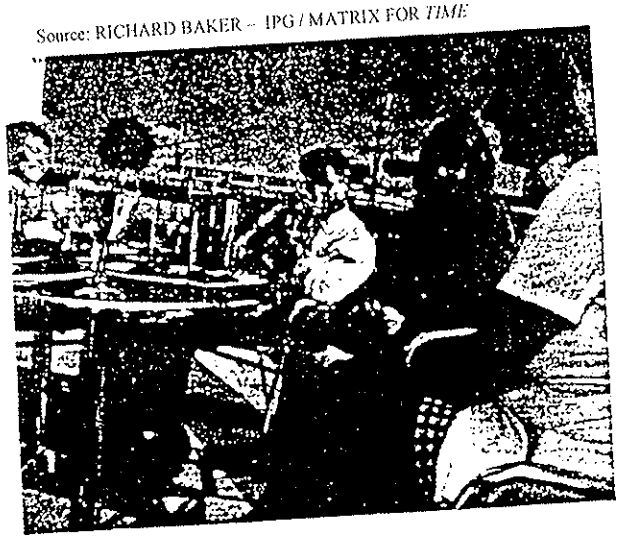
Activity 1. Reflecting, Reviewing, Comparing

1.1. Rethink difference / identity in such a multiethnic society at odds with British legacy and or supremacy.
1.1. How do conceptualisations of community and audience transform our practices?
1.2. Comment on the picture (Excerpt D) in the light of the issues set forth in the previous items.
1.3. Look for "biographies about musicians"; "letters"; "diaries" likely to be related to:

- popular music in ritual, in exchange, and at work;
- popular music and social movements and / or resistance;
- popular music and literature and / or the visual arts;
- popular music and gender.

EXTRACT D1

Source: RICHARD BAKER – IPG / MATRIX FOR *TIME*



Picture: Young Londoners enjoying lunch at Canary Wharf
Source: *Time*, 1997 October 27

EXTRACT D2

> Expository texts also vary according to the order of information presented and the extent to which necessary background information is used to prepare readers for new or unfamiliar information. Students learn to link this initial background information with subsequent information automatically.
> Beach and Appleman 1984: 127

Activity 2

2.1. Write three adjectives that summarise your reaction to the text.
2.2. The kind of discourse in this passage is _____(narration, description, exposition, persuasion) on account of _____.
2.3. In your own words, write a sentence or two stating Atwood's main idea.
2.4. Canadians are being compared to Americans. What is the general tone of this comparison?
2.5. According to this text what is the central inference you can make about the relationship between Canada and the United States?

Activity 3

3.1. What can you infer from Atwood's phrases:
3.1.1. *the longest undefended one-way mirror in the world?*
3.1.2. *playing in the sandbox of the world?*
3.1.3. *planning how to blow things up?*
3.2. From the previous metaphors, how would you describe Atwood's attitude towards Americans?
3.3. Pick up words and/or phrases referring to:

Canadians	Americans
_____	_____
_____	_____
_____	_____
_____	_____

Activity 4. Language Analysis

4.1. *If they think about Canada at all, it's only when things get a bit snowy, or the water goes off, or the Canadians start fussing over some piddly detail, such as fish...Then they regard them as unpatriotic...Really, think the Americans, the Canadians are just like* **us,** *or would be if they could.*
4.2. In this context *"piddly"* (slang for *piddling*) means _____
4.3. Account for the connotative meaning of the underlined colloquial expression.
4.4. Who does "us" refer to? How do you explain the pronominal shift?
4.5. Rewrite the last sentence in direct speech. (Don't forget to insert the necessary punctuation marks.)
4.6. What stylistic device is used with the item "*unpatriotic*"? How relevant is this lexical choice to unveil the writer's tone?

EXTRACT E

The noses of a great many Canadians resemble Porky Pig's. This comes from spending so much time pressing them against the longest undefended one-way mirror in the world. The Canadians looking through this mirror behave the way people on the hidden side of such mirrors usually do: they observe, analyze, ponder, snoop and wonder what all the activity on the other side means in decipherable human terms.

The Americans, bless their innocent little hearts, are rarely aware that they are even being watched, much less by the Canadians. They just go on doing body language, playing in the sandbox of the world, bashing one another on the head and planning how to blow things up, same as always. If they think about Canada at all, it's only when things get a bit snowy, or the water goes off, or the Canadians start fussing over some piddly detail, such as fish. Then they regard them as unpatriotic; for Americans don't really see Canadians as foreigners, not like the Mexicans, unless they do something weird like speak French or beat the New York Yankees at baseball. Really, think the Americans, the Canadians are just like us, or would be if they could.

Or we could switch metaphors and call the border the longest undefended backyard fence in the world. The Canadians are the folks in the neat little bungalow with the tidy little garden and the duck pond. The Americans are the other folks, the ones in the sprawly mansion with the bad-taste statues on the lawn. There's a perpetual party, or something, going on there - loud music, raucous laughter, smoke billowing from the barbecue. Beer bottles and Coke cans land among the peonies. The Canadians have their own beer bottles and barbecue smoke, but they tend to overlook it. Your own mess is always more forgivable than the mess someone else makes on your patio.

The Canadians can't exactly call the police - they suspect that the Americans are the police - and part of their distress, which seems permanent, comes from this uncertainty as to whether or not they've been invited. Sometimes they do drop by next door, and find it exciting but scary. This worries the Canadians. They worry a lot. Maybe that Americans want to buy up their duck pond, with all the money they seem to have, and turn it into a cesspool or a water skiing emporium.

Margaret Atwood, "The View from the Backyard", *The Nation*

Activity 5. Creative Reading and Writing

> Maybe the Americans want to buy up their duck pond, with all the money they seem to have, and turn it into a cesspool or a water skiing emporium.

5.1. Bearing in mind Adrian's willingness in making his point about issues of identity and the local going global, imagine his reply to Atwood, irrespective of the text type, to be enclosed in his *Cappuccino Years.*

TASK D

Activity 1. Reacting to the Text

1.1. What type of text have you just read? Account for language variety, register, tenor, domain and discourse. Illustrate your answer.
1.2. Find out examples in the text of: proposition; supporting points; expressing condition; reasoning, challenging the audience.
1.3. "Choosing a Story to Live By"
1.3.1. Is there any relation between this title and the writer's main arguments?
1.3.2. Account for time, tense, aspect and meaning in context of the verb form "choosing".
1.3.3. In your opinion, why did the author mention Blair's reference to John Milton, in his opening speech to the Labour Party, if he is acknowledged to have undertaken a radical cut with tradition?
1.4. "He makes politics appear clean and social justice sound possible".
1.4.1. What is the author's tone? How is it conveyed?
1.4.2. A contrast is established between past and present within the British scenario. What are the most striking changes?

Activity 2. Cohesion

"the British like *their* revolutions to look traditional"

"the fresh sense of *ourselves*"

"an appeal to ourselves as "*the* people""

2.1. Identify the type of references offered in italics and account for their meaning in context.
2.2. Why is there a pronominal shift in the text?

EXTRACT F

Choosing a Story to Live By
-The British seek to redefine their identify as utopians, innovators, even dreamers

Marina Warner (1997)

Tony Blair invoked John Milton in his speech to the Labour Party Conference this month: Milton, the author of *Areopagitica*, an impassioned defence of free speech, was also a republican. But the British like their revolutions to look traditional. A sense of history is one of the strongest threads that binds a people who are growing ever more heterogeneous, in interests, racial backgrounds, regional loyalties. The British don't have artistic avant-gardes, like the French, but they like to think of themselves as far ahead politically. Throughout the Tory years, work continued, behind the scenes, outside party affiliations, to remodel the nation's institutions: Blairism, for all its hero's presidential pizzazz, has been shaped by this long, patient, discreet radical rethinking.

The new Prime Minister chooses to cut a radical figure from his sound instinct that Britain now wants to recognize its face in the mirror of utopians, inventors, innovators, even dreamers. The Liberal Democrat President Robert McLennan spoke in the same vein: "We can...think because we are free to be outrageous...we can think dangerously." The Mother of Parliaments has become a kind of Parthenon crumbling under acid rain. And it is not only the House of Lords that will change. Society is still class-conscious, but chiefly in that it likes to see the privileges and expectations of class broken: John Major would never have been Prime Minister had he been to Eton. Calling on the ghosts of reforms past, on Magna Carta and the post-war welfare state, other institutions are being shaken up to reassemble in a different form: regional government, the judiciary, the monarchy. Even the House of Commons.

It's a profound, comic paradox that living through Thatcherism, with its grabbiness and glitz, its velociraptor ethics, and then through Majorism, with its hypocrisy and carpet bagging, has made possible the new idealism. The Tory years weren't the Blitz. They were more like chronic fatigue syndrome, but waking up from them has bonded the country with relief that we can now return to another strand in the history of British political culture. The collective English patient of the last 18 years feels as if he's bounced from sickbed to good health without passing through a period of convalescence. It took all this while, though, to choose a different story to live by.

The fresh sense of ourselves as an exciting, imaginative people traditionally committed to change contains a great deal of self-flattery and illusion, of course. Blair's clarion calls to become "giving", to reform with compassion, to end poverty and inequality, are couched in a cloudy appeal to ourselves as "the people": the word has never been so bandied about as recently. Blair used it 44 times at the Party Conference. The brutal ironies of punk, neofascist and skinkead have melted in the sunshine. When the Spice Girls drape themselves in the Union Flag, it's all just good pop fun.

Our people's way of pursuing happiness doesn't center on the individual, however, as in the American tradition. The British were famously marked out by their mutual endeavors, from imperialism to team games, like cricket and soccer. We're combining now in ever more varied groups, from eco-warriors to Asian rock bands. Gatherings of like-minded folk constitute the new, plural society, built on geodesic principles of interlinking cells, not on the twin pillars of church and family values. We're gregarious, vocal, party-loving. We've taken enthusiastically to European-style pavement cafés - though many still feel strong antipathy to most other things French or German. The gentlemen's clubs where the old boy network ruled and the workingmen's clubs were Old Labour forged its politics have simply changed their features. The frosted glass of the traditional pub has been taken down, the tables are on the street, but there are never enough seats for the crowd that's gathered.

But Britain is still a very homosocial world: men do things alone together and, increasingly, women too. The couple is not the basis of society, and never was. It's not incidental that so many of the British classics are suitable for children, if not written with them in mind: *Gulliver's Travels*, *Robinson Crusoe*, *Alice in Wonderland*. The adult themes of the French novel - adultery, snobbery, love, money - don't dominate the English canon. The protagonists don't first belong to family (they are often orphaned), but are perceived to be alone, and are questing for a place where they feel truly themselves - and families aren't always the desideratum.

Blair's disciplinarian streak overlooks our stubborn, independent, rowdy, volatile and simply sluttish tendencies: we won't be herded meekly as a homogeneous mass. But he himself expresses something important that is uniting the country: he makes politics appear clean and social justice sound possible.

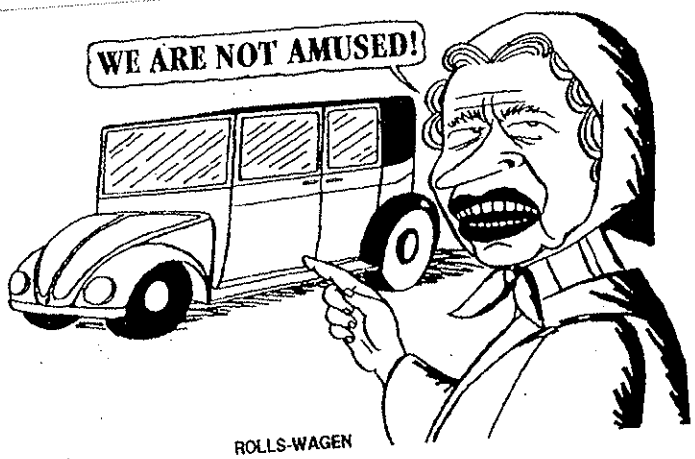
Time, 1997 October 27
British writer Marina Warner's *Managing Monsters: Six Myths of OurTime* (Reith Lectures) was published in 1994.

Activity 3. Reading-Writing - a two-way process

3.1. Comment on the use of the pronoun "we" in the English language (individual, collective and cultural identity) and the author's own claims:

> Our people's way of pursuing happiness doesn't centre on the individual, however, as in the American tradition.
>
> Marina Warner

EXTRACT G



Newsweek 1998: 11, by Hachfeld in *Neues Deutschland* - CWS

3.1.2. Imagine an analogous situation in which the blending discursive satirical and humourous instance might be applied to your own language and how you would assert identity via pronominal choice, either the first person pronoun "I" (singular) or "we" (plural).

3.1.3. In essays or academic writing in Portuguese the narrative voice is translated by "we" following the Romance tradition supposedly to be "friendly and inclusive" for pragmatic tenets (so to say, mode, tenor and quantity). However Robert Eaglestone has recently argued that (2002: 29) "this *we* was often coercive and exclusive" when used in academic discourse.

3.1.3.1. Look for examples in your set texts or other of your own interest and account for the most frequent pronoun reference along with ways of (Fabb and Durant 1993) "hedging commitment" in expressing opinions in formal written English.

3.2. Drawing on your socio-political knowledge about Britain as well as Adrian's own points of view define the political jargon: Thatcherism, Majorism and Blairism.

Activity 4

4. Read an excerpt of an interview with Tony Blair displaying his own view on welfare and economic crisis.

4.1. Then, have a look at the concordance lines retrieved from Blair's speech enclosed right after the excerpt.

4.1.1. Have a second reading of the lexical items sorted out (out of a total of 374 words in Blair's utterance) and infer about speaker's register, tone, mood, voice and cohesion from their context of occurrence.

4.1.2. Finally, do your own search of lexical items (reading passage and concordance lines) possibly related to economic crisis so as to account for the semantic density of the text.

4.3. Think about...[67]

what you learned;
what you already knew;
why you wanted to read the text;
what you know now;
how you feel;
what you did;
how well you did;
what you want to do next.

4.3.1. Compare your response to the set of items with your partner and make a list of strengths and/or difficulties while undertaking these activities to build on your interpretive skills to the lecture forum.
4.4. (Peer Work) Select passages in Adrian's diary entries on the same topic. How creatively and critically distinctive are they from Tony Blair's interview passage?
4.5. (Group work) Analyse the concordance lines in the light of any of these quotations. Exchange your analyses with your fellow students (in forum):

> i) "we" - the imagined community of the English – could all agree. Once "we" have agreed on those.
>
> ii) "reading is as much about how we look as it is about what we look at"
>
> iii) English as a subject teaches you a way to look at things. In the way it makes you produce essays, projects and ideas, it teaches (and, through assessment and exams, enforces) a way of making you act out this "English" method of looking. English as a subject is a form of cultural heritage, aiming to help create a "we" by making us read and interpret in the same way. Because the subject is compulsory at school and is also highly regarded, it is a particularly strong way to bind people together.
>
> iv) "Theory" is seen as a threat not just because it offers new interpretations of texts, but because if offers new ways of looking. New ways of interpreting don't construct the same "we" as before: in fact, they both teach and produce new forms of national identity.
>
> [author's emphases]
>
> Semino and Culpeper 2002: 112

4.6.

> Tony Blair is baffled and hurt by public criticism and charges of corruption. "I'm a pretty straight kinda guy," he said. I have been pondering this statement. Break the sentence down and much is possibly revealed.
>
> *AMCY*, 244

Write in pairs an opinion issue on Adrian's statement taking into account the collocative meanings of the words retrieved from Blair's speech.

EXTRACT H

Time: *Is it possible to remain compassionate and still reform the welfare state?*
Blair: In the aftermath of the depression we all developed the idea that the government would provide certain things for people and that we would pay taxes to fund that. It was the New Deal in the U.S. and the welfare states in Europe. But now we find that the whole of society has changed. The question for us is how to retain those values of community and social justice that people think are part of their inheritance from the past without taxing people too heavily and subduing their initiative.
Time: *Is there a third way between the naked capitalism of the United States and the bloated welfare states of Europe?*
Blair: Yes, there is a third way. The United States under the Clinton administration is trying to do this. For a lot of people in the first half of the century, government was the answer. For that period it was the correct answer. Then the right came along and said the answer was to get rid of government. The essence of the third way is to say that the role of government is to organize and secure provision - rather than fund it all. For example, in pension reform people will have to provide more of their own financial independence, but government has a role in organizing that system.
Time: *So students, for example, should contribute towards university tuition fees?*
Blair: Yes, there are hard choices. The reform of student finances is a paradigm of what modern government is about. In Britain we have a cap on the number of people who can go to universities. And the universities themselves are on their knees because they do not have enough provision. As a result we are crippling the research base of the country. So you either bump up taxes or reform the system. Nobody is going to pay more money for student grants. Therefore, the fair way to reform the system is to say to students that if you go to university, you will earn more money, so you will have to make a contribution - the idea of rights and duties going together is at the foundation of a modern civic society. I think the defining question for our government is where the people can buy into that idea of a different contract in order to renew the welfare state. People can be persuaded to do this. You can win these arguments but it is tough.

"Compassion and "Hard Choices": An Interview with Britain's Prime Minister". *Time*, 1997 October 27, pp. 34-35.

EXTRACT H1. CONCORDANCE LINES

Right collocates

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Right collocates

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3 ay is to say that the role of government is to organize and secure pro
4 the defining question for our government is where the people can buy i
5 the answer was to get rid of government. The essence of the third way
6 he first half of the century, government was the answer. For that peri
7 l developed the idea that the government would provide certain things

Right collocates

1 , there are hard choices. The reform of student finances is a para
2 all. For example, in pension reform people will have to provide m

3 s. Therefore, the fair way to reform the system is to say to stude
4 o you either bump up taxes or reform the system. Nobody is going t

Right collocates
1 ugh provision. As a result we are crippling the research base o
2 zing that system. Yes, there are hard choices. The reform of s
3 d the universities themselves are on their knees because they d
4 ial justice that people think are part of their inheritance fro

Right collocates
1 he reform of student finances is a paradigm of what modern gov
2 heir initiative. Yes, there is a third way. The United State
3 igm of what modern government is about. In Britain we have a c
4 hts and duties going together is at the foundation of a modern
5 or reform the system. Nobody is going to pay more money for s
6 changed. The question for us is how to retain those values of
7 y that the role of government is to organize and secure provis
8 The essence of the third way is to say that the role of gover
9 fair way to reform the system is to say to students that if yo
10 an win these arguments but it is tough.
11 er the Clinton administration is trying to do this. For a lot
12 g question for our government is where the people can buy into

Right collocates
1 e on their knees because they do not have enough provision. As
2 n administration is trying to do this. For a lot of people in
3 e. People can be persuaded to do this. You can win these argum

Right collocates
1 in pension reform people will have to provide more of their own
2 nment is about. In Britain we have a cap on the number of people
3 eir knees because they do not have enough provision. As a result
4 earn more money, so you will have to make a contribution - the

Right collocates
1 independence , but government has a role in organizing that sys
2 ind that the whole of society has changed. The question for us

Right collocates
1 if you go to university, you will earn more money, so you will
2 will earn more money, so you will have to make a contribution -
3 ple, in pension reform people will have to provide more of their

Right collocates
1 the idea that the government would provide certain things for pe
2 things for people and that we would pay taxes to fund that. It wa

Right collocates
1 new the welfare state. People can be persuaded to do this. You
2 overnment is where the people can buy into that idea of a diffe
3 p on the number of people who can go to universities. And the u
4 be persuaded to do this. You can win these arguments but it is

Right collocates
1 nton administration is trying to do this. For a lot of people
2 tate. People can be persuaded to do this. You can win these ar
3 e and that we would pay taxes to fund that. It was the New Dea
4 along and said the answer was to get rid of government. The es
5 more money, so you will have to make a contribution - the ide
6 hat the role of government is to organize and secure provision
7 m the system. Nobody is going to pay more money for student gr
8 nsion reform people will have to provide more of their own fin
9 ants. Therefore, the fair way to reform the system is to say t
10 a different contract in order to renew the welfare state. Peop
11 d. The question for us is how to retain those values of commun
12 e essence of the third way is to say that the role of governme
13 r way to reform the system is to say to students that if you g
14 o reform the system is to say to students that if you go to un
15 e number of people who can go to universities. And the univers
16 ay to students that if you go to university, you will earn mor

Right collocates

1 people can buy into that idea *of* a different contract in order
2 together is at the foundation *of* a modern civic society. I thi
3 is how to retain those values *of* community and social justice
4 d way is to say that the role *of* government is to organize and
5 aid the answer was to get rid *of* government. The essence of th
6 trying to do this. For a lot *of* people in the first half of t
7 n we have a cap on the number *of* people who can go to universi
8 ake a contribution - the idea *of* rights and duties going toget
9 ut now we find that the whole *of* society has changed. The ques
10 are hard choices. The reform *of* student finances is a paradig
11 t of people in the first half *of* the century, government was t
12 e crippling the research base *of* the country. So you either bu
13 Blair: In the aftermath *of* the depression we all develop
14 id of government. The essence *of* the third way is to say that
15 ce that people think are part *of* their inheritance from the pa
16 ple will have to provide more *of* their own financial independe
17 tudent finances is a paradigm *of* what modern government is abo

Right collocates

1 tration is trying to do this. *For* a lot of people in the first
2 on - rather than fund it all. *For* example, in pension reform pe
3 I think the defining question *for* our government is where the p
4 would provide certain things *for* people and that we would pay
5 dy is going to pay more money *for* student grants. Therefore, th
6 y, government was the answer. *For* that period it was the correc
7 ety has changed. The question *for* us is how to retain those val

Right collocates

1 t modern government is about. *In* Britain we have a cap on the
2 e U.S. and the welfare states *in* Europe. But now we find that
3 idea of a different contract *in* order to renew the welfare st
4 e , but government has a role *in* organizing that system. Yes,
5 han fund it all. For example, *in* pension reform people will ha
6 Blair: *In* the aftermath of the depressi
7 do this. For a lot of people *in* the first half of the century
8 und that. It was the New Deal *in* the U.S. and the welfare stat

Right collocates

1 where the people can buy into *that* idea of a different contract
2 system is to say to students *that* if you go to university, you
3 at we would pay taxes to fund *that*. It was the New Deal in the U
4 community and social justice *that* people think are part of thei
5 overnment was the answer. For *that* period it was the correct ans
6 ment has a role in organizing *that* system. Yes, there are hard
7 ion we all developed the idea *that* the government would provide
8 ce of the third way is to say *that* the role of government is to
9 es in Europe. But now we find *that* the whole of society has chan
10 certain things for people and *that* we would pay taxes to fund th

Activity 5. Promoting imaginative and creative skills

5. Read the text "Choosing a Story to Live By".
5.1. How would Adrian Mole in his "Cappuccino Years" react to Marina Warner's text?
5.2. Drawing on the title's referential meaning, "choosing a story to live by", what role does it play in "Adrian's survival" and writing accomplishments.
5.3. List the capitalised words / phrases given in the text and explain the type of reference.
5.4. Would you consider Adrian belonging to the group identified by Marina Warner as ***"utopians, innovators, even dreamers"***. Discuss this matter with your partner and write an analytical persuasive paragraph.

Follow-Up Activity:

A. Creative Writing (Group Work)

> A sense of history is one of the strongest threads that binds a people who are growing ever more heterogeneous, in interests, racial backgrounds, regional loyalties.
>
> Marina Warner

6.1. Imagine Adrian's comment on Marina Warner's argument in one of his diary entries in which he would point out his view on the British tradition and the role of the so-called "great writers" mandatory in his personal education.
6.2. Oral presentation: each group will read out in class their Adrian's imagined diary entries and discuss their versions bearing in mind their familiarity with the fictional character and Adrian's point of view also following the criteria:

- Prosody, text structure, discourse, Adrian's tone, tenor, register, and terms of address.
- For issues of interpretive validation, you may carry out some research social issues (British heterogeneous identity) from reliable sources (such as, socio-political essays, encyclopaedias, British social history, to name but a few)

B. Critical Writing

1.1. Discuss how poetry's marginality mirrors the life of its own authors.
1.2. Is there a project of resistance within them?
1.3. Is there a sense of diminishing returns in a genre often left unread?
1.4. Prepare an outline to guide your oral presentation.

EXTRACT I

Kill the rich!
Burn their houses!
Be unpleasant to their spouses!

"Yo! I'm a Man", the poem famous for being chanted on football terraces all over the civilized world.

Yo! I'm a Man
Yo!
I'm a man!
Don't!
Wash the pan.
Won't change a nappy,
This makes me happy.
I'm at the match
This is my patch.
Yo!
I'm a man!
Beer's in the can,
Fags in the packet,
Go on, boy, wack it!
Swear at the ref,
Threaten him with death!
Yo! I'm a man!
Yo! I'm a man!
Yo! I'm a man!
Yo!

AMCY, 50-51

Activity 2. Examine the overlapping pictures and words and/or captures.

2.1. What strikes you most?

2.2. Which extra-textual features (title, bottom-line, source, author's reference) foreground your understanding of the scene and captivates your interest?
2.3. "Pictures are believed to have a discursive component... but some are more discursive than other."[68]
2.3.1. Might these pictures speak to you as a passage of prose? Specify.
2.3.2. Comment on the meaning potential conveyed by the syntactic choice in the title: "Lest the Picture Fade".

Activity 3. Creative Writing

3.1. What type of text (field, domain, register) would you choose to accompany the pictures? Work it out with your partner.

3.2. Contrast Adrian's depiction of his son William with the text "lest the picture fade". Spell out some of the fundamental variations in which pictures and words convey meaning[69].

> I must record that my son is a handsome boy. His skin is clear, and the colour of dark cappuccino. His eyes are the exact shade of "dark oak" in the Cuprinol wood-stain range. Physically, his Nigerian blood predominates, but I think I can see a certain English something about him. He is very clumsy, for instance, and when he is watching Clarkson (for example) on the TV, his mouth falls open and he looks a tiny bit gormless.
>
> *AMCY*, 14

EXTRACT J

Exotic images: Eldon (far left) in a collage from his journals

Courtesy Kathy Eldon – Gamma-Liaison

REMEMBRANCE
Lest the Picture Fade
A slain photographer's family keeps his memory alive.

By Joshua Hammer (*NEWSWEEK*, 1998: 50D)

Activity 4

Excerpt K is part of the newspaper issue following the pictures.

4.1. How different / similar is this excerpt from your own text?
4.2. Does it stand for the beginning, development or final part of the whole text? Find evidence.
4.3. Is there any passage in the excerpt likely to describe the picture above. Comment on its lexical choice.
4.4. "The journals reflect both a life of white African privilege and a boundless curiosity about the world".
4.4.1. Ponder whether this title "Imagining Diasporas: Space, Identity and Social Change" might have the same / different impact as "Lest the Picture Fade".
4.4.2. What is the writer's tone?
4.5. "His violent death... his family".
4.5.1. Who is speaking?
4.5.2. Why is the possessive used instead of the noun? Identify the type of reference and its impact on the interpretive process.
4.6. How many voices are learned in the excerpt? How can you distinguish them?

EXTRACT K

"I sank to the floor and said, "Somebody help me. Help me," she remembers. After his violent death, Dan might well have faded into obscurity, but his family was determined not to let that happen. Michael Eldon, a Nairobi businessman, raised funds in Kenya and abroad to launch The Depot. Kathy, an aspiring film producer, began making the rounds of Hollywood film studios and publishers often bringing along Dan's 17 bound journals. Playful pastiches of newspapers headlines, airline tickets, passport stamps, African coins, maps, condom packages, surrealistic drawings and photographs of teenage nymphets, wildlife and Masai warriors, the journals reflect both a life of white African privilege and a boundless curiosity about the world.

The Eldon's crusade hasn't won over everybody. A few of Eldon's colleagues and friends admit to feeling queasy about the relentless celebration of his short life. "The Dan I knew would have been embarrassed by it," says one Africa-based correspondent who worked closely with him. "It's over the top." Some are also bothered by the disparity between the tributes lavished on Eldon and the scant attention paid to the three journalists who died alongside him: German photographer Hansi Krauss of the Associated Press and Kenyans Hos Maina and Anthony Macharia of Reuters. Kathy Eldon finds such criticism unfair, "Dan had a spirit of adventure and awareness of the world that we're trying to communicate to people," she says. The art on display in "The Journey Is the Destination" makes a promising - and poignant - beginning.

By Joshua Hammer (*NEWSWEEK*, 1998: 50D)

Activity 5

Read the paragraphs below (Excerpt L]).
5.1. Say which one strikes you most and give reasons.
5.2. From the characters mentioned point out the one you feel most sympathy with.
5.3. Reread the sentence given in bold and...
5.3.1. account for the relationship between "she" and "these people";
5.3.2. unveil the meaning potential likely to be associated with the deictic, *these*;
5.3.3. find evidence in the passages for the binary *house* - *home* and its possible association with the description of "The Breedloves".
5.4. List words and phrases in the passages underpinning the semantic density of the adjective *ugly*.
5.5. Explain the representational meaning of the phrase "its own schemata".

EXTRACT L

1.

The Breedloves did not live in a storefront because they were having temporary difficulty adjusting to the cutbacks at the plant. They lived there because they were poor and black, and they stayed there because they believed they were ugly. Although their poverty was traditional and stultifying, it was not unique. But their ugliness was unique. No one could have convinced them that they were not relentlessly and aggressively ugly. Except for the father, Cholly whose ugliness (the result of despair, dissipation, and violence directed toward petty things and weak people) was behavior, the rest of the family - Mrs. Breedlove, Sammy Breedlove, and Pecola Breedlove - wore their ugliness, put it on, so to speak, although it did not belong to them. The eyes, the small eyes set closely together under narrow foreheads. The low, irregular hairlines, which seemed even more irregular in contrast to the straight, heavy eyebrows which nearly met. Keen but crooked noses, with insolent nostrils. They had high cheekbones, and their ears turned forward. Shapely lips which called attention not to themselves but to the rest of the face. You looked at them and wondered why they were so ugly; you looked closely and could not find the source. (p. 28)

2.

The only living thing in the Breedloves' house was the coal stove, which lived independently of everything and everyone, its fire being "out", "banked," or "up" at its own discretion, in spite of the fact that the family fed it and knew all the details of its regimen: sprinkle, do not dump, not too much.... The fire seemed to live, go down, or die according to its own schemata. In the morning, however, it always saw fit to die. (p. 27)

3.

All of those pictures, all of those faces. She had long ago given up the idea of running away to see new pictures, new faces, as Sammy had so often done. He never took her, and he never thought about his going ahead of time, so it was never planned. It wouldn't have worked anyway. As long as she looked the way she did, **as long as she was ugly, she would have to stay with these people**. Somehow she belonged to them. Long hours she sat looking in the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. She was the only member of her class who sat alone at a double desk. (p. 34)

[bold and underlined Mine]

Toni Morrison, *The Bluest Eye*

Activity 6

> Language, form, observation, feeling – these are the qualities that poems uniquely embody and they are the key concepts in understanding... a poem... that involves building up a reading from several different perspectives.
>
> Benton and Fox 1992: 24

6.1. Discuss this statement in groups of four / five bearing in mind both the reading approaches per types of texts developed so far and Extracts M and N.

6.2. Rewrite the poem "Abra-Cadabra" in prose form.

6.2.1. What sort of changes have you made? Do they have a different impact on the reader?

6.2.2. Narrate the poem in your own words.

EXTRACT M

Abra-Cadabra

My mother had more magic
in her thumb
than the length and breadth
of any magician

Weaving increadible stories
around the dark-green senna brew
just to make us slake
the ritual Sunday purgative

Knowing how to place a cochineal poultice
on a fevered forehead
Knowing how to measure a belly's symmetry
kneading the narah pains away

Once my baby sister stuffed
a split-pea up her nostril
my mother got a crochet needle
and gently tried to pry it out

We stood around her
like inquisitive gauldings

Suddenly, in surgeon's tone she ordered,
'Pass the black pepper,'
and patted a little
under the dozing nose

My baby siter sneezed.
The rest was history.

Grace Nichols

Michael Hulse, David Kennedy and David Morley (eds) (1988), *The New Poetry* [1993], Bloodaxe Books, Newcastle, p. 154.

EXTRACT N

I propped my book open and stared listlessly at the page of the *Georgics* where tomorrow's lesson began. It opened with the melancholy reflection that, in the lives of mortals, the best days are the first to flee. "*optima dies ... prima fugit.*" I turned back to the beginning of the third book, which we had read in class that morning. "*Primus ego in patriam mecum ... deducam Musas*"; for I shall be the first, if I live, to bring the Muse into my country." Cleric had explained to us that "patria" here meant, not a nation or even a province, but the little rural neighbourhood on the Mincio where the poet was born. This was not a boast, but a hope, at once bold and devoutly humble, that he might bring the Muse (but lately come to Italy from her cloudy Grecian mountains), not to the capital, the *palatia Romana*, but to his own little "country"; to his father's fields, "sloping down to the river and to the old beech trees with broken tops."
Cleric said he thought Virgil, when he was dying at Brindisi, must have remembered that passage. After he had faced the bitter fact that he was to leave the *Aeneid* unfinished, and had decreed that the great canvas, crowded with figures of gods and men, should be burned rather than survive him unperfected, then his mind must have gone back to the perfect utterance of the *Georgics*, where the pen was fitted to the matter as the plough is to the furrow; and he must have said to himself, with the thankfulness of a good man, "I was the first to bring the Muse into my country."

Willa Cather's *My Ántonia*, p. 169

PROJECT WORK

A. Bearing in mind Adrian Mole's saga and its semantic density in terms of the concept "love", compare "love's" varied representations and meanings, to be inferred from all the extracts presented in this subsection.
Create a collage of what you consider important images from the diary novel.
B. Documentary: Place the literary text in relation to its historical and social context and look for interdisciplinary contributions in terms of film, architecture, geography, literary representations of London / Britain. While you are undertaking your research, you may present your work to the class using maps, slides, datelines among other visual displays.

Food for thought:

- What aspects of the story seem to be particular to that place and time?
- What aspects of the story are universal, cutting across time and place?
- In what ways are the people you know today similar to and / or different from those in Towsend's Adrian Mole's saga?
- Point out symbols standing out in the diegetic world (objects referred by focalisers as apart of the setting or narrative, yet having some bearings with readers' own schemata).
- Assign symbolic meanings to any of the objects standing out in Adrian's texts given their recurrence and major impact for the meaning potential of his diary novels.
- Establish possible links between those symbols held in the novel and present day symbolic meanings.
- Focus on the role of Western cultural patterns frequently reassessed by Adrian and their multicultural validity, complex boundaries.
- Address the relationships concerning literature, film and art between Adrian's semantic mappings and the way they have evolved in a British / global context.
- Explore the gamut of past and present voices emerging in Adrian's narratives in terms of:

the creative rewriting of cultures enacted and the interdisciplinary mediation of the cultural geography of past and present borders as well as of immigration and border-crossings.

Self-Help Reference

*Writing file:

- look for information on types of discourse, purpose and discourse markers and file your personal notes in your log;
- pragmatics and discourse (cooperative principle)

*Look up in a grammar for information on usage and use of personal pronouns (subject, object and reflexives). Think about possible similarities and differences in L1 and L2.
*Collect different types of essays in your library.

Adding information

Referring to...
Concerning...
Focusing now our attention on...
As already suggested...
At one point...
To this end I have been implementing...
In addition (to)
I might/could add that...
Furthermore
Moreover
I must add at this point...
Along with
As well as..., there is...
Not only... but also...
First and foremost
Predominantly..
Running the risk of over simplification...
As is generally acknowledged...
Aside the...

Beyond...
In so doing/As such
Besides/What is more

Illustrating/Giving an example

The novel and other interrelated texts I consider here...
Exhibits
Describes in detail/minute description
The closing/final lines
...richness of expression
To embody...
While to illustrate the constant basic ideas, I have drawn upon...
In summarising the theories/doctrines of... I have followed/overviewed quite closely/roughly...
Insofar as vocabulary evidence is concerned...
The evidence points strongly...
To take obvious examples...
Let me give an example
To illustrate this point, let us consider...
A case/an example in point is...

➢ GENRE

Understanding the Genre of the Text (Gillian Lazar 1993)

GENERAL AIM

- ✓ **Read for pleasure and language development.**

SPECIFIC AIMS

- ✓ **Develop readers'awarenesss of:**

i) **Genre and sub-genre (diary novel, autobiography, narrative of the self)**

ii) **Form (structure - plot: time, episodes, conflict; theme and character) and function for text understanding (Trevor Field 1989);**

iii) **How the literary text may meaningfully depict language varieties within the English-speaking world, particularly how the cultural exchange between the "Englishes" has been creatively portrayed and decentring the mainstream ideology underpinning *RP*, within Britain and overseas (Americas, Australia, Asia, Africa).**

STRATEGIES

i) Categorising by providing a starting point for students' / readers' identifying the text's organisation and unity.

ii) Identifying the narrator / diarist - tone, point of view and voice.

iii) Pointing out media and modes encountered in the passages[70].

iv) Listing the genres likely to be most useful in students' / readers' lifelong experience[71].

TASK A. Distinguish different categories of prose fiction (narrative, romance, novel, diary novel) and theme.

Activity 1

1.1. Think about the way you handle the shift of text types, domain and tenor embedded in Adrian's diary entries and discuss it with your partner.
1.2. Share your experience with your fellow students and write a collective outline of the gamut of views brought forth in your discussion.
1.3. Based on the comic strip write about the type of text presumably tied up with diary writing.
1.4. Write three adjectives relating to your experience while reading Adrian's personal narratives.

http://guides.lycos.com/uexpress/docs/ga7

Activity 2

2.1. Falling back on your notion of romance, novel and narrative, read the following dictionary entries (McRae *et al.* 1994: 10) and account for genre and type of text in Townsend's Mole's saga.

ENTRY A

romance /rə(ʊ)'mans, 'rəʊmans/ *n.* & *a.* ME. [OFr. *romanz, -ans* (fem. *-ance*) the vernacular tongue, a work composed in this, f. pop.L adv. formed on L *Romanicus*: see ROMANIC, -ANCE.] A *n.* 1 (R-.) Orig., the vernacular language of France, as opp. to Latin. Later also, any of various related languages, as (*a*) Provençal; (*b*) Spanish. Now *esp.*, the languages descended from Latin collectively. ME. 2 A medieval vernacular verse, or later prose, narrative relating the legendary or extraordinary adventures of some hero of chivalry. ME. 3 An extravagant fiction; (a) wild exaggeration; (an) inventive falsehood. LI5. 4 A Spanish historical ballad or short epic poem. E17. 5 A fictitious usu. prose narrative depicting a setting and events remote from everyday life; *esp.* one of a kind prevalent in the 16th and 17th cents., overlaid with long digressions from the plot. M17. 6 a A literary genre with romantic love or highly imaginative events or adventures forming the central theme; romantic fiction. Also, a work of this genre; a romantic novel or narrative; now *esp.* a love story. M17. b Romantic or imaginative character, quality, atmosphere, etc.; *spec.* (*a*) a prevailing sense of wonder or mystery surrounding the mutual attraction in a love affair; (*b*) redolence or suggestion of, or association with the adventurous, chivalrous, or extraordinary. Also, sentimental or idealized love; a love affair. E19. 7 *Mus.* A short vocal or instrumental piece of a simple or informal character. LI8.

2 K. CLARK Chivalrous romances of the Gothic time . . with their allegories . . and their endless journeys. 3 LD MACAULAY This romance rests on no evidence, and . . seems hardly to deserve confutation. 6a H. REED Scott . . the great writer of historical romance. b A. PHILLIPS The idea of being a country doctor . . still had a romance of its own. L. SPALDING She loved him but the whole romance was fated from the start. C. HEILBRUN Marriage has owed too much to romance, too little to friendship.

B *attrib.* or as *adj.* 1 (R-.) Derived or descended from Latin; designating or pertaining to any of the languages descended from Latin; of or pertaining to these languages collectively. LME. 2 Having the character of or attributes associated with romance; chivalrous; romantic. M17.

2 R. BOLDREWOOD An occasional romance gleam through the . . prosaic mist of his ordinary day-dreams.

¶ See also GALLO-ROMANCE, PROTO-ROMANCE, RHAETO-ROMANCE.

romanceishness *n.* (*rare*) a tendency towards what is romantic M19. **romancical** *a.* (*rare*) (*a*) of the nature of romances, romantic; (*b*) writing or composing romances: M17. **romancist** *n.* (*rare*) a writer or composer of romances; a romantic novelist: M17.

BROWN, L. (ed.) (1993), *The New Shorter Oxford English Dictionary*, Clarendon Press, Oxford, vol. II, p. 2621

ENTRY B

ro·mance /rəʊ'mæns/ *n* **1** [C] story or novel of adventure; love story, esp one in which the events are quite unlike real life: [U] class of literature consisting of such stories. **2** [C] R~, medieval story, usu in verse, relating the adventures of some hero of chivalry. **3** [C] real experience, esp a love-affair, considered to be remarkable or worth description; (colloq) any love-affair. **4** [U] state of mind which welcomes stories of the marvellous, etc; the qualities characteristic of stories of love and adventure: *travel abroad in search of ~. There was an air of ~ about the old castle.* **5** [C,U] exaggerated description; picturesque falsehood. □ *vi* [VP2A] (more usu *romanticize*) exaggerate by adding interesting or attractive details when telling a story, recounting events, etc.

Cited in John McRae *et al.* (1994), *Words on the Page: A Course in English Literature* [1985], La Nuova Italia & Oxford University Press, Florence and Oxford, p. 10.

ENTRY C

romance /rə(ʊ)'mans/ *v.* LME. [f. prec.] †**1** *v.i.* Recite a romance. Only in LME. **2** *v.i.* a Exaggerate or distort the truth, esp. fantastically; talk hyperbolically. L17. b Have romantic or fantastic ideas; use romantic or extravagant language. M19. **3** *v.i.* Have a romance or love affair with; court, woo. Also, seek to persuade (a rival, client, etc.), esp. by attentiveness or flattery; court the favour of. M20.

2a SMOLLETT The fellow romanced a little, . . to render the adventure the more marvellous. 3 B. HOLIDAY I was accused of romancing everyone in the band. *Daily Telegraph* Investors . . romanced with . . the glitz and glamour that attend privatisation campaigns.

romancer *n.* (*a*) a writer of a romance or romances, esp. in the medieval period; (*b*) an inventor of extravagant fictions, a fantastic liar; (*c*) *rare* a romantic person: ME. **romancing** *vbl n.* the action of the vb; esp. the use of extravagant fiction or invention: LME.

BROWN, L. (ed.) (1993), *The New Shorter Oxford English Dictionary*, Clarendon Press, Oxford, vol. II, p. 2621

2.2. Now find out reasons for Adrian's saga being considered a novel. You may resort to different sources of information: from encyclopaedias, literary criticism or other sources on-line.

2.3.

> The fact that she has been married once is of no consequence. I know that I am her only true love, and that she is mine. We are Arthur and Guinevere, Romeo and Juliet, Charles and Camilla.
>
> *AMCY*, pp. 11-12

2.3.1. Discuss the sort of intertexts alluded in the statement above (in a cross-period and cross cultural dimension).

2.3.2. Select excerpts in the intertexts alluded to be role-played in class. Be prepared to defend your choice. Here are some guidelines:

- Limit the boundaries of the passages so that they are self-contained (cohesive and coherent extracts).
- Give reasons for your selection.
- Prepare its reading aloud (word and sentence stress, pitch, intonation, turntaking).

Activity 3

3. Read Extract A] and answer the questions below.

3.1. "It became too dark to read and Cal did not risk turning on the light. Marcella's room could be seen from the road and she was due back at any time."

3.1.1. What are Cal's dominant feelings and / or state of mind? Account for your answer.
3.1.2. How is he reading the text (skimming, scanning and quick reading)?
3.1.3. Give reasons drawing on the type of text / genre and function.

EXTRACT A

"It's part of our job, you know, to encourage the public to read."

She put her hands on her hips - a little like a school mistress - and was about to take a step back on to the chewing-gum spot when Cal reached out and touched her elbow, guiding her sideways. He showed her the danger and she thanked him. School had been in, she said. The touch of her was still in his fingertips.

"What kind of thing would you be interested in?"

Cal shrugged. 'I don't know. Maybe… lots of things."

"Do you read novels?'

He thought. At school they had read something called *Under the Greenwood Tree*.

"No," he said.

"I wish I was like that. It would mean that I could start all over again and it would be all new to me."

Cal wondered if she was taking the piss out of him or not. He felt uneasy. He set his copy of *Punch* on the rack and stepped sideways.

"I'll have a look," he said. "Maybe I'll try it again. School put me off."

Marcella took this as an end to the conversation and smiling retreated to sit behind her desk. Cal walked down among the shelves of books. From the very outside of the Irish History section he could see her from between the shelves and, all except for his eyes, he could remain hidden from her.

He stood watching her stamp books for one of the women. Her quick movements, the neatness of her gestures, her upturned face with its open smile when the transaction was completed made him feel weak. He wanted to lie down here among the warmth and the books and never get up until she came with her pale decorated hands and raised him to life again. Her desk was open-fronted and after the woman had gone Marcella crossed her legs. Her Scholl hung from her tilted right foot. Her eyes looked up and Cal thought they met his, so he looked away and moved out of sight deeper between the shelves.

He touched the spines of some books and went so far as to take one out and flick through it, there were pictures of Sir Edward Carson, Sir James Craig and the Reverend Ian Paisley, all on the one page. For sheer physical ugliness they were hard to beat. Three men with battering-ram blunt faces whose political fighting had left them looking like old boxers. There was a picture of Padric Pearse in profile. He had heard somewhere that Pearse never looked directly at the camera because he had the most God-awful squint. Cal read on the opposite page what Pearse had said, that the heart of Ireland would be refreshed by the red wine of the battlefields, that Ireland needed its bloody sacrifice. He closed the book and slid it back among the others. A siren hee-hawed its way through the town at speed. An old man looked up, then bent over his book again.

Cal moved to the fiction section. It might please her if he were to take a novel out. Tilting his head so that one curtain of his hair hung down straight, he read the titles on the spines. He looked at one called *Women in Love* but thought the title too pointed to get past without Marcella noticing. He finally settled for a fat red book because he knew its title and because he had heard that it was highly intellectual. He had also watched two episodes of it on television. He waited until there was no one at the desk then carried his book to her. It was impressively heavy. She stamped it and said,

"You'll be back for Part Two tomorrow."

Bernard McLaverty, *Cal*, pp. 73-74

TASK B

Activity 1. Creative writing

Write an anecdote, a noteworthy episode in your life, starting with Jim's lines in Willa Cather's *My Ántonia* (p. 169)

> ONE March evening in my sophomore year I was sitting alone in my room afer supper...

EXTRACT B

We decided that Ántonia should ride Dude home, and I would walk. As she rode along slowly, her bare legs swinging against the pony's sides, she kept shouting back to me about how astonished everybody would be. I followed with the spade over my shoulder, dragging my snake. Her exultation was contagious. The great land had never looked to me so big and free. If the red grass were full of rattlers, I was equal to them all. Nevertheless, I stole furtive glances behind me now and then to see that no avenging mate, older and bigger than my quarry, was racing up from the rear.

The sun had set when we reached our garden and went down to draw toward the house. Otto Fuchs was the first one we met. He did not say anything for a minute, but scratched his head and turned the snake over with his boot.

"Where did you run onto that beauty, Jim?"

"Up at the dog-town," I answered laconically.

"Kill him yourself? How come you to have a weepon?"

"We'd been up to Russian Peter's, to borrow a spade for Ambrosch."

Otto shook the ashes out of his pipe and squatted down to count the rattles. "It was just luck you had a tool," he said cautiously. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post along. Your grandmother's snake-cane wouldn't more than tickle him. He could stand right up and talk to you, he could. Did he fight hard?

Ántonia broke in: "He fight something awful! He is all over Jimmy's boots. I scream for him to run, but he just hit and hit that snake like he was crazy."

Otto winked at me. After Ántonia rode on he said: "Got him in the head first crack, didn't you? That was just as well."

We hung him up to the windmill, and when I went down to the kitchen, I found Ántonia standing in the middle of the floor, telling the story with a great deal of colour.

Willa Cather, *My Ántonia,* pp. 33-34

Activity 2

2. "Her exultation was contagious".
2.1. Do you agree with this description?
2.2. How did you like this character? Do you think that you could find such a character nowadays? Write an argumentative text.
2.3. Consider the words offered in bold and identify each type of reference as well as its meaning for the text structure.

> **She** kept shouting back to me about how astonished **everybody** would be.
>
> I found Ántonia standing in the middle of the floor, telling **the** story with a great deal of colour.

2.4. What is meant by "a great deal of colour"?
2.5. What interesting story was Ántonia telling then? (Write no more than 50 words)
2.6. "The great land had never looked to me so big and free".
2.6.1. Who is "me" in this statement?
2.7. How do you explain such a sudden change of verb tense, *i.e.,* simple past into past perfect tense?
2.8. What land does the speaker refer to?
2.9. Think about the way the depiction of "others" and/or "foreigners" itself along with foreign objects / realities is conveyed in the narrative. Whose view is predominant?

Activity 3

3.1. "Nevertheless, I stole furtive glances behind me now and then to see that no avenging mate, older and bigger than my quarry, was racing up from the rear."
3.1.1 Account for the tone and the narrator's age in the previous statement.
3.1.2. Rewrite the above sentence in the passive and account for any possible change of meaning.
3.1.3. Identify the type of sentence as well as its clause elements.
3.2. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post. Your grandmother's snake-cane wouldn't more than tickle him. He could stand right up and talk to you, he could. Did he fight hard?"
3.2.1. What emotion is conveyed by the interjection "Gosh"?
3.2.2. "That fellow", "he", "him" "that beauty" are words and phrases relating to _____
3.2.3. Why does Otto mention "grandmother's snake-cane"? What stylistic device is then used?
3.2.4. Colloquial and broken English are Otto's characteristic language features. What does he mean by saying "wouldn't want to do any business with that fellow"?
3.2.5. Report Otto's statement. Comment on possible changes of meaning.
3.3. Body gestures are undoubtedly highly effective for communicative purposes. Pick up words or phrases of that kind from the text and account for their meaning in the right context.

Activity 4

4. Read the following utterances:
4.1.1. "Yes'm," said Otto "and he's sold "em his oxen and his two bony old horses (...)-if I'd'a thought it would do any good. But Bohemians has a natural distrust of Austrians." (p. 16)
4.1.2. "My *tatinek* say when you are boy, he give you his gun. Very fine, from Bohemie. It was belong to a great man, very rich, like what you not got here; many fields, many forests, many big house. My papa play for his wedding and he give my papa fine gun, and my papa give you" (Antonia, p. 29)
4.1.3. "My papa find friends up north, with Russian mans. Last night he take me for see, and I can understand very much talk. Nice mans, Mrs Burden. One is fat and all the time laugh. Everybody laugh. The first time I see my papa laugh in this Kawn-tree. Oh, very nice!" (Ántonia, p. 23)
4.1.4. "Krajieck says he's turrible strong and can stand anything (...) He asked me if they was good to eat ... but he just looked like he was smater'n me and put 'em back in his sack and walked off." (Jake, p. 47)
4.1.5. "You got many things for cook. If I got all things like you, I make much better." (Mrs Shimerdas, p. 58).
4.2. To what extent do Cather's renderings of these different dialects strike you as realistic? If not, which language styles seemed to be more credible?
4.3. Turn the utterances into standard spoken English by changing the word order or inserting any necessary lexical item (preposition, verb form, conjunction, etc.)

Activity 5

5.1. Identify domain, tenor and register in the following utterances:
5.1.1. "He got out his *chaps*" (p. 11)
5.1.2. "I've got a sackful of mail for ye." (p. 73)
5.1.3. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post along." (p. 33)
5.1.4. "They [Antonia's eyes] were big and warm and full of light like the sun shining on brown pools in the wood." (p. 17)
5.1.5. "Who's what goin' back on me? One of these city gentlemen, I bet! Now, you girls, you ain't goin' to let that floor get cold?" (p. 123)
5.1.6. "I was wondering whether that particular rocky strip of New England coast about which he had so often told me was Cleric's *patria*." (p. 170)
5.1.7. "Oh, dear Saviour! Lord, Thou knowest!" (p. 62)

Activity 6

6.1. Having in mind the items on language and literariness outlined in the preceding activities, select one excerpt amidst Adrian's diaries to interpret on your own and present your reading in forum.
6.2. Select some letters exchanged between Adrian and his American friend Mancini and point out similarities and differences in register, medium and period in their response. Organise your illustrations schematically following the pattern below.

	Medium	Register: domain, tenor and mode	Period
Adrian's letters			
Mancini's letters			

TASK C. Varieties of English

Activity 1

1. Write a comment on "That is English Law." Address the following issues:
1.1. Do both characters share the same code? If not, does it constitute any kind of obstacle to their relationship?
1.2. Compare their words concerning social status, language variety, register, and consistent standard / non-standard language features.
2. Rewrite the second interlocutor's words in standard English.
3. Summarise this excerpt. (Use reported speech or a narrative report of speech acts as much as possible).

EXTRACT C

"He will not come after me. And you must understand I am not rich now, I have no money of my own at all, everything I had belongs to him."
"What you tell me there" She said sharply.
"That is English law."
"Law! The Mason boy fix it, that boy worse than Satan and he burn in Hell one of these fine nights. Listen to me now and I advise you what to do. Tell your husband you feeling sick, you want to visit your cousin in Martinique. Ask him pretty for some of your own money, the man not bad-hearted, he give it. When you get away, stay away. Ask more. He give again and well satisfy. In the end he come to find out what to do, how you get on without him, and if he see you fat and happy he want you back. Men like that. Better not stay in that old house, I tell you."

Jean Rhys, *Wide Sargasso Sea*, p. 91

EXTRACT D

"Well, we must wait for the future to show", said Mr Bankes, coming in from the terrace.
"It's almost too dark to see," said Andrew, coming up from the beach.
"One can hardly tell which is the sea and which is the land," said Prue.
"Do we leave that light burning?" said Lily as they took their coats off indoors.
"No," said Prue, "not if every one's in".
"Andrew," she called back, "just put out the light in the hall."
One by one the lamps were all extinguished, except that Mr Carmichael, who liked to lie awake a little reading Virgil, kept his candle burning rather longer than the rest.

Virginia Woolf, *To The Lighthouse*, p. 117

Activity 2. Critical Writing

2.1. Read excerpts B], C] and D] again and point to female agency together with modernist tropes (*e.g.*, in film stars, *la femme fatale vs* the "ruined maid" by Thomas Hardy). Write an argumentative text in which you discuss transnational and critical approaches to gender, race, and performativity in Cather, Rhys and Woolf.
2.2. Reread the extracts presented in this section and write an essay discussing the way "foreign" characters or places in literature and art, along with the representation or assimilation of "foreign" religions or philosophies have broadened your view on the semantic density of the term "foreign" from modern to contemporary narratives.

Project Work

Distinctive features, type of storytelling, select excerpts and analyse them in the light of the following topics. If you wish keep a diary or journal on tape, video, on a home computer or on a publicly accessible website.

From Swift, Evelyn and Pepys onwards they have represented not just a way for a writer to comment upon his own life but also a means of describing and analysing society, politics and culture more frankly than would be possible in public.

There are huge numbers of websites providing not just access to private diaries and journals but advice and encouragement to others interested in writing a diary. The ease with which communication can take place on the Internet seems to be transforming what was once an intensely private activity, taking place outside the wider community, into a recognisable.

Fictional diaries, or novels employing the diary form have long represented a minor but significant literary genre.

Weedon Grossmith's *Diary of a Nobody*, through to recent comic manifestations of the form by writers like Sue Townsend andHelen Fielding, there have been numerous successful examples

List of diaries to depart from:

A. Diary Novels

BELL, A. (ed.) (1977), *The Diary of Virginia Woolf (1915-19)*, Penguin Books, London, vol. 1.
BUCKNELL, K. (ed.) (1998), *Christopher Isherwood: Diaries (1939-1960)*, Michael di Capua Books, Harper Flamingo, New York, vol. 1.
DOBSON, A. (ed.) (1996), *The Diary of John Evelyn*, Routledge / Thoemmes Press, London, vols. I (1620-46), II (1647-76), III (1677-1706).
FIELDING, H. (1994), *Cause Celeb*, Viking, New York.
_____(1996), *Bridget Jones's Diary*, Viking, New York.
_____(1999), *The Edge of Reason*, Viking, New York.
GREENE, G. (1961), *In Search of a Character - Two African Journals*, Penguin, Middlesex.
LESSING, D. (1985), *The Diaries of Jane Somers*, Penguin, London.
_____(1993), *The Golden Notebook* [1962], Flamingo Modern Classic, London.
GROSSMITH, G. & W. (1995), *Diary of a Nobody* [1892], Wordsworth Classics, Hertfordshire.
SHIELDS, C. (1994), *The Stone Diaries*, Fourth Estate, London.
TOWNSEND, S., (2003), *The Public Confessions of a Middle-Aged Woman*, Penguin, London.
WATSON, S. (1998), *A Writer's Diary*, Queillerie Publishers, Cape Town.

B. Letters and Journal Novels

ATHILL, D. (1986), *Instead of a Letter*, Robin Clark, London.
LEASKA, M. (1992), *Virginia Woolf - A Passionate Apprentice: The Early Journals 1897 - 1909*, The Hogarth Press, London.
Le FAYE, D. (ed.) (1997), *Jane Austen's Letters*, Oxford University Press, Oxford, 3rd edition.
LEVI, P. (ed.) (1984), *Samuel Johnson and James Boswell, A Journey to the Western Islands of Scotland and The Journal of a Tour to the Hebrides*, Penguin, London.
NIN, A. (1983), *Journal of a Wife: The Early Diary of Anaïs Nin 1923 - 1927*, Penguin, London.
O'SULLIVAN, V. (ed.) (1990), *Selected Letters*, Oxford Letters & Memoirs, Oxford.
STEAD, C. (ed.) (1977), *Katherine Mansfield: Letters and Journals* (1907 - 1923), Penguin, London.
WOOF, P. (ed.) (1991), *Dorothy Wordsworth, The Grasmere Journals (1800 - 1803)*, Oxford University Press, Oxford.

C. Novels With Major Diary Elements

COLLINS, W. (1985), *The Woman in White*, Penguin, London.
HOBAN, R. (1991), *Turtle Diary*, Picador, London.

Self-Help Reference

Making general statements

As a (general) rule, by and large, generally, in general, on the whole

Making partially correct statements

Up to a point, to a certain extent/degree, to some extent/degree, in a sense, in a way, to a limited extent

Expressing limit of knowledge

To the best of my knowledge, as far as I know

Stating other people's opinion

It is popularly believed that, people often claim that, it is often alleged that, some people argue that, many argue that, most people feel that, some people point out that, contrary to popular belief

Making contrasting points

Yet, however, nevertheless, but, even so, still, nonetheless, although, even though, regardless of the fact that, despite the fact that, in spite of the fact that, while

Expressing balance (the other side of an argument)

Opponents of... argue, claim, believe that..., while it is true to say that... in fact..., the fact that... contradicts the belief/idea that...

Expressing exception

Apart from, but, except (for)

Clarifying / Rephrasing

In other words, that is to say, to put it another way, to put it simply

Expressing similarity

Similarly, likewise, in the same way

Giving an alternative

Either... or, on the other hand, alternatively
Neither... nor, ..., either

Expressing condition

On the condition that, provided (that), providing (that), only if, as long as, in the event of, in the event that, if, in case, whether (or not), otherwise, or (else)
To express the consequence of a condition:
Consequently, then, so, in which case, if not, otherwise

Coming to a conclusion

To come to terms...
...reach the conclusion...
In so doing...
In retrospect...
Everything combines to match...
In the belief that in so doing...
They are summed up in...final question
On the ground
Underpinned
On the assumption
The main outcome...
In the light of these major effects...
Consequently
As a result
So far I hope to have clearly shown
Let me conclude by saying...

I'd like to conclude by stating that...
Allow me to conclude by highlighting/emphasising/stressing the fact that...
In conclusion, i would like to reiterate/ repeat that...
I would now like to conclude my comments by reassuring you that we are fully aware of the fact that...
Finally, lastly, all in all, taking everything into account/consideration, on the whole, all things considered, in conclusion, on balance, for the above mentioned/aforementioned reasons, therefore I feel that, to sum up.

➢ DIARY ENTRIES

Understanding Different Modes in Vindicating Subjectivity

GENERAL AIM

- ✓ **Identify text structure.**

SPECIFIC AIMS

- ✓ **Develop readers' ability to:**

i) Account for sequence of events;

ii) Look for coherence / unity throughout the entries;

iii) Point(s) of view and voice.

STRATEGIES

Comparing different texts in diary entries.

TASK A: The "I" / Eye and the reader.

Activity 1. Entries Length

Think about the way the diary entries are organised in the novels: their chronological sequence, extratextual references and/or personal references (time and place setting), length criteria (heterogeneity, homogeneity). Discuss the above issues in forum.

Activity 2. Intertextuality

2.1. Read both extracts A] and B] and discuss in group...
2.1.1. Their impact on you.
2.1.2. To whom the interrogative sentences might be addressed.
2.1.3. Possible reasons for the use of brackets among other idiosyncratic uses of graphology as ways in to text awareness and interpretation.

EXTRACT A

> Monday October 20th
>
> I shall not be making any more entries in my diary until my book is finished. I must keep the deadline or risk losing all credibility. I have written to the Tortoise Society to say that I am unable to open their Christmas Fair "due to pressure of word".
>
> *AMCY*, 231

EXTRACT B

Special Days in the Year

"Old Style" and "New Style" dates - see 1582 and 1752. By the time the Gregorian calendar was adopted in Britain, it was 11 days "ahead" of the old Julian calendar it replaced. Julian dates are termed "Old Style" and Gregorian dates "New Style".

•March 25 (Old Style) - Lady Day; first day of New Year until 1753 - one of the Quarter Days in England when rents become due. Became April 6th (New Style), which is why our present Tax Year starts on this day!
•Fourth Sunday in Lent - Mothering Sunday - simnel cake eaten.
•Easter Sunday - the first Sunday after the first full moon after the Spring equinox.
•Second Monday & Tuesday after Easter - Hocktide - money collected for charitable purposes by men binding with cord any woman they met and receiving payment for release - women bound men on the next day.
•June 24 - Midsummer's Day or St John's Day - one of the Quarter Days in England.
•July 15 - St Swithun's Day.
•August 1 - Lammas Day - Fences removed from common land which had been cultivated during the summer, and livestock permitted to graze over it till re-seeded again. An old Quarter Day in Scotland.
•Sept 29 - Michaelmas Day - one of the Quarter Days in England - termination date for men and women who had been hired as labourers and servants at the fairs the year before.
•Nov 11 - Martinmas - once a Quarter Day in Scotland.
•Dec 13 - St Lucy's Day - the shortest day before the new calendar was introduced.
•Dec 25 - Christmas Day - one of the Quarter Days in England.
•Jan 5 - Twelfth Night.
•Monday after Jan 6th - Plough Monday - marked return to work after Christmas festivities.
•Feb 2 - Candlemas Day - one of the Quarter Days in Scotland.

Last updated on Sunday 15 October, 2000.

John Owen Smith Home Page

Activity 3

3.1. Identify the type of text, its structure and purpose. Find evidence in the text to support your answer.
3.2. What can you infer from Adrian's assertion "*I am eating into my capital*"?
3.3. Refer to some of the reasons for this character's disappointment regarding the present state of technological development also drawing on your background knowledge.
3.4. Adrian's present and past biographical data are harmoniously interwoven with extratextual events. Point them out.
Past _____ Present _____

3.5. Account for Adrian's awareness of collocational meaning in the phrase "slimy green hands (tentacles?)".
3.6. Why do you think Adrian might have associated "green" as the colour of the extraterrestrial creature? Specify.
3.7. Is it a personal meaning or do you associate any connotative meaning closely related to the British culture? And in your own language / culture?

EXTRACT C

> I now have no income. I am eating into my capital. Rang the bank call centre in a panic but forgot code word. I told the woman on the line that it was the name of a seaside resort on the east coast, but she simply repeated, "I am afraid I must ask you for the fifth letter of your password, sir." I pleaded with her for my balance, but to no avail. Have our financial services been colonized by extraterrestrials? Is it all a plot to sent us mad and take over the world? I am not given to paranoid fancies normally, dear diary, but confide in you that I am seriously thinking of withdrawing all my money and placing it in a box under my bed. I've worked hard for that money and no Martian is going to get its slimy green hands (tentacles?) on it.
>
> *AMCY*, 237-8

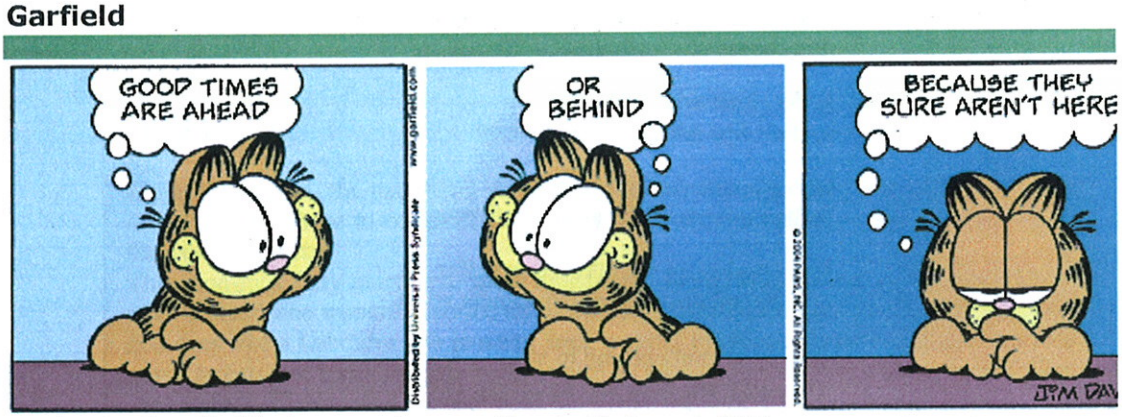
Activity 4

Have a close look at texts D1] and D2].

4.1. What sort of "eye-view of our world" (McRae and Pantaleoni [1985 / 6] 1994: 587) do characters in both texts have (similar / dissimilar perspectives of the world) and why do they find it difficult to grasp (defamiliarization).
4.2. What phrases / renderings of things or facts struck you most?
4.3. List under two columns situations or reference to objects difficult to grasp (semantic deviation) by the focaliser on the one hand and by you on the other.
4.4. Now each and every member of the group provides a written rendering of the words / phrases listed previously and decides on the I's conflicting views in relation to "time": past, present and future.
4.5. Share your views with your fellow students in forum.

EXTRACT D1

Garfield



Retrieved at http://guides.lycos.com/uexpress/docs/ga/ in January 2004

EXTRACT D2

A Martian Sends a Postcard Home (1979)

Caxtons are mechanical birds with many wings
and some are treasured for their markings

they cause the eyes to melt
or the body to shriek without pain.

I have never seen one fly, but
sometimes they perch on the hand.

Mist is when the sky is tired of flight
and rests its soft machine on the ground:

then the world is dim and bookish
like engravings under tissue paper.

Rain is when the earth is television.
It has the property of making colours darker.

Model T is a room with the lock inside -
a key is turned to free the world

for movement, so quick there is a film
to watch for anything missed.

But time is tied to the wrist
or kept in a box, ticking with impatience.

In homes, a haunted apparatus sleeps,
that snores when you pick it up.

If the ghost cries, they carry it
to their lips and soothe it to sleep

with sounds. And yet, they wake it up
deliberately, by tickling with a finger.

Only the young are allowed to suffer
openly. Adults go to a punishment room

with water but nothing to eat.
They lock the door and suffer the noises

alone. No one is exempt
and everyone's pain has a different smell.

At night, when all the colours die,
they hide in pairs

and read about themselves-
li colour, with their eyelids shut.

Craig Raine (in McRae and Pantaleoni 1985: 587)

Activity 5. Creative writing

5. "A Martian is going to get its slimy green hands (tentacles?) on it."
5.1. Imagine this is the beginning of a short story. Write down the story on your own. Use simple language and make the story accessible to children drawing on their likes and dislikes.
5.2. Figure out possible reactions on the part of your audience. What would say in case of:

5.2.1. Fear
5.2.2. Indifference
5.2.3. Excitement
5.3. Write a message to a child's parents reporting on their child's aggressive attitude to his/her colleagues after listening to the story.

TASK B

Activity 1

1. Read the text aloud and work out the response to the set of questions on the passage with your partner.
1.1. **Cohesion**
1.1.1.Underline in the passage instances for coreference related to "the whole of Hoi Polloi".
1.1.2. What is their impact in your reading of the text?
1.2. **Collocates**
1. 2.1. Explain the collocative meaning of "devilishly good-looking".
1.3. **Narrative perspective**
1.3.1. What narrative techniques does Adrian use in this passage. Do they imply shifting focalisations?
1.3.2."He speaks slowly with a voice as smooth as a conker, and looks into your eyes as though searching for your soul." What is the impact of the pronominal shift He / you - your?
1.3.3. "There is reputed to be a waiting list of women wanting to go out with him."
1.3.3.1. Rewrite the sentence in the active voice. Would it change the narrative perspective? How so?
1.3.4. How are Adrian's aside comments graphologically singled out in the passage?
1.3.5. Why is the last question rendered in direct speech?
1.3.6. Would you use the same modal in the view of giving a suggestion such as "You could do some of your offal specialities"?
1.4. **Time setting**
1.4.1. How do you explain the binary "went" / "today": "was thirty years old today".
1.5. Explain **Creative language / similes**:
1.5.1. "sourced".
1.5. 2. "Fab scoff".

EXTRACT E

Friday May 9th

Zippo Montefiori, the managing director of Pie Crust Productions, was thirty years old today, and he chose to celebrate this landmark by taking over the whole of Hoi Polloi for a private party.
The good-luck fairy must have spent longer over his crib than she did over mine. He is what I heard one woman describe as "devilishly good-looking", with bleak floppy hair and eyes like a Labrador. He is never seen without his black Armani overcoat - yet he never sweats. He speaks slowly with a voice as smooth as a conker, and looks into your eyes as though searching for your soul.
There is reputed to be a waiting list of women wanting to go out with him.
He is a great fan of institutional food - he went to Harrow. The menu included some of his offal favourites. I also threw a few plastic caterpillars in the salad for public-school authenticity. At the end of the evening Zippo came into the kitchen to thank the staff. "Fab scoff," he said, "and the caterpillars were a hoot." After a bit of a chat about where I had "sourced" the caterpillars (a joke shop in Leicester), he asked me if I'd ever thought about appearing on television!
"As what?" I asked.
"As a cook," he said. "You could do some of your offal specialities."

[underlined Mine]
AMCY, 89

Follow-Up Activity

A. Being aware of Adrian's character traits and views of the world, write down a diary entry of his own responding to the poem D2]. Decide on the type of text that he would possibly choose to explain to a Martian his own view of a car, a watch, a telephone and a W.C..

B.

1. Read Bridget Jones's diary and its references to Jane Austen's work. Comment on characters, for example Mark Darcy, style and irony as a source of parody and creative writing.
2. Imagine how she would react to this entry by Adrian Mole:

> **Thursday December 25th**
> **Christmas Day - Bank Holiday**
>
> The day has been exhausting. William was up at 5.30. I tried to fob him off with his Christmas stocking and then to persuade him back to bed, but the kid was a frenzy of excitement and made several attempts to break into the living room, where Santa had left his presents. As arranged I telephoned my father and Tania, and told them that William was about to "open". Next I knocked on my mother'n'Ivan's door and told them the same. I shouted to Rosie and went down to put the kettle on. This was only the first of my many domestic duties on this day. I sometimes wish I lived in pre-feminist times when if a man washed a teaspoon he was regarded as "a big Jessie's". It must have been great when women did all the work, and men just lolled about reading the paper.
>
> I asked my father about those days when we were preparing the Brussels sprouts, the carrots and the potatoes, etc. His eyes took on a faraway misty look, "It was a golden age," he said, almost choking with emotion. "I'm only sorry that you never lived to see it as an adult man. I'd come home from work, my dinner would be on the table, my shirts ironed, my socks in balls. I didn't know how to turn the stove on, let alone cook on the bleeding thing." His eyes then narrowed, his voice became a hiss as he said, 'That bloody Germaine Greer ruined my live. Your mother was never the same after reading that bleeding book.'
>
> The Norfolk Sugdens, my mother's parents, turned up at 1 p.m. I'm amazed that the Swansea licensing authorities allow Grandad Sugden to drive. He's got cataracts and narcolepsy, a condition that sends him to sleep every twenty minutes.
> "He ain't asleep for long," said Granny Sugden, "no more'n a second or so."

C. Look for excerpts from Virginia Woolf's *The Golden Notebook*. Read them carefully and think about differences and similarities in your reading pace and strategy to interact with Adrian's and her texts. Update your "Readers' Response Log".

➢ LETTERS

Understanding the Epistolary Genre (Fictional and Non-Fictional Writing)

GENERAL AIM

- ✓ **Promote collaborative assignments to recast EFL students' / readers' understanding of subjectivity.**

SPECIFIC AIMS

- ✓ **Develop readers' ability to:**

i) discuss language, literature and culture across the curriculum;

ii) be aware of the potentials of critical discourse analysis;

iii) be aware of text varieties.

STRATEGIES

i) Analysing, comparing and synthesising ways of asserting:

- ✓ **subjectivity / objectivity**
- ✓ **writer's idiosyncrasies via language choice (tone, register, degrees of formality, tenor, field, domain).**

ii) Predicting about the addresser's message and its medium (creative writing).

- ✓ **Formal and informal letters.**

iii) Enhancing readers' engagement with texts.

TASK A.

Activity 1

1. Read the text aloud and discuss it with your partner…
1.1. What struck you most in this piece of writing (Excerpt A]);
1.2. Adrian's possible reasons for his intentional display of Baz's letter in the diary section entitled "The Mole / Kent Letters";
1.3. The addresser's tone, subject-matter, register, tenor, field, domain;
1.4. The role played by addresser and adressee's variables (age, gender, relationship, social status and job) for the meaning potential of the current text and its broad context.

Activity 2. Reading - Writing

Rewrite the letter in standard English. Pay attention to non-standard features of spoken or written language (punctuation, lexis, spelling, syntax, phonetics) and write a brief comment on the possible changes of meaning between the base text and yours.

EXCERPT A

April 9th 1987

Dear "Brains"
Cindy as wrote to me and said it is lies about her and Gary Fullbright and she said she is not in the club she as just put on some wait because of working in the hot spud shop she swears on her dogs head that she stills love me and she is weighting for me. The reeason she as not bin to see me is becars she has had migraine you have got a nerv to critisize her you should look in the mirrer sometime at yourself I av herd bad things about Pandorra that she is having it off with allsorts including china men and yugoslavians their is a screw in hear who as got a son at oxford university he nows pandorra an he says she is a *slagg* wye did you tell me that stuff about the milkman it was drivval I am going mad in hear I want to now what is goinng on with the lads outside did spig get sentensed yet as marvin got parrole things like that do not bothur writin if you write drivvel and if you come to see me argain dress up smart I was ashammd last time and I got grief from the lads after visitting. I told them you was not all their but I still got greif my cell mate is a fat slob is name is Clifton there is not room to move when he is standing up I am asking for a transferr he is the fart champion of the prison gary fullbright is lookinggg for you stay cool

Baz
TCAAM, 75

TASK B. Intertextuality:

Activity 1

1.1. Account for graphology and creative use of language in Excerpt B].
1.2. Try to rearrange the punctuation and spelling of the text.
1.3. Compare your version with your colleagues in a forum discussion.
1.4. How different / similar were their versions?
1.4.1. Name the sender and receiver.
1.4.2. Describe the situation.
1.4.3. Explain its relevance to the general context.
1.5. Discuss now Toni Morrison's text and her motivations for its selection as the opening page for her novel.
1.6. What aspects special meanings can you anticipate about the novel?

Activity 2

2.1. Correct any grammar, spelling mistake in Excerpt B].
2.2. Insert punctuation marks and capital letters where necessary.
2.3. Rearrange the sentence structure / paragraphs when inappropriate.
2.4. Check the coherence between style and language register.
2.5. Update your language file/log: idioms, slang, jargon, proverbs.

EXCERPT B

The Bluest Eye

Hereisthehouseitisgreenandwhiteithasareddooritisveryprettyhereisthefamilymoth erfatherdickandjaneliveinthegreenandwhitehousetheyareveryhappyseejaneshehas areddresshewantstoplaywhowillplaywithjaneseethecatitgoesmeowmeowcomeand playcomeplaywithjanethekittenwillnotplayseemothermotherisverynicemotherwill youplaywithjanemotherlaughslaughmotherlaughseefatherheisbigandstrongfather willyouplaywithjanefatherissmilingsmilefathersmileseethedogbowwowgoesthedo gdoyouwanttoplaywithjaneseethedogrunrundogrunlooklookherecomesafriendthef riendwillplaywithjanetheywillplayagoodgameplayjaneplay

Toni Morrison ([1970] 1974), *The Buest Eye*, p. 2

Follow-Up Activity

Collaborative Work - Groups ⇔ Lecturer

Now compare Excerpt C] with Adrian's reply to the first letter.
Read it quickly for its gist. Then…
- summarise its content;
- refer to the author's overall tone.

Account for general features:
- layout
- planning
- language (heading, salutation, farewell, signature, etc.).

Groups exchange, proofread and read their letters aloud. Then the lecturer reads Adrian's original letter and students and lecturer discuss differences / similarities in form, content, layers of meaning, discursive issues (for example think aloud strategies to "introduce students to different strategies related to text,… and selecting topics", Anthony, Pearson and Raphael 1993: 303[72]).

EXCERPT C

June 30th 1987
Dear Baz
It's some months since I wrote to you I know but I've been very busy with my opus, "Tadpole", which I am hoping to get published either in The Literary Review or The Leicester Mercury, whichever pays most. "Tadpole" is the story-in-rhyme of a tadpole's difficult journey to froghood. It is 10,000 words in length so far and the tadpole in question is still in the canal squirming about. So, Baz, as a fellow poet, you can see my problem. All my waking hours - apart from those in the stinking library where I am forced to earn my living - are spent writing. I care nothing for food or rest or taking hot baths. I haven't changes my clothes in months apart from socks and underpants); what care I for the outward trappings of petit bourgeois society?
There have been complaints at work about my appearance: Mr Nugget, Deputy Librarian, said yesterday, "Mole, I am giving you the afternoon off. Go home, bathe, wash your hair and change into clean clothes!"
I replied (with dignity), "Mr Nugget, would you have spoken to Byron, Ted Hughes, or Larkin as you've just spoken to me?" He was dumbfounded. All he could think to say eventually was "You used the wrong tense as far as Ted Hughes is concerned, because, unless there has been a tragic accident or sudden illness, I believe Mr Hughes to be most vigorously alive."
What a pedant!
Your poem "Banged Up" was quite nice. Must stop now, "The Tadpole" calls.
Hey ho.

A. Mole
P. S. Cindy has called the baby Carlsburg.

TCAAM, 78

TASK C

Activity 1

1.1. Contextualise the letter (Excerpt D]) in Adrian's diary entry.
1.2. Comment on Adrian's response to Bridget Jones's Diaries (motivations, aims).
1.3. What might you infer about his remark in, "we also have another tenuous connection"?
1.4. Is the addressee of this letter fictional or non-fictional? Give reasons.
1.5. To what extent are there any of Bridget's personal influences on Adrian's outline of daily fluctuations? Whose register, voice is he parodying? For what purpose?
1.6. What is Adrian's tone and mood in the same excerpt? Point some of his motivations for including this dialogue version.
1.7. Analyse graphology, register, tenor, and discourse in this excerpt.
1.8. Rewrite the characters' entries in standard written English.

Activity 2

Imagine Adrian's own outline of mood "fluctuations" from your knowledge of his personal traits and concerns.

Forum session: Present your version in the lecture setting. Listen to all those by your fellow students and try to write up one version with your lecturer's guidance drawing on the most creative, critical and idiosyncratic entries.

EXCERPT D

Dear Bridget Jones,
I have been reading your entries in the *Independent*, and we also have another tenuous connection. I am Peter Savage's Head Chef at Hoi Polloi.
I will cut to the chase: I have kept a diary since I was 13 or thereabouts, and believe it may be of interest to the general reader, and also to Sociologists and future Historians.
How did you get your Diaries published?
I would be grateful if you would write back to me - or alternatively ring me at the Hoi Polloi and we can arrange to meet somewhere over a coffee (or a glass of white wine!).

Yours, A. A. Mole

PS. I am a non-smoker.
I've decided to record my own personal daily fluctuations.

Opal Fruits - 2 pkts
Alcohol - nil
Cigarettes - nil
Weight - 10 stone, 8 pounds
Bowels - sluggish
Potential bald spot - stable
Pains - throbbing in big toe (left foot)
Spots - one, on chin
Penis function - 3 / 10
Drugs - Prozac, Nurofen

AMCY, 97-98

EXCERPT E

I examined Savage's companion. "Who is she?" I asked.
"Bridget Jones, " spat out Kim. "Her diaries have been in the bestseller list for months."
"Her diaries?" I checked. "But she's not famous, is she?"
"No", said Kim, "although she might be if Savage makes her his fifth wife."
But, as I watched, Bridget Jones got up from the table and left the restaurant abruptly.
Savage shouted after her, "Yes, your bum *does* look big in those bloody trousers."
Kim said, "Tell that fat bastard he owes me three months' maintenance". And left.
Savage saw me at the door and shouted, "Get back to the f------kitchen, Mole."

AMCY, 82

TASK D

Activity 1. Pre-reading and anticipating.

1.1. Is there any relation between the title "Correspondence of a Queen in Waiting" and Margaret Hilda Roberts' diary entry?
1.2. How do you like it?
1.3. Could you compare the sender in the letter with any public figure in the British setting?
1.4. To what extent could we compare texts D] and E]?
1.5. Why is the speaker deliberately shifting "I" / "you" into "we" / "they"? Identify the type of reference and the speaker (Excerpt F]).

Activity 2

2.1. Do the sentences above follow the usual sentence pattern ? (SVO)
2.2. How would you rewrite them?
2.3. Would they change the meaning of the statements?
2.4. In fact, this **inversion** is a stylistic device, a way of emphasising, expressing wonder, astonishment, challenging the audience among others.
2.4.1. Do you also make use of the same device in your mother tongue for similar purposes? Specify and provide some illustrations.
2.4.2. Name other texts / contexts in which **inversion** may be used. Exchange ideas with your colleagues and lecturer so as to fill in the table.

Interlocutors	Written Text	Spoken Text	Context	Purpose	Illustration (Language in Use)

Activity 3. Language in Use

3. There are exceptions when inversion of subject and verb is used to give a more dramatic effect.
3.1 Underline the expressions implying inversion and refer to the message conveyed by the sentence.
3.1.1. Never have I seen such an awful painting!
3.1.2. Under no circumstances must you interrupt the lecture.
3.1.3. Not a living soul did he see there.
3.1.4. Not only did he break in, but he also gave no apology.

TASK D.

Activity 1. While-reading

1. Learning about writers' age, social status, job from discourse (Excerpt G]).
1.1. Make any inferences on the senders' identity bearing in mind different layers of meaning interacting in the written discourse (e.g. cohesion, lexis and period). Illustrate your arguments.
1.2. Discuss the significance of shifting pronominal references from "we" / "I" / "they".
1.3. "So, Father has capitulated to industrial action has he? How despicable! That is something I would never *ever* do."
1.3.1. Why is "Father" capitalised?
1.3.2. Rewrite the same sentence inserting the missing punctuation. Would it alter the diarist's message?
1.4. Comment on the final part of the letter "Size Fourteen of Westminster".

Activity 2. Post-reading

2.1. Analyse excerpt F] bearing in mind: topic area; aim of the speech; tone; language level / register.
2.2. Modal verbs are often used, getting a specific message across. Point them out and refer to the meaning to be conveyed.
2.3. Identify the text structure underlining examples in the text of:
2.3. 1. Proposition
2.3. 2. Supporting points
2.3. 3. Expressing condition
2.3. 4. Reasoning
2.3. 5. Challenging the audience
3. Rewrite the sentences rendered in italics in Text F] beginning with: *If....*
Comment on possible mismatches in text coherence, and speakers' personality traits.

EXCERPT F

Ladies and er... Gentlemen. I would like to talk to you for a moment about the current er... situation. Never before has this country faced such a crisis point and what is needed is courage and honesty.
Should we fail to deal with the situation firmly, the consequences could be er... absolutely disastrous for us all. It is at moments such as this that the true character of a nation shines through, but I seriously believe that the right action taken now will resolve the problems that have faced us so menacingly.
(Applause) What we must all realize is that the way ahead is hard, sacrifices must be made, but on no account and no circumstances must our resolve be shaken. It is quite obvious that those who do not firmly believe, as I do, that this is so, are mistaken. *Were we to act as they suggest, we would face a situation from which we might never recover,* and this must not be allowed to happen. (Applause) I sincerely hope that you will join with me in saying "Yes" to what I am proposing, because saying "No" would mean not only that I was defeated, but also that I was wrong. Thank you.

[italics Mine]

Margaret Thatcher

http://www.historychannel.com/speeches/net/archive/Thatcher

EXCERPT G

Sunday June 5th

Glancing through the accounts I noticed a new entry: "Mrs Roberts, wages: sixpence a week".
So, Father has capitulated to industrial action has he? How despicable! That is something I would never *ever* do.
We have not yet had a reply from the King. We are most displeased. When we are Queen we will remember this insult. We will take our revenge on our royal relations.
The Throne! The Throne! The Throne!

Correspondence of a Queen in Waiting

Dear Claire,
We are a woman of sixty plus years old, married to a man much older than myself. Our children have long fled from the nest. I have demanding and fulfilling full-time job. I live in several comfortable homes. My social life is rich and varied and I travel the world and meet interesting powerful people. I have a very posh accent and am terribly *good* at things.
My problem is this. Nobody likes me. I know this for a fact. Wherever I go people grovel and fawn and smile to my face, but they do this out of fear; their eyes show their terror.
I am *so* unhappy, Claire; What do you advise?
Size Fourteen of Westminster.

TCAAM, 154

Follow-Up Activity

Compare the following entry with the other entries offered in this section on "letters".
Analyse: layout, typeface, punctuation, register, degree of formality, voice, tone, lexis, syntax and structure among other.

EXCERPT H

Labtest Ltd
Unit 1, Branson Trading Estate
Filey-on-Sense
Essex

Dear Mr Mole

Tests carried out on blood samples by this laboratory show conclusively that your are the father of Glenn Bott, who currently resides at 19 Geoffrey Howe Road, Thatcher Estate, Leicester.

Should you wish to query the test results, there will be a further charge of £150 plus vat. As requested, copies of this report have been sent to Barry Kent, Mrs Sharon Bott and Mrs-Bott's solicitor, Ms Miranda Pankhurst of Justice for Children.

Yours sincerely,
Amanda Trott
(Director of Parental Attribution Tests)

I have now read the letter several times, including the enclosed lab report, which might as well be written in Welsh for all the sense it makes to me. I have hidden it under a pile of handkerchiefs, next to my rolled-up socks.

I am in shock.

AMCY, 272-273

Project Work (Whole Class)

A. Collect some letters, memos or any form of personal correspondence, from British 18th and 19th Century fiction. Gather them in a class folder. Write a reply to any of the pieces of writings. Change some views about your writing with your lecturer before editing it. Finally share your production with your colleagues.

B. Towards metacognitive skills

Reflect on any difficulties met while undertaking the task in A. Then outline some strategies in terms of research, organisational skills, reading and writing.

➢ RADIO TALK

Understanding point of view and ideology

GENERAL AIM

- ✓ **Promote collaborative assignments to recast EFL students' / readers' understanding of subjectivity.**

SPECIFIC AIMS

- ✓ **Develop readers' ability to identify tone, mood, tenor, register.**

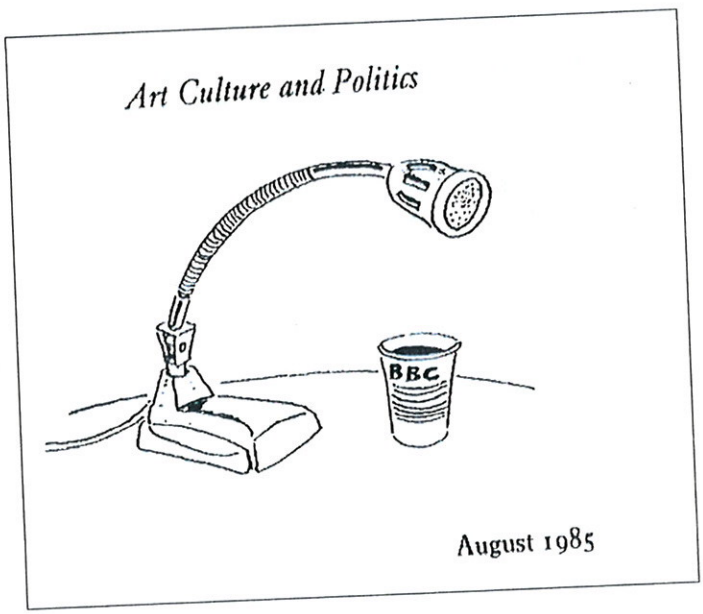
STRATEGIES

- ✓ **Building on language and critical awareness.**
- ✓ **Inferring meanings from illustrations.**
- ✓ **Expressing and debating opinions.**

Activity 1[73]

Look at the picture. Think about its possible relations to language and the media and write down some argumentative statements. Share your ideas in a forum discussion.

EXTRACT A



TCAAM, 31

Activity 2

Read in depth Adrian's Radio Talk (Extract B1]).
2.1. What struck you most in the opening part of Adrian's Radio Talk?
2.2. Discuss similarities between this talk and some radio talks / talk shows broadcast in Portuguese media?

2.3. Having in mind some of the speeches and interviews presented before, to what extent does this speech event differ from the other? You may refer to structure, content, terms of address and degrees of formality.
2.4. Based on Adrian's words and shifting registers, infer about the target audience.
2.5. Identify peculiarities of informal register (lexis, syntax) in the speech event.
2.6. "Need I say more? I'd better stop talking to you Mum and Dad, because he's making crude signs at me through the glass - so much for the standard of education at the BBC!"
2.6.1. How does Adrian's attitude differ from or confirm your understanding of his personality? To support your answer refer to any passage from his diaries.
2.6.2. What sort of rules has he broken?
2.7. Reread the second paragraph and explain the use of images and anaphora for the meaning potential of the passage.

Activity 3

After the radio talk Adrian is invited to meet the BBC programme director because of Adrian's offensive statements against the BBC. Write down their conversation.

EXTRACT B1

Adrian Mole on
"Pirate Radio Four?"
Art Culture and Politics

August 1985
I would like to thank the BBC for inviting me to talk to you on radio 4. It's about time they had a bit of culture on in the morning. Before I begin properly I'd just like to take this opportunity to reassure my parents that I got here safely.
Hello, Mum. Hello, Dad. The train was OK. Second Class was full so I went into First Class and sat down and pretended to be a lunatic. Fortunately the ticket inspector has got a lunatic in his family so he was quite sympathetic and took me to sit on a stool in the guard's van. As you know I am normally an introvert, so pretending to be a lunatic extrovert for an hour and twenty minutes wore me out, and I was glad when the train steamed into the cavernous monolith that is St Pancras station. Well to be quite honest the train didn't steam in because as you, Dad, will know, steam has been phased out and is now but an erotic memory in a train spotter's head.
Anyway I got a taxi like you told me, a black one with a high roof. I got in and said, "Take to the BBC". The driver said, "Which BBC?" in a surly sort of tone. I *nearly* said, "I don't like your tone my man", but I bit my tongue back and explained: "I'm speaking on Radio Four this morning". He said, "Good job you ain't goin' on the telly wiv your face." He must have been referring to the bits of green toilet paper sticking to my shaving cuts. I didn't know what to say to his cruel remark, so I kept quiet and watched the money clock like you told me to do. You won't believe it, Mum, but it cost me two pounds forty-five pence! … I know… incredible isn't it? Two pounds forty-five pence! I gave him two pound notes and a fifty pence piece and told him to keep the change. I can't repeat what *he* said because this is Radio Four and not Radio Three but he flung his five pence tip into the gutter and drove off shouting horrible things. I grovelled in the gutter for ages, but you'll be pleased to hear that I found the five pence.
A bloke in a general's uniform barred my way to the hallowed portals of Broadcasting House. He said, "And whom might you be sunshine?" I said quite coldly (because once again I didn't care for his tone), "I am Adrian Mole, the Diarist and Juvenile Philosopher". He turned to another general … in fact, thinking about it, it could have been the *Director* General because this second general looked sort of noble yet careworn. Anyway, the first general shouted, "Look on the list under Mole will you…?" The second general replied (in cultivated tones, so it must have been the Director General) "Yes I've got a Mole on the list … Studio B 198". Before I knew it, a wizened-up old guide appeared at my elbow and showed me into a palatial lift. Then, once out of the lift - which was twice as big as my bedroom by the way - he took me down tortured, turning corridors. It was like George Orwell's Ministry of Truth in that book called *1984*. No wonder DJs are always late turning up for work.
Eventually, exhausted and panting, we arrived outside the door of studio B 198. I was a bit worried about the old guide. To tell you the truth I thought he'd force me to give him mouth to mouth, such was his feeble condition. I really think that the BBC ought to provide oxygen on each floor for their older employees; and a trained nurse wouldn't be a bad idea either. It would save them money in the long run; they wouldn't have to keep replacing staff all the time and collecting for wreaths and things, Anyway, just thought I'd tell you that I got here all right. Oh, you know the BBC bloke I've been writing to, that producer John Tydeman. Well he's dead scruffy. He looks like he ***writes***. You know, with a beard and heavy horn-rimmed glasses. Need I say more? I'd better stop talking to you now Mum and Dad, because he's making crude signs at me through the glass - so much for the standard of education at the BBC!
Oh, before I forget, did you send that excuse to Pop-Eye Scruton telling him that I've gone down with an "as yet unnamed" virus? If not, can you take one to school immediately after my broadcast? … Thanks, only, as you know, he refused me permission to come here today. How mean can you get? Fancy denying one of the foremost intellectuals in school the opportunity to talk about art and culture on the BBC. You'll be sure to mark the envelope "for the attention of the Headmaster" won't you Dad? Don't forget and put "Pop-Eye Scruton" on, like you did last time. Well I'd better start properly now … I've got my notes somewhere … (*pause … rustling …*) Oh dear … I've left them in the taxi. Oh well, it's quite lucky that I'm good at doing "ad hoc" spontaneous talking isn't it? … So, Art and Culture. Are they important?

TCAAM, 31-33

Follow-Up Activity

(Group work) Comment on Townsend's saga in the light of Adrian's speech on "Art Culture and Politics".

EXTRACT B2

Well, I think Art and Culture *are* important. *Dead* important. Without Art and Culture we would descend to the level of animals who aimlessly fill their time by hanging around dustbins and getting into fights. The people who don't allow Art and Culture into their lives can always be spotted. They are pale from watching television, and also their conversation lacks a certain *je ne sais quoi*; unless they are French of course. Cultureless people talk about the price of turnips and why bread always falls on the buttered side, and other such inane things. You never hear them mention Van Gogh or Rembrandt or Bacon (by Bacon, I'm talking about Francis Bacon the infamous artist, I don't mean streaky bacon or Danish bacon... the sort you eat). No, such names mean nothing to cultureless people, they will never pilgrimage to the Louvre Museum to see Michaelangelo's Mona Lisa. Nor will they thrill to a Brahms Opera. They will fill their empty days with frivolous frivolity, and eventually die never having tasted the sweet ambrosia of culture.

I therefore feel it incumbent upon me to promote artisticness wherever I tread. If I meet a low-browed person I force them into a philosophical conversation. I ask them, "Why are we here?" Often their answers are facetious. For instance last week I asked a humble market trader that very same question. He answered, "I dunno why you're 'ere mate but I'm 'ere to flog carrots".

Such people are to be pitied. We of superior intellect must not judge them too harshly, but gently nudge them into the direction of the theatre rather than the betting shop. The art gallery instead of the bingo hall. The local madrigal society as opposed to the discotheque. I know that there are cynics who say "England is governed by philistines, so what do you expect?" but to those cynics I say yes, we may be governed by philistines at the moment but I'd like to take this opportunity to talk about a political party that I've started up. It is called the Mole Movement. As yet we are small, but one day our influence will be felt throughout our land. Who knows, one day our party could be the party of government. I could end up as Prime Minister. Is it so inconceivable? Not in my opinion. Mrs Thatcher was once a humble housewife and mother. So, if she can do it, why can't I?

TCAAM, 34-35

Project Work

Group 1: Evaluate critically the work over the last three decades (from radio talks to popular talk-shows).
Group 2: Point out clashes between public discourse and private ideology drawing on Pandora's discourse, ideas and her political affiliations.
Group 3: Collect different political speeches from major ruling figures in the British political scenario covering the three decades referred in Adrian's Saga and group them according to fictional characters and their political affiliations.

➢ DRAMA SKETCH

Understanding Creativity in Prose fiction and Performance

GENERAL AIM

- ✓ **Familiarise students with reading the print text and its performance.**
- ✓ **Promote research skills and reading Shakespeare's texts on-line s as to familiarise students with theories and their relevance: problematics of reading the print text, looking and performing the text.**

SPECIFIC AIMS

- ✓ **Focus on period and dialect - The cultural context challenge.**
- ✓ **Build on students':**

i) **Sense of observation (physical and vocal movements);**

ii) **Interactional and transactional potentialities;**

iii) **Ability to read and perform a text bearing in mind students' spatial and proxemic interpretive skills (linguistic, cultural and literary awareness).**

- ✓ **Develop readers' ability to read and perform a text bearing in mind.**

i) **The narrators' indications;**

ii) **Characters' traits;**

iii) **Readers' interpretations.**

STRATEGIES

i) **"Stimulating reaction and response in the audience" (McRae 1991).**

ii) **Reading drama texts in a cross-period context: from Shakespeare to contemporary drama texts.**

iii) **Focusing on the print text and its relation to any aspect of the visual (on-line versions, textual references to the visual) and performance illustrations.**

iv) **Integrating performance strategies into the lecture environment.**

TASK A

Activity 1. The text and I

1.1. Comment on this passage and the way it might be related to the reading / performing of Adrian Mole's *THE WINDSORS* in an English foreign language undergraduate course?
1.2. What did you enjoy most in this text (pedagogic / revelation of human experience, literary, cultural and language dimension, dialogic experience, other)?
1.4. Would you define this play as a tragedy or a comedy? Narrate any part of the passage which struck you most while you were reading the text.
1.5. What character would you like to play the part if you were assigned to? How difficult / easy would it be? Provide a thorough answer.

Activity 2. Interacting with genre and layers of meaning

2.1. Where is this episode likely to take place?
2.2. How important is this episode for the plot? Indicate significant characters and objects for the unfolding of events.
2.3. Why are some sentences between brackets?
2.3.1. To what extent are they important for understanding the text? Would you need them if you saw it performed?
2.4. Considering the period and the characters' social ranks, what strikes you most in their terms of address?
2.5. How meaningful is the pull between the Queen and Prince Philip in their way of addressing the audience / interlocutor? (Account for the type of reference(s) and its / their meaning potential for the scene.)
2.6. Identify syntactic regularities in the excerpt and give possible reasons for their use by speaker(s).
2.7. How is Andrew shown on stage? (Use the active voice).
2.8. What type of sentences can you observe in the passage (simple, compound, complex) and infer from their importance in speakers' mode of discourse.
2.9. Report the Queen's last words.

Activity 3. Interacting with characters' speech

3.1. Read each utterance attentively and account for:
3.1.1. Speaker's tone, mood and intonation
3.1.2. Speaker's implicit subject matter
3.2. Go back to the passages and...
3.2.1. Account for Andrew's personality traits.
3.2.2. Explain Price Philip's first utterance.
3.2.3. Write three adjectives to describe the speaker.

Activity 4. Creative Writing

Imagine that you would write a letter to *Time's* editor sharing your reaction to the text in the fashion of an informal book review. (Write no more than 200 words and pay attention to layout, register, tone, cohesion, coherence, mode of discourse and purpose).

Activity 5.

How would involve less responsive students / readers with prototypical characters' in schools representations, like the one depicted underneath? In pairs devise a course of action.

> Joseph looked particularly gormless.
>
> During the children's long and atonal rendition of "Away In A Manger", my thoughts drifted to Glenn Bott; the type of child who was unlikely to be chosen to play anything ever in a Nativity play, not even a goat.
>
> *AMCY*, 276

EXCERPT A

THE WINDSORS

A soap opera based on the Royal Family. To replace *The Archers.*
SCENE 1. QUEEN'S LIVING ROOM
Sound: Richard and Judy show in the backgrounds; Sun *newspaper being read; a female corgi barks.*
PRINCE PHILIP: It's appalling, what the papers are saying about Charles, our son!
(*Sound: a helicopter lands outside.*)
QUEEN: I know who Charles is, Philip.
PHILIP: There was a time when you didn't. He spent so much time with his nanny that you passed him in the corridor once and assumed he was a jockey because he was so small.
(*Sound: feet walking on priceless Persian carpet.*)
QUEEN: (*breaking into violent sobs*) Don't! I was a terrible mother.
(*Sound: A handbag is opened*)
ANDREW: Hi there, aged parents! what's new?
QUEEN: Andrew, darling, was I a terrible mother?
(*Sound: A Royal nose is blown into a damask linen handkerchief.*)
ANDREW: Dunno. I can't remember you doing any mothering, Ma. You were sat all day stickin' stamps in a album.
(*Sound: A door slams.*)
CHARLES: It's *an* album, Andrew. Not *a* album. I find your grammatical errors to be quite simply er...unforgivable
(*Sound: Charles frowns; a door opens.*)
ANNE: Why have you called us here, Ma? I've got an appointment with the horse doctor at eleven-thirty.
(*Sound: A door slams; a nervous cough.*)
EDWARD: Sorry, I'm late, everybody.
QUEEN: Hello...Er...
EDWARD: Edward. My name is Edward.
QUEEN: So It is... I've called you together for a most important reason. A most important reason indeed...
(*Sound: Music plays, leaving listeners in suspense.*)
Copyright: Adrian Mole, August 1997

I feel in my bones that this could be a winner. Princess Diana would be the star eventually, of course. She is at present starring in her own soap opera, and the whole country wants to know what will happen to her next.
AMCY, 190

TASK B

Consult Shakespeare-related websites in the Multimedia Lab (peer group).

1. Share the websites addresses and account for their source and reliability.
2. Each peer group is assigned to choose one drama passage different from all the other groups.
2.1. Explain the impact of thext on your reading. What did you like most / least?
2.2. Could you identify any cultural or historical fact explicitly or implicitly related in the whole text?
2.3. Were you familiar with it in their real extratextual historical setting?
2.3.1. If so contrast its fictional rendering in the base drama text.
2.3.2. If not, look up for key words tied up with historical references in the base text (whether associated with language, characters' naming, figures, time or place, settings, facts, themes and motifs) and search in the worldwide web for brief accounts on them and corresponding settings. Then contrast their fictional renderings in the base drama text.
2.4. Reflect on your search and its importance for your understanding of the development of events, characters' relationship and interaction in the diegetic world. Then write an argumentative text in which you debate pros and cons while trying to insert the Shakespearean text into its cultural dimension without "standing before the text", that is, overlooking your fruition and sensitive appreciation of the text (McRae 1991).

Follow-Up Activity

"All the world's a stage"

Part A: Imagine Adrian rewriting the passage which you selected taking into account his time. Insert any changes you wish (language, settings, characterisation) so that you get a coherent version and jot down some notes foregrounding each alternative rendering (you may fall on any film version, comic strip, cartoon which you have already seen or read).

Part B: Act out the sketch you created in plenary (each peer group)

Part C: The audience should be critical signalling positive and negative aspects related to: prosody (intonation, stress, rhythm, spelling), kinesics (body language, *i.e.*, gestures, looks), lexis, semantics, cohesion, coherence, syntax, costume (if possible).

Self-Help Reference

Update your writing file with theoretical entries on proxemics and jot down some notes on their role in face-to-face conversation in a cross-cultural perspective (L1 and EFL).

➢ POSTCARDS AND CHRISTMAS CARD

Understanding Everyday Home / Family / Social Literacy Practices

GENERAL AIM

- ✓ **Build on readers' / writers' social skills.**
- ✓ **Promote research skills.**

SPECIFIC AIMS

- ✓ **Focus on everyday home / family / social text types / genres.**

STRATEGIES

- ✓ **Enhancing creativity in different home / family / social literacy genres, for example, Christmas cards.**

TASK A

Activity 1

Read Adrian's diary entry and write up Pandora's Christmas card. Pay attention to audience, register, tone, terms of address, subject matter (cohesion and coherence), layout, not to mention her political affiliations.

EXTRACT A

> Wednesday December 17th
>
> A Christmas card from Pandora. It began "Dear Constituent," and was signed with a rubber stamp.
>
> *AMCY*, 277

Activity 2

2.1. Identify the different types of discourse in the coming diary entry and their function.
2.2. What has led Adrian to start the diary entry with an exclamative remark?
2.3. Write Adrian's reply to Pandora's card. Don't forget to come to a compromise between Adrian's ideals and his love to her muse.

EXTRACT B

Monday, July 27th

A camel postcard! It said:

Dearest,
Economic conditions here are quite dreadful. I was going to buy you a present but instead I gave all my money to a beggar. You have such a generous heart Adrian that I feel sure you will understand.
All my love into infinity.
For ever,
Pandora X

Fancy giving my present money to a filthy, idle beggar!
Even our postman was disgusted.

SDAM, 103

Follow-Up Activity (Whole Class)

Collect as many and diverse text types related to home / family / social genres (from telephone bills to memos) either in your mother tongue or in English.
File them in accordance with text types and a matching outline of their specific features (layers of meaning, units of language, addressers / addressees).

➢ TELEGRAPHIC LANGUAGE

Reading Between the Lines: Understanding Humour

GENERAL AIM

- ✓ **Build on readers' / speakers' critical language awareness.**

SPECIFIC AIM

- ✓ **Foster students' / readers' awareness of cross-cultural differences in humour.**

STRATEGIES

- ✓ **Disclosing irony, humour and creativity in different text types.**

i) **Concentrating on layers of meaning to think together about language (form and function) along with a variety of spoken and written texts (triggered by readers' creative response to a telegram, jokes, drama);**

ii) **Identifying tone, intention and mood via specific linguistic features: prosody (*i.e.*, intonation, stress, etc), graphology, morphology and syntax.**

TASK A. Intertextuality

EXTRACT A

> Saturday November 28th
>
> A telegram! Addressed to me! The BBC? No, from my mother:
> ADRIAN STOP COMING HOME STOP
> What does she mean "Stop coming home"? How can I "stop coming home"? I live here. The phone has been cut off! I'm considering running away from home.
>
> *SDAM*, 148

Activity 1

1.1. Rewrite the entry reporting the telegram's message accurately, bearing in mind its original form and writing conventions. Would your version have the same impact?
1.2. How can layers of meaning influence the text's impact on the reader?
1.3. Account for the semantic density of "home" in the telegram and in the novel, in general.

> When I got home my mother reported gleefully that Arthur Stoat had rung, demanding the name and telephone number of my ghost-writer.
>
> *AMCY*, 262-263
>
> On my way home I call in to see Pandora who is usually sitting under the anglepoise lamp bent over *A* level homework. On the wall above her desk are two notices written in pink neon marker pen. One says, "GET TO OXFORD OR DIE" the other says "GO TO CAMBRIDGE AND LIVE".
>
> *TCAAM*, 60
>
> START-LIFT TRAGEDY: OLDEST JOGGER DIES

> Bertram Baxter, the oldest man in Leicester, died early today in a tragic accident involving a dressing-gown cord and the mechanism of a stair-lift at the Alderman Cooper Sunshine Home, in Brook Lane, where he had resided for many years. Mr Baxter, whose wife Queenie died in 1982, was described by the senior nursing officer, Mrs Lorette Harvey, today, as "quite a character, who didn't suffer fools gladly".
>
> Mrs Harvey recalled the time that Mr Baxter had sued the Alderman Cooper Sunshine home for damages - claiming that he was not being provided with his dietary needs. Mr Baxter ate only beetroot sandwiches, Spotted Dick and custard. The case became a *cause célèbre* when Mr Baxter went on hunger strike and for a while he enjoyed considerable national notoriety, becoming known as "Beetroot Bertie". His victory was widely applauded as a triumph for common sense - though Mrs Harvey claimed that the kitchen staff were "greatly inconvenienced".
>
> *AMCY*, 38-39

1.4. How do advertisements (multimodal texts) benefit from the play on language, form and stylistic choice (Excerpt A])?
1.3.2. Collect some examples from Portuguese and English advertisements and prepare a 15-minute presentation discussing your response to the previous assignment.

Activity 2

2.1. Explain the following jokes, pointing to "the play on words" or "sounds" and write a suitable phonetic transcription.

2.2. Write an argumentative text on the assertion underneath. Provide illustrations to support your arguments.

> Understanding British Humour.... sometimes depends on your knowledge of morphology (homophones, homonyms, acronyms), misspelling, word association present in interactional and ideational (written or spoken) texts.

EXTRACT B

1. What do you call an Arab dairy farmer?
   -A milk sheik.

2. What do you call an egg-head chicken?
   -A hen-tellectual

3. What is full of words and quacks?
   - A duck-tionary.

4. Waiter! What sort of soup is this?
   -It's bean soup, sir.
   I don't care what it was. I want to know what it is now.

5. Skateboard! Skateboard!
   I'm really bored.

Katie Wales (1990), *The Good Egg Yolk Book*

TASK B

Activity 1

1.1. Work out the passages in Extract C] in pairs. Find out how humour may extend to irony and sarcasm from the speaker's stance and laughter among readers / audience.
1.2. Read each utterance attentively and account for:
1.2.1. Speaker's tone, mood and intonation;

1.2.2. Speaker's implicit subject-matter.
1.3. Go back to the passages and…
1.3.1. Identify the idiom mentioned above and refer to its creative and critical potential.
1.3.2. Explain the play on words and sounds in the last utterance.
1.3.3. Write three adjectives to depict the speaker's personal traits.

EXTRACT C

KING: Elbow People, knee gentleman, bending persons, hand kissers. (p. 25)

…

KING: The Prince of Wales! What brings you to Windsor, sir? Want to hump the old bird out of the nest, is that it, you great cuckoo? Get your fat hands on the government, is that it? Wish me, wish me? You wish me death, you plum little partridge. (p. 25)

…

KING: Parliament, Parliament… do nothing nothing Pitt Pitt Pitt do – nothing nothing. I am not mad mad mad… Can't see mist mist missed Queen missed her, oh missed her Queen, gone, gone gone… (p. 36)

…

KING: Doc doc doc doctors doctortures doctortormentos doctalk talk talk… (p. 37)

…

KING: Yes, and how much does humanity pay you?… You should tell your patient the Prince that he is too fat. (p. 37)

Alan Benett, *The Madness of George III*

Activity 2

2.1.Read this passage and write down Adrian's personal diary entry on the press release which he is supposed to send. Then read out your version in lecture setting and listen to your colleagues' texts.

> Brick advised me to go for what they call in the PR trade "The Full Grovel". He drafted the following press release.
>
> Adrian Mole is sincerely sorry if he gave offence to any person of any nationality, colour, creed, or sexual orientation. He would like to point out that his best friend, Nigel, is gay.
>
> *AMCY*, 220-221

2.2. Discuss in forum the role of cross-cultural issues in public discourse (written or spoken).

➢ FAX MESSAGE

Deciding about Register and Language Purpose in Everyday Social / Professional Domains

GENERAL AIM

- ✓ **Develop social and cross-cultural skills.**
- ✓ **Foster learning across the curriculum.**

SPECIFIC AIM

- ✓ **Enhance students' / readers' ability to:**

i) **account for social needs and degrees of formality.**

ii) **present sound arguments to back up points of view.**

STRATEGIES

- ✓ **Comparing registers in fax message and its reply.**
- ✓ **Identifying degrees of formality by focusing on register.**
- ✓ **Developing argumentative skills.**

TASK

Activity 1

1. Read both extracts and compare them in terms of:
1.1. Layout, punctuation.
1.2. Register, domain, tone.
1.3. Terms of address, sender - addresser relationship.
1.4. Lexical choice.
1.5. Structure and syntax.

Activity 2

2. Write Adrian's reply to "Boston Goldperson" having in mind:
2.1. characters' relationship to be conveyed in terms of address and topic handling (either following or breaking Gricean pragmatic maxims.
2.2. Adrian's register, style.

EXTRACT A

FAX MESSAGE

To: Boston Goldperson - Brick Eagleburger Associates
From: Adrian Mole
Date: 31.10.97

Dear Boston,
First may I say how much I admire your decision to change your surname Goldman to Goldperson. In these times when so many women are renouncing their feminist principles, it is threatening to know that you still carry the flame.
Now for the bad news. It has become apparent to me that I will be unable to meet my latest deadline of November 1st for the delivery of *Offally Good*! - *The Book!* Family matters have occupied my time and attention to the detriment of my creative impulse.
In your role as agent's assistant will you please break the news to Arthur Stoat of Stoat Books Ltd. I will, of course, return my advance of £250, though I will need to give one month's notice to my bank or risk losing the accumulated interest. I hope to see you when I am next in London. I am slightly concerned that *Birdwatching* and *The Time Van* remain unsold despite their obvious mass-market appeal.
Yours, A. Mole

AMCY, 232-233

Activity 3

Imagine Adrian's response to the fax message (Extract B]) and write it down. Let him use a reproaching tone by pointing out broken grammar rules and the use of taboo language.

EXTRACT B

Saturday November 1st

FAX MESSAGE

From: Boston Goldperson
To: Adrian Mole

Listen, kiddo, The f------ offal book has been sold already. W.H. Smith have made it their Book of the Week! The cover has been sent to the Bookseller! Stoat Books have had advance orders for 25,000 copies in hardback! This book is a f------ bestseller! It has to be written! Stoat is threatening to sue this agency for every cent we have if you don't deliver. So write the mother!
Boston

AMCY, 232-233

Follow-Up Activity

> Blind is the favourite at Ladbrokes. Melvyn Bragg called it *haunting*, Hanif Kureishi said it was *cool*, Kathy Lette that it was a *hoot*. I quote Dr. E. E. G. Head, writing in the Literary Review: "Kent's book is a sustained metaphorical tour de force." I faxed Arthur Stoat a recipe for my book. I hope it will pacify him.
>
> [author's emphases]
>
> *AMCY*, 223-224

Choose one of the activities (group work). Then present it to the forum. Beforehand jot down some arguments to defend your position in case of counter argumentation. Here are some anchors: characters' idiosyncrasies, register, social and cultural patterns, impact of the fax message on the addressee.

A. Write up the fax to Arthur Stoat enclosing Adrian's recipe. Try to write the message from Adrian's point of view .
B. Write up the fax to Arthur Stoat enclosing your own recipe. Try to write the message from your point of view and culture.

Project Work

"Literature and the mass-market appeal"
Think about the topic above and, in group, outline sound (for and against) arguments thereby resorting to theoretical support offered in different fields of study in Humanities. Then prepare the oral presentation in lecture setting. Make sure that you know some argumentative prompts to defend your point of view.

➢ PERSONAL NARRATIVES

Understanding Voice and Register

GENERAL AIM

- ✓ **Sensitise students to literature and experience.**
- ✓ **Promote the interface language / literature and culture.**

SPECIFIC AIM

- ✓ **Develop the readers' ability to share / refuse emotions in the story.**
- ✓ **Foster writing skills through critical language analysis.**
- ✓ **Enhance readers' interpretive skills while concentrating on deixis.**
- ✓ **Build on readers' / speakers' awareness of language varieties as a vindication of characters' / people's identity in the English-speaking world.**

STRATEGIES

- ✓ **Talking about the "self": focalisation, point of view, voice, gender issues.**
- ✓ **Identifying different layers of meaning to build on characters' subjectivity in their narrative accounts.**
- ✓ **Accounting for literariness in everyday language.**
- ✓ **Rephrasing characters' "Englishes" into standard spoken English.**

TASK A

Activity 1

Townsend's diarists in *True Confessions of Adrian Mole, Sue Townsend and Margaret Hildegard* take in hand narratives which intertwine and/or blur the lines between the commonplace and a sudden unfolding of events.

1.1. What distinguishes all three pieces of writing? (Refer to motivation, purposes, author - reader / audience)

1.2. "The England I love best is, of course, the England of my childhood..." (p. 130)

1.2.1. Which words would the diarist stress in a spoken version?

1.2.2. How do you explain the use of a definite article before the name of a country?

1.2.3. What is Susan's point of view concerning England, the English Culture, Language and People?

1.3. The narrators present different language registers in an original way: from formal to informal or even to technical language.

1.3.1. Select a couple of texts depicting varied language levels which have struck you mostly.

1.3.2. Then rank them from more informal to formal pieces of discourse and underline strikingly distinctive language features.

1.3.3. Comment on the ones you were likely to be more familiar with and refer to possible contexts with a further reference to the medium and the situation (for example, adolescents' talk in films).

Activity 2

Write an essay on Adrian's narrative strategies in the light of Douglas Hewitt's statement issued in "The Reading Public and the Rise of a Profession"[74].

> the elaborate narrative strategies and the subtle effects of echoes and repeated symbols while dismissing as too elementary for discussion questions of psychological plausibility and consequent moral judgements about the results of our actions, including our stupidities."
>
> Douglas Hewitt 1999: 169

TASK B

Activity 1. Memories ...

2.1. Think back into your childhood.
2.1.1. What things do you remember being frightened by?
2.1.2. Have you ever had an experience where you were very anxious, but which finished with a great sense of relief?
2.2.Read the following text in the "First Person" (Excerpt B]).
2.2.1. To what extent is there a relation between excerpt A] and B]?
2.2.2. Do you think the first one is important to understand the general meaning of "First Person"? Why was it included then?
2.2.3. How would you define the types of narratives mentioned (excerpt A])as well as excerpt B]?
2.2.4. Do their genres have any impact in your reading expectations, reading rate, strategy, purpose? Give reasons.

2.3.1. To what extent is there a relation between Excerpt B] and its title.
2.3.2. How old is the narrator when he is accounting for some of his first time experiences? Account for as many layers of meaning as possible to illustrate your answer.

EXTRACT A

Will Self, 32, is the author of The Quantity Theory of Insanity (Bloomsbury, £5.99), which was shortlisted for the 1992 John Llowellyn Rhys Prize. His novellas Cock & Bull (Penguin, £5.99), and his novel My Idea of Fun (Bloomsbury, £15.99) earned him a place among the 1993 Granta / Book Trust Best of Young Novelists. He lives in London with his wife and their two children.

EXTRACT B

FIRST PERSON by Will Self

First Hospital Stay
I was born with an inguinal hernia, which is like a hole in the stomach wall, and had to stay in hospital for the first six weeks of my life. My mother says it was patherns" when she visited because they kept me in a birdcage that accounts for why I have grown up to be such an animal. A Kleinian would say that explains my entire development as a beast.

First Trip Abroad
When I was two and a half I went to my grandfather's funeral in Chicago. Grandpa Jack is a very dim memory – a man who apparently kept a card index recording every joke he had ever heard in his life.

First Ambition
I always wanted to be a writer, a painter or an actor. A lot of my writing is very visual and I remember when I was very, very young being absolutely gripped by the idea of trying to render subjective experience in an objective way. I think it took on a visual form because that's the most obvious manifestation. One realizes as a child there is a disjunction between one's internal experience of phenomena and what they are externally and, in a way, any artist's work is an effort to bridge that. Sounds a bit portentous but it's true.

First Memory of a News Event
I remember seeing pictures of the Vietnam war when I was about five. My mother was American, and very involved in the protest movement against the war.

First pet
When I was six I had a mouse called Minnie which we bought at Harrods for £1. We had a dog before that, but the mouse was mine specifically. Then it got eczema and Mr Jenks the science master put it down by smashing its head on the side of a desk. First hero Bazzarov, the nihilist protagonist of Turgenev's *Fathers And Sons*. My father was Professor of Public Administration at the LSE and my mother ran something called the North Islington Infant Welfare Centre and we were an ultra-highbrow family. We didn't even have a telly.

First job
It was a Saturday holiday job at Sam's Bargain Store and Burnt Oak. I was 15. I did everything except for working the cash register. I did it with a maid of mine and we'd raced our mopeds round the North Circular. It was good.

First fashion mistake
A pair of naff, zip-up, quasi-platform Chelsea boots which I thought were incredibly cool. I tucked the top of my trousers into them, rather like a Trekkie, and went to school like this. I'd been to quite a wet prep school and by this time was at a much tougher grammar school in Finchley.

I walked into the playground and a boy started shouting: "Pouf! Pouf!". As it transpired, he was adept at martial arts. I went to kick him in the bum and the next thing I knew he was jumping on my chest.

First offence
The first thing I got busted for was stealing my old man's Austin 1800. I'd got into Oxbridge and I only had to get two Es at A-level so I had nothing to do. I just used to lie around watching *Danger UXB* and smoking dope. It was an idle fantasy – I knew how to drive technically and I wanted to see if I could do it in practice. And I could. But not that well. I hit a lamp-post, and although I wasn't injured, the car was. I was terrified and had to pay a whacking fine of £650.

First suit
My first significant suit was a three-button, narrow lapel, virtually drainpipe leg, high-sheen sharkskin outfit, bought somewhere in Camden Town in the late Seventies. I went to university wearing it. I had my hair dyed silver and suede winkle-pickers. I must confess I wanted to cut a dash. I wanted people to consider me eccentric, intense, dandyish and flamboyant. As the years have gone by I've realised that I ***am*** eccentric and I never needed to try. My greatest eccentric is the thing that sets most creative people apart – a willingness to accept my dreams on the same level as my conscious life. Many people would simply call it insanity.

First love
It was with the proto-anorexic who looked more a young Diane Keaton. I was 16. I had a crash on her and I managed to persuade her over weeks of careful plotting and deep debate on the meaning and function of the loss of virginity. We were both virgins and it was all very prosaic and rather technical and afterwards we went for a bacon sandwich in the Manhattan Café in East Finchley.

First Impression I Give
The effect of notoriety is that you know there's no point in trying any more because you meet a lot of people who have an absolutely preconceived notion of what you're like. For some reason, I think because my work is quite extreme, I have a reputation as an extreme, intimidation, possibly aggressive, rather difficult person. In fact I am a quiet, shy, retiring and infinitely polite person. But I notice that I'll say things like "Thank you very much" and people will hear it as you…

First thing I do in the Morning
I turn on the radio to Jazz FM. I take espresso coffee virtually intravenously and keep a percolator on a gas stove by my bed so that I can just lean over and switch it on.

Margaret Rooke / Ruby Millington

Activity 2. Language and Critical Awareness

Read Extract C]

2.1.Cohesion
Like most of those in power at the time.
2.1.1. What do the words in bold refer to?
2.1.2. Specify and explain the types of reference (anaphoric, cataphoric, exophoric) found in the sentences / phrases.
2.2. This episode is built according to different degrees of probability clearly standing out in both characters' and narrator's language.
2.2.1. Pick up words / phrases according to:

	Deduction	Possibility	Improbability
2.2.1.1.adjectives	.....	.....	.....
2.2.1.2. verbs	.....	.....	.....
2.2.1.3. adverbs	.....	.....	.....

2.3. Why is Oliver's previous mishap referred so differently ["his little history" (l. 6); "beadle's tale" (l. 9); a full account (l. 15)] either by the characters or the narrator?

2.4. "You would if he hadn't had fever, I suppose, **eh**? He was interesting, wasn't he? Interesting! **Bah**!" (l. 20-21)
2.4.1. What is the speaker's tone? Give reasons.
2.4.2. Do both interjections convey the same meaning?
2.4.3. Rewrite the full clause in the simple past. Would it change the meaning?
2.4.4. Report Grunwald's words (par. 3).
2.4.5. Now compare the direct speech with your reported version and account for any possible changes of meaning and impact in the narrative.

EXTRACT C

"I fear **it** is all true," said the old gentleman sorrowfully, after looking over the papers. "**This** is not much for your intelligence; but I would gladly have given you treble the money if it had been favourable to **the boy**."
It is not at all improbable that if Mr Mumble had been possessed of **this information** at an earlier period of the interview, he might have imparted a very different colouring to **his little history**. It was too late to do it now, however; so he shook his head gravely, and pocketing the five guineas, withdrew.
Mr Brownlow paced the room to and fro for some minutes, evidently so much disturbed by the beadle's tale that even Mr. Grimwig forbore to vex him further.
At length he stopped and rang the bell violently.
"Mrs Bedwin," said Mr Brownlow, when the housekeeper appeared, "**that boy Oliver is an impostor**."
"**It** can't be, sir. **It** cannot be," said the old lady energetically.
"I tell you **he** is," retorted the old gentleman. "What do you mean he can't be? We have just heard **a full account of him from his birth**, and he has been a thorough-paced little villain all his life."
"I never will believe **it**, sir," replied the old lady firmly. "Never!"
"You old women never believe anything but quack-doctors and lying story-books," growled Mr Grimwig. "I knew it all along. Why didn't you take my advice in the beginning? You would if **he** hadn't had a fever, I suppose, eh? **He** was interesting, wasn't he? Interesting! Bah!" And Mr. Grimwig poked the fire with a flourish.
"He was a dear, grateful, gentle child, sir," retorted Mrs Bedwin, indignantly. "I know what children are, sir, and have done these forty years; and people who can't say the same, shouldn't say anything about them. That's my opinion!"

[bold Mine]

Charles Dickens, *Oliver Twist*, p. 155

Activity 3

Read Excerpt D] and account for the layers of meaning and their significance for the narrative of the self: graphology; cohesion (co-reference); collocates; creative similes / creative Language ("sourced"); shifts in narrative position ("taking over": outside perspective; "came into the kitchen": inside perspective); modality.

EXTRACT D

Zippo Montefiori, the managing director of Pie Crust Productions, was thirty years old today, and he chose to celebrate *this landmark* by taking over *the whole of Hoi Polloi* for a private party.

The good luck fairy must have spent longer over his crib than she did over mine. He is what I heard one woman describe as "devilishly goodlooking", with black floppy hair and eyes like a Labrador. He is never seen without his black Armani overcoat - yet he never sweats. He speaks slowly with a voice as smooth as a conker, and he looks into your eyes as though searching for your soul.

There is reputed to be a waiting list of women wanting to go out with him.

He is a great fan of *institutional food* - he went to Harrow. The menu included some of his offal favourites. I also threw a few plastic caterpillars and a salad for public-school authenticity. At the end of the evening Zippo came into the kitchen to thank *the staff*. "Fab scoff", he said, "and the caterpillar were a hoot." After a bit of a chat where *I* had "sourced" the caterpillars (a joke shop in Leicester) he asked me if I"d ever thought about appearing on television!

"As what?" I asked.

"As *a cook"*, he said. "You could do some of your offal specialities."

AMCY, 89
[italics and underlined Mine]

TASK C

Activity 1

1. Explore visions of masculine identity in an era of socio-economic and cultural alteration. Readings of pre-modern and postmodern novels: Cather's *My Ántonia* (Extract F]) and Townsend's Adrian's Diaries. Both novels were written by female authors and the perspective of the world in the literary discourse is mediated through a male character's viewpoint.

1.2. Comment on text and affect and the role of the teacher's motivation to reading.

Activity 2

2. Read Extract E].

2.1. "Her exultation was contagious."

2.1. 1.Do you agree with this description? How did you like this character? Do you think that you could find such a character nowadays? (Write no more than 150 words).

2.1. 2.

She kept shouting back to me about how astonished **everybody** would be.

I found Ántonia standing in the middle of the floor, telling **the** story with a great deal of colour.

2.1. 2.1. Consider the words offered in bold and identify each type of reference as well as its meaning for the text structure.

2.1.2.2. What is meant by "a great deal of colour"?

2.1.2.3. What interesting story was Ántonia telling then? (Write no more than 50 words)

2.1.2.4. To what extent is this episode important for the focaliser?

Activity 3

3 "The great land had never looked to me so big and free."
3.1.Who is "me" in this statement? Whose view is that?
3.2.How do you explain such a sudden change of verb tense, *i.e.*, simple past into past perfect tense?
3.3.What land does the speaker refer to?
3. 4. "Nevertheless, I stole furtive glances behind me now and then to see that no avenging mate, older and bigger than my quarry, was racing up from the rear."
3.4. 1. Account for the tone and the narrator's age in the previous statement.
3.4. 2. Rewrite the above sentence in the passive and account for any possible change of meaning.
3.4. 2. Identify the type of sentence as well as its clause elements.
3.4. 3. To what extent does syntax in the speech event let you infer some of the speaker's traits?
3.5. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post. Your grandmother's snake-cane wouldn't more than tickle him. He could stand right up and talk to you, he could. Did he fight hard?"
3.5. 1.What emotion is conveyed by the interjection "Gosh"?
3.5. 2. "That fellow", "he", "him", "that beauty" are words / phrases relating to _____ whereas in Portuguese you would use the feminine singular.
3.5. 3. Why does Otto mention "grandmother's snake-cane"? What stylistic device is then used?
3.5. 4. Colloquial and broken English are Otto's characteristic language features. What does he mean by saying "wouldn't want to do any business with that fellow"?
3.5. 5. Report Otto's statement.
3.5. 6. Reread your reported version and account for its impact on your perception of this character and the role of the focaliser's intentional use of direct speech.
3.6. Body gestures are undoubtedly highly effective for communicative purposes. Pick up words or phrases of that kind from the text and account for their meaning in the right context.
3.7. Explain the meaning of "Ántonia broke in".

TASK D. Language Varieties

Activity 1

1. Correct the following sentences, making the necessary changes (word order or inserting any word, *e.g.*, preposition, verb form, conjunction, etc.)
1.1. "Yes'm," said Otto; "and he's sold 'em his oxen and his two bony old horses (...)-if I'd'a thought it would do any good. But Bohemians has a natural distrust of Austrians.' (*MA*, 16)
1.2. "My *tatinek* say when you are boy, he give you his gun. Very fine, from Bohemie. It was belong to a great man, very rich, like what you not got here; many fields, many forests, many big house. My papa play for his wedding and he give my papa fine gun, and my papa give you." (*MA*, 29)
1.3. "My papa find friends up north, with Russian mans. Last night he take me for see, and I can understand very much talk. Nice mans, Mrs Burden. One is fat and all the time laugh. Everybody laugh. The first time I see my papa laugh in this Kawn-tree. Oh, very nice!" (*MA*, 23)
1.4. "Krajieck says he's turrible strong and can stand anything (...) He asked me if they was good to eat ...but he just looked like he was smater'n me and put 'em back in his sack and walked off." (*MA*, 47)
1.5. "You got many things for cook. If I got all things like you, I make much better." (*MA*, 58)

Activity 2

2. Read these sentences and analyse them according to:
.Language Register (Domain, Field, Tenor, Mode)
.Language Variety
2.1. "He got out his "*chaps*". (*MA*, 11)
2.2. "I've got a sackful of mail for ye." (*MA*, 73)
2.3. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post along." (*MA*, 33)
2.4. "They [Antonia's eyes] were big and warm and full of light like the sun shining on brown pools in the wood." (*MA*, 17)
2.5. "Who's what goin' back on me? One of these city gentlemen, I bet! Now, you girls, you ain't goin' to let that floor get cold?" (*MA*, 123)

2.6. "I was wondering whether that particular rocky strip of New England coast about which he had so often told me was Cleric's *patria*." (*MA*, 170)
2.7. "Oh, dear Saviour! Lord, Thou knowest!" (*MA*, 62)

EXTRACT E

We decided that Ántonia should ride Dude home, and I would walk. As she rode along slowly, her bare legs swinging against the pony's sides, she kept shouting back to me about how astonished everybody would be. I followed with the spade over my shoulder, dragging my snake. Her exultation was contagious. The great land had never looked to me so big and free. If the red grass were full of rattlers, I was equal to them all. Nevertheless, I stole furtive glances behind me now and then to see that no avenging mate, older and bigger than my quarry, was racing up from the rear.

The sun had set when we reached our garden and went down to draw toward the house. Otto Fuchs was the first one we met. He did not say anything for a minute, but scratched his head and turned the snake over with his boot.

"Where did you run onto that beauty, Jim?"

"Up at the dog-town," I answered laconically.

"Kill him yourself? How come you to have a weepon?"

"We'd been up to Russian Peter's, to borrow a spade for Ambrosch."

Otto shook the ashes out of his pipe and squatted down to count the rattles. "It was just luck you had a tool," he said cautiously. "Gosh! I wouldn't want to do any business with that fellow myself, unless I had a fence-post along. Your grandmother's snake-cane wouldn't more than tickle him. He could stand right up and talk to you, he could. Did he fight hard?

Ántonia broke in: "He fight something awful! He is all over Jimmy's boots. I scream for him to run, but he just hit and hit that snake like he was crazy."

Otto winked at me. After Ántonia rode on he said: "Got him in the head first crack, didn't you? That was just as well."

We hung him up to the windmill, and when I went down to the kitchen, I found Ántonia standing in the middle of the floor, telling the story with a great deal of colour.

Willa Cather, *My Ántonia*, pp. 33-44

EXTRACT F

ONE March evening in my sophomore year I was sitting alone in my room after supper.

I propped my book open and stared listlessly at the page of the *Georgics* where tomorrow's lesson began. It opened with the melancholy reflection that, in the lives of mortals, the best days are the first to flee. "*optima dies ... prima fugit.*" I turned back to the beginning of the third book, which we had read in class that morning. "*Primus ego in patriam mecum ... deducam Musas*" ; for I shall be the first, if I live, to bring the Muse into my country." Cleric had explained to us that "patria" here meant, not a nation or even a province, but the little rural neighbourhood on the Mincio where the poet was born. This was not a boast, but a hope, at once bold and devoutly humble, that he might bring the Muse (but lately come to Italy from her cloudy Grecian mountains), not to the capital, the *palatia Romana*, but to his own little "country"; to his father's fields, "sloping down to the river and to the old beech trees with broken tops."

Cleric said he thought Virgil, when he was dying at Brindisi, must have remembered that passage. After he had faced the bitter fact that he was to leave the *Aeneid* unfinished, and had decreed that the great canvas, crowded with figures of gods and men, should be burned rather than survive him unperfected, then his mind must have gone back to the perfect utterance of the *Georgics*, where the pen was fitted to the matter as the plough is to the furrow; and he must have said to himself, with the thankfulness of a good man, "I was the first to bring the Muse into my country."

We left the classroom quietly, conscious that we had been brushed by the wing of a great feeling, though perhaps I alone knew Cleric intimately enough to guess what that feeling was. In the evening, as I sat staring at my book, the fervour of his voice stirred through the quantities on the page before me. I was wondering whether that particular rocky strip of New England coast about which he had so often told me was Cleric' *patria*. Before I had got far with my reading, I was disturbed by a knock. I hurried to the door and when I opened it saw a woman standing in the dark hall.

Willa Cather, *My Ántonia*, pp. 169-170

TASK E

EXTRACT G

Wednesday July 9th

Malcolm came round to see if Humfri had returned. I was forced to tell him that the cat had not been seen for days. I quipped, "It's probably drowned in all the rain!" To my horror, Malcolm burst into tears. I know that we late-nineties men are allowed to cry in public, and to show our emotions now, but it still doesn't feel right to me. I had to resist the urge to tell him to pull himself together. I gave him £20 and told him to buy a Tamagotchi computer pet.

AMCY, 141

Activity 1

Focus on Extracts G] and F].

1. Is this narrative told from a male or a female perspective?
12.What can the reader learn from:
1.2.1. the characters' relationship / emotional involvement?

1.2.2. the place and time in which the narrative is set?
1.2.3. the narrator's attitude to life and how the binary present / past in the passage contributes to making a point between "I" / "we" and "I" / "he"?
1.3. To what extent is the adverb "probably" meaningful in the context depicted by the speaking voice?
1.3.1. Would its omission cause any mismatch in the narrator's attitude to the interlocutor?

EXTRACT G

Aunt Susan
Saturday June 14th

My auntie Susan has been honoured with the prestigious Prison Officer of the Year award. It was presented to her by Jack Straw. She told my mother that Mr Straw said he intends to conduct an inquiry into lesbianism in prisons. 'Among the staff or the prisoners?' asked my aunt. She reported that Mr Straw blushed at the question, and turned the conversation to a safer subject: the menace of garden slugs.
Nigel called and asked if he could sleep on my settie over the weekend. He says that he is coming to London to be counselled by a group called Outings. The specialize in advising gay men and women on how to tell their parents they are gay. (Not that the *parents* are gay, of course. Presumably if the parents were gay they would know already. Though I suppose it is possible to be gay and not know. In that case, am I gay? I've been an admirer of Judy Garlands for years.) I said I would allow him to sleep on the sofa (or settee, as he calls it) and I warned him about the storeroom decorative motif. He said he didn't care so long as there was a spare shelf for the exfoliation skincare products.
AMCY, 125

EXTRACT H

Edna Kent

It took a couple of minutes before I could fully take in the astonishing fact that *Edna Kent*, council tenant, widow of a milkman, eleven-plus failure, secondary-school drop-out, aged *fifty-five*, is indeed working in the House of Commons as the secretary of the cleverest woman in Britain.

I asked how she had made the dramatic change from lavatory cleaner to her present prestigious position. She laughed. "Education, education, education," she said, sounding like Malcolm. "I used to clean lavvies at the university, and to be quite honest with you, Aidy, I've never heard such bleddy rubbish what them professors and lecturers talked in there. So I enrolled on one of *them* Access courses." (I longed to interrupt her and say, "Not them Access courses, Edna, it's *those* Access courses," but, of course, I couldn't, I couldn't. I was talking to a *graduate* for Christ's sake. *A double graduate*.)

"My first degree's in Family Law," she said. She had a head start on this one: the amount of times her children have been up before the courts. "And my second is in Business Studies. Our Barry reckoned I ought to be up to date with the new technology, e-mail, and the web and suchlike."
AMCY, 100

Activity 2

2.Write a paragraph summarising Extract H].
2.1. First in 50 words
2.2. Secondly in 25 words
2.3. Now reflect on your strategic attitude towards language choice, syntax and sentence structure including the parts of speech (*i.e.*, grammatical categories) to be avoided, without changing the base version (tone, register, point of view).

Follow-Up Activity

A. To respond to some of the previous tasks did you rely on: background, cultural knowledge, linguistic and literary knowledge?
B.Try to define the previous phrases making use of different resource material (including on-line sources) and illustrate your definitions drawing on the extracts included in this task.
C. Consider all the excerpts provided in this section on narratives of the self and select the one(s) which you would like to read on and write down a couple of questions in terms of misunderstandings or anticipation of further unfoldings in the narrative(s). Then share your own queries in forum.
D. Group projects such as community based research on narratives.

➢ PERSONAL NOTES

Understanding Subjectivity in Everyday Literacy practices

GENERAL AIM

- ✓ **Develop social skills**

SPECIFIC AIM

- ✓ **Develop students' / readers' social literacy skills from creative literature to experience**

STRATEGIES

- ✓ **Developing the readers' ability to present an argument succinctly catching up with new text formats (e-mail messages).**
- ✓ **Comparing registers in an e-mail message and its reply.**

EXTRACT A

Dear Mrs Parvez,

I was most disturbed to be told by William that his packed lunch was stolen by a goat (Noreen) today, while he was at Brown's Farm Park Ltd. Apparently the beast ate not only the content of the lunch box, but the lunch box itself. William said he was hungry and distressed, but he received no comfort (or replacement food!) from you. I have tried many times to contact Farmer Brown by telephone, but am told by voicemail that he is not at his desk (!).

It seems to me that Noreen is a menace and should be kept in isolation. I hope you will give your support in this matter.

Sincerely,
A. A. Mole

PS. According to the Internet there are several species of birds that sleep in their nests. Some use feathers and down to make their nests more comfortable, rather like our human duvets and pillows.

AMCY, 204-205

Post-Reading Activity

1 Discuss in plenary possible complaint situations to be conveyed by means of different media (from print to spoken texts) and matching interlocutors resorting to brain-storming technique. Then gather in groups (five people) and write up the text or the script if it is intended to be a spoken text. Be critical in your decision-making upon layers of meaning as well as modes of discourse and their potential to make your output as creative,critical and effective as possible.

2. All texts are to be shared by the different groups and analysed in terms of:
2.1. Discursive impact, effect, tone.
2.2. Language appropriacy, register, field, domain, tenor.
2.3. Cohesion and coherence.
2.4. Creativity and critical thinking.

3. Now read Mrs Parvez' reply to Adrian's peculiar form of complaining.
3.1. Briefly account for its content and speech form against your own expectations considering your knowledge of the character and her idiosyncrasies.
3.2. Write two e-mail messages possibly exchanged between Mrs Parvez and the company.

Friday September 19th

Kidsplay Nursery Ltd
September 18th, 1997

Dear Mr Mole,

I e-emailed Farmer Brown@Foobar.co.uksetaside - and he e-mailed me back with the following message.

"The CCT camera next to the goat pen shows a dark-skinned lad in a red sweatshirt and brown cord trousers throwing a Postman Pat plastic lunchbox over the three-foot-high chain linked fence towards Noreen, the goat."

Yours sincerely,
Mrs Parvez

➢ POEMS

Understanding Language and Literariness Across Genres

GENERAL AIM

- ✓ **Promote students' imaginative skills.**

SPECIFIC AIMS

- ✓ **Develop readers' awareness of "different ways of saying the same thing"[75].**
- ✓ **Foster visual literacy.**

STRATEGIES

- ✓ **Analysing Adrian's revisiting the classics, the Greek mythology and lyrical background.**
- ✓ **Looking at ways of "naturaliz[ing the mode of writing] and recogniz[ing] the common world which serves as point of reference"[76].**
- ✓ **Translating as a narrative strategy.**
- ✓ **Sensitising students to literariness across text types.**

TASK A

Activity 1

1.1. Point out instances in Adrian's diaries in which he revisits the classics.
1.2. Look for information about Pandora in the Greek mythology to be presented orally.
1.3. Discuss Adrian's inventiveness when he appropriates the mythic figure.
1.4. Can the re-telling of an ancient tale draw attention to the materiality of words and the specificity of cultural values? Give reasons and examples.

Activity 2

> The next morning, I woke with an epic poem thundering inside my head. Even before I had cleaned my teeth I was at my desk scribbling feverishly. I was interrupted once when a visitor called from Matlock, but I declined the encyclopaedias he was selling, and returned to my desk. The poem was finished at 11.35am Greenwich Mean Time. And this is it.
>
> *TCAAM*, 38-39

2.1. How does Adrian escape momentarily from mundane routines from his adolescence onwards?
2.2. "thundering inside my head"
2.2.1. Identify this stylistic device and its role in Adrian's characterisation.
2.2.3. Does literature offer you an escape from everyday routines? Give reasons.

Activity 3

3.1. Read attentively Adrian's line "Oh joy! … Oh rapture!" in his entry and relate it to one of his possible sources of inspiration (Extract A]) in terms of intention and effect.
3.2. What is the main impact of the whole entry on you? How is it achieved?

3.3. Think about the extent to which Adrian's time reference "at 11.35 a.m. Greenwich Mean Time" differs from a commoner time expression and account for its impact on the reader.

EXTRACT A

O happiness enjoy'd but of a few!
And, if possess'd, as soon decay'd and done
As is the morning's silver-melting dew
Against the golden splendour of the sun!
An expired cancell'd ere well begun:
Honor and beauty, in the owner's arms,
Are wickly fortress from a world of harms.

William Shakespeare, *The Rape of Lucrece*, ll. 22-27

EXTRACT B

Mole's Prizewining Essay

January 1986

MONDAY
Oh joy! ... Oh rapture! ... At last I have made my mark on the world of literature. My essay entitled "A Day in the Life of an Air Stewardess" has won second prize in the British Airways Creative Writing Competition.
My prizes are: A Concorde-shaped bookmark inscribed in gold leaf by Melvyn Bragg, a hostess apron which has been donated by "The Society for Distressed Air Stewardesses", and £50.
Here, for posterity, is my prizewinning essay.
A DAY IN THE LIFE OF AN AIR STEWARDESS
By A. Mole

TCAAM, 63

Activity 4: Creative Writing

In groups of 4 or 5 create an advertisement resorting to Adrian's phrase (AMCY, p. 48):

MAN SAVED BY SKIN OF TEETH

Stage 1: Select the product, the target audience (age, gender, socio-economic and cultural status, etc.)
Stage 2: Choose the medium and type of text
Stage 3: Make up the advertisement bearing in mind its function – Pay attention to graphology, lexical and syntactic choice, supportive language, field, register among other layers of meaning.

TASK B

Activity 1.

1.1. Discuss how translation is liable to be envisaged as a metacognitive strategy to cross linguistic, chronological or cultural boundaries through retelling in another language.
1.2. Think about the role translation plays within texts bearing in mind extract C] and the multimodal text translated into Portuguese.
1.2.1. Do you think that the semantic and culture scopes match in both texts or are there any mismatches in the multimodal text (*Expresso*)?
1.2.1.1. Bearing in mind the cultural scope of the phrase in English "Music goes Underground", think about the phrases in Portuguese "Música a Metro" and "Música no Metro".
1.2.1.2. Do the figure and the sort of instrument in the picture coupled by the particular graphology in the headline (colours, print and font size) change the semantic scope of "Música a Metro"?

EXTRACT C - Underground Culture / "Music Goes Underground"

Música a METRO

Picture : Eunice Goes (2003 / July 18), *Expresso – **Única***, p. 16

Activity 2

2.1. Read the poem aloud to make sense of the Rastafarian rhythm.
2.2. Establish the possible relation between rhythm and tone of the poem.
2.3. Account for literary patterns in the poem
2.4. What is the impact of the poem on you?
2.5. To what extent is the title related to the poem?
2.6. Write the poem in prose form.
2.7. How did your re-telling into a different genre contribute to your language and cultural awareness?
2.7. Discuss the use of non-standard language in the poem as a way of asserting identity.

From Unrelated Incidents[77]

Tom Leonard

1

its thi lang-
wij a thi
guhtr thaht hi
said its thi
lagwij a
thi guhtr

awright fur
funny stuff
ur
Stanley Bax-
Ter ur but
Luv n science
N thaht naw
thi langwij
a thi
intellect hi
said thi lang-
wij a thi intill-
ects Inglish

then whin thi
doors slid
oapn hi raised
his hat geen
mi a fare-
well nod flung
oot his right
fit boldly n
fell eight
storeys
doon thi
empty
lift shaft

2

ifyi stull
huvny
wurkt oot
thi diff-
rince tween
yir eyes
n
yir ears;
- geez peace,
pal!

fyi stull
huvny
thoata lang-
wij izza
sound-system;
fyi huvny
hudda thingk
abbot thi dif-
frince tween
sound
n object n
symbol; well,
ma innocent
wee
friend – iz
god said ti
adam:

a doant kerr
fyi caw it
an apple
ur
an aippl –
jist leeit
alane

3

this is thi
six a clock
news thi
man said n
thi reason
a talk wia
BBC accent
is coz yi
widny wahnt
mi ti talk
aboot thi
trooth wia
voice lik
wanna yoo
scruff. if
a toktaboot
thi trooth
lik wanna yoo
scruff yi
widny thingk
it wuz troo.
jist wanna yoo
scruff tokn.
thirza right
way ti spell
ana right way
ti tok it. this
is me tokn yir
right way a
spellin. this
is ma trooth.
yooz doant no
thi trooth
yirsellz cawz
yi canny talk
right. this is
the six a clock
nyooz. belt up.

4

sittn guzz-
lin a can
a newcastle
brown wotchn
scotsport hum-
min thi furst
movement a
nielsens thurd
symphony – happy
iz larry yi
might say;

a wuz jist turn-
in ovir thi
possibility uv
oapnin anuthir
can whin thi
centre forward
picked up
a loose baw:
hi huddiz back
tay thi
right back iz
hi caught
it wayiz in-
step n jist
faintn this way
then this
way, hi turnd
n cracked it;
jist turnd n
cracked it;
aw nwan move-
ment; in ti
thi net.

5

at thi grand
theological
tennis match
bitween thi
orthodox awl
crocks n
thi
trendy all-
stars, a
rammy
irruptid whin
a yung
trendy bov-
vir boy tellt
hiz mate
who hid an awl
crock scarf
roon hiz shoodirz,
thit he wuz in
a flaigrint
state uv
non-being-fur-
uthirz; tay
which thi
wal crock rep-
lied, why doant
yi shut yir
trap n wotch
thi gemm, hiz
trendy frend
replied,
naithur um a
wotchn it;
a um here ti
witness a
persn-ti-persn
encounter, bi-
fore thi umpire
iz meaninful
symbol,
fur thi umpire-
abuv-thi-
umpire; tay
which thi awl
crock replied:
thaht izza
loada pish.

mirabile dictu,
it startid
pishn; and in
thi troo spirit
a christian
bruthirhood, thi
pair sat miz-
zribly wotchn
thi empty
court,
undir thi wan
umbrella.

Follow-Up Activity

A. In group write an essay in which you discuss Culler's statement in the light of the several re-writings / interpretations of the poem presented in lecture setting. Then exchange your essays among all the groups and comment on their content, form, types of discourse, and layers of meaning.

EXTRACT D

> It is only by starting with the effects of a poem and attempting to see how grammatical structures contribute to and help to account for those effects that one can avoid the mistakes which result if one thinks of grammatical analysis as an interpretive method.
>
> Jonathan Culler 1994: 73

B. Read the extract below and write an argumentative essay on "The language of literature: fact and fantasy".

EXTRACT E

> I said, "You should encourage your child to read."
>
> Christian snapped, "*The White Hotel* is a bit heavy for a kid who still believes that fairies live at the bottom of the garden."
>
> I must say this surprised me. I went down to the bottom of the garden yesterday. It is covered in rusting toys and stinking garden rubbish. It is hardly Faryland.
>
> At 11.30 p.m., I opened the White Hotel, read for ten minutes, then got out of bed and bolted the door. I must never fall into Alpha's hands.
>
> *AMWY*, 94-95

Self-Help Reference

In order to enhance language awareness and self-confident reading, Benton and Fox further suggest questioning strategies, in their view "starter" questions, (1992: 24) "inviting the reader both to attend to the words and to frame and value the individuality of his / her own response" (*Op. cit.*, *Ibidem*) as follows:

> **On language**: What words, phrases or lines stood out - for whatever reason - when you were reading or listening?
>
> **On form**: i) Can you say anything about the shape of the poem, how the words are laid out on the page? ii) Do you notice any patterns? iii) What effect does such a shape have on you?
>
> **On observation**: What is the writer really looking at, either outside or inside him / herself?
>
> **On feeling**: i) What feelings are conveyed during the poem at different points? ii) Do they change? iii) Do you share them?
>
> [adapted Mine]

➢ ESSAYS

Understanding critical language and its creative use

GENERAL AIM

- ✓ **Promote creative and critical skills in written language.**
- ✓ **Foster research and collaborative work.**

SPECIFIC AIMS

- ✓ **Develop writing skills.**
- ✓ **Enhance genre awareness.**

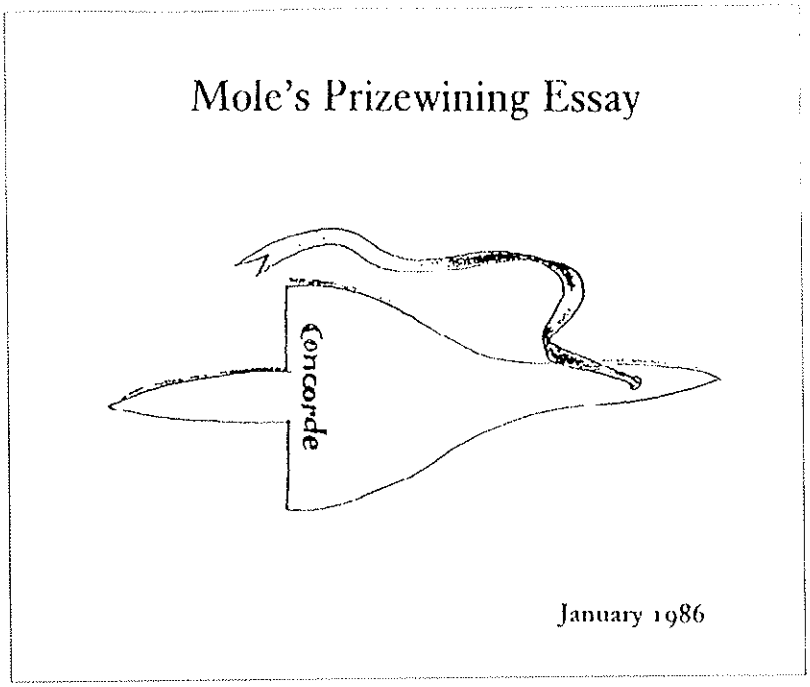
STRATEGIES

- ✓ **Identifying different layers of meaning in essay writing.**
- ✓ **Contrasting a narrative essay with an argumentative essay (academic genre).**

Activity

1. "A DAY IN THE LIFE OF AN AIR STEWARDESS"
1.1. Building on your knowledge, jot down some defining and narrative lines on the above topic.
1.2. Compare your output with that of your fellow students' in lecture setting.
1.3. Read Extract A]. To what extent did this text betray your expectations?
1.4. Identify narrative features in the text.

EXTRACT A



Picture: Mole's Prizewinning Essay, *TCAAM*, 63

A DAY IN THE LIFE OF AN AIR STEWARDESS

Jonquil Storme opened her languorous blue eyes and looked at the clock. "Oh drat and bother", she expectorated. The clock said seven o'clock and Jonquil was due at Heathrow Airport at seven fifteen, where she was in charge of Concorde.
Jonquil stretched out her lissome white hand and picked up the phone. Her other hand dialled the number: with her other hand she fondled an orchid that stood next to her bed in a jam jar.
"Hi Brett!" she said into the receiver ... "Jonquil here, darling. I'm late, our night of passion wore me out and caused me to oversleep." Brett's manly chuckle reverberated down the phone.
"OK Jonquil", he guffawed, "I'll tell the passengers that there is snow on the runway. Take your time my darling!"
Jonquil put the phone down and sank into the pillows that were still impregnated with Brett's hair oil. She wondered if she would ever get to marry Brett, the Captain of Concorde, and whether the excuse about snow on the runway would be believed. After all it was *July*. Thus ruminating, Jonquil showered in the shower and dressed in the dressing room. Soon she was soignée and was climbing into her Maserati open-topped sports car to the gapes of ordinary dingy passers by.
Soon she was wriggling up the steps of Concorde in her high heeled shoes. Brett met her at the door of the plane and gave her a French kiss. The passengers didn't mind at all, in fact they applauded and cheered. A jolly American shouted "God bless you, Captain!"
Brett flashed his manly teeth and went to the front of the plane and switched the engine on. Jonquil went round smiling at the passengers and opening jars of caviar. Soon the champagne corks were popping and the passengers were lying about in stupors. The flight was smooth and without hazards and when Concorde reached New York Brett asked Jonquil to be his bride. So, after having blood tests for diseases, Brett and Jonquil were married in the elevator of the Empire State Building. Soon it was time to turn Concorde round and go home to London. Jonquil was dead proud of her new gold ring and Brett flew the plane better than he ever had before.
As Jonquil got into bed that night she said to herself, "What a lucky girl I am. To think I almost became a Domestic Science teacher". She looked at Brett's matted black hair on the Laura Ashley pillow and smiled. I had been the most exciting day of her life.
THE END (Copywright World Wide owned by A. Mole)

TCAAM, 63-65

Follow-Up Activity

Group Work

A. Read Extract B] and write an essay on parents' everyday struggle with their children facing reality as if it were fiction. These are some of the components of an argumentative essay: definition, proposition, supporting points, expressing condition, reasoning and challenging the audience.

B. Then write a letter to the editor of *Time* magazine briefly putting forth your opinion on the impact of comics on children.

EXTRACT B

> I took William to Twycross Zoo today. It was a terrible mistake. When he saw that the lions were in cages, he wept and pleaded, "Let them out, Dad, please, let them out." He seemed to be under the impression that they were cartoon creatures, rather than live beasts capable of tearing his head from his shoulders.
>
> *AMCY*, 243

Project Work

Stage 1. Undertake some research on different types of essays to be presented in class.
Stage 2. Split into groups and focus on one type of essay from class selection.

Group work: Then collect some examples of the selected type of essay resorting to theoretical literature (essay theory), compare them and organise the output in a folder to be shared with all the members in the course. Write one essay of your own on a subject-matter of your interest. Before editing, proofread it with your lecturer's assistance.

Stage 3. Oral presentation and debate.

Self-Help Reference

- **Writing voice** - according to literary-theoretical writing (traditions or *schools* of published criticism influencing style, ideas, beliefs or theories; *e.g.*, Umberto Eco for the Latin tradition, Fabb and Durant 1993 for the Anglo-Saxon tradition)
- **Academic register**
  - formal but not as formal as legal or religious language;
  - clarity - modern usage, a degree of formality;
  - sentence-length: paratactic and hypotactic sentences;
  - reader-oriented: clear-cut sentences; avoid too many sentences in brackets or between dashes; don't be patronising, condescending, arrogant;
  - judgements (taste, value) - statements of praise are conventionally handled in a low-key way; avoid interesting, genuine, forceful, persuasive, thought-provoking; avoid pastiche and caricature.

[adapted Mine]
Fabb and Durant 1993

➢ MEMOS

Understanding Short Messages

GENERAL AIM

- ✓ **Familiarise students / readers with short messages.**

SPECIFIC AIMS

- ✓ **Develop students' interpretive skills across dissimilar communicative events (from poems to memos).**

STRATEGIES

- ✓ **Identifying different layers of meaning and literariness in memo writing.**
- ✓ **Understanding creativity and new forms of authorship related to the worldwide web.**

TASK A

Activity 1

1.1. Leave a message to your mother in which you apologise for having drunk all the orange juice left for breakfast.
1.2. Now read these words as material for a text:
1.2.1. Rewrite the text in the form of a poem.
1.2.2. What changed in the meaning potential of the text.

> I have eaten the plums that were in the icebox and which you were probably saving for breakfast forgive me they were delicious so sweet and so cold.
>
> William Carlos Williams [adapted Mine]

Activity 2

Pre-requisites: Read Adrian's personal notes to Mrs Parvez, the private nursery school's owner (*AMCY*, 202-206).
2.1. Summarise the content of the note in no more than 25 words.
2.2. Summarise the same text in 50 words.
2.3. Now compare both versions.

EXTRACT A

William came home this afternoon with the following note.

Kidsplay Ltd Castle Road
Ashby-de-la Zouch
September 16, 1997

Dear Mr Mole,

William has told me that you called me a liar, and questioned my assertion that birds do not habitually sleep in their nests. I refer you to page 29 of *The Birds in Your Garden* by Roy Wren, published by Glauberman & Arthur Ltd, 1979.

Yours sincerely,
Mrs Parvez

PS. If you wish William to go on a trip to Brown's Farm Park Ltd on Thursday, will you please send £5.50 tomorrow morning.

AMCY, 202

Activity 2

Read Glenn's notes to his father.
How different are they from the previous one (Extract A])?

EXTRACT B

May Yuletide cheer
Be yours this year
And may your Christmas
Dreams come tru
If e'er I'm sad
I think of Dad
And I'm so pleased
My Dad is you!

He had signed it. - "To Dad, from Glenn".

I thanked him and he frowned. He doesn't go in for smiling much. He looks like a cross between William Brown (the same tuft of hair sticking up at the back) and a younger, blonder, thinner, more authentic version of Gordon Brown. The Chancellor of the Exechequer.

I couldn't think of anything to say to the boy, and thanked God for William's obvious social skills. But when William went to the toilet and we were alone, I confided in him my despair at being unable to give William his most devout wish, a set of Teletubbies.

Was I subconsciously warning the boy about my inadequacies as a parent?

Eventually, Glenn said, "What shall I call you? Dad or Adrian?"

I said, "Dad", and he now calls me Dad at least once every sentence, I never call my father anything.

When William came back, Glenn got to his feet and said, "I've gotta go, Dad."

AMCY, 282

Activity 3

3.1. Rewrite the sentence in standard written English.
3.2. Why was the conversation "at dinner table" so interesting?
3.3. How was home-talk distinguished from other oral context-bound language uses in Adrian's narratives.
3.4. Do you agree with Adrian's remark: "I like to think I am broadminded but the language my father used was beyond the pale" (*SDAM*, p. 61). Give reasons.

3.5. Rosie has been torturing Ivan by leaving memos everywhere. Figure out Rosie's possible memos to embarrass Ivan under different circumstances.
3.6. Ivan decides to take revenge on Rosie and puts up a notice in the kitchen about language use: do's and don'ts. Write down its content.

EXTRACT C

> During a discussion at the dinner table about our lack of outings as children, Rosie said to my mother, "You never took us nowhere." She saw Ivan wince and whisper, "Double negative," to himself. She has been torturing him grammatically ever since."
> *AMCY*, 243

➢ MESSAGES

Understanding Creativity in Everyday Communication Events: Science and Technology

GENERAL AIM

- ✓ **Broaden horizons on the language potential in a globalising world.**
- ✓ **Promote students' / readers' virtual intercultural competence.**

SPECIFIC AIMS

- ✓ **Enhance students' strategic reading.**
- ✓ **Increase students' computer literacy as well as promote their interest in other media.**

STRATEGIES

- ✓ **Aknowledging the role of new concepts in chat jargon in mobile phones in one-to-one communicative event (in Short Messaging Systems)**
- ✓ **Learning the Lingo of the Electronic Age**[78]
- ✓ **Deciding what is important (skimming and scanning) to overlook subsidiary pieces of information to get specific tasks done**

TASK A

Activity 1

1. Read Extract A].
1.1. Discuss this text genre and outset in contemporary society bearing in mind the possible functions in communicative events
1.2. Point out instances of creative use of the written language and patterns of use related to graphology, phonetics, phonology, lexis and syntax in Paulo Querido's exemplification of "A Generation Text".
1.3. Find evidence for the role of cohesion and coherence as a way in to interact with this text.
1.4. Write down Adrian's own messages via other possible media favoured in his invitation type of text.

EXTRACT A [79]

transl8it!

Make sense of SMS LINGO

Hello. Do you wnat to have dinner with me tonight? I'll buy some fresh, good vegetables and cook them for you

o lingo to english
o english to lingo

transl8it! ⇨

LO. Do U wnat 2 hav dinr w me 2nt? I'll buy som fresh, gud vegetables & cook dem 4 U.

snd msgNOW or clr

Activity 2

2.1. List down familiar neologisms, acronyms, jargon and buzzwords aiming at communicating on the web.
2.2. Think about the items short listed in "Learning the Lingo of the Electronic Age"[80] and select the ones with which you most agree.
2.3. Identify language variety, tenor and register. Illustrate your answer.
2.3.1. They condense complicated concepts into shorthand words and phrases, saving time
2.3.2. They help separate the insiders from the outsiders
2.3.3. They can confuse the heck out of you.
2.3.4. If you're a "newbie" and want to become "digerati", you've got to learn the lingo.
2.3.5. Conscientious website browsers require a "double opt-in" in which you have to confirm by e-mail that you've agreed to receive the mailings.

Activity 3

3.1. Explain the creative meaning of the phrase "help can be either a click or an arm's length away".
3.2. Look up for the meaning in different sources of:
3.2.1. E-mail and Spam;
3.2.2. Download;
3.2.3. Opt-in, opt-out;
3.2.4. Acronyms and Smileys;
3.2.5. E-commerce;
3.2.6. Cyberterrorism;
3.3. Match the acronyms and the corresponding phrases.

TMI	No reply necessary
NRN	Too much information
TWIMC	Be right back
EOM	Rolling On the Floor Laughing
BRB	Laughing Out Loud
ROTFL	Parent Over Shoulder
LOL	End of Message
POS	By the Way

"Smileys", also known as "emoticons" because they're symbols representing emotions or facial expressions help prevent misunderstandings.

Reid Goldsborough 2003: 11[81]

Activity 4

4. Read Extract B]
4.1. In the light of the previous quote explain how Adrian expresses his emotions in the following diary entry.
4.2. Comment on graphological elements in the text enclosed in the diary entry.
4.3.To what extent did multimodal format influence your reading approach?
4.4. What stages did you concentrate on: pre-reading, anticipating, decoding, hypothesising, checking facts, validation, interpreting its context within the diary entry? Give reasons.
4.5. Have a close look at syntax and at verb tense use in particular.
4.5.1.Write under two columns events or descriptions referring to **Past, Present** and **Future.**
4.6. How would you rewrite the text?
4.7. Why did Mrs Parvez introduce the quotation?
4.8. Now compare your version with Mrs Parvez's.

EXTRACT B

Friday September 19th

Kidsplay Nursery Ltd
September 18th, 1997

Dear Mr Mole
I e-mail Farmer Brown@Foobar.co.uketaside - and he e-mail me back with the following message.
"The CCT camera next to the goat pen shows a dark-skinned lad in a red sweatshirt and brown cord trousers throwing a Postman Pat plastic lunchbox over the three-foot-high chain-linked fence towards Noreen, the goat."
Yours sincerely,
Mrs Parvez

AMCY, 205-206

Activity 5

5.1. Adrian Mole often uses The word 'dead'. Replace it by a synonym in the following statements
"To be fair, the effect of the Midnight service was *dead* moving."
"His relations are *dead* lucky to have him."
"You rub the corpse of a *dead* frog into your face at night."
"Well he's *dead* scruffy."
"The dog's *dead* old now and needs its sleep."
"...Art and Culture are important. *Dead* important."
"Then the phone went *dead* ..."
"He's supposed to be *dead* brainy."

5.2. Explain the meaning of these phrases:
"It's his own fault he's been made redundant."
"replied (in cultivated tones, so it must have been the Director General)"
"Cultureless people talk about the price of turnips."
"to promote artisticness wherever I tread."
"He was witty and clever and unconventional."
"While you may have been idly chatting."
"worried about my maleness lately."

5.3. What do these abbreviations stand for?
5.3.1. M1
5.3.2. BBC
5.3.3. Hi Tech
5.3.4. "A"' level year
5.3.5. DJs
5.3.6. "Bic"' razors.

Follow-Up Activity

A. Respond to this statement, taking into consideration Adrian's saga.

> Good readers anticipate words and phrases because they are familiar with how twentieth century language works, as well as with many ideas conveyed in that language.
>
> Cleary and Linn 1993: 315

B. How do you cope with idioms and phrasal verbs in English? Look for a couple of idioms and phrases and analyse them contrastively (L1 and EFL).

> I warned my mother about the dangers of TV exposure, but I could tell that my warnings fell on deaf ears.

AMCY, 230-231

I felt my parental confidence seep out of the house.

AMCY, 237

➢ RECIPES

Understanding the Language of Instructions

GENERAL AIM

- ✓ **Promote students' knowledge of different registers in the language of instructions depending on the situation.**

SPECIFIC AIMS

- ✓ **Build on students' knowledge of language usage and use.**

STRATEGIES

- ✓ **Giving Instructions: modality.**
- ✓ **Following Instructions: the imperative and infinitive.**
- ✓ **Deciding what is important (skimming and scanning) to overlook subsidiary pieces of information to get specific tasks done.**

TASK: Menus intertwined with diary entries in which Adrian throws the reader into his own flights of imagination with British food habits (cultural dimension).

Activity 1:

1.Read Extract A].

1. Compare Adrian's entry in the light of the following statement (Extract A]):

> As it stands your recipe is open to ambiguity.
>
> *AMCY*, 228

1.2. To what extent can you speak about voice and ambiguity in recipe writing? Discuss your views in group.

1.3. Why should Adrian apologise for having presented this recipe?

> Pie Crust have been inundated with complaints from various Belgian gay organizations.
>
> *AMCY*, 220
>
> BELGIAN FAGGOTS
>
> These may be prepared with sheep's pluck (intestines) or even with bullock's liver, but a pig's pluck would be the personal preference of most top chefs.
>
> Chop up the heart, liver, lights and kidneys; season well and divide into balls the size of a small apple…
>
> AMCY, 221

Activity 2

2.1. Account for regularities in the lexical choice (Extract A])

2.2. "cooking", "scrag"

2.2.1. Identify time, tense and aspect.

2.3. Think about other contexts in which you might use the same type of lexical and syntactic choice (interpersonal and intrapersonal language). Present your conclusions in forum.

Activity 3

Think about a Portuguese traditional recipe. Write it down and send it to Adrian by email.

EXTRACT A

Sunday May 4th

After cooking lunch-
Scrag end of lamb
Roast potatoes
Turnip chunks
Boiled cauliflower
Damp Yorkshire pudding

Plum Duff
Tinned Carnation milk

Nescafé
After Eight Mint

I left Malcolm toiling over the tins in the sink, and went upstairs to the flat. I worked all afternoon on my television series, *The White Van*. I made good progress on Part Three. I really feel that I have found my "voice". What a joy it is to hone my craft, and lose myself in the world that my characters inhabit. I got up and looked moodily out of the window. I expect that from the street below I looked like a character (a writer perhaps) in a French film. I was dreading the next day. I always hated Mondays. Tripe day. I have begged Savage to take it off the menu, but to no avail.

AMCY, 85

Follow-Up Activity

Read the advertising profile of *Daily Telegraph* readers and make up a recipe likely to be issued in the newspaper obviously meeting the readership's personal and occupational interests, lifestyle, along with social and age rank.

EXTRACT B

He said that it has huge cult potential, especially since the beef-on-the-bone ban. "We should pick up some right wing, beef-eating *Telegraph* types", he said, "which will broaden the advertising potential enormously." He listed the advertising profile of *Daily telegraph* readers. Apparently they go in for: garden sheds, incontinence pants, secateurs, erotic underwear, liquid manure, Egyptian cruises, pergolas, cutlery sets, denture fixatives and anything to do with dogs.

AMCY, 300

CHAPTER VIII. CONCLUSION

> The only intelligent adverse criticism of my *How to Read* was not an attack on what was in it, but on what I had not been able to put there.
>
> Ezra Pound [1951] 1991: 89

Pound's above quote cannot but offer the motto for the hidden agenda of the research underlying this dissertation. It simply aimed at bringing to the fore some ways in to promote autonomous life-long reading by focusing, on the one level, on scholarship, research and a gradual involvement (Engler 2000: 7) "with the public debate"[1] and, on the other, shedding some light on possible factors for readers' poor engagement with texts. These were succinctly wrapped-up in the fashion of preliminary conclusion in the final part of Section One (for issues of systematisation and comprehensibility). Bearing in mind that it has been attempted in the first section of this dissertation to come to a better understanding of the reading activity within a contemporary stance, it is now time to consider some of the limits and possibilities of the major argument of this research in order to set the grounds for the implementation of a literature-based approach built upon an appreciation of a diary novel.

The strategies and activities devised so far comprise possible illustrations of how to develop reading as an interactive process and integrative skill, by no means to be applied as a framing stative discourse in the pedagogic context. Being a critical and creative instance of its own, Townsend's Adrian Mole's saga may be brought to the EFL reading context to promote "different communicative situations", to quote L. Sousa (1996: 88), "as far as production circumstances and context are concerned". Or as Johnson alternatively suggests (1998: 17), "our pleasure is watching writers use the diary as a testing ground for talent" and she further urges, "it is the raw nerve of creativity that keeps us reading the diary over and over again".

The validation of Section Two necessarily requires feedback with regard to reading Townsend's diaries with EFL students in other socio-cultural and linguistic contexts (from the perspective of social constructivist and postmodern proponents such as Aronowitz and Giroux[2] 1991). Yet, it is my contention, corroborating Lier (1995), that creativity equally applies to the lecturers' pedagogy and their relation to real students in designing projects or creative quizzes and writing assignments within (Gee 1999) a discourse-bound pedagogic instance. Because creativity and authenticity do not only apply to the material selection but also, and more importantly, to the kind of authentic and creative purposes underlying students' and teachers' interaction with texts as context-free communicative events, it is the

lecturer's task to enquire at first about students' / readers' idiosyncrasies so as to intertwine their motivations and interests with syllabus requirements.

From a language lecturer's / teacher's stance, not only guided by theory but also practice, and to follow McRae's tenet (1996: 24) in that "there is no such thing as an infallible methodology... only a set of ideas", critics' suspicions on the acceptability of individual readers' response to literary texts are certainly important: Is this language approach feasible as well as effective? Such a rhetorical question cannot but find sound argument in McRae's emphasis on the "eternal trio: students, classroom and teacher" being "the teacher's greatest resource". Thus, advances the scholar (Carter and McRae 1996:25), "it is vital that the students see and appreciate what was intended in the teacher's [/ lecturer's] using a particular text or material" together with (Laurillard 1997: 94) teachers' [academics' / lecturers'] encouragement of language and text awareness from the earliest stages of language learning. Hence, the (*Op. cit.*, *Ibidem*) "focus should be on what strikes [students], what they find memorable or identifiable". In this respect, Philip Sidney's reference to Aristotle cannot but ground McRae's aforementioned assumptions. So read Sidney's argumentative lines (1986: 17 [1595]): "For who will be taught, if he be not moved with desire to be taught?... For as Aristotle saith, it is not *gnosis* but *praxis* must be the fruit. And how *praxis* can be, without being moved to practise, it is no hard matter to consider".

Moreover, the nature of content areas in other courses attended by students together with their degrees' specificities will also play a part in the type of literary texts, intertextual bounds, tasks / activities to be negotiated with students so that reading in an EFL setting becomes as less artificial as possible. This is the more true as long as students / readers feel the urge to communicate in English about their understandings and interpretations of texts whatever their medium. In the long run, they are likely to overcome the inner clash between the pleasure drive and the content cline once they attempt to be producers of meaning ("writerly texts", Barthes [1973] 2000) instead of mere passive decoders of texts in a foreign language ("readerly texts", *Op. cit.*, *Ibidem*).

The reading practice, to quote Kramsch and Lam[3] (1999: 70), is situated in a larger transnational discourse of the self (diaries) that allows for the juxtaposition of different worldviews in social practices. In the process of continuous, autonomous negotiation of meanings students / readers engage in critical discursive practices (Belsey [1980] 2002), first in the pedagogic setting and then fostered, advance Kramsch and Lam (1999: 70), "in the interpenetration of the global and the local, where the self is now fashioned "from the flow of [global and local] signs and images which saturate the fabric of everyday life in

contemporary society", cite the authors directly from Appadurai (1996), Wilson and Dissanayake (1996). This way individuals become lifelong readers regardless the language code. So asserts Belsey ([1980] 2002: 59) "it is through language that people constitute themselves".

➢ THE POSTMODERN ERA AND READING DEVELOPMENT

> I propped my book open and stared listlessly at the page of the *Georgics* where to-morrow's lesson began. It opened with the melancholy of reflection that, in the lives of mortals, the best days are the first to flee. "*Optima dies… prima fugit.*" I turned back to the beginning of the third book, which we had read in class that morning. "*Primus ego in patriam mecum… deducam musas*"; "for I shall be the first, if I live, to bring the Muse into my country." Cleric had explained to us that "patria" here meant, not a nation or even a province, but the little rural neighbourhood on the Mincio where the poet was born. This was not a boast, but a hope, at once bold and devoutly humble, that he might bring the Muse…
>
> We left the classroom quietly, conscious that we had been brushed by the wing of a great feeling… In the evening, as I sat staring at my book, the fervour of his voice stirred through the quantities on the page before me.
>
> Willa Cather's *My Ántonia* [1918] 1988: 169

Postmodern education should bridge the gap between subjects' narratives as a privileged medium for understanding human experience, thereby contributing to their critical empowerment while crossing cultures through (Emmott 2002) "split selves"[4]. In this regard Lacan's ([1973] 1998) theory of the "self" underpinned by a cross-disciplinary approach reiterates former postulates concerning the subject as a cultural construct whose identity may be formed, transformed and reinforced by agency through a mandatory dialogue to be promoted by lecturers at the threshold level. This may be clearly unveiled in the focaliser's words in Cather's *My Ántonia* in which a romantic subject depicts the eternal symbiosis: the reader (lecturer and students) and the text being at times read aloud with the now often forgotten reader's "fervour of his [her] voice stirred through the quantities on the page". In other words, Saussure's ([1959] 1966) "sign" and the "quantities on the page" / "signifier" (referential meaning) may ignite multiple "signifieds" (representational meaning), or what Derrida (1997) has later coined as "deferred meanings" featuring "différance". Therefore, concludes Allen (2003: 74), "meaning occurs because of the play of signifiers, not because a signified can be found to stabilize a signifier; the signified is always, as it were, over the horizon".

Envisaging past narratives from a contemporary viewpoint enables the subject to interact with and through the semiotic systems of present / past communities. In the dialogic process he / she narrativises community, individuality at a time in which personal narratives no longer intersect, due to the fragmentary, heteroglossic nature of identity construction in the postmodern era, perceived by Eagleton in the following fashion (1997: vii):

> It sees the world as contingent, ungrounded, diverse, unstable, indeterminate, a set of disunified cultures or interpretations which breed a degree of scepticism about the objectivity of truth, history and norms, the giveness of natures and the coherence of identities.

The aforementioned processes of both identity and community construction through reading development have been at the core of many proponents, including scholars, researchers, and educationalists all of which concur to reshape lifelong learning and higher education as the privileged site to foster (Laurillard 1997: 94-95) "discursive, adaptive, interactive and reflective practices". As far as the Humanities Degree is concerned, and the role of literature in the teaching/learning of English in second or foreign language courses, Lyotard's (1984) focus on eclectic processes of learning is crucial for the present argument. His apology for schooling in the postmodern educational paradigm is intended to build on skills and strategies including a basic training in computer science and telematics, so as to provide the subjects with abilities to cope with the changing job requirements. The real world of learning becomes the world of computerised learning and the educational setting becomes the privileged site for developing critical skills by means of an ongoing dialogic game (Burbules 1993) as a pre-requisite for a lifelong autonomous learning.

Consequently, subjects become, state Usher and Edwards (1996: 17), "active" but not "sovereign subjects... involved in discursive self-production which yet continually strive for a sense of coherence and continuity". It is the very same continuity, actually Barzun's (1991) motto as a process of achieving basic knowledge (in crossdisciplinary and interdisciplinary curricula), that foregrounds Usher and Edwards' assertions. There is always a problem posing but never a problem solving in the teaching/learning situation, otherwise one would run the risk of overlooking differences in students' cultural background (Bourdieu 1991, Bruner 1999). In the same line argues H. Stern about the strategy options in the pedagogic context with an emphasis on continua to overcome "the pendulum effect" or "syndrome" (Carter 1991, Maddux *et al.* 1992) in shifting theoretical

foundations, methodologies, practices (either "current bandwagon" or backlash) in educational change:

> All these strategy options - like the method conflicts which preceded them - can be said to originate in deep-seated issues concerning the second language curriculum. However, the conflicts they have aroused in the past cannot be resolved by representing them as adversaries. They are best viewed, in this teaching analysis, as continua.
>
> Stern 1996: 32

Stern's dynamic forwards / backwards view on the educational sphere have been reasserted by Jeffrey Cufaude[5] (2001) in his analysis of the postmodern educational paradigm to be guided, in his opinion too, by a continuum rather than a rupture with past tenets (*Op. cit.*, p. 4): "common traits that seemed to mark various generations over the past 100 years" over "millenials" still hold true for "the next generation" with (*Op. cit.*, p. 5) "abundant human talent and vision, and the technologies and systems to execute [one's] best ideas". Hence, "common bonds and strength in diversity", posits Micklos[6] (2001), are deemed related to "achievement" supported by a (*Op. cit.*, p. 4) "collective belief… to make things better". Micklos goes on to report some of *IRA* members' strategic courses of action, of relevance for the current dissertation (*Op. cit*, p. 4):

> i) supporting readers' at all levels: identifying and sharing best practices;
>
> ii) becoming accessible to new communities of educators: reaching out to new communities;
>
> iii) supporting effective research and policy: advancing our vacancy efforts;
>
> iv) supporting the role of reading professional development possibilities;
>
> v) supporting excellence in teaching: preparing tomorrow's teachers.

Accordingly, the future of English at the university, as was previously touched upon, encompasses a reflection on the role played by academics in the construction of knowledge: - how to lecture, how to run small groups, how to use computers, how to set examination papers, to name but a few.

The university's traditional role in the transmission of knowledge has been improved, privileged, or blocked by the manner in which certain forms of knowledge are organised or by the arrival of new forms of technology. Between privatisation and the "wiring" of knowledge, higher education in the English-speaking world is evolving and initiating its own reforms. Debates on the content and purpose of studies, the canon, or multiculturalism are part of the concerns which are as much political as pedagogical. Questions arise concerning the changes brought along by the expansion of higher education to all social classes, the professionalisation of university courses and degrees, and

the division between well-endowed establishments and the not-so-well-endowed, which are home to a population that gained access to higher education only recently.

Disciplinary boundaries seem to become fuzzy in the course of changes in society and technology owing to a closer connection between the academy and the entrepreneurial world. These are perceivably possible ways of empowering subjects not only with knowledge but creative, reflective skills progressively required in industries, organisation and management for which creativity has surely develop into a matter of guiding principle, even prerequisite more than the certification itself. In so doing, these represent possible ways to overturn figures presented in Pereira and Martins's study (2002) on "Public Funding and Private Returns to Education" especially with regard to the unbalance between state investment on education and professional outcomes: poor competence for the job market, and (*Op. cit.*, p. 24) "low coherence of the training system", among others equally discussed by Michael Young[7] (1998).

Simultaneously, the "technologising" of the world (Ong 1993), the rising of a new middle class driven by different patterns of consumption and ever demanding job requirements have deepened the gap between scientific knowledge and the Humanities. This is obvious, for instance, in terms of less proficiency and lower standards of reading skills standing out in most students' output, namely "a simple recalling and reproducing information", acknowledges Ramsden (1996: 6), "rather than the actions which will lead to changes in their understanding".

As a matter of fact, there is an unbalance between the transmission of knowledge and the students' personal growth, be it in the cultural, literary, aesthetic and/or ethic spheres. Power relations, disciplinary knowledge (Usher and Edwards 1996: 46), social upheaval and moral education have certainly left undeniable marks in teaching methodologies from primary school up to higher education in accordance with differing "pressing educational needs", to use a phrase uttered by Clive Lewis ([1944] 1996) some decades ago in his famous books *The Abolition of Man* or *Reflections on Education with Special Reference to the Teaching of English in the Upper Forms of Schools.* Its predicaments appear briefly sketched by Ramsdem (1996: 5-8) as follows: a response to present changing economic and social conditions; state funding depending on number of students per institution; teaching improvement often envisaged as a process of acquiring skills.

Empowering Humanities degrees (Freire 1973, Giroux 1993) is a central concern for many scholars[8], also shared in this dissertation, rightly associated with meanings of life,

quality of life and inclusive citizenship[9]. In their considerations on developing subjects' agency Freire and Giroux focus on gender, race and cultural capital as central in diagnosing subjects' performance especially given that, posits Burbules (borrowing from E. Ellsworth[10] 1989),

> Dialogue in its conventional sense is impossible in the culture at large because at this historical moment, power relations between raced, classed, and gendered students and teachers are unjust. The injustice of these relations and the way in which those injustices distort communication cannot be overcome in the classroom, no matter how committed the teacher and students are.
>
> Burbules 1993: x

For the accomplishment of the herein mentioned goals, in terms of subjects' / readers' agency, strategies supported by bottom-up and top-down approaches are touchstones in lifelong education and in this study. Amidst the roles to be assigned to academics stand out the tasks of: building bridges, constructing meaning, shaping the future directions of English Studies, designing curriculum development and undertaking collaborative research. In addition, it is also within the academic's course of action, now more than ever as patterns of written literacy fostered by rhetoric and composition abound on web sites, to overturn the boundaries of academic disciplinarity and assessment, knowledge management and construction, policy development and critique.

Glancing back at Light and Cox's (2001) twofold notion of the role of an academic, both lecturer and researcher (not to mention the now pressing administrative functions), it is now time to focus on his/her pedagogic function. As teacher, he/she has to extend the scope of practice (reception and production) of academic genres to technical communication genres, notably: reports, manuals, memos, information management, document design and web design. Another defying aspect in his/ her lesson planning and tools design comes to the fore in Lyotard's discussion of technology (*e.g.* publishing on the web) in teachers' discursive practices (Usher and Edwards 1996): technology on knowledge production, *i.e.*, research and transmission as well as teaching/learning practice.

Hence, "changing students' understandings of the subject matter they learn", claims Ramsden (1996:7), "is the answer to improving their learning: in turn the key to improving teaching is changing the way in which the process of education is conceived by its practitioners". In the same line, infer Usher and Edwards (1996: 25), "postmodernism, becomes part of a curriculum, incorporated into the modern practice of education". Its foundations fall back on "dialogue, practical engagement" (*Ibidem*, p. 27) with empowering effects. A "principled approach to generating teaching strategy" entails likewise Laurillard's

suggestion for an educational move (1997: 84-85), intrinsically associated with "different ways of conceptualising the topics" to be taught but in that "there is no room for more telling, nor for practice without description, nor for experimentation without reflection, nor for student action without feedback". Some resonance of Lyotard's principles may be found in Laurillard's "conversational framework" (*Op.*, p. 103) alongside her "describing the learning process intended to be applicable to any academic learning situation". Thereby, new voices come up in the classroom culture, namely the "experiential, the pedagogic and the cultural codes" (Usher and Edwards 1996: 139) inasmuch as both students and teachers share their opinions and interact with texts for meaningful purposes.

Some light on the issue of building on reading strategies in a postmodern framework may be given in the study by McLaughlin and Allen (*Reading Today* 2001: 11). It seems that "a detailed, classroom-tested process for teaching reading from a comprehension-based perspective" encompasses the staged strategy instruction to focus on "teacher-directed whole-group instruction, small group and independent instructional settings, and teacher facilitated whole-group reflection and goal setting". In fact, the outcomes of an international study translated by latest *NAEP* Scores (2002)[11] have provided evidence that:

> i) reading was emphasized more than any other area of the primary school curriculum;
>
> ii) teachers were reported spending seven hours per week on language instruction, and as much as nine hours per week in Canada, Colombia, Cyprus, France, Greece, New Zealand and the United States;
>
> iii) in every country, better readers had engaged in many early literacy activities before starting school, such as reading books, telling stories, singing songs, playing with alphabet toys and playing word games;
>
> iv) almost fourth-grade students (international average 85%) attended schools with a school library, and a majority (65%) with holdings of more than 500 books.
>
> [adapted Mine]

One of the informants' utterance "[be]cause nowadays the[re are] some other ways of learning such as listening [to] a tape" calls for (Laurillard 1997) "a multidisciplinary dialogue" in lecturers' new discursive practices. Taking the Portuguese academic setting as frame of reference, Hartnack (1999: 152) argues for a similar stance for teachers' / lecturers' course of action. Teachers with a former LLM background[12] knowledge acquired in a compartmentalised fashion should make up "not only a storehouse of references wherein mental files are kept open and within easy reach", to borrow from Hartnack's

contentions, "but also as part of a process in creating new knowledge and paths of research for a new discipline".

Factors associated with better student performance and the new reading data, object of scrutiny in this dissertation and discussed in the *PISA* Survey[13] (2002: 6), yield: i) the teacher's role in classroom practice, namely "teacher-related factors affecting school climate, such as teachers' expectations of students; teacher morale and commitment and school / [institutional] autonomy"; ii) "greater need for quality teachers and schools / [institutions]". In the case of Finland, achieving the highest reading scores, teachers are reported to have not only pedagogical qualification, but also high stakes set on their scientific / academic qualification, *i.e.*, (Anne-Sofie Selin 2002: 6) [14] "a five year-long university education and a master's degree". Because of "no standardized testing" up to the 9th form, adds Selin, a focus on "an active teacher" profile is implicit in his/her practice, meaning that he/she "has the freedom as a staff member to develop the curriculum to a great extent", thus coping with students' needs in the view of meeting the requirements in further education: high school and university.

Moreover, and falling back on Lesley Morrow's (2003) issue entitled "Make Professional Development a Priority"[15], several suggestions make part of her educational agenda for the present millennium (*Op. cit.*, *Ibidem*):

> i) teachers need to be reflective practitioners by engaging in a continuous process of questioning, planning, trying out, and evaluating their own and their students' learning;
>
> ii) teachers need to work toward establishing a professional community in which they rely on the collective expertise and mutual support of colleagues to inform their day-to-day judgements;
>
> iii) teachers need opportunities to learn about research-based strategies and pedagogy;
>
> iv) coaches' most effective activities entailed: modeling lessons for teachers; organizing and facilitating study groups; doing workshops to introduce teachers to new strategies; developing a relationship of trust with teachers; holding conferences with teachers where they listened to concerns and successful experiences; helping new teachers with the organization and management of their literacy programs.

Nickerson's findings demonstrate that (1995) "while software can provide the means for a rich classroom experience, computer simulations alone do not guarantee conceptual change". Furthermore, "teachers will find themselves with more parts to play", enlightens Prodromou (1992: 37), "friend, manager, monitor, counsellor, facilitator of learning, reliable informant on the language". Similarly, shares D. Graves [16] (2002: 20):

> The strength of our democracy, as well as our great success in business, [is] our capacity to invent, find a better way, to look at problems from several vantage points and within a free society [otherwise one might be] in danger of losing an entire generation… whose problems may be even greater than our own.
>
> [adapted Mine]

From the research study foregrounding this dissertation it might be questioned whether there is any ideal reader, at least within Culler's conceptualisation already discussed by Nuttall (1982: 31) and presented in the introductory chapter. A close scrutiny of the literature on a reader's profile points to a variety of concepts differing greatly from author to author, but beyond the scope of this dissertation. Yet, the very notions both of "competent" and "skilled reader" imparted in Flood's discussion (1984: vii) point to a model of reader and as such very unlikely to be accomplished, as might be inferred from his argumentative stance rendered in italics (*Op. cit.*, *Ibidem*):

> Competent readers, in undertaking to comprehend a text, rely on blueprints based on knowledge acquired during school and home experiences. Skilled writers work from a similar set of blueprints. *To the extent that both readers and writers work from the same plan, all is well.* Readers can analyse the textual information in a planned way, guided throughout by a knowledge of the overall structure, and mindful of checkpoints along the way that help insure that they remain on the right path.
>
> [emphases Mine]

Within the pedagogical context and experimental research in reading in education stance there are concepts related to "skilled reader" (Adams 1990[17], Benton and Fox 1992: 119)[18] and or "competent reader" or effective independent reader (Nuttall 1982: 31, J. Flood 1984: vii). So runs Adams contention (as cited in Goodman 1987: 13):

> Skilful readers process virtually each and every word and letter of text as they read… For sure [they] neither look nor feel as if that's what they do. But that's because they do it so quickly and effortlessly. Almost automatically, with almost no conscious attention whatsoever, [they] recognize words by drawing on deep and ready knowledge and their connections to speech and meaning.

Equally noteworthy is the pragmatic conception of Nuttall's assertion that (1982: 75) "one mark of a skilled reader is his ability to decide what he can safely ignore" and she goes on introducing a new model and or type of reader in her further distinction that (*Op. cit.*, *Ibidem*) "it takes a competent reader to be aware that he is not understanding, and it sometimes takes a very skilled one to be aware why he is not". To put it simply, and addressing her contention on this type of reader, liable to represent the autonomous reader, he/she should have been offered some guidance on metalinguistic strategies in different stages of the reading activity which Nuttall herself synthesises as follows (*Op. cit.*, *Ibidem*): "Why am I going to read this? / What do I want to get from it? (before reading); Do I need

to stop and look up the meaning of this word, or can I get the gist without it? (while reading); Have I got what I wanted? If not: where in the text is the information hidden? (after reading)".

A careful observation of Nuttall's tenets might be pointing to reading for compulsory or independent personal reading within a number of limited purposes in that, and comparing hers to Sinclair's metalinguistic strategies[19] towards a readers' autonomy (Guterman and Boxall 2002[20]), reading for pleasure, for entertainment, for personal fulfilment, for language and cultural awareness inherent to reading literary texts might require much more than reading a "text for the gist". Nuttall (1982: 10) attempts to discuss the notion of competent reader in terms of the latter's reading awareness of the reading process of meaning-making as well as his/her purpose. Concomitantly, ever-increasingly diverse communities demand (Gordon 2000: 69) "excellence, skills and lifelong learning"[21] in Humanities Degrees curriculum and instruction design which engage students' /readers' (Williams 2000) towards a diversity of genres and discursive communities. Yet, excellence, in Light and Cox's perspective, (2001: 3) "is not so much concerned with *what* but rather *how* it brings a whole new way of conceiving higher education… characterized by the current social and economic transitions…associated with the shift to a *knowledge-based economy*" and *lifelong learning*" [authors' emphases]. Applebee (1996: 5), in his turn, speaks of "potential fields of activity, domains for entering into and taking part in culturally appropriate ways of knowing and doing".

For a couple of decades, teacher-centred content-based curricula set the standard for the educational setting, both at the scientific or linguistic level. As far as the teaching-learning of a second language was concerned, successive generations of students were passively learning grammar structures, lists of topic-related vocabulary, and were assigned set texts followed by acknowledged criticism: This might define some of the formal associations with Fish's construct of an ([1980] 1995: 48) "informed reader" who would read the classics as a model, without ever treading into slippery interpretations of master works. This argument is thoroughly presented and illustrated by Lewis in ([1944] 1996) *The Abolition of Man* and he himself postulates: "To debunk the emotion, on the basis of a commonplace rationalism, is within almost anyone's capacity... They see the world around them swayed by emotional propaganda" (*Ibidem*, p. 26), and he concludes (*Ibidem*, p. 31): "no emotion is, in itself, a judgement: in that sense all emotions and sentiments are alogical"

In the present study there was no such evidence, even if different strategies were devised to allocate groups of readers in accordance with their response to items. Again different strategies, motivations, language competence and response to reading were flashed out within groups of readers. It seemed that, at least from the vantage point of reading in education research, Alderson *et al.*'s view (1984: 23) still holds true:

> What we seem to require, at least at this stage, is rich, varied information about individuals, selected for their characteristics on relevant variables: good or poor first-language reading, high or low general foreign language proficiency, different levels and qualities of topic information, and so on.

The teacher / lecturer, thus getting a role similar to the one of an ethnographer (Alderson *et al.* 1984, Alderson 2000, Pappas 1996, 2001) may therefore overcome institutional bias and students' constraints, meet differing interests and backgrounds while acting on readers' data, a long silenced message of a new medium, written output or direct observation, as regards the nature and implications of text reception in a particular context.

Culler's concept of "ideal reader" (1994: 124) wraps up some of the insights already highlighted by other scholars hitherto discussed:

> A theoretical construct, perhaps best thought of as a representation of the central notion of acceptability… the meaning of a poem which the institution of literature is not, one might say, the immediate and spontaneous reaction of individual readers but the meanings which they are willing to accept as both plausible and justifiable when they are explained. "Ask yourself: how does one lead anyone to comprehension of a poem or of a theme? The answer to this tells us how meaning is to be explained here." The paths by which the reader is led to comprehension are precisely those of the logic of literature: the effects must be related to the poem in such a way that the reader sees the connection to be just in terms of his own knowledge of literature.
>
> [author's emphasis]

Issues of acceptability rely on the very "procedures of reading": from creative reading, intuition, processing inherent to reading comprehension together with the interpreting process involving an interaction with the text. "The operations" asserts Culler (*Op. cit.*, *Ibidem*), "will, of course, be different for different genres", yet "genres are not special varieties for language but sets of expectations which allow sentences of a language to become signs of different kinds in a second-order literary system".

To highlight the point of a strategic reader in the course of the fulfilment of a number of criteria in filling in the questionnaires, there was but the notion of strategic reader standing out from the whole universe of respondents. It enshrined the meaning of autonomous, goal-oriented, genre and type of text-dependent reader, reader's selfmonitoring of linguistic, socio-cultural input should there be any impediment in

understanding the message beyond mere decoding. This reader's voicing his favourite selection has given him the opportunity to address popular music subject-matters in a scholarly format unlikely to be taken seriously both in the formal schooling context. Besides, students / readers traditionally lack opportunities within their primary discipline to creative listening and reading activities. Considering the differing strategies mentioned in accordance with the types of texts, the selection, purpose and tasks assigned this student / reader (Inf. 167) might comprise an example of either an (Carter and McRae 1996, Carter 1997) "interested reader" or (Miall 1996) "experienced reader"[22]. Having in mind this reader's preference for Morrison's lyrics and poetry, possible challenging topics to be handled within a crossdisciplinary scenario might be inferred. These are, for example, popular music in ritual, in exchange, and at work; popular music and social movements and/or resistance; popular music through history; popular music and literature and/or the visual arts; popular music and gender.

In *Begin Here, The Forgotten Conditions of Teaching and Learning* (1991), a collection of fifteen pieces, articles or lectures delivered over a lifespan, some of Barzun's (1991) major arguments revolve about reading development. In his stance, reading development should encompass the demands of the real world of learning, with an ever-growing technical and computerised component. Actually, his contention is a recurrent subject ever since the outset of the first industrial revolution, in particular the unbalance between the transmission of knowledge and the students' personal growth, be it in the cultural, literary or ethic spheres.

In fact, the industrial, scientific and technological developments seem to have been the cause for continuous change in the educational sphere, regarded by some as progress whilst by fierce opponents as a drawback: a first focus on knowledge about facts and the learning of the basic R's (that is reading, writing and arithmetic) due to meeting the needs of a rising illiterate working class. For the common citizen the idea of literacy has been connected with schooling and the literary representation has long raised the issue. The coming of the twentieth century gave rise to an outburst of publications drawing attention to a possible cultural and literary *Philistinism* (Arnold' s reference to a rising middle class wishing to raise their moral and cultural standards through the study of literature, critical reading and creative thinking) threatening humane learning as the outcome of a constant appeal to the exercise of man's creativity and natural curiosity. These domains, so claimed Lewis (*Ibidem*), were supposed to be exercised by a privileged cultivated *élite*.

In the course of time a teamwork of *IRA* members directed by Frank Vespe, reports Micklos (2002: 9), have launched a campaign to promote "more reading and less TV watching" by devising a strategic nation-wide four-week school programme to be held on an annual periodicity in April aimed at encouraging students to develop a deep enjoyment for reading and simultaneously help them reduce the amount of television they watch. Addressing the needs and interests of a broad and diverse audience of readers, from those who identified themselves as having poor reading habits to the other cline of "interested readers" (Carter 1997: 137), was deemed "overwhelmingly positive", to accord Vespe's study[23], because of:

i) a careful planning of strategies resorting to students' intrinsic and extrinsic motivations in reading behaviour by "using colourful strips of paper which students are awarded for each book they read"; to be furthered by the socialising factor inherent to reading habits by exchanging ideas and celebrating students' success with some "token or other fun activity" (*op. cit*);

ii) a wide range of materials promoting creative and imaginative skills "for easy integration with regular language arts curricula" with "web-based support[24] for participating teachers, students and parents… including a poetry supplement"(*op. cit*).

So runs a 12th former's claim:

12 ol and/or parents estimulate for literature. Although, the school to oblige

Besides focusing on reading intensively at school, students may benefit from the so-called (*Reading Today* 2001: 22-23) "exemplary reading programs" affording students' participation (*Op. cit.*, *Ibidem*) "in literacy reading activities outside of school". Here they read and write (*Ibidem*) "storybooks and share these with area elementary schools"; exchanging readings and comments by e-mail with other readers in other countries. Upon the completion of thematic units, class trips take place to celebrate the reading, for example, "after reading *The Diary of Anne Frank*, students attend a stage production of this work". It follows, thus, bearing in mind the issues discussed hitherto, that students' reading autonomy comes at the fore in the contemporary era.

> On every page of reading that is done with a motive there is the relevant to be set off from the irrelevant, or there is to be the rejection of all as irrelevant. There comes to be a semi-automatic "feeling its way" of mind among its material, adding to itself and rejecting according to an ingrown habit that becomes of the mind's very nature.
>
> [author's emphasis]
>
> Edmund Huey (1908) 1968: 364

➢ TOWARDS READING AND LANGUAGE DEVELOPMENT

> How we read is part of how we are in the world we share and questions about this arise from reading texts. Our reading and interpretations grows out of our experiences, concerns and hopes for ourselves and others.
>
> Semino and Culpeper 2002: 136

LITERATURE THROUGH LANGUAGE

> The study of literary texts can also, and regularly does, involve acquiring a compendious store of information about the history of the target language, its traditions and conventions, its particular heritage, the nature of the influences and relationships between the authors, texts and contexts which make up that literary culture.
>
> Carter and Long 1991: 3

"Until quite modern times", commented Clive Lewis ([1944] 1996: 27) on the dichotomy emotion/reason, "all teachers and even all men believed the universe to be such that certain emotional reactions on our part could be either congruous or incongruous to it". He then established a neat line between teaching/learning and reading canonical literature (1996: 32):

> Hence the educational problem is wholly different according as you stand within or without the *Tao*. For those within, the task is to train in the pupil those responses which are in themselves appropriate, whether anyone is making them or not... Those without, if they are logical, must regard all sentiments as equally non-rational, as mere mists between us and the real objects.

Narnia, amidst many other short narratives written by Lewis, stands for the author's favourite literature to be read in the English lesson, for its language awareness and above all its didactic function: the fictional discourse leaves no misleading gaps and the reader is offered a frame of reference, a plot line, otherwise the inexperienced immature student/reader could tread into a dangerous territory of meaning making. It is not surprising that, with the onset of the twentieth century, not only were scientific studies taught separately from the Humanities, but there were also separate strands within the Humanities themselves, owing to the fact that issues relating to the canon, the aesthetic value of texts and interpretation belonged to the realm of the critics and/or of the literate/cultivated man.

"Literature for study", as an academic discipline, clearly embodies a division in Carter and Long's scrutiny from reading literature in language courses (1991: 3). This view, advanced some time before by Fowler ([1986] 1996) in his "Studying literature as language" with a focal point on "form" and "content", has moved into an analysis of the literary discourse. Perceiving the literary text as communication does not require that the reader master a set of (Carter and Long, *Ibidem*) "critical concepts, literary conventions and

metalanguage" for talking and writing about literature. On the contrary, the reader is encouraged to understand a text/language for him/herself and venture into personal meaning exchange for making sense of the world. When the text is rendered in a foreign code, the reader has the chance to interact contrastively with a plurality of layers of meaning, most times unnoticed if read in the mother tongue. Its most important outcome may be (*Op. cit.*, p. 4) "expressed in terms of pleasure and enjoyment rather than in terms of the accumulation of facts, however valuable those facts may sometimes be". Experiencing language through reading different kinds of literary texts both as intensive and extensive endeavours does not follow a systematic way as it is meant to familiarise readers with a plurality of discursive practices across registers, genres and cultures both in the target language and mother tongue.

As a matter of fact, Verdonk in his introduction to *Twentieth-Century Poetry From Text to Context* (1993: 1-2) substantiates the "pedagogical" cline together with the stylistician's expertise inasmuch as "an effective and sensitive analysis of textual structure and its semantic implications provides a sound basis for a rewarding and aesthetic interpretation of literary texts", in other words (coined up by Leech and Short 1986), it implies "an inferential approach to language". Moreover, a holistic paradigm (whole-language approach) lays the grounds for teaching literature through language by introducing students to the language and conceptual constructs within which aesthetic, cultural and social values are embedded.

These arguments were offered a detailed explanation accompanied by illustration throughout this dissertation in the certainty that in so doing both students and teachers may realise that, to quote Nuttall (1982: 18), "the skills of interpretation which we see as required by every reader are, when fully developed, precisely the skills required for sensitive appreciation of literature". Hence, the selection of texts conveying personal experiences have been reported to better involve readers with language in its aesthetic and ethic dimension, more than any other discursive practices (Johnson 1998: 18):

> As the planet spins towards the millennium, diaries will probably be a constant in the struggle of privacy in a world wired for public information. And as long as there are diaries, there will be people reading them, searching for clues from narrated lives.

Carter along with many stylisticians strongly defend the implementation of literary texts in EFL setting whilst advocating both canonical and non-canonical texts, since students, argues Carter (1997: 187), "need to be made aware of and given practice in the relevant procedures for making sense of the kind of the reading processes required by

different texts". For a better illustration of introducing students to the study of English at a threshold level, students / readers are invited to address the complex activity of reading itself (from cognition to emotion bearings) and reading in a foreign language. Then it is deemed crucial to have students reflect on certain ways of reading promoted in the formal setting of education (L1 and EFL requirements) as well as in their culture. A final stage entails the reading of texts through points of view (ideology) and binaries or pulls in the text (Russian formalist stance). Henceforth, students / readers are suggested to look for texts and convincingly speak about their choices (text study, function and purpose), thereby developing reading and discourse competence. This activity-oriented procedure fosters strategies to be used across the curriculum, for example, critical literacy and awareness of academic genres.

As far as the question on meaning determinacy is concerned, the most recent pedagogical developments point to the strategy of continuous negotiation, also implying a compromise, to be promoted in class and, in fact, it depicts meaning-seeking, learner-centred approaches. This is so much true as reading itself has been reported in this dissertation (likewise confirming theoretical assumptions), to be multifaceted, variable and active. Therefore, no single interpretation can account for the gamut of possible readers' styles, views, perceptions of the world (schemata). Besides, McRae's contention on instructed sensitivity offers a counter argument to overreliance on learned criticism to come out in readers' first encounters with texts. The text's function is overlooked in the process of reception. Accordingly, states Burbules (1993: 24):

> It seems to me that any prescriptive account of how and what we should teach must acknowledge the dangers Ellsworth rightly points to: the risks of excessive reliance on teacher knowledge and expertise, the false confidence that sensible and fair rules of participation alone can make the classroom feel "safe" to many students, the dangers of assuming that goodwill and reasonableness will settle all political injustices, and the many ways in which our own cultural positions impede our capacity to understand and empathize with the experiences and problems of others.

In order to enhance intrinsic critical attitudes to reading, students' own research into pieces of criticism on the texts at hand may be suggested for further comparison with their personal interpretations. In so doing, they gradually become autonomous, reflexive readers whose foundations were put forth further back by Huey ([1908] 1968: 364).

LANGUAGE THROUGH LITERATURE

> Real education must ultimately be limited to men who INSIST on knowing, the rest is mere sheep-herding.
>
> Ezra Pound [1951] 1991: 84

Dewey's ([1938] 1963) definition of education, namely "education is what remains after the facts are forgotten" and the same way I would define reading: a process, an everlasting project for literacy, to some extent borrowing from Rosenblatt's ([1938] 1999) view point of reading literature, though stemming from a different theoretical strand (*i.e.*, transactional theory), reading literature (*Op. cit.*, p. 264) "is a mode of living" and a way of understanding the world. As a result, there should not be an ultimate understanding of a literary text, because, advances Rosenblatt (*Op. cit.*, p. 264), to which I fully subscribe,

> The literary work is not primarily a document in the history of language or society. It is not simply a mirror of, or a report on, life. It is not a homily setting forth moral or philosophic or religious precepts. As a work of art, it offers a special kind of experience… The poem, the play, the story is thus an extension, an amplification, of life itself. The readers' primary purpose is to add this kind of experience to the other kinds of desirable experience that life may offer.

The main issue developed throughout this dissertation has attempted to offer a theoretical paradigm, pedagogical stylistics approach, with a focus on text and its layers of meaning to be disentangled by the reader in his/her search for understanding in an autonomous way. In fact, it "involves the planning, checking, and evaluating activities" reinstate Baker and Brown[25] (1984: 22), already foreshadowed at the turn of the twentieth century, by Dewey (1910), Huey (1908), Thorndike (1917) later embracing the theoretical roots for metacognition. Moreover, advances Carter (1991: 30), "working with the language of a literary text is necessary for effective reading and for developing skills of interpretation and sensitivity to literary effects".

Orellana *et al.*'s[26] (2003) previously mentioned study on bilingual students' paraphrasing everyday genres and domains by means of translation into other media set an example of how their collaborative interpretation in the formal setting of education might facilitate negotiation of set texts. Instead of being (1982: 169) "a redundant art", envisaged in Nuttall's claims two decades ago, readers extend texts' interpretation to other media, from book to film, music or the visual arts. The former researchers contend that (*Op. cit.*, p. 32):

> being literate in our modern social world requires the ability to navigate multiple literacies. The success one has in such interpretation is certainly measured by what these young paraphrasers do on a daily basis: take the words of people and institutions and put them in other words.

Additionally, argues Freeman [27] (2003: 24), against the prior limited recorded books offered to people, be it "poetry read aloud, children's books, or books offered only to the visually impaired", there seems to exist an increasing trend "among commonly avid readers" who use "audiobooks to read more" owing to lack of spare time. Considering some of Robin Whitten's (cited in Freeman, *Op. cit.*, *Ibidem*) reviews issued in *AudioFile Magazine*[28], Freeman posits, that in the process, several benefits may be listed: i) less responsive and reluctant readers "suddenly… can enjoy what stronger readers" do "without having to strain to decipher the print; ii) they gain access to texts – and worlds – that were close to them before".

> The offerings range broadly… in the genres of fiction, mystery, science fiction, classics, nonfiction biography and memoir, personal development and motivational, business information and education, children's titles, inspirational and spiritual, humor, poetry, short stories, and more.

In Freeman's contention it might be inferred that individuals alone may have the grasp of any kind of literature (reiterating McRae's empowering nature of literature with a small "l") to be necessarily regarded within an interdisciplinary approach in the postmodern era. These tenets might find some foundations in Eagleton's view on (1997: vii) "postmodernism as a style of culture":

> Which reflects something of this epochal change, in a depthless, decentred, ungrounded, self-reflexive, playful, derivative, eclectic, pluralistic art which blurs the boundaries between "high" and "popular" culture, as well as between art and everyday experience.

Furthermore, such an interdisciplinary approach entails Engler's (2000: 6) autonomous "pursuit of knowledge", filtered, however, through a critical and reflective endeavour not only among English speakers but also speakers of other languages, placing each and everyone at the centre of the cultural debate, even if other disciplines, such as History and Sociology are concerned. Hence, EFL readers, especially those concerned with English, the fine arts, foreign languages, history and philosophy, might have a rapid but meaningful access to information to be offered a wealthier debate in the academic setting while enhancing (Laurillard 1997) their discursive strategies. As a consequence, linguistic nationalism / hegemony and (Eagleton1997: vii) "grand narratives" are deconstructed.

From the pedagogical stance, and reiterating Goodman's emphasis on oral reading for aesthetic reasons and meaning-making (Goodman 1967, Brown 1990, Goodman 1993), the understanding of a text through translation into another medium may involve usually non-responsive listeners into attentive readers of the world. In this sense, it is pertinent to mention Karen Harris[29] (cited in Freeman, *Ibidem*) and her apology of recorded versions of

printed books read by "trained actors" who "can lend a tremendous amount of emotional nuance to the printed words", most times unnoticed by less proficient readers. In the course of action, (Laurillard, *Ibidem*) EFL readers / students become more confident in their interpretive and responsive skills by gradually coming within reach of the formal representations central to academic subject-matters. Or as Kramsch (1994: 7) reckons,

> As language teachers [/ lecturers] are encouraged to help their students not only to read texts for information, but to interpret them for their many layers of meaning, it would seem natural to draw on literature as a means of teaching language.

Coming to theories of language in thought and action (Vygotsky [1938] 1978) these equally seem to underlie strategic reading instruction. Everyday literacy practices involve a wide range of texts, purposes and interactions with others in different literacy domains (*e.g.*, home, workplace, school, shops, bureaucracies, the street, to name but a few). So are Baynahm and Maybin's conclusions about literacy practices (in *Using English From Conversation to Canon,* 1996: 42):

> Engaging with any kind of text involves far more than decoding the symbols on the page (or screen or wall). Texts are written and read in particular contexts and this influences both their form and meaning. Because texts are used to achieve social purposes they are written with particular aims in mind, and these also shape their form and structure.

Hynds discusses the way language and literature classes might cooperate, putting forth a balance between participants' / adolescents' emotional responses and meanings expressed in texts through negotiation. She highlights, for example, students roleplay different versions of the same excerpt, in the so-called "dramatic enactment" (Hynds 1997: 88) for its implied act of reading to the enthusiastic reading experience, despite "much pushing and manifold starts while reading aloud, skipping lines, reading too quickly to be heard". In order to empower students as readers of the world, she argues for the creation of (*Op. cit.,* p. 72-93) "different learning centers" on listening, reading, writing, speaking in the lecture setting in which every student should be involved at least once, according to her / his favourite subject and disposition. Hynds's *On the Brink* (1997) clearly accounts for urban diversity in the pedagogical setting. *Negotiating Literature and Life with Adolescents*, the case study paradigm presented by this scholar, overturns the patterns of agency and suggests that meeting the students' interests and getting to know their motivations involves a whole range of metacognitive strategies to be fostered.

In this context, intensive and extensive reading should be developed and encouraged early in schools, as they constitute a lifelong process towards autonomy. Who does not recall any simple student-centred activity proposed by former teachers towards

critical reading? Influential teachers in promoting reading for enjoyment are reported in research (Ruddell[30] 1998: 281) to have played a crucial role in everyday literacy practices and reading for life.

> I have friends who think that reading is boring, I used to think so …[up to the] 10th year I had a terrific Portuguese teacher who brought to class plenty of interestin[g] texts. I think that teachers should choose the texts also according to the student's interests.
>
> (Informant 60, Appendix B, Informants' Output / Item: 67)

The instance quoted from one of the subjects in the sample conforms to the definition of an influential teacher, pertinent at this point of the argument, provided that, to cite Ruddell's assertion[31], it is (1998: 281) "a teacher who has been identified by a former student as having had a significant impact on the student's academic or personal success in school" (*cf.* Ruddell and Haggard 1982, Ruddell 1983, Ruddell and Harris 1989, Ruddell, Draheim and Barnes 1990, on similar researches in the field of text comprehension and readers' motivation). When the teacher /lecturer builds on students' strategies drawing on simple commitment with everyday life, such as reading each single word or sentence from slogans, advertisements to instructions on their way home and write them down. Then assigning them to point out new words, new meanings, mismatches or even non-standard language features contribute most certainly for their understanding of language use and change (as was illustrated in Section Two, Chapter VI.). This reading warm-up activity seems pedagogically effective and a concrete demonstration that everyone is always reading in a conscious or unconscious way.

Literary texts as resource materials for their creative, imaginative, representational language (McRae 1991: Preface) "stimulate reaction and response in the receiver" promoting language awareness and critical literacy. Pedagogical stylistics bridges the gulf between teaching literature through language and language through literature given its tools of analysis offering the reader points of entry into texts and making them aware of: i) what is in the text to learn; ii) usage and use; iii) EFL and L1 similarities and differences at different levels; iv) contexts; v) language choice and ways of meaning creation; vi) production and reception. To sum up, style is perceived as a tool for sound critical reading and writing.

➢ READING AS A PROJECT FOR LITERACY

> Mastery of the written word is still a condition of access to knowledge in the full exercise of citizenship. Although illiteracy, in oral civilizations, cannot be equated with ignorance, it is a major obstacle to the acquisition of the knowledge and know-how that are essential for daily life in modern society.
>
> Koïchiro Matsuura[32] 2003: 1

First and foremost I find it relevant to account for the slippery term "literacy" for its ideological/socio-cultural basis and ever changing meaning: from emergent literacy, functional literacy (leading to job-related literacy) to postmodern notions of advanced literacy, notably media-literacy, computer literacy. It is commonly defined by its asocial and cognitive nature, and I quote Carter's words (1995: 98), as "the learning of a set of skills, consisting almost exclusively of the ability to read and write in a "basic" mechanical sense of the words". Nevertheless, it is too reductive since it overlooks the very nature of emergent literacy practices acquired by individuals who learn the importance of negotiating and sharing through discovery and invention necessary to make part and live in a community (Bruner 1986: 127).

As has been time and again either overtly or covertly stated, Morrow's seminal contentions in *Reading Today*'s issue dated November 2003 cannot but summon up contemporary scholars', educationalists', researchers' avowals on reading as a two-way process (2003: 3): "Reading and writing are so integrated that we can't think of them separately when we think about literacy development". *IRA* President (2003) further contends (*Op. cit.*, *Ibidem*), "the task ahead is to try to close the gaps in regard to gender, race, and socio-economic groups when it comes to writing and literacy development in general". For the accomplishment of these complex goals Czerniewska[33] (1992: 76) has long discussed the benefits of enhancing individuals' "reader-like" and "writer-like" behaviour from childhood onwards, on which research findings have been termed throughout the 20th Century, in their (Durkheim, cited in B. R. Cosin 1972[34]) ongoing long-winded interaction with the multiple institutions in society: family, school and community[35].

After all, Dewey's claims come up once again on the brink of this millennium reiterated in the following quotation[36] (*Reading Today* 2003: 14), likewise underpinning strategic reading having guided the current research: "One of the main things that I've tried to say through my research is that education is a function of the whole community, especially the family. Schooling doesn't end at the schoolyard boundary".

Schieffelin and Cochran-Smith (1984: 21) speak of different types of literacy, in different ways, and for different purposes. Emergent literacy is associated with early involvement in literacy as a social activity, long before formal schooling, or as Bruner puts it (1986: 127), "belonging to a culture... leads to discovery and invention... and the importance of negotiating and sharing". These are primary discourses related to home experiences and secondary discourses tied up with school and institutions, in Gee's perspective (1990, 1993, 1999). Harste *et al.* offer a more detailed insight (1984: 58):

> From this perspective written language literacy involves not only knowledge of and familiarity with signs, but also ability to decide what to make of them; that is, what psychologically and sociologically they oblige a language user to do. Schools and school literacy programs, from this perspective, can be studied in terms of which signs they familiarize children with and which they ignore, which contexts of literacy they introduce and which contexts of literacy they ignore, which style of literacy is encouraged and which style is ignored, as well as how demonstrations valued by society interface, or fail to interface, with various cultural groups.[37]

In the definition of literacy put forth by Czerniewska[38] there is a focal point on the domains and genres stemming from Orellana *et al.*'s research study[39] (2003: 32). The former contends (1992: 76, 78):

> Being literate can mean quite different things in different communities... One consequence of this diversity is that it is difficult to describe the process of becoming literate in English in general terms.
>
> Becoming literate, in English or any other language, is not simply a matter of learning how language is represented in writing, but also involves learning how written language is used in the home and community.

Both Czerniewska (*Ibidem*) and Schieffelin and Cochran-Smith (1984: 21) contribute to disclose the meaning potential of the statement above. From upbringing to formal education, children go through a process of understanding (Czerniewska, *Ibidem*) "how reading and writing are defined by their community" as well as "how it affects people's lives and what their literacy will do for them"[40]. Secondly, and depending on the (Schieffelin *et al.*, *Ibidem*) "range of activities in which reading and writing" have been conceived, it seems as crucial as other variables focused in this research (*Op. cit.*, *Ibidem*) "for self-expression, for learning about and telling others about their world, and for social transactions between friends and adults".

Consequently, the definition of literacy has a dynamic dimension for most contemporary authors, for example, Bertleson (1987), Bleich (1988), Mercer (1988), Hoggart (1992), Gee (1993), Hasan and Williams (1996), Morais (1997), Morgan (1997), Simpson (1997), Goodman (1998), Carter (1995), Harris *et al.* (1995), Alvermann *et al.* (1999), or Coles and Hall (2001). The current usage of the concept has expanded from its

Latin origin *litteratus*, meaning a "learned person" in Cicero's era, a person who could read Latin later in the Middle Ages, and the ability to read and write after the Reformation. On account of social and professional demands across cultures and across domains the broadening of its semantic scope, also cyclically reassessed in the aftermath of the three major revolutions, has to do with, asserts Venezky (in Harris *et al.* 1995: 142), "the literacy continuum" as well as the uses of literacy.

Literacy theorists seemingly share common guidelines. It is perceived from paradigms of knowledge (reading, writing and maths) to language and social relations in local and global communities (*e.g.*, critical literacy, communicative and visual arts literacy, television literacy). The former basic skills and abilities (Venezky, *Op. cit*, *Ibidem*) "required to use print to function in everyday life", thereby associated with functional literacy (stemming from the *UNESCO* studies of the 1950s) have come to take in acquaintance with a field of knowledge and specific abilities, namely those inherent to computer literacy or the world-wide web communication, so that subjects may cope with the (Ong 1993) "technologising" of the world. Critical theorists like Freire and Giroux perceive the term literacy as a synonym of reading the world, provided that subjects should use reading and writing to become aware of reality and capable of contributing to social development and economic growth.

H. Herber and J. Herber[41] (1984: 174), for instance, state that "literacy changes as society's expectations for literacy increase"; in other words, "as the level of literacy rises, as the comprehension of increasingly varied and sophisticated print materials is required, and as technology extends the means of communication, society expands its demand for and its definition of literacy". For a reading crisis to be overcome, adds J. Morais (1997: 20), effective in-service training programmes, and extensive reading programmes need to be implemented not only to build on individuals' increasingly challenging scientific and technological corpora ever since the first industrial revolution, but also their interpretive skills of ever sophisticated media.

Similarly, and to share many theorists' contentions, literacy education "cannot solely focus on psychological or linguistic components" but ought to encompass the visual and electronic demands foregrounding, to borrow from Willis and Harris[42] (2000: 75), "the notion of reading the world". Masie McAdoo[43] (2000: 149-150) acknowledges the upheaval of a new technological work culture, in her stance, likely to become as "revolutionary as the Industrial Revolution":

> The students who graduate from high school in 2000 and beyond will have to find their way in a fast-changing workplace environment. Coping and communication skills, entrepreneurial skills like identifying markets and designing and developing products and problem-solving and management skills will be more and more prized, while the simple ability to show up for work and do what you're told will lose value.

In her view, Internet and computers, carrying out the routine information processing, have carried along other demands from individuals, such as (McAdoo, *Ibidem*) "communication, teamwork and model-based problem-solving" by demonstrating "critical and creative thinking together with *interactive skills*" [author's emphasis].

In relation to the technological issue, also one of Julie Wood's[44] (2000) major tenets on literacy, her question (*Op. cit.*, p. 117), "how can we help our students develop the literacy skills they'll need in this rapidly changing high-tech society?", has flashed out some evidence on the role played by new technologies in everyday communication[45]. She maintains that it is the time to alter some teaching agendas still founded on the exchange of information and meanings solely through printed texts instead of (*Op. cit.*, *Ibidem*) "some combination of all three: images, sounds and texts". She urges, therefore, that changes should take place in the way experts define the nature of literacy instruction in the 21st century. In her opinion, there is an underlying paradox concerning some technology proponents who (Wood, *Op. cit.*, p. 122) "often fall back on the outdated teaching styles they grew up with" whenever they "begin to design educational tools" notwithstanding their contention that (*Op. cit.*, *Ibidem*) "we ought to find ways to use [technology] everywhere, including all areas of education".

More recently, McCarthey[46] (2001: 122) has carried out a study on the "role of literacy perceptions and practices in shaping identity", and more specifically on the understanding of classroom culture so as "to support the learning of students of diverse backgrounds". Without overlooking a large body of evidence pointing to "cognitive / strategic and emotional / motivational dimensions" along with implications on literacy and consequently "on reading and writing" (Bandura 1977, Schunk 1984, Field and Aebersold 1990, Yochum and Miller 1993, Scott 1996, Millard 1997, Au 1998), McCarthey's (*Ibidem*) research has pointed to "new perspectives about the relationship between students' perceptions of themselves as readers and writers and the perceptions of those who work closely with them (*e.g.,* parents, teachers, peers)", which may be facilitated or deterred by classroom contexts. Most importantly, advance Harste and Mikulecky [47] (1984: 58), "literacy to some extent is always context-dependent. One is neither totally literate, nor

totally illiterate", as a consequence, studies ought to concentrate on which contexts literacy is fostered or overlooked.

Equally relevant, it is my belief that, and broadly extending from Carter's discussion on the pendulum effect in pedagogic trends, the two "cultures" (those of technology proponents, on the one level, and the traditional teaching styles borrowing from tansmissionist pedagogies on the other) might be brought together if researchers and technology enthusiasts enticed a valid dialogue with / and among students about meaningful strategies to support literacy instruction and students' autonomy. While both parties are committed to construct and design knowledge by means of - and I borrow from Wood's claim (2000: 122) - "understanding performances and high-level thinking", they are deeply embedded in recent (Readence and Barone 2000: 9) "shifts in reading instruction focused on basal and literature use"[48]. The real world of learning becomes the world of computerised learning and the educational setting becomes the privileged site for developing critical skills by means of an ongoing dialogic game (Burbules 1993) as a pre-requisite for a lifelong autonomous learning to cope with unexpected challenges to be faced in the present millennium.

Accordingly, and reiterating Leu and Kinzer's (2000: 114) liberating and empowering literacy concerns in education, a problem setting / problem solving methodology backed up by the ever-growing number of technical gadgets will:

> provide powerful preparation in developing the skills central to success in an information economy: accessing the best information, doing so in the shortest time, using this information to identify and solve the most important problems, and then communicating these solutions to others.

Concurrently, students should be prepared (Leu and Charles 2000: 113) "for the effective use of new information technologies that will become increasingly available as we continue to change from an industrial to an information society". In this respect, the reading of literary texts cannot be dissociated from literacy education as a powerful resource for language, literary, and culture awareness. As was already pointed out in different chapters of this dissertation there are ways science and technology intersect with literature and language, be it through interactive fiction, hypertext, multimedia, and pedagogical endeavours. For example, online tutorials sent via e-mail; "portal" programmes for on-line distance learning comprise but some of the methods to teach students to evaluate what they find on the web and become educated information consumers at the threshold level.

FURTHER RESEARCH

> We must move beyond controversy to focus on what learners need most... It is vital that we participate in an open and lively dialogue with those who are developing the legislation and implementing new policies.
>
> Alan Farstrup 2002: 8[49]

Pereira and Martins (2002) have contended that a gradual shift in the role of the government in education into a provider and regulator will therefore imply a hierarchical control over formal education, parity and standards regarding competence and performance. The issue then is how the asymmetries between school populations even within the same area can be overcome.

Pedagogical stylistics within the Humanities field has been tested worldwide (*Cauce* 2001) in multicultural, multilingual environments and considerable benefits have been scientifically accredited by academics in different domains. However, it appears of utmost importance to create in-service programmes to familiarise lecturers as well as put down disciplinary boundaries of regimes of truth (Foucault 1972) so that the lecture setting may become a meaningful context in students' enhancing their interpretive strategies and critical reasoning by self-access to multi-media reference sources.

In addition, there seems to exist a growing trend underpinning Humanities studies today from the leading authors, for example Bakhtin ([1935] 1990) and Todorov, having offered some of the theoretical foundations for the literature reading, borrowing from a pedagogical stylistics approach, consistently refusing enclosure in established disciplines, and having fostered approaches on human experience from a variety of clines. This entails questioning the boundaries established between the various disciplines of the human sciences up to the present and addressing the need for research in the Humanities to be developed in new directions. It is my belief that this dissertation with a strong component drawing on the empirical study of literature has provided some insights into developing reading strategies based on literary texts so as to promote critical and reflective readers of the world. The data gathered in Volume II might be the source of further studies of comparative nature in order to shed some light on the complex nature of the reading process and the types of reading in an ever-developing technological era in other contexts. Accordingly, Farr and Wolf's suggestion are still in the agenda, considering that, (1984: 271) "more comprehensive evaluation is not only possible but... essential to the development and improvement of effective secondary reading programs that will benefit students, teachers, and the public as well".

Actually, the current research study comprising but some potential data still demands a more detailed scrutiny, possibly casting some insights on the panoply of data presented in Appendix A, liable to provide some insights so as to bridge the divides between academic disciplines. Biber *et al.* (1998: 250) propose "results of studies can also be compared across corpora, to determine the influence of different design criteria. Previous studies of variation should be examined to ensure that different kinds of linguistic variation are included in future corpora". It was, thus, clearly evidenced from participants' diverse output that it is imperative to create a forum for discussion between researchers, educationalists, critics and academics in the Humanities (linguistics, literature, history, philosophy, philosophical anthropology, semiotics) with other institutions in society within a twofold stance: the local and the global cross-disciplinary thought in the Humanities. These insights have been discussed in Semino and Culpeper's collection of papers (2002: 32), notably in Margaret Freeman's[50] (*Op. cit.*, *Ibidem*) view about "the contexts in which literary texts are written and understood" and to show an understanding of "different interpretations of literary texts by different readers".

Regarding the implications for research and their repercussions on the diary novel as a fictional narrative, this dissertation briefly touched upon Adrian's central theme of his national imaginary in relation to the global daydream from a satirical stance. A further analysis might move towards the line of readers' patterns of agency when relating to the binary fact and fantasy, characters' national and global imaginaries within a multifaceted scope intrinsically related to genre hybridisation purporting the emotional, aesthetic, intellectual and political dimensions.

Another point at issue entails adolescents' addiction to the interactivity of video games; the latter reported to have altered their patterns of interaction with the multimodal text (Kress 1997: 383). Within a critical, creative reading-writing dimension it would become strikingly enlightening to carry out some research on patterns of agency on the level of mixed-mode texts, namely film versions of literary works and consequently the impact of interactivity in narrative (for instance hyper fiction texts, graphic novels such as Shelley Jackson's *Patchwork Girl*, 1995). Under the circumstances, another question might be raised: what strategies might the individual draw from his/her role of an interested reader to face the one of a listener and spectator?

The data analysis and synthesis concerning respondents' output on texts read, enclosed in Appendix A, undoubtedly deserves a closer assessment so as to disclose notions of canon, genre and intertextuality (Steen 1999: 111) as they are conceived by

common readers. A most reliable scrutiny would involve the cross-examination of the current data with the one obtained from larger samples in varied EFL contexts. Needless to say that benefits might be drawn on material selection, design and pedagogical practice with a special focus on genre and text awareness departing from real subjects' choices. Rather complementary, though necessarily pointing to another direction in research because, to tag along Q. D. Leavis's claims ([1932] 2000: xxxiv), "this method precludes any serious discussion of values", might come the inquiry about respondents' reception of the texts enclosed in the Appendix A. Leavis could not be more accurate when challenging that (*Op. cit.*, *Ibidem*) "there is no indication that they [texts] ever had readers, much less that they played any part in shaping the human spirit and were shaped by it". Leavis rightly goes on to argue (*Op. cit.*, *Ibidem*):

> Even as I write the bulky and authoritative volumes of what looks like being a final *History of the English Novel* are being ground out of the press. Here are recorded the plots and histories of all the well-known and many of the less well-known English novels... Clearly both methods, the critic's and the scholar's, need to be supplemented by a third.
>
> [author's emphasis]

In fact, the degree of readers' interaction with the texts mentioned above, despite its relevance, was further beyond the scope of this dissertation. And so were, albeit its interest, patterns of emotional and social relations in readers' reception of texts (*i.e.*, rhetorics of emotion in visual and written texts) along with the notion of emotional literacy[51] (Claude Steiner 1997): on the one hand, the knowledge cline in today's professional world, on the other one, the pleasure drive stemming from multimedia texts and the gamut of experiential knowledge readers / interpreters of the world might benefit[52].

Additionally, male / female patterns of readership ought to take into account contemporary adolescents' keenness for popular culture to be understood within the actual downward age of the user in terms of English speaking readers. In the case of the never-ending *Nancy Drew Files* mysteries, pointed out though by adolescent respondents in the study, eight- to ten-year olds are reported to be their main readers in other contexts. The argument at stake is that although the above texts have gone through various versions, their permanence in teens top reading lists seems to call for an interpretation of the shifting nature of gender and the reading patterns generally taken for granted.

> By understanding different presuppositions and by uncovering what we take for granted, it is possible to develop a habit of constantly questioning whatever you read or see or think or do. This constant questioning in turn develops a heightened responsiveness.
>
> Semino and Culpeper 2002: 139

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NOTES AND REFERENCES

SUBJECTS' OUTPUT / ITEM - TRANSCRIPTION

1) Informants' answers were transcribed without any changes whatsoever (*i.e.*, graphology, punctuation, spelling, syntax, and lexis).
2) In case of informants' paraphrase of part of the text asked in the question / item its transcription is headed by hesitation marks between brackets, *i. e.*, (...).
3) Titles underlined in informants' illustrations or between quotation marks are transcribed in italics.

ABBREVIATIONS

AMCY – Adrian Mole Cappucino Years (Sue Townsend)
AMWY – Adrian Mole: The Wilderness Years (Sue Townsend)
TCAAM – True Confessions of Adrian Albert Mole, Margaret Hilda Roberts and Susan Lilian Townsend (Sue Townsend)
SDAM – Secret Diary of Adrian Mole (Sue Townsend)

c. r. – compulsory reading
G1 – Group 1 (Science Group: Secondary Education)
G2 – Group 2 (Arts Group: Secondary Education)
G3 – Group 3 (Socio-Economics Group: Secondary Education)
G4 – Group 4 (Humanities Group: Secondary Education)

L1 – Mother Tongue
L2 – Second Language
MFL – Modern Foreign Languages
MLL – Modern Languages and Literature Degree
stds – students
Univ. – University
UMa – University of Madeira

CHAPTER ENDNOTES

FOREWORD

[1] The concepts "story" and "plot" will be further discussed in this dissertation, for example in Chapter III. I. Results of the Study, when analysing the collocative meanings of informants' output regarding these concepts in the light of V. Shklovsky ([1921] 1965). Equally relevant seemed E. M. Forster's ([1927] 1990) dynamic notion of reading for the plot, offered in the reasoning for a pedagogical stylistics approach, put forth in Section Two, Chapter V., for its counterpoint with some routines in reading novels in the formal setting of education, especially in high school (Jack Thomson 1987).

[2] "Sterne's *Tristram Shandy*: Stylistic Commentary". *Russian Formalist Criticism - Four Essays*, P. Olson (ed) (1965) (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln.

[3] P. Scott has been writing on education and some of its problematic issues from the perspective of an A-level examiner in the view of casting light on forthcoming educational reforms and improving students' reading and writing skills, partly synthesised in *Reconstructing A-level English* issued as far back as 1989.

[4] "Reassessing the Term *Interactive*". P. Carrell *et al.* (eds), Chapter 4, pp. 56-70.

[5] R. Weber (1984), Reading: United States. *Annual Review of Applied Linguistics*, vol. 4, pp. 111-123.

[6] N. Elsasser and V. John-Steiner (1993), "An Interactionist Approach to *Advancing* Literacy". Cleary and Linn (eds), pp. 265-281.

[7] "Viewing *vs* Reading"(*75 Readings: An Anthology*, McGraw-Hill, New York, 3rd edition, pp. 247-255) from *The Plug-In Drug* by Marie Winn, Viking Penguin, London.

[8] P. Freire (1973), *Education for Critical Consciousness*, Seabury, New York.

[9] "Celebrating Teachers and Teaching". *Reading Today*, International Reading Association, Newark, vol. 19 (1), p. 8.

[10] J. Micklos (2001), "Conference Probes Second Language Research Needs". *Reading Today*, vol. 19 (1), pp. 1, 3-5.

[11] L. Morrow, "IRA's Research: What it Means to You". *Reading Today*, vol. 21 (2 / October-November), pp. 6-7.

[12] "Understanding Understanding". J. Flood (ed), pp. 1-20.

[13] "The Context of Literacy in our Society". Purves and Niles (eds), p. 78.

[14] "Planning the Reading Program". Purves and Niles (eds), Chapter VII, pp. 174-208.

[15] "The Role of Print as a Medium in our Society". Purves and Niles (eds), Chapter II, pp. 16-46.

[16] "Dumber Than We Thought". *Newsweek*, 1993 (September 20th), pp. 36-37.

[17] "Adding-Up the Under-Skilled". *Op. cit.*, p. 49.

[18] In K. Goodman's article "Who's Afraid of Whole Language? Politics, Paradigms, Pedagogy, and the Press" (1998: 3-37) these press releases, along with other media campaigns, might equally be perceived as conveying the backdrop of "reading wars" in the United States and in Great Britain. If (*Op. cit.*, p. 7) "the far right has used a campaign for phonics [approach] to elect ultraconservative school board members and attack both public education and teacher education", the whole language approach (*Op. cit.*, p. 8) "in England... promoting the real books approach", compares Goodman, is only

envisaged as "failure, frustration and futility in public education". So reads Robert Dole's "Education Consumers' Warranty" (1996 / July 17th), particularly in that the whole language approach appears to be "simplistic logic dressed in medical metaphor". Conversely, in Goodman's competing view, the whole language approach has been related to the growth (*Op. cit.*, p. 8) "of sales of trade books and use of children's rooms in libraries".

[19] "The Role of Print as a Medium in Our Society". Purves and Niles (eds), Chapter II, pp. 16-46.

[20] L. van Lier's terminology (1995: 39).

[21] A. Mareuil (1971), a French University Professor, evidenced a "reading crisis" among youngsters caused by the contemporary formal education policy. He argued, at the time, that one has largely misjudged the impact of the mass media on the mental structures. Educationalists should, in his view, be blamed for such a passive reading, which in some instances ended up in total refusal. I shall quote André Mareuil's words (*Littérature et Jeunesse D'Aujourd'hui, la crise de la lecture dans l'enseignement contemporain,* Flammarion, Paris, p. 11) for their powerful message, once more an echo of much that was rightly defended by Ezra Pound many years before (1951), that is, a strong criticism on the overemphasis on developing skills whereas interpretative skills, ideals, independent value judgements implicit in any autonomous reading are simply overlooked for the sake of more pragmatic ends:

> Est-il trop tard pour agir? De toute façon, il faudra *toujours* agir, et le mal n'est pas spécifiquement français. Quel réformateur hardi saura rendre à la lecture son rôle de voie royale vers la lucidité, la compréhension, et aussi le rêve? Valeurs dont ce monde agité, contradictoire, a le plus grand besoin.

[22] See, for instance, Ana Benavente' s team studies on literacy in Portugal whose results were made public in Benavente *et al.* (1996), *A Literacia em Portugal. Resultados de uma Pesquisa Extensiva e Monográfica.*

[23] D. Pearson (1997), "The Politics of Reading Research and Practice". *Council Chronicle*, vol. 24 (8 / September).

[24] Ever since the first "Reading and Writing for Critical Thinking (RWCT) Conference" in 1997, twenty-eight countries have joined in aiming at "helping educators develop critical thinking skills among students" as was reported in the fifth RWCT Conference (2001, June 9th-13th) held in Brasov, Romania, in which *IRA* members from Australia, America, Great Britain and Canada have participated.

[25] "A Educação em Portugal – Notas para Reflexão" (2000 / April 11th) delivered at *I Jornadas de Economia Social: Pobreza, Saúde, Educação e Segurança Social* and held at Madeira University, Funchal, Portugal.

[26] B. Clements (1999), "The Efficiency of Education Expenditure in Portugal", International Monetary Fund, WP / 99179.

[27] D. Graves (2002), "When Testing Lower Standards". *Reading Today*, vol. 19 (5 / April-May), p. 20.

[28] *Público* is a Portuguese high quality daily newspaper with a wide readership all over the country.

[29] Drawing on his experience with freshman as an academic in the Science / Technological Area of Studies ("Instituto Superior Técnico" whose student applicants were reported to get the highest scores in national standard examinations in Portugal), the scholar has urged for an Interface between high school and University to lessen the gap between students' competence and performance in their sophomore years in his paper entitled "Sobre a Interface entre Ensino Secundário (e Básico) e Superior" issued in *Jornal da FENPROF*, Lisbon, No. 177 (May), pp. 17-19 – A section in one of the Teachers' Unions Newsletter on Higher Education in Portugal.

[30] "Designing the Discourse Syllabus". *Innovation in English Language Teaching: A Reader,* D. Hall and A. Hewings (eds), Chapter 4, pp. 55-63.

[31] A. Kozulin's (1999: xxv) introductory notes to Lev Vygotsky's *Thought and Language.*

[32] As was discussed in Charles Alderson (2000), pp. 307-308.

[33] "Instruction Comprehension-Fostering Activities in Interactive Learning Situations". *Theoretical Models and Processes of Reading*, R. Ruddel *et. al.* (eds), International Reading Association, Newark.

[34] J. Micklos in his report entitled "*NAEP* Writing Test Shows Modest Gains" (*Reading Today*, vol. 21 / 2, p. 3) accounts for "no significant change for 12th graders" in their 2002 writing assessment.

[35] Nowadays it has been argued that it is not enough to learn the basic R's, meaning reading, writing and arithmetic, on the grounds that people have entered the information technology era requiring ever-increasing standards of data processing and decoding.

[36] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". Elena Semino and Jonathan Culpeper (eds), pp. 23- 48.

[37] Richard Beach, Deborah Applemann, & Sharon Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". Robert Ruddell *et al.* (eds), pp. 695-714.

[38] Supplementary on-line data for further information on the *PISA* Survey is available at the *OECD* website: http://www.oecd.org.

[39] *Reading Today* constitutes one of the major data sources issued in the UK accounting for current insights in the field of reading.

[40] *Reading Today*, vol. 18 (1 / September).

[41] "*PISA* Survey Accents Role of Teacher". *Reading Today*, vol. 19 (4), pp. 1, 6.

[42] "*PISA* Survey Accents Role of Teacher". *Reading Today*, vol. 19 (4), pp. 1, 6.

[43] J. Martin – *OECD*'s director for education, employment, labour and social affairs.

[44] In accordance with the description provided in *IRA Journal* dated April 2000 (*Reading Today*, vol. 19, p. 8) the *PISA* programme "allows standards to be monitored systematically over time. Samples of between 4,000 and 10,000 students will typically be assessed in each country". The test items intertwine multiple-choice questions and "questions requiring the students to construct their own responses. The items are organized in groups based on a passage setting out a real-life situation". In this type of assessment, reading literacy is defined as "understanding, using, and reflecting on written texts in order to achieve one's goals, to develop one's knowledge and potential, and to participate in society". The test requires subjects to perform a range of tasks resorting to different kinds of texts. Hence, tasks are reported to "range from retrieving specific information to interpreting text and reflecting on its content and features, getting a broad understanding, interpreting, reflecting on the content and form of texts" in relation to informants' own knowledge of the world and simultaneously put forth their own point of view.

[45] Mean, commonly called the average, a statistics concept, is defined as the arithmetic mean, and, so read Woods *et al.*'s definition (1996: 29), "calculated for any set of numerical value sample by adding them together and dividing by the number of values in the set".

[46] "*PISA* Survey Accents Role of Teacher". *Reading Today*, vol. 19 (4), p. 6.

[47] The authors worked on a large database on population returns to education in 16 countries up to 1995 later reported by Pereira and Martins (2001) and Harmon and Walker (2001).

[48] "A Educação em Portugal – Notas para Reflexão", paper delivered at *I Jornadas de Economia Social: Pobreza, Saúde, Educação e Segurança Social* and held at Madeira University on April 11th 2002, Funchal, Portugal.

[49] P. Pereira and P. Martins (2002), "Education and Earnings in Portugal". *Conference of the Bank of Portugal* (2002 / May 24-25), "*Desenvolvimento Económico Português no Espaço Europeu: Determinantes e Políticas*". The researchers analysed the results from the European Commission research network, with which they were equally engaged, for the study of "Public Funding and Private Returns to Education".

[50] "No Imagined Peaceful Place: a Story of Community, Texts, and Cultural Conversations in one Urban High School English Classroom". Rogers and Soter (eds), Chapter 4, pp. 95-115.

[51] The authors' *A Construção Social da Educação Escolar* is embedded in a sociological framework.

[52] Formosinho *et al.* focus on Dore's *The Diploma Disease* (London: Allen and Unwin, 1976) and "Certification, Education and Work". *Contemporary Issues on Education* (1981), Milton Keynes (ed).

[53] In Formosinho *et al.*'s opinion, control seems the outcome of the validation and distinction among different types of certificates acknowledged by the state in accordance with levels of education and skills [translation Mine].

[54] This distinction between instruction and education, in the sense advocated further back in time by Émile Durkheim at the turn of the 20th century and further built on by Jerome Bruner (1996, 1999), underpins Pereira and Martins's (2002) major tenets. The former appears to be at the forefront of urgent educational precepts put forth most recently in the aftermath of the European Commission research network report on "Public Funding and Private Returns to Education".

[55] Back in 1984 Charles Suhor shed some light on different views on the literacy crisis in "The Role of Print as a Medium in our Society". Purves and Niles (eds), Chapter II, pp. 16-46. Suhor points out that it is believed "that students are completing high school without the ability to read and write in work situations. Students cannot fill out forms, write simple reports, follow written directions, pass drivers' tests, read the daily paper, or carry out other activities that involve the understanding or production of the written word".

[56] In the backlash of 12th formers' application to university vacancies for the academic year 2001 / 2002 the Portuguese Universities Board of Rectors (CRUP) have made it public (José Margarido 2001: 21) to be their intention to progressively reshuffle the requirements to university applications as well as minutely examine 12th formers' performance mismatch in two consecutive moments: high scores in their annual assessment contrasting with lower marks in standard examinations on the whole. Also a major concern in the committees' course of action is to address the fact that some candidates end up enrolling university with a negative mark because of the still existing vacancies in some areas / degrees whereas other applicants have to strive for a vacancy demanding very high standards as has been the case of medicine and architecture state universities.

[57] Local press releases have been informing the public about students' low average marks in their national standard examinations before university application for some years now and the following newspaper issues are but some of the latest news: "Madeira com Nota Negativa - Divulgadas Médias dos Exames Nacionais" (*Notícias da Madeira,* August 28th 2001: 10); C. Gomes, "Classificação da Madeira Deve Servir para Reflectir" (*Jornal da Madeira,* August 28 th 2001: 15), S. Freitas, "A Nota Mais Baixa do País" (*Diário de Notícias – Madeira,* August 28th 2001: 3).

[58] See Appendix A, Table A. II. 6., "Madeira University Humanities 1st Year Undergraduates' Applications 1998 / 1999".

[59] "On Becoming a Thoughtful Reader: Learning to Read Like a Writer". Purves and Niles (eds), Chapter VI, pp. 144-173.

[60] See for example "Engagement in Reading: Processes of Motivated, Strategic, Knowledgeable, Social Readers". *Engaged Reading,* J. Guthrie and D. Alvermann (eds), pp. 17-45.

[61] It is worth referring to Basil Bernstein's code theory, for example (in spite of being criticised for a high level of abstraction), in which he argues that the restrictive pedagogic discourse (drawing on Halliday and Hassan's functional linguistics) is grounded on ideological bias of curriculum content. As far as

the educational discourse is concerned a wide range of issues are explained in detail, ranging (Basil Bernstein 1996: xi) "from cultural and language practices of migrant populations, from the relevance of schooling to emergent forms of work and technology, to unresolved questions about the intersections of gender with issues of class and culture".

[62] "Transcultural Linguistic Competence: The Basis of European Unification". *Línguas Vivas*, Federação Nacional das Associações de Professores de Línguas Vivas, Lisbon, pp. 5-18.

[63] Herber and Nelson-Herber (Purves and Niles eds, pp. 174-208) discuss the planning of reading programmes starting off from a considerable body of evidence brought about up to the 80s, namely by Roger Farr and Phyllis Blomenberg (1979), Roger Farr, Leo Fay, Harold Negley (1978), Roger Farr, Jaap Tuinman, Michael Rowls (1974), and John Micklos (1980), amidst other.

[64] This extra-textual experience relates to the role of peripheral features of texts which play a role in readers' interpretation of texts.

[65] "Reassessing the Term *Interactive*" was first delivered at the 19th Annual *TESOL* Convention, in 1985, New York. It was then edited in *Interactive Approaches to Second Language Reading* by Patricia Carrell *et al.* (1988).

[66] R. Weber (1984), "Reading: United States". *Annual Review of Applied Linguistics*, vol. 4, pp. 111-123.

[67] Her words are quoted in "IRA Responds to Latest *NAEP* Report", *Reading Today*, Newark, vol. 18 (2 / October 2000).

[68] Given the wide-ranging goals implicitly associated with the whole language approach it seems that the semantic scope of "proven" goes beyond the "tried-and-true phonics reading method" put forth by Robert Dole in the United States, or its supposedly limited view of "back to basics agenda", to borrow from K. Goodman's criticism (1998: 9).

[69] Collaborative research-based practices figure in IRA's agenda and have been reported a couple of times in international meetings.

[70] In her book, entitled *Comprehension Strategies for Middle Grade Learners: A Handbook for Content Area Teachers*, Charlotte Sadler shares many teachers' contention that all teachers are "reading teachers", irrespective of their scientific field. If students are offered ways in to texts, and gain comprehension / understanding, she posits (*Reading Today* 19 (1), 2001: 12), "through the mode or strategy that best suits them individually", they will gradually overcome their reluctance. "Enthusiastic readers" will also benefit from an enriching experience.

[71] "Celebrating Teachers and Teaching". *Reading Today*, International Reading Association, Newark, vol. 19 (1), p. 8.

[72] Based on *TIMMS*' outcomes, a thorough long-ranging international study of math and science achievement.

[73] Schools, teachers, teachers' associations, scientific entities, polytechnics, parents' associations, unions and private and public association representatives.

[74] *Documento da Revisão Curricular* issued in 2001 and jointly presented on the Island by Ana Benavente, The Secretary of Education, and the Regional Secretary of Education. It is retrievable at http://www.des.min-edu.pt/rev_curricular/doc_rev_cur/indice.htm.

[75] As cited in *Language and Literature*, Katie Wales (ed), Sage Publications, Oxford, vol. 11 (4). Van Peer and S. Chatman (2001), *New Perspectives on Narrative Perspective*, SUNY Press, New York

[76] *Language and Literature*, Katie Wales (ed), Sage Publications, Oxford, vol. 11 (4), pp. 357-372.

[77] "Workshop Boosts Educators' Influence on Public Policy" issued in the aftermath of the signing of a federal educational bill "mark[ing] a greatly increased legislative activism on reading issues". *Reading Today* 2002, vol. 19 (5 / April-May), pp. 1, 5.

[78] *Reading Today* 2002, vol. 19(5 / April-May), pp. 1, 5.

[79] "A Educação em Portugal – Notas para Reflexão" (2002 / April 11) delivered at *I Jornadas de Economia Social: Pobreza, Saúde, Educação e Segurança Social* and held at Madeira University, Funchal, Portugal.

[80] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[81] D. Dillon, D. O'Brien, E. Heilman (2000), "Literacy Research in the Next Millennium: From Paradigms to Pragmatism and Practicality". *Envisioning the Future of Literacy, Reading Research Quarterly*, International Reading Association, Delaware, vol. 35 (1), pp. 13-25.

[82] S. Coleridge (1817), *Biographia Literaria*: XIV, I. A. Richards (ed) (1978), *The Portable Coleridge*, Viking Penguin Books, New York, p. 518.

[83] B. Louw (1997), "The Role of Corpora in Critical Literary Appreciation". *Teaching and Language Corpora*, Wichman *et al.* (eds), Longman, London, 140-251.

[84] L. Gavioli and G. Aston (2001), "Enriching Reality: Language Corpora in Language Pedagogy", *ELT Journal*, vol. 55 (3).

[85] *English Teaching Forum* (January 2002) starts celebrating 40 years of exchanging ideas and experiences by including a selection of abstracts from previous journals entitled "A View of the Past, The First Decade (1963-1972)" for their face value.

[86] In a recent collection of essays on cognitive stylistics (2002) Donald Freeman has admitted, "it was a mistake "of part of his career "to reform the study of literature from within literature departments – or in the United States, English departments". He further suggests that an innovation might stem from the discipline of linguistics, and "among its landmarks will be the essays in *Cognitive Stylistics: Language and Cognition in Text Analysis*, Elena Semino and Jonathan Culpeper (eds), pp. 319-324.

CHAPTER I. INTRODUCTION

[1] J. Harste and L. Mikulecky, "The Context of Literacy in our Society". Purves and Niles (eds), Chapter III, pp. 47-78.

[2] Q. D. Leavis (2000), *Fiction and the Reading Public* [1932], Pimlico, London, Chapter I, pp. 3-18.

[3] "*PISA* Survey Accents Role of Teacher", *Reading Today*, vol. 19 (4), pp. 1, 6.

[4] D. Pearson (1997), "The Politics of Reading Research and Practice". Council Chronicle, 24 (8 / September), p. 24.

[5] D. Ogle (2002), "Raising Reading in the Middle". *Reading Today*, vol. 19 (4), p. 7.

[6] D. Miall (1996), "Empowering the Reader: Literary Response and Classroom Learning". *Empirical Approaches to Literature and Aesthetics*, Roger J. Kreuz and Susan M. MacNealy (eds), Ablex Publishing, Canada, pp. 463-478 (also available on-line: http:ualberta.ca/dmiall/miall.htm).

[7] *The EFL Textbook and Ideology*, N. C. Grivas Publications, Athens.

[8] In its version translated by R. Miller (2000), Hill and Wang, New York.

[9] "Style and its Image". *Literary Style: A Symposium*, S. Chatman (ed), Oxford, pp. 3-10.

[10] "Planning the Reading Program". *Becoming Readers in a Complex Society*, Alan Purves and Olive Niles (eds), Part Three, Chapter VII, pp. 174-208.

[11] L. Lamme is a Professor of education at the University of Florida and has contributed with a commentary entitled "Stop Giving Kids Incentives for Reading!" issued in *Reading Today* (vol. 19 (3), p. 16) in the aftermath of the *PISA* outcomes.

[12] A work published posthumously two centuries ago and cited in Raymond Williams (1993: 66).

[13] In "Learner Autonomy and Literature Teaching" (edited by Carter and McRae 1996: 138-165) Barbara Sinclair clearly points out her perspective on learner's autonomy from the stance of literature reading and teaching.

[14] S. Paris and P. Winograd (1990), "How Metacognition Can Promote Academic Learning and Instruction". *Dimensions of Thinking and Cognitive Instruction*, B. S. Jones and M. C. Idol (eds), Earlbaum, New Jersey, pp. 15-51.

[15] R. Anderson and D. Pearson (1984), "A Schematic-Theoretic View of Basic Processes in Reading". *Handbook of Reading Research*, D. Pearson (ed), Longman, New York, pp. 255-292.

[16] "On Becoming a Thoughtful Reader: Learning to Read Like a Writer". Purves and Niles (eds), Chapter VI, pp. 144-173.

[17] *Op. cit.*, *Ibidem*, "Adolescents' Uses of Intertextual Links to Understand Literature", pp. 695-714.

[18] In R. T. Ruddell *et al.* (eds), *The Construction of Poetic Meaning*, C. Svensson's, Liber, Malmo.

[19] "Unity in Reading". Purves and Niles (eds), Chapter IV, pp. 79-114.

[20] M. Short (1993), "To Analyse a Poem Stylistically". *Twentieth-Century Poetry: From Text to Context*, P. Verdonk (ed), pp. 7-20.

[21] A. Purves (1984), "The Challenge to Education to Produce Literate Citizens". Purves and Niles (eds), Chapter I, pp. 1-15.

[22] "Designing the Discourse Syllabus". *Innovation in English Language Teaching: A Reader*, D. Hall and A. Hewings (2001), Chapter 4, pp. 55-63.

[23] H. Herber and J. Nelson-Herber (1984), "Planning the Reading Program". Purves and Niles (eds), Part Three, Chapter VII, pp. 174-208.

[24] W. Labov and J. Waletzky (1967), "Narrative Analysis". J. Helm (ed), *Essays on the Verbal and Visual Arts, Proceedings of the 1966 Spring Meeting of the American Ethnological Society*, University of Washington Press, Seattle, pp.12-44.

[25] Figures released by the National Centre for Education Statistics, National Assessment of Educational Progress (*NAEP*), 1992, 1994, 1998, and 2000 Reading Assessments. *Reading Today*, vol. 18 (6), p. 3.

[26] "Latest *NAEP* Sees Little Change in Past Eight Years". *Reading Today*, vol. 18 (6).

[27] Cited in "European Students Earn Top Reading Scores". *Reading Today*, vol. 21 (1 / September 2003), pp. 1, 4 and available at http://nces.ed.gov/nationsreportcard/reading/results2002.

[28] M. Orellana, J. Reynolds, L. Dorner, M. Meza, "In other Words: Translating or *Para-Phrasing* as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[29] P. Czemiewska (1992), *Learning About Writing*, Blackwell, Oxford.

[30] P. Miller, A. Nemoianu, J. DeJong (1986), "Early Reading at Home: Its Practice and Meanings in a Working Class Community". *Advances in Discourses Processes - The Acquisition of Literacy: Ethnographic Perspectives*, R. O. Friedle (series ed), B. Schieffelin & P. Gilmore (eds), Ablex, Norwood, vol. 11, pp. 3-15.

[31] A. Kozulin's (1999) introductory notes to Lev Vygotsky's *Thought and Language*, p. xxv.

[32] "Reassessing the Term *Interactive*". P. Carrell *et al.* (eds), Chapter 4, pp. 56-70.

[33] D. Biber (1984), *A Model of Textual Relations within the Written and Spoken Modes*. Ph.D. Dissertation, University of Southern California.

[34] S. Urquhart and C. Weir (1998: 61) provide the example of the sentence structure in English to be generally of the type SVO in that "the first NP is likely to be the subject".

[35] P. Brown and S. Levinson (eds A. Jaworski and N. Coupland 1999: 334-335) have put forth a list of politeness strategies subdivided into positve, negative and off-record strategies (the latter stated to violate Grice's conversational maxims).

[36] There has been a growing number of articles in journals and scholarly books on the urgent study of highschool leavers' needs and their misadaptations to academic life worldwide in the view that university curricula may effectively reflect students' motivations and needs without overlooking a content-oriented instruction. For example, Victoria Chan's article: "Determining Students' Language Needs in a Tertiary Setting", *English Teaching Forum*, Washington, vol. 39 (3 / July 2001), pp. 16-21.

[37] Trying to cover a representative sample of Portuguese 12th formers and freshman in the Humanities field of studies would be a risky and unfeasible study, especially because each region has its local specificities as everywhere. Besides the number of 12th formers' enrolments in 1997 / 98 was about 350 thousand all over the country (*Jornal da Fenprof*, 2001: 9). Still, a large number of students attending General Courses (See Appendix A, Scheme A. I. 1. The Portuguese Educational and Qualification System) might well attend the 4th Group.

[38] In Goodman's discussion of the impact as well as "effectiveness" (Goodman 1998: 6) of the whole language approach reflected on the *NAEP* reports covering two different periods of time 1992 and 1994, the scholar posits (*Ibidem*), "those [students] who read no books had the lowest mean scores. And there was a wide difference in scores between those who red no books and those who read five or more books per month".

[39] "Planning the Reading Program". Purves and Niles (eds), Chapter VII, pp. 174-208.

[40] It is worth mentioning a pilot project undertaken in the light of *Language as a Literary Medium* and applied to English as a Foreign Literature context (with Brazilian undergraduates), namely a PhD dissertation submitted to the University of Birmingham, 1994, by Sonia Zyngier under the supervision of John Sinclair. *At the Crossroads of Language and Literature: Literary Awareness, Stylistics, and the Acquisition of Literary Skills in an EFLit Context*, Zyngier "explores the extent to which awareness of linguistic construction prepares students for producing literary interpretations". Further on she acknowledges that her "work is presented as a carefully planned and balanced study in which theoretical postulations are integrated with practice... [suggesting] that a stylistic-based course on Literary Awareness can be an effective method for teaching literary skills to university students of English as a Foreign Literature".

Another study is to be found at the University of Nottingham, this time relating to the teaching / learning English as Foreign Language, exploring "The uses of texts and tasks which illustrate and identify differing degrees of literariness in the teaching and learning of English as a Second Language in Hong Kong Secondary Schools". *Towards an Interface of Language and Literature*, the PhD dissertation by Philip Chan, builds on the most updated stylistics theory in addition to giving a thorough account on the pedagogical implications as far as much of the current literature in various fields, for instance

literary theory and stylistics, is concerned. Besides an extensive reading scheme is put forward, having a twofold aim: improving language competence and promoting reading in English including literary texts.

[41] Integrative language–based approaches to literary texts. McRae puts the emphasis on "the teacher's greatest resource i[n] the eternal trio: students, classroom and teacher... It is vital that the students see and appreciate what was intended in the teacher's using a particular piece of text or material" (Carter & McRae, 1996: 24).

[42] Lesley Rex (2001) has conducted an empirical research work involving students "who have been ability tracked... as Remedial, Basic English, English as Second Language, General English, or Resource" [author's capitalisation] so as to enquire about "how to successfully integrate" them into "classrooms with more demanding academic expectations". His article "The Remaking of a High School Reader" (*Reading Research Quarterly*, vol. 36/3, pp. 288-314.) offers new insights on the effectiveness of that strategy.

[43] "Reassessing the Term *Interactive*" was first delivered at the 19th Annual *TESOL* Convention, in 1985, New York. It was then edited in *Interactive Approaches to Second Language Reading* by Patricia Carrell *et al.* (1988).

[44] J. Micklos in his article entitled "*NAEP* Writing Test Shows Modest Gains" (*Reading Today*, vol. 21 / 2, p. 3) casts some light on standard achievement levels, the so-called basic, proficient and advanced levels, usually taken as yardstick to measure students' performance in their sophomore years. The scholar goes on to advance that "the basic level represents partial mastery of prerequisite knowledge and skills... considered fundamental for proficient work at each grade. Proficient represents solid academic performance, and advanced represents superior performance".

[45] This researcher has argued about the threshold level in two papers: one issued in 1973, "A Model Program for Teaching Advanced reading to Students of English as a Foreign Language" (*Language Learning*, vol. 23, pp. 169-184) and another later on, 1986, entitled "Theoretical Foundations" (*Teaching Second Language Reading for Academic Purposes*, F. Dubin, D. Eskey, W. Grabe (eds), *Reading*, Addison-Wesley, Massachusetts, pp. 3-23).

[46] M. Clarke(1979), "Reading in Spanish and English: Evidence from Adult ESL Learners". *Language Learning*, vol. 27, pp. 121-150.

[47] "Celebrating Teachers and Teaching". *Reading Today*, vol. 19 (1), p. 8.

[48] "Planning the Reading Program". Purves and Niles (eds), Chapter VII, pp. 174-208.

[49] D. Hewitt (1999), *English Fiction of the Early Modern Period 1890-1940*, Longman, London, Chapter 11, pp. 165-174.

[50] In N. Burbule's argument (1993: x) "there is a more or less discrete set of engagements that we can usefully think of as "dialogical"; that within this set there are distinct genres or approaches to dialogue, suitable to different teaching styles, different students and different subject-matters; and that there are typical moves that characterize effective dialogical teaching, which we can identify, study, and improve through practice".

[51] Laurillard describes two logically-principled teaching strategies: one supported by the "instructional design theory" and another by "intelligent tutoring systems". These are of informative nature contrasting with the prescriptive, process-oriented, empirically-based approach.

[52] "No Imagined Peaceful Place: a Story of Community, Texts, and Cultural Conversations in one Urban High School English Classroom". Rogers and Soter (eds), Chapter 4, pp. 95-115.

[53] D. Denby (1997), *Great Books*, Touchstone, Simon & Schuster, New York.

[54] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts", retrievable at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[55] For a couple of years Phil Yeh has issued *The Winged Tiger Comics & Stories* series, a series of "creativity-oriented comic book[s]" whose goal "is to provide fun, multicultural reading material that fosters creativity for all", so reads the review offered in *Reading Today* (vol. 19 / 5, 2002: 33).

[56] Bakhtinian analysis of novels over any other genres was pointed out in Jacob L. Mey's (2000) *When Voices Clash: A Study in Literary Pragmatics* (Mouton de Gruyter, Berlin and New York) lately reviewed in *Language and Literature*, Sage Publications, vol. 10 (3 / August 2001). In J. Mey's claim (*Ibidem*, p. 285) "more problematic is his sense of the human being's powers of intellect, imagination and will".

[57] R. Barthes' seminal work on intertextuality entitled *Image, Music, Text* in its English version dated 1977.

[58] M. Waller (interviewer), "Intertextuality and Literary Interpretation". R. Guberman (ed), *Julia Kristeva: Interviews* [1941], Columbia University Press, New York, Chapter 17, pp. 188-203.

[59] Pope suggests creative ways into teaching Shakespeare, building on contemporary students' everyday notions of Shakespeare together with contemporary interpretations and re-interpretations of some of his comedies and tragedies: from allusions to his famous style in new media, including the World Wide Web, music, radio, in film versions of his plays, updating of theatrical productions, or motifs underpinning print abridged versions aimed at a younger readership, in life sketches and documentaries broadcast in television, puns used in advertising language, all of which already inculcated in students' cultural background.

[60] The author cites Phylllis Rose's (1993) own remarks from her *Parallel Lives: Five Victorian Marriages* (Knopf, New York).

[61] For Bakhtin's contribution in this context see J. R. Martin's discussion of intertextuality ("Discourses of Science: Recontextualization, Genesis, Intertextuality and Hegemony"). J. R. Martin and R. Veel (eds), *Reading Science – Critical and Functional Perspectives in Discourses of Science*, Routledge, London, 1998, pp. 3-14.

[62] Pappas (in Flood *et al.*, 1996: 215-231) briefly discusses the four fronts of educational research, which have "contested and interrupted common views of power, knowledge and theory / practice". These are: "(1) the movement from quantitative to more qualitative studies and methodology; (2) critique from humanistic psychology and feminist theories on research; (3) the strong movement of teacher research; (4) the increased emphasis of socio-constructivist or socio-cultural views of learning".

[63] "The New Narrative Research in Education". *Review of Research in Education*, M. W. Apple (ed), F. E. Peacock, Ithaca, pp. 211-253.

[64] In "Reassessing the Term *Interactive*" William Grabe (eds Carrell *et al.*, 1993: 56-70) realises that "there is, in fact, surprisingly little current information on how, why and what students read in other cultures".

[65] In "The Development of Children's Comprehension and Motivation during Storybook Discussion" dated 1994 Robert Ruddell reports a collaborative school-university research project collected over one academic year.

[66] Direct ongoing long-ranging observations of lecture and/or classroom settings might well be included within this epistemological framework, however this type of method / instruments have northerned other studies of which Susan Hynds's *Negotiating Literature and Life with Adolescents* (1997) is but one example.

[67] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[68] H. Anthony *et al.* (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[69] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[70] The other is briefly described as "trying to operationalise", to quote Alderson's words (2000: 2), "our theories and our understandings of the constructs through our assessment instruments that we can explore and develop our understanding".". J. Garfield (1994), "Beyond Testing and Grading: Using Assessment to Improve Student Learning", *Journal of Statistics Education* , 2 (1) at http://www.amstat.org/publications/jse/v2n1/garfield.html. The theoretical framework for his claims draw on E. Hollins (1999), "Becoming a Reflective Practitioner". *Pathways to Success in School: Culturally Responsive Teaching*, E. Hollins and E. Oliver, Mahwah (eds), Lawrence Erlbaum Associates, New Jersey; D. Hopkins (1993), *A Teacher's Guide to Classroom Research*, Open University Press, Buckingham; S. Noffke, R Stevenson (eds) (1995), *Educational Action Research*, Teachers College Press, New York.

[72] For instance, the qualitative researcher's association has gathered on a regular basis at international symposia ever since May 1988, ACFAS at Monkton, followed by the Quebec and the Montreal meetings, to name but a few, in order to discuss and reinforce a theoretical basis (assumptions and goals) for qualitative methods of approach, content analysis and research paradigms. In addition, several authors have tried to systematise the theoretical foundations of qualitative approach, like Frederick Erikson's *Qualitative Methods in Research on Teaching* (1986), Robert Bogdan *et al.*'s *Qualitative Research for Education: An Introduction to Theory and Method* (1982), Jean-Pierre Deslauriers's *Les méthodes de la recherche qualitative* (1987), and Van Der Maren's *Méthodes qualitatives de recherche en éducation* (1987).

[73] These authors offer an overview of qualitative evaluation methods as well as qualitative data.

[74] As cited in Usher and Edwards (1996), p. 86.

[75] E. Auerbach and D. Paxton (1997), "*It's not the English Thing*: Bringing Reading Research into the ESL Classroom". *TESOL Quarterly*, 31, pp. 237-261.

[76] In John Dewey's claim all inquiry is "natural, situational, grounded in problems, interrogations of theory and practice and evaluative", cited in J. Campbel (1995), *Understanding John Dewey*, Open Court, Chicago, p. 199.

[77] A. Barsch (2001), "The Empirical Theory of Literature – Current Aspects". *Conhecimento & Imaginação, Coletânea dos Trabalhos do IECEL - Encontro de Ciência Empírica da Literatura*, S. Zyngier *et al.* (eds), Faculdade de Letras da UFRJ, Rio de Janeiro, pp. 32-41.

[78] English language research in teaching constitutes one of the main areas likely to benefit from corpus-based linguistic analysis albeit constituting a "small-scale corpora (mini-corpora)" considering that students' subjective meanings, puts forth Alan Partington (1998: 3), resorting to "strategies for organising their texts flashing out linguistic, semantic or pragmatic meanings" may be spelt out. By means of concordancing packages, adds Partington (1998: 3), "the frequency of words and word senses in different text types or language varieties and their *collocational behaviour*, that is, their patterns of combination with other words" [author's emphasis], are investigated.

[79] The Likert scale figures amidst the common types of rating scales, *i.e.*, attitude scales, used in field research. This technique comprises a set of attitude statements. Instead of representing scale values as numbers, the respondent may be assigned to choose one statement, agreement or disagreement, in a five-point scale (http://education.boisestate.edu/siegle/te551/typeinst.html).

[80] A post-course questionnaire was issued in "*Learning How to Learn* at the Threshold Level - A Challenge or a Mere Utopia", *Greta*, 1996, vol. 4 (1), pp. 12- 18.

[81] Alderson (1996, 2000: 354) discusses the advantages that might be gained by using computer corpora coupled with computer-based tests.

[82] Alan Partington provides a brief panorama of some of the main areas of corpus-based linguistic analysis, such as "style and authorship studies", "historical studies", "lexis", "syntax", "text", "spoken language", "translation studies", "register studies" and "lexicography". After having attended a

course on "Corpus Linguistics" run by John Sinclair and Tognini Bonelli' at The Tuscany Word Centre (Italy, 2000), some guidelines were developed in order to combine an area of field research, commonly validated by statistical analysis, but corpus analysis has not been theorised in any scientific survey of qualitative research and interpretation. Much of the difficulty arises from the fact that respondents' database is generally designed in Excel version to be later adapted and encoded in *SPSS* version for *Windows*, a privileged statistics tool in Social Sciences, including the Humanities. Indeed, respondents' real words may be directly adapted from an *Excel* version into a *Word* one to allow any concordancing package to run.

[83] In the aftermath of this research implementation and the course of several meetings held at *UMa - NEAG* Special Stylistics Research Group, and *PALA* Annual Meetings, Sonia Zyngier has also undertaken a study on freshman perceptions of the literary text in an EFL context at The Federal University of Rio de Janeiro. The outcome of her joint research with postgraduate students of exploratory nature was issued in 2001 under the title *Conhecimento & Imaginação, Coletânea dos Trabalhos do IECEL - Encontro de Ciência Empírica da Literatura*, Faculdade de Letras da UFRJ, Rio de Janeiro, Brazil.

[84] "An Archeology of Cyberspaces: Virtuality, Community, Identity". *Internet Culture*, David Porter (ed), pp. 5-22.

[85] Her words are quoted in "IRA Responds to Latest *NAEP* Report". *Reading Today*, Newark, vol. 18 (2 / October 2000).

[86] L. Lamme is a Professor of education at the University of Florida and has contributed with a commentary entitled "Stop Giving Kids Incentives for Reading!" issued in *Reading Today* (vol. 19 (3), p. 16) in the aftermath of *PISA* crushing outcomes.

[87] H. Anthony *et al.* (1993) "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[88] M. Garman (1990), *Psycholinguistics*, Cambridge University Press, Cambridge.

[89] "Teaching Literature: A view for the 90s". *Greta*, Granada, vol. 2 (2 / December 1994), pp. 5-10.

[90] The Role of Print as a Medium in our Society". Purves and Niles (eds), Chapter II, pp. 16-46.

[91] This comment by Quentin Bell, Virginia Woolf's own nephew, biographer and historian, has been enclosed in the introductory note to *The Diary of Virginia Woolf - Volume 1: 1915-19* issued in 1979 by Penguin.

[92] D. Denby (1997), *Great Books*, Touchstone, Simon & Schuster, New York.

[93] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts", retrievable at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[94] A Master's Dissertation on reading, particularly on the syntactic components of the EFL reading process concerning the written text to be followed by a research work, was presented by Maria Armanda Costa (1992) at the University of Lisbon, Linguistics Department.

[95] A. Gaspar, also one of the mentors of the first Curricula Reform for English as a Foreign Language in Portugal, wrote a Master's Dissertation on developing reading skills in EFL context. His approach concentrated chiefly on the implementation of strategies towards reading awareness and reading autonomy. His study was based on different information processing theories and reader cognitive schemata in text comprehension, aiming at higher levels of reading comprehension among foreign language learners, secondary school level.

[96] M. J. Sá Correia has been involved in studies related to creative reading (major topic area of her PhD dissertation submitted in Great Britain) and has published on the role of ideology in EFL reading.

[97] E. Thorndike (1932), *The Fundamentals of Learning*, Teacher's College Press, New York.

[98] Cf. J. Borkowski (1985), "Signs of Intelligence: Strategy Generalization and Metacognition". *The Growth of Reflection in Children*, S. Yussen (ed), Academic Press, New York, pp. 105-144; Borkowski, Johnston & Reid (1987), "Metacognition, Motivation and Controlled Performance". *Handbook of Cognitive, Social and Neuropsychological Aspects of Learning Disabilities*, S. Ceci (ed), Lawrence Erlbaum Associates, Hillsdale, New Jersey, pp. 147-173.

[99] M. Pressley *et al.* (1992), "But Good Strategy Instructors are Constructivists!". *Educational Psychology Review*, vol. 4, pp. 3-31.

[100] D. Meichenbaum & J. Asarnow (1979), "Cognitive-Behavior Modification and Metacognitive Develoment: Implications for the Classroom". *Cognitive Behavioral Interventions: Theory, Research and Procedures*, P. Kendall & S. Hollon (eds), Academic Press, New York, pp. 11-35.

[101] "Reassessing the Term *Interactive*" was first delivered at the 19th Annual *TESOL* Convention, in 1985, New York. It was then edited in *Interactive Approaches to Second Language Reading* by Patricia Carrell *et al.*, 1988. The edition quoted in the research corresponds to the fifth printing, 1993, pp. 56-70.

[102] "Guided Comprehension: A Teaching Model for Grades 3-8", 2001.

[103] For some time in the past proven strategies were the ones resulting from empirical research, explain David Freeman and Yvonne Freeman (1998: 80), "based on a word recognition view of reading. Researchers attempt to identify and isolate skills, such as phonemic awareness, that they believe readers need to identify words. The effectiveness of teaching each skill is tested by having students read lists of isolated words or nonsense syllables under pre-and post-test conditions. Comprehension is kept separate from skill acquisition; if comprehension is measured at all, it is usually through tests containing a series of detailed questions". "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[104] B. Sinclair (1996), "Learner Autonomy and Literature Teaching". Carter and McRae (eds), pp. 138-165.

[105] "The Challenge to Education to Produce Literate Citizens". Purves and Niles (eds), Chapter I, pp. 1-15.

[106] S. Paris, M. Lipson, & K. Wixson (1983), "Becoming a Strategic Reader". *Contemporary Educational Psychology*, vol. 8, pp. 293-316.

[107] S. Paris, B. Wasik, & J. Turner (1991), "The Development of Strategic Readers". *Handbook of Reading Research*, R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (eds), vol. II, Longman, New York, pp. 609-640.

[108] P. Carrell (1998), "Can Reading Strategies Be Successfully Taught", Georgia State University, http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/98/mar/carrell.html.

[109] A. Wenden and J. Rubin (eds), *Learner Strategies in Language Learning*, Prentice Hall, London.

[110] T. van Dijk and W. Kintsch (1983), *Strategies of Discourse Comprehension*, New York Academic Press, New York.

[111] D. Gordon (2000: 60) has argued for the development of individual's strategic and procedural knowledge, in his own terms implying (*Op. cit.*, p. 32) "many ways of knowing" in the current "Information Age" so as to cope with the so-called "knowledge society", (*Op. cit.*, p. 51) and "distance learning in the digital age".

[112] These study skills have been promoted in Sam Houston State and their description is available at http:www.shsu.edu/~counsel/study-skills.html.

[113] Retrieved at http://www.bnkst.edu/americareads/terms.html.

[114] "Designing the Discourse Syllabus". *Innovation in English Language Teaching: A Reader*, D. Hall and A. Hewings (eds), Chapter 4, pp. 55-63.

[115] L. Baker and A. Brown (1984), "Cognitive Monitoring in Reading". *Understanding Reading Comprehension*, J. Flood (ed), pp. 21-44.

[116] T. van Dijk (1977), *Text and Context: Explorations in the Semantics of Texts*, Longman, London.

[117] L. Baker and A. Brown (1984), *Ibidem*.

[118] M. Hallidy (1994), "The Place of Dialogue in Children's Construction of Meaning". *Theoretical Models and Processes of Reading* [1998], Ruddell *et. al.* (eds), pp. 70-82.

[119] W. Kintsch (1988), "The Role of Knowledge in Discourse Comprehension", *Psychological Review*, 95(2).

[120] "Learner Autonomy and Literature Teaching". *Greta*, vol. 2 (2 / December 1994), Granada, pp. 17-24.

[121] "*IRA* Responds to Latest *NAEP* Report", *Reading Today*, vol. 18 (2 / October).

[122] "Celebrating Teachers and Teaching". *Reading Today*, vol. 19 (1), p. 8.

[123] M. Kayman (2000: 21) warns against "the danger of the postmodern separation of language from literature" likely "to reduce "language" to a purely practical competence" [author's emphases]. Balz Engler and Renate Haas (eds), pp. 13-32.

[124] B. Osgerby refers to physical changes as the outcome "of social, economic and cultural influences…, for example, improvements in diets and living conditions have lowered by several years the average age for the beginning of puberty" ever since the Industrial Revolution.

[125] "*PISA* Survey Accents Role of Teacher". *Reading Today*, vol. 19 (4), pp. 1, 6.

[126] For Stanley Fish ([1980] 1995), the interpretive community and the classroom / lecture contexts, especially teachers' / lecturers' procedures, determine not only the strategies of individual readers but also their response.

[127] This underpinned, in Galda and Beach's description of the pedagogical context (2001: 66), "studies of text and ideology privileg[ing] the importance of text features over the reader in the literary transaction" because it is assumed "that their own individual constructions of text are definitive", assert the authors, at the expense of leaving little room for alternative constructions". Lee Galda and Richard Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[128] "The Reading Public and the Rise of a Profession". *English Fiction of the Early Modern Period 1890-1940*, Longman, London, Chapter 11, pp. 165-174.

[129] The Clark Lectures compiled in *English Literature in our Time and the University* equally pay a tribute to F. R. Leavis's influence on the role of literary criticism as a warranty of the great tradition to be rightly pursued by academic standards. So read Clark's ([1969] 1969: 5) words, highly influenced by the Leavis's tradition:

> By "reading" and "thinking" I mean the kinds characterizing the discipline of intelligence that belongs to the field of literary criticism… A student may be said to have got his initiation into reading and thinking by the time he has come to intelligent critical terms with, and made himself, with personal conviction, intelligently articulate about, two or three of the great Shakespeare plays, two or three major novels, and some poems of diverse kinds by diverse poets.
>
> [author's emphases]

[130] "Figurative Language". *Critical Terms for Literary Study*, Lentricchia and McLaughlin (eds), pp. 80-90.

[131] In their editorial note to *Reading Literacy and Language* (*UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 89-93) Eve Bearne and Gunther Kress comment on the "deepest changes... from the newly insistent emergence of image into the communicational world".

[132] "Viewing *vs* Reading"(*75 Readings: An Anthology*, McGraw-Hill, New York, 3rd edition, pp. 247-255) from *The Plug-In Drug* by Marie Winn, Viking Penguin, London.

[133] F Foltz's masters dissertation entitled "Comprehension, Coherence and Strategies in Hypertext and Linear Text" has been published in a chapter issued in J-F. Rouet, J. Levonen, A. Dillon and R. Spiro (eds), *Hypertext and Cognition*, Lawrence, Earlbaum Associates, Hillsdale, New Jersey.

[134] Princeton historian and e-book proponent's words cited in "Literacy: Charlotte's Web Meets the World Wide Web" by Julie Wood (2000: 124). *The Digital Classroom: How Technology is Changing the Way We Teach and Learn*, David Gordon (ed), pp. 117-126.

[135] D. Graves (2002), "When Testing Lowers Standards". *Reading Today, International Reading Association*, vol. 19 (5 / April-May), p. 20.

[136] A. Willis and V. Harris (2000), "Political Acts: Literacy Learning and Teaching". *Reading Research Quarterly*, International Reading Association, Delaware, vol. 35 (1), pp. 72-87.

[137] For similar endeavours see my contribution in "How Can Pedagogical Stylistics Engage Sports Undergraduates Catch Up With Their English in an EFL Premise?" (delivered at BAAHE 2002 – "Beyond", 28-30 November, Université Libre de Bruxelles, Belgium) and "Developing Reading Skills in ESP Context" (ANPLI Proceedings - 4th Meeting, "Tradição e Inovação no Ensino do Inglês", February 1996, Oporto, Portugal, pp. 70-88).

[138] M. Benton and Geoff Fox (1992), *Teaching Literature: Nine to Fourteen* [1985], Oxford University Press, Oxford.

[139] See Sá-Correia (1995), "Da Tradição à Modernidade, Que Perspectiva de Mudança?". ANPLI Convention, 4th Meeting, Porto, Portugal, pp. 29-37. The author refutes the sceptical opinion expressed by Michael Swann (*ELT Journal*, January 1985) putting forward the benefits of the communicative approach for students' command of English, drawing on Halliday's theories and Widdowson's claims.

[140] M. Benton and G. Fox (1992: 118) refer to the frequent set of questions written on the board or in worksheets "which the class feels remain unanswered after the last [reading] session". Instead, suggest the authors, students' questions "are preferable to the teacher's" / lecturer's ones in order to get reluctant readers "become practised in a sustained, interrogatory conversation with the text" and, actually, closer to reading on an autonomous way. "However", assert the former, "the occasions when texts and classes fuse in" a way that "the text provides its own momentum throughout several periods yield[ing] an entirely justifiable elation for the literature teacher... are relatively infrequent".

[141] D. and Y. Freeman (1993), "A Road to Success for Language-Minority High-School Students". Cleary and Linn (eds), pp. 612-623.

[142] Brown and Baker draw on L. Baker's several studies on comprehension monitoring (1979) and the role of metacognitive skills in text understanding, particularly developed in "Metacognitive Skills and Reading", a chapter written together with A. Brown (1980) and issued in the *Handbook of Reading Research*, edited by P. D. Pearson, Longman, New York.

[143] J. Ulijn and G. Kempen (1976), "The Role of the First Language in Second Language Reading Comprehension: Some Experimental Evidence". *Proceedings of the 4th International Congress of Applied Linguistics*, G. Nickel (ed), Stuttgart Hochschulverlag, vol. 1, pp. 495-507.

[144] I find it relevant to refer to Michael Smee's research work on reading under a sociological perspective (carried out between 1979 and 1994) whose latest paper entitled "Culture and Identity before Going to College: The Cultural Consumption of Pre-University Students 1970s - 1990s" was issued under a rather challenging title, *Buy this Book: Studies in Advertising and Consumption,* edited *by* M. Nava *et al.* (1997), Routledge, London, pp. 324-339.

[145] The term here should be read restrictively as depicting the literary movement in the first half of the 20th Century.

[146] R. Beach, D. Appleman, & S. Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". *The Construction of Poetic Meaning,* Ruddell *et al.* (eds), C. Svensson's, Liber, Malmo, pp. 695-714.

[147] C. Svensson (1990), "Developing Discourse Practices in Adolescence and Adulthood". R. Beach & S. Hynds (eds), Ablex Publishing Corporation, Chapter 6.

[148] According to Rainer and Pollatsek (as cited in Urquhart and Weir 1998: 181) Goodman's model might be considered an interactive one since "readers utilize not one, but three kinds of information simultaneously" (in K. Goodman 1967: 226), namely orthographic, syntactic and semantic.

[149] Background knowledge is defined (Urquart and Weir 1998: 63) as "knowledge of topic" (Berhardt 1991) or "cultural knowledge, *e.g.*, science" (Widdowson).

[150] "Understanding Understanding". *Understanding Reading Comprehension,* J. Flood (ed), pp. 1-20.

[151] This concept is the main argument in the work of Williams and Burden (1997) and A. Cohen (1998) as cited by Urquhart and Weir (1998: 181).

[152] B. Sinclair (1996), "Learner Autonomy and Literature Teaching". Carter and McRae (eds), pp. 138-165.

[153] H. H. Stern (1996), *Issues and Options in Language Teaching,* Patrick Allen and Birgit Harley (eds).

[154] H. H. Stern (1985), "The Time Factor and Compact Course Development". *TESL Canada Journal,* vol. 3, pp. 13-27.

[155] In the authors' tenets a "traditional approach" points to teacher-oriented instruction focusing on the transmission of knowledge without much intervention from students in the teaching / learning process.

[156] According to Halliday and Hasan (1993: 3), "the sign has tended to be seen as an isolate, as a thing in itself, which exists first of all in and of itself, before it comes to be related to other signs".

[157] J. Harste and L. Mikulecky (1984), "The Context of Literacy in Our Society". Purves and Niles (eds), Chapter III, pp. 47-78.

[158] A curricular revision has been underway due September 2001 onwards, in Portugal.

[159] K. Wales (1991), in her defining entry on stylistics, refers to "traditional literary critics" for their scepticism against a so-called "objective" / linguistic approach to literary texts.

[160] S. Fish has offered some resistance to stylistic analysis in terms of its allegedly objectivity in his famous book on the authority of interpretative communities, entitled *Is There a Text in This Class?* (1980). His debate on the validity in interpretation of contemporary theory (be it literary criticism, stylistics or speech act theory) has brought about some issues on the affective dimension in the interpretive act opposing New Criticism. His arguments have been object of scrutiny by stylisticians who have henceforth somehow strengthened their various theoretical approaches thanks to Fish's challenges albeit not subscribing to him. This is the case of Carter *et al.*'s "developing view of stylistics".

[161] This concept encapsulates Stanley Fish's (1995: 101) "contention that the very act of distinguishing between ordinary and literary language… leads necessarily to an inadequate account of both".

[162] H. Widdowson, in his *Stylistics and the Teaching of Literature* ([1975] 1991), refers to other important contributors like R. Chapman's *Linguistics and Literature* (1973), G. Turner's *Stylistics* (1973) along with D. Freeman's collection of papers entitled *Linguistics and Literary Style* (1970) issued in the United States, not to mention R. Fowler's *The Languages of Literature* (1971), reported to have discussed (Widdowson 1991: 126) "about the controversy between linguists and literary scholars" in terms of "the relevance of linguistics to literary criticism".

[163] In addition, Leal de Lemos (2001: 160) refers to H. Hatzfeld's *Critical Bibliography of the New Stylistics applied to Romance Literatures 1953-1965* (North Carolina Press) for having included some stylistic analysis of both Portuguese and Spanish literary texts.

[164] C. Bally (1909), *Traité de stylistique française*, Karl Winter, Heidelberg, 2 vols.

[165] D. Alonso (1962), *Poesía española. Ensayo de métodos y límites estilísticos*, Ed. Gredos, Madrid.

[166] M. Leal de Matos (*Introdução aos Estudos Literários*, Ed. Verbo, Lisbon) has presented a concise overview on stylistics with a distinctive emphasis on three of its proponents in the first half of the twentieth century in Europe: L. Spitzer, D. Alonso and E. Auerbach.

[167] In G. Ronberg's (1992: 135) words, *elocutio* (Greek: "lexis") "dealt with style, and three main styles were commonly distinguished: the high [aiming at *deletare*], the middle [at *movere*] and the low [at *docere*]".

[168] Ronberg (*Op. cit.*, p. 143) mentions *a propos* Richard Sherry's *Treatise of Schemes and Tropes* dated as far back as 1550.

[169] Ronberg (*Op. cit.*, p. 135) refers "to rhetoric as one of the three university subjects in the undergraduate *trivium* course, the other two being logic and grammar" in the Middle Ages.

[170] Aristotle's *The Art of Rhetoric* (*circa* 350 B. C. [1991]), Cicero's *De Oratore* (55 B. C. [1942]) and Quintilian's *Institutio Oratoria* (*circa* 93-95 A. D. [1921-2]) stand out as the three masterpieces of relevance for the underpinnings of rhetoric and its implications on stylistics.

[171] K. Frerichs (1997), *Cicero's First Catilinarian Oration*, Bolchazy-Carducci Publishers, Illianois.

[172] C. Bally (1909), *Traité de stylistique française*, Karl Winter, Heidelberg, 2 vols.

[173] L. Spitzer (1928), *Stilstudien*, Max Hueber, München, 2 vols.

[174] "There is the world of ideas and there is the world of practice; the French are often for suppressing the one and the English the other...practice is everything, a free play of the mind is nothing" (in Allot and Super, 1992: 323 – 325).

[175] M. Arnold (1932), *Culture and Anarchy*, Cambridge University Press, Cambridge, p. 6.

[176] So reads Christopher Candlin's terminology in *Language, Literature and the Learner* (1996: Preface), basically a set of essays as the outcome of three international seminars run by Ronald Carter and John McRae in the English Studies Department at the University of Nottingham during the years 1990-1994 (one of which I attended) / EFL language classroom addressing the interface between language and literature teaching constituted their main focus.

[177] "Teaching Literature: A view for the 90s". *Greta*, Granada, vol. 2 (2 / December), 1994, pp. 5-10.

CHAPTER II. EFL CONTEXT AND THE RESEARCH PROJECT

[1] W. Booth's (1995) foreword to Louise Rosenblatt's *Literature as Exploration* [1938] 1999, pp. vii-xiv.

[1] J. Micklos (2001), "Conference Probes Second Language Research Needs". *Reading Today*, vol. 19 (1), pp. 1, 3-5.

[2] M. Kayman, a former full professor of English studies at Coimbra, has provided a more comprehensive account of the study of English from its historical background up to curriculum design, reforms of Portuguese university degrees involving English for two centuries in his paper entitled "A Very Old Alliance? An Introduction to English in Portugal" edited by Balz Engler and Renate Haas (2000: 13-32).

[3] B. Engler (2000), "Writing the European History of English Studies". B. Engler and R. Haas (eds), pp. 1-12.

[4] M. Kayman, *Ibidem.*

[5] M. Winn (1977), "Viewing *vs* Reading". *75 Readings: An Anthology*, McGraw-Hill, New York, pp. 247-255. The article belongs to a collection of writings by Winn entitled *The Plug-In Drug* (Viking Penguin, London).

[6] N. Mercer and J. Swann (eds), *Learning English: Development and Diversity*, pp. 243-282.

[7] J. Bourne (1996) "English for Speakers of Other Languages". N. Mercer and J. Swann (eds), *Learning English: Development and Diversity*, pp. 243-282.

[8] N. Mercer and J. Swann (*Ibidem*).

[9] *Op. cit*, *Ibidem.*

[10] V. Cook, R. Ellis and W. Labov have extensively written about language and style (V. Cook, *Ibidem*, p. 83) "variation in L2 according to speakers' social class and the task they were perfoming" on various levels: phonological, grammatical, pragmatic (mother tongue interference, codeswitching together with speakers' states of mind and knowledge of the language/s) and register shift, namely language variety, field, tenor and mode as discussed by M. Halliday *et al.*(1985).

[11] B. Sinclair (1996), "Learner Autonomy and Literature Teaching". Carter and McRae (eds), pp. 138-165.

[12] R. Phillipson develops the concept of language policy (2003: 13-18) within a many-folded scope underpinned by a systematic argument on culture, commerce, foreign affairs, education and research.

[13] J. Bourne (1996) "English for Speakers of Other Languages". N. Mercer and J. Swann (eds), pp. 243-282.

[14] Edge (1993), *Essentials of English Language Teaching*, Longman, London, p. 27.

[15] In N. Mercer and J. Swann (*Ibidem*).

[16] *Op. cit., Ibidem.*

[17] *The EFL Textbook and Ideology* (1992), N. C. Grivas Publications, Athens.

[18] Mercer and Swann (*Ibidem*).

[19] *Op. cit., Ibidem.*

[20] *Op. cit., Ibidem.*

[21] "Tradition and the Creolization of English Studies". *Op. Cit.*, Associação Portuguesa de Estudos Anglo-Americanos, Coimbra, No. 2, pp. 45-64.

[22] A. Tan (1991), "Mother Tongue". *The Best American Essays*, Joyce Carol Oates (ed), pp. 308-313.

[23] "The Context of Literacy in our Society". *Purves and Niles* (eds), p. 78.

[24] "Planning the Reading Program". Purves and Niles (eds), Part Three, Chapter VII, "Effective Programs to Help People Become Readers", pp. 174-208.

[25] "Exploring Multicultural Literature as Cultural Production". Rogers and Soter (eds), Chapter 6, pp. 135-160.

[26] Abridged from *The National Curriculum in England* – "Programme of Study: Modern Foreign Languages", Department for Education and Employment.

[27] C. Camiciottoli (2001),"Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153.

[28] White *et al.* (1987), "Attitudes Towards Vocabulary Acquistion among College Freshman: Are Students Aware of the Power of Reading?". *Reading Improvement*, vol. 24, pp. 273-277.

[29] K. Goodman has reported extensively on reading policies at the hub of political campaigns in the United States: "Who's Afraid of Whole Language?". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed) (1998), Stenhouse Publishers, York, Maine, Chapter 1, pp. 3-37.

[30] E. McPike (1995), *Learning to Read, Schooling's First Mission, American Educator* (Summer).

[31] W. Honig (1988), "The California Reading Initiative". *New Advocate*, vol. 1 (4), pp. 235-40.

[32] R. Dole as quoted by K. Goodman (1998: 9) in "Who's Afraid of Whole Language?". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed) (1998), Stenhouse Publishers, York, Maine, Chapter 1, pp. 3-37.

[33] K. Goodman, "Who's Afraid of Whole Language?". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed) (1998), Stenhouse Publishers, York, Maine, Chapter 1, pp. 3-37.

[34] Urquhart and Weir posit, though, that (1998: 61) "a thorough syntactic analysis is unnecessary" as is customary in many reading lectures entailing "sentence parsing" intended to "impose meaning on the words".

[35] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"* edited by K. Goodman (1998), Chapter 4, pp. 73-85.

[36] H. Anthony *et al.* (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[37] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[38] M. Adams (1990), *Beginning to Read: Thinking and Learning about Print. MIT* Press, Cambridge, MA.

[39] E. McPike (1995), *Learning to Read, Schooling's First Mission. American Educator* (Summer).

[40] M. Sadoski, A. Paivio (1994), "A Dual Coding View of Imagery and Verbal Processes in Reading Comprehension". Ruddell *et al.* (eds), pp. 582-615.

[41] "I Never Read Such a Long Story". Cleary and Linn (eds), pp. 325-336.

[42] He Ji Sheng's article: "A Cognitive Model for Teaching Reading Comprehension" (*English Teaching Forum*, Washington, vol. 38 / 4, October 2000: 12-15) presents a reading comprehension task-based instruction complemented with the cognitive model of RC strategies (adapted from Wallen's and Barrett's taxonomies, 1972, 1978 respectively) so as to highlight how literal and inferential comprehension training, to evaluation and appreciation can be effectively planned.

[43] Both terminology and theoretical foundations fall back on *Standard Theory of Chomsky* (1965) and its later revision (1970).

[44] "New Ira Book Focuses on Comprehension". *Reading Today,* vol. 19 (2), p. 11.

[45] McLaughlin and Allen (2001)"*Guided Comprehension: A Teaching Model for Grades 3-8*".

[46] "On Becoming a Thoughtful Reader: Learning to Read Like a Writer". Purves and Niles (eds), Chapter VI, pp. 144-173.

[47] S. Paris, B. Wasik, & J. Turner (1991), "The Development of Strategic Readers. *Handbook of Reading Research,* R. Barr, M. L. Kamil, P. B. Mosenthal, & P. D. Pearson (eds), vol. II, Longman, New York, pp. 609-640.

[48] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[49] P. Carrell (1998) "Can Reading Strategies be Successfully Taught?", Georgia State University, http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/98/mar/carrell.html.

[50] These are, in Diana's Laurillard view (1997: 94-95), of "informative nature" chiefly in what the "instructional design theory" and "tutoring systems" theory are concerned since they do not tell "anything about how students learn".

[51] "What's Religion Got to Do with Whole Language". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K.Goodman (ed), Chapter 3, pp. 56-71.

[52] The term *modern* appears extensively connoting not only the modern period in the early-twentieth century but also the semantic scope of current, contemporary, or even "up-to-date".

[53] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[54] J. Culler (1994), *Structuralist Poetics – Structuralism, Linguistics and the Study of Literature*, p. 121.

[55] "English for Speakers of Other Languages". Neil Mercer and Joan Swann (eds), pp. 243-282.

[56] *Documento da Revisão Curricular* at http://www.des.min-edu.pt/rev_curricular/doc_rev_cur/indice.htm.

[57] "Research and Development in the Perspective of Educational Change", a statement by Professor van Ek in The Final Conference of Modern Languages, March 1988. *Language Learning in Europe: the Challenge of Diversity*, Project No. 12, 1989, p. 54-58.

[58] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[59] Ministério da Educação / Departamento do Ensino Secundário (1995), *Programa de Inglês- Nível de Continuação da Língua Estrangeira I*, Editorial Ministério da Educação, Lisbon.

[60] *DGEBS* stands for "Direcção Geral do Ensino Básico e Secundário" based on the mainland.

[61] From 2000 onwards innovations in the educational scenario have undertaken visible changes in classtime duration, three-hour classes, under Tony Blair's government (*The APPI Newsletter*, No. 1 / 2002: 6-7).

[62] "Celebrating Teachers and Teaching". *Reading Today*, vol. 19 (1), p. 8.

[63] Commission des Communautés Européennes (1996), *Les chiffres clés de l'éducation dans l'Union Européenne*-1995, Office des Publications Officielles de Communautés Européennes, Luxembourg.

[64] Some of the tenets defended in curricula innovation to be gradually implemented from 2001 onwards.

[65] J. Bourne (1996), "English for Speakers of Other Languages". *Learning English: Development and Diversity* Mercer and Swann (eds), pp. 243-282.

[66] "Celebrating Teachers and Teaching". *Reading Today*, vol. 19 (1), p. 8.

[67] J. Harste *et al.* (1984), "The Context of Literacy in Our Society". Purves and Niles (eds), Chapter III, pp. 47-78.

[68] "Standards for Foreign Language Learning: Preparing for the 21st Century" (Communication, Communities, Cultures, Comparisons, Connections) at url:http://www.cortland.edu/flteach.

[69] See, for example, *DGEBS* (1993), Novos Programas de Inglês do Ension Básico e Secundário – 3ª Leitura, Editorial Ministério da Educação, Lisbon; Ministério da Educação (1987), Sistema Educativo Actual e Expectativas Face à Reforma em Curso, Editorial Ministério da Educação, Lisbon.

[70] T. Rodgers (1989), "Syllabus Design, Curriculum Development and Polity Determination". *The Second Language Curriculum*, R. Johnson (ed), Cambridge University Press, Cambridge, pp. 24-32.

[71] Hartnack is an English lecturer at the Classical University in Lisbon for years and she has been involved with pre-service teacher training.

[72] K Goodman wryly depicts this "back-to-basics approach", at least as the bandwagon in the USA, as (1998: 28) "a longing for the good old days when all children behaved in school and learned fundamental, safe skills and truths".

[73] See, for example, the following issues: *Diário da República*, Despacho 338 / ME / 93 (10-10), pp. 5934 - 5937. *Diário da República*, Despacho 98 / ME / A - 92 (20-6), pp. 2908 - (2 - 4). *Diário da República*, Despacho 55 / ME / 95 (19-9), pp. 5861 – 5869 as well as further ammendments to the previous one in *Diário da República*, Despacho 20 / ME / 96 (21 - 5), pp. 1208. - 20.

[74] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[75] B. Maia (1999), "Língua, Representação, Prática Cultural: Um Problema de Formação Universitária". *Ensino das Línguas Vivas no Ensino Superior em Portugal* (Proceedings of the 4th Meeting), Faculdade de Letras da Universidade do Porto, OPorto, pp. 13-17.

[76] Cited by Usher and Edwards (1996: 86) in *Postmodernism and Education.*

[77] In "A Delicate Balance: The Choice of American Literary Texts, Canonical or Other" (*Fringes at the Centre*, XVIII A.P.E.A.A. Convention, Associação Portuguesa de Estudos Anglo-Americanos, Guarda, pp. 479-584) the authors acknowledge that their remarks "are not representative of an extensive and thoroughly documented research on the subject".

[78] Gomes da Torre (1999), "Tendências Recentes no Ensino das Línguas Estrangeiras". *Ensino das Línguas Vivas no Ensino Superior em Portugal* (Proceedings of the 4th Meeting), Faculdade de Letras da Universidade do Porto, OPorto, pp. 29-38.

[79] B. Maia (1999: 65-73), "Helping Students to Learn". Fordham interestingly compares an EFL language lecture with (*Op. cit.*, p. 71) "getting on a bus – when the ride is over you get off".

[80] Cited in Clearly and Linn (eds)(1993).

[81] Following the theories set forth by Pierre Bourdieu (1991).

[82] M. Halliday (1982), "Linguistics in Teacher Education". *Linguistics and the Teacher*, R. Carter (ed), Routledge and Keagan Paul, London, pp. 10-15.

[83] In M. Allot and R. Super (eds) (1992), *Matthew Arnold: A Critical Edition of the Major Works*, Oxford University Press, Oxford, p. 350.

[84] *Op. cit, Ibidem.*

[85] In Matthew Arnold's reference to Philistines, the middle class, two other classes are located on both ends of the society: the Barbarians, *i.e.*, aristocracy and the populace, *i.e.*, the working class on the opposite cline.

[86] *Op. cit, Ibidem.*

[87] *My Book of English Exercises*, along with its version on French and German language edited by Ferraz Franco, was largely used by past generations up to the late 1970s in Portugal.

[88] Introduction to Rogers and Soter (eds), pp 1-9.

[89] The authors refer to the lecturer's and professor's role with an inherent two-fold dimension within a research-teaching relationship: teacher (transmitting, facilitating or transferring knowledge depending on the epistemological framework) and academic (the one of researcher).

[90] Vygotsky's developmental approach "not to be confused with a theory of child development", remind Michael Cole and Sylvia Scribner (1978: 7), aims at a dynamic analysis as (*Ibidem*, p. 64) "opposed to enumeration of a process's outer features, that is explanatory, not descriptive".

[91] W. Honig (1988), "The California Reading Initiative". *New Advocate*, vol. 1 (4), pp. 235-240.

[92] This statement refers to (2000: ix) Applebee's foreword to *Critical Encounters in High School.*

[93] K. Goodman, "Who's Afraid of Whole Language?". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed) (1998), Stenhouse Publishers, York, Maine, Chapter 1, pp. 3-37.

[94] D. Jolly (1978), "The Establishment of a Self-Accessed Scheme for Intensive Reading". British Council Colloquium on Reading, Paris (Goethe Institute).

[95] S. Hudelson (ed) (1981), *Learning to Read in Different Languages. Linguistics and Literacy*, Series 1, Center for Applied Linguistics, Arlington.

[96] As cited in Alderson *et al.* (1984: 3-4); C. A. Yorio (1971), "Some Sources of Reading Problems for Foreign Language Learners". *Language Learning*, 21, pp. 107-115.

[97] J. Chall (1983), *Stages of Reading Development*, McGraw-Hill, New York.

[98] "Reassessing the Term *Interactive*" was first delivered at the 19th Annual *TESOL* Convention - 1985, New York. *Interactive Approaches to Second Language Reading*, Patricia Carrell *et al.* (eds), 1988. The edition quoted in the research corresponds to the fifth printing, 1993, p. 56-70.

[99] N. Segalowitz *et al.* (1991), "Lower Level Components or Reading Skill in Higher Level Bilinguals: Implications for Reading Instruction". *Reading in two Languages, AILA Review*, J. Hulstijn and J. Matter (eds), Free University Press, Amsterdam, vol. 8, pp. 15-30.

[100] P. Carrell (1998) "Can Reading Strategies be Successfully Taught?", Georgia State University, http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/98/mar/carrell.html.

[101] "Literature in English Language Teaching: Approaches For The Classroom", British Council Seminar at the University of Nottingham (September 1994).

[102] L. Baker and A. Brown (1984), "Cognitive Monitoring in Reading". *Understanding Reading Comprehension*, J. Flood (ed), pp. 21-44.

[103] M. Orellana, J. Reynolds, L. Dorner, M. Meza, "In other Words: Translating or "Para-phrasing" as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.*Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[104] "Proceedings of The First International Conference on Discourse Analysis" (1997) edited by Emília Pedro, Lisbon.

[105] Intensive and extensive reading, "largely a pedagogical construct" in Urquhart and Weir's opinion (1998: 216), becomes associated with language classroom reading settings.

[106] "Viewing *vs* Reading"(*75 Readings: An Anthology*, McGraw-Hill, New York, 3rd edition, pp. 247-255) from *The Plug-In Drug* by Marie Winn, Viking Penguin, London.

[107] "Students' Resistance to Engagement with Multicultural Literature". Rogers and Soter (eds), Chapter 3, pp. 69-94.

[108] W. Kintsch and J. Miller (1984), "Readability: A View from Cognitive Psychology". *Understanding Reading Comprehension*, J. Flood (ed), pp. 220-232.

[109] "Understanding Understanding". *Understanding Reading Comprehension*, J. Flood (ed), pp. 1-20.

[110] M. Sá-Correia (1993), "Ideology and Reading and EFL Teaching". ANPLI Proceedings – 1st and 2nd Meetings, 1992-1993, pp. 7-18.

[111] The query on materials' strengths and weaknesses and their bearings to the communicative demands of the curriculum and students' / readers' motivations are crucial in the process.

[112] G. Cook (1987) advanced the dangers of making use of extracts in language classes in "Texts, Extracts, and Stylistic Texture", an article issued in *Literature and Language Teaching*, edited by Brumfit and Carter, Oxford University Press, Oxford, pp. 150-166.

[113] P. Stockwell (2002), "Miltonic Texture and the Feeling of Reading". E. Semino and J. Culpeper (eds), pp. 73-94.

[114] "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), Chapter V, pp. 115-143.

[115] "Teaching Literature: A view for the 90s". *Greta*, vol. 2 (2 / December 1994), Granada pp. 5-10.

[116] J. Austen (1813), *Pride and Prejudice* (Tony Tanner ed [1985]), Chapter I, pp. 51-53.

[117] G. Brown (1990: Chapter 6) illustrates paralinguistic features (drawing on Geoffrey Leech 1969, Michael Halliday 1985, David Brazil 1995, David Crystal 1995) like intonation, pause, loudness, tempo and voice quality marked in written texts by different intonation patterns: punctuation, lexical repetition,

syntax, modality. She offers some examples of adverbs and modal verbs to explain their meaning potential in Classical Texts, notably *Pride and Prejudice*, *David Copperfield* or *Tess of the D'Urbevilles.*

[118] In their editorial note to *Reading Literacy and Language* (*UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 89-93) E. Bearne and G. Kress comment on the "deepest changes... from the newly insistent emergence of image into the communicational world".

[119] R. Barthes (1977), *Image, Music, Text* (trans. Stephen Heath).

[120] In their editorial note to *Reading Literacy and Language* (*UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 89-93) E. Bearne and G. Kress comment on the "deepest changes... from the newly insistent emergence of image into the communicational world".

[121] The linguists refer to the ideational meaning as a combination of the experiential function of texts, meaning (1993: 19) "features that can be though of as representing the real world as it is apprehended in" speakers' / readers' own experience, together with a (*Op. cit.*, *Ibidem*) "further component that will take [them] into the realm of an imaginative or oblique representation of experience". In other words, to the metaphorical meaning, (*Op. cit.*, *Ibidem*) "extending the term to mean any instance of representation that involves a transfer".

[122] "Showing and Telling: The Difference that Makes a Difference". *Reading Literacy and Language*, *UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 94-98).

[123] "Transfer" has been defined in Thorndike's discussions of "educational goals, learning processes, teaching methods, curricular sequences and techniques for assessing educational outcomes" (in D. Schunk 1996: 32-33) for its strengthening / weakening underlying connections. If, on the one hand, "transfer occurs when situations have *identical elements* [author's italics] and call for similar responses", on the other, "practice or training in a skill in a specific context does not improve subject's ability to execute that skill generally".

[124] C. Wallace, (1992), *A Scheme for Teacher Education: Reading*, Oxford University Press, Oxford.

[125] M. Manuel Ricardo and her team have been encouraging this sort of instruction ever since the onset of the reform of curricula in English as a foreign language. Not only have curricula been reshuffled from early 90s up to the recent curricula innovation on the verge of 2000 onwards, but also so have textbooks. From *Meanings* (Maria Raquel Raposo *et al*, Lisboa Editora, Lisbon) issued in 1996 to *Out Jump* with a focus on learning strategies, enclosing a wide gamut of texts and excerpts for teachers' own selection and individual lesson planning in accordance with their students' interests, needs in context. The latest copy *Englishes* – 10th form, issued 2003, by Ana Pegado *et al.* (Texto Editora, Lisbon) follows a task-oriented learner-centred methodology coupled by a discourse-based view of language and encompasses the need to acquaint learners with multiple literacies and language varieties within the English speaking world.

[126] I. A. Richard's prompt in his defense of practical criticism.

[127] The manual design accords with the official syllabus implemented after the national reform. The wide variety of texts selected and tasks proposed are meant to allow EFL teachers the opportunity to choose the most appropriate ones bearing in mind their students' needs.

[128] High culture is believed to contrast with "culture of the playgroung" in the British writer and philosopher Roger Scruton's claim (*The Aesthetics of Music* is his recent book). Predominantly said to be represented by TV culture, pop stars, footballers received at Blair's Number 10, post-modern Britain has changed "people's tastes, their speech and their life style" (*TIME*, 1997 / October 27th,).

[129] As R. Jakobson puts it, "toward the referent, an orientation toward the CONTEXT - briefly, the so-called REFERENTIAL, "denotative", "cognitive" function" [author's emphases] (in L. Matejka 1980: 73).

[130] "Showing and Telling: The Difference that Makes a Difference". *Reading Literacy and Language*, *UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 94-98).

[131] M. Hulse, D. Kennedy and D. Morley (eds) (1988), *The New Poetry* [1993], Bloodaxe Books, Newcastle.

[132] Regarding *The New Poetry*, one of the poems is enclosed in the final part of this dissertation in the section of pedagogical stylistics approach.

[133] In Kramsch's (1994: 9) view the third culture represents the outcome of "the linguistic development of a learner on an interlanguage continuum whose end point is a linguistic construct called the *native-speaker*"[author's emphasis].

[134] Foreword by Rogers and Soter (eds), pp. vii-ix.

[135] K. Goodman (1967), p. 226.

[136] "Reassessing the Term *Interactive*" was first delivered at the 19th Annual *TESOL* Convention, in 1985, New York. It was then edited" in *Interactive Approaches to Second Language Reading* by Patricia Carrell *et al.*, 1988. The edition quoted in the research corresponds to the fifth printing, 1993, p. 56-70.

[137] M. Winn (1977), "Viewing *vs* Reading". *The Plug-In Drug* (Viking Penguin, London). *75 Readings: An Anthology*, McGraw-Hill, New York, pp. 247-255.

[138] "I Never Read Such a Long Story". Cleary and Linn (eds), pp. 325-336.

[139] "*NAEP* Writing Test Shows Modest Gains". *Reading Today*, vol. 21 (2 / October-November), p. 3.

[140] In *Maturidade Linguística e Aprendizagem da Leitura,* Inês Sim-Sim along with Fátima Sequeira discussed the role of linguistic maturity in L1 and L2 reading process.

[141] In her PhD dissertation entitled *The Relation Between Metalinguistic Awareness and Reading in the Native and the Foreign Language* (1994) submitted in the Azores, Lurdes Sousa suggests (1994: 447), amidst her findings, "that at least in the case of high performance students, foreign language ability (as measured in reading) is associated with metalinguistic awareness in the native and in the foreign language".

[142] O. Ribeiro (1949), "L'île de Madère, étude géographique", Congrès International de Géographie, Lisbon.

[143] A. Ribeiro (1981) points to health facilities in his historical account of Monte, with a special focus on the well-known sanatorium on the Island, in *Monte, Breve Resenha Histórica da Freguesia de Nossa Senhora do Monte*, Fundação José Berardo, Funchal.

[144] The British Culture is reported (*Jornal da Madeira*, 1996 / 03 / 15) to have exerted some influence in Madeiran culture and history owing to its connection to Britain, which has also been influential in the use of English for everyday life and trade relations.

[145] See Appendix B, Part III. Observation Register (Part II and III), p. 432.

[146] B. Duncan, *Atlantic Islands, Madeira, the Azores and Cape Verde in the Seventeenth Century, Commerce and Navigation*, University of Chicago Press, Chicago; S. Brown, *Brown's Madeira, Canary Islands and Azores: a Practical and Complete Guide for the Use of Tourists, Invalids and Residents*, Sampson Low, Marston, London, 10th edition.

[147] Neologisms (mostly of English and French concepts) make part of the Madeiran register, which have been portrayed in characters' speech in many novels and plays by Madeiran writers. In addition, Elisete Almeida ("Particularidades dos Falares Madeirenses na Obra de Horácio Bento de Gouveia", Colectânea de Conferências, O Liberal, Funchal, 1999: 57-81) gives a linguistic account of the progressive form (unusual in standard Portuguese) to be seen in many of Horácio Bento de Gouveia's novels.

[148] Acronym for "Direcção Regional dos Assuntos Culturais".

[149] See Appendix B, Part II. Informants' Output / Item, p. 388, Inf. 40. This subject referred to the book review on Luis Calisto's *Achas na Autonomia*

[150] These stand for the languages spoken by the largest communities of Madeiran emigrants outwards, notably the Portuguese / English-speaking communities in South Africa, North America and The Channel Islands, together with the Portuguese / Spanish-speaking communities in Venezuela and Panama.

[151] These also tackle more specific areas, like sociology of education, pedagogy, didactics, tourism, arts and architecture closely related to the courses taught at higher level and/or polytechnics on the Island, for instance, The School of Education, I. S. A. L. ("Instituto Superior de Administração e Línguas"), I. S. A. D. ("Instituto Superior de Arte e Design"), among others, before the creation of *UMa*.

[152] Madeiran people economic power, per capita, is reported ("Destaque – Instituto Nacional de Estatística: Estudo sobe o Poder de Compra Concelhio", No. IV, 2000; htttp://www.ine.pt / prodserv / destaque / d980223.html) not to have reached the mean score attained on the Continent (102), albeit a slight increase (64.4) if compared to The Azores Archipelago (60.6). Hence, Funchal occupies the 17th ranking in Portuguese counties. Noteworthy seems "the relative dynamic factor", a positive feature towards the development of The Madeiran Autonomous Region (estimated at 0.34) Therefore, the socio-economic analysis on the Portuguese population offered in A. Nunes and J. Miranda (1969), in which both regions were sharing similar socio-economic status, does not apply any longer.

[153] In a report released in 1998 ("Destaque – Instituto Nacional de Estatística: Estudo Sobre Indicadores Sociais 1995-1998", 1st edition; htttp://www.ine.pt / prodserv / destaque / d980223.html) Madeiran Autonomous Region was reported to have dedicated 4.6% of its budget on cultural endeavours considered then the lowest support granted by Portuguese regions.

[154] Collections of world literature referred by Portuguese critics and scholars, for instance the ones presenting a preface by Eduardo Prado Coelho.

[155] *Visão* (weekly magazine), *Diário de Notícias'* and *Público's* Sunday copies, among others, have offered sets of collections of Portuguese classics as well as world literature.

[156] Rui Carita has published a series of volumes on Madeira History from its first settlement in 1420 up to the present time. Emphasis on the multiple international and national influences in the Madeiran political and cultural scenario is given in Carita's epilogue to *História da Madeira – O Século XVIII: Arquitectura de Poderes*, Secretaria Regional de Educação, Funchal, vol. IV.

[157] In 1982 Portugal is, in Stephen Stoer's view (1982: 36), really marked by contrasting disparities, be it in the geographical, historical, political and educational dimensions, reinforced by a hegemonic political discourse.

[158] Nunes and Miranda's survey (1969) has offered the theoretical support for the characterisation of the socio-economic level (in terms of the terminology used) of the Portuguese population with a particular focus on the Madeiran Region. Ever since the publication of these authors' analysis the Portuguese society has changed chiefly after the 1974's Revolution. For a reliable updating, the following sources of information were consulted: "Destaque – INE: Estudo Sobre Indicadores Sociais 1995-1998" (1st edition; htttp://www.ine.pt / prodserv / destaque / d980223.html), a synthesis of Portuguese families conditions of living (on four complementary domains, that is, employment, income level, social welfare and comfort) along with media reports, Census on the Portuguese population (1991 and 2001), official reports made public in the Madeiran local press.

[159] Comunidades Europeias (1999), *Portugal na União Europeia, III- Madeira*, Direcção-Geral da Imprensa e Comunicação, Lisbon, p. 7.

[160] More recently, *Decreto Legislativo Regional* 4 / 2000 / Madeira acknowledged regional autonomy, including administration and management, to educational institutions and public education in Madeira regarded as the outcome of the adaptation Law 115 (Lei de Bases do Sistema Educativo, Dec. Lei 115°) to regional specificities. Accordingly, it is up to each School Educational Board / Committee,

made up of teacher, parents, students and other staff representatives as well as local authorities, not only to decide upon school own rules and its management model (to be represented either by a director or an executive board comprising a director and two collaborators) but also to be responsible for its educational project. After an experimental period undertaken in two schools in Madeira, Mercês and Caniçal Secondary Schools, the new legislation is reported (Marta Caires and Roberto Loja, 2001: 7) to take root in "24 Madeiran schools from school year 2001 / 2002 onwards". Innovations in school management on the Island have brought forth opposing standpoints: the one favoured by the Regional Secretary of Education on the one level and, on the other, the one supported by the local teachers' union.

[161] *The Madeira Island*, Drexel Biddle & Bradley, Philadelphia, 1st edition.

[162] *Breviário da Vinha e do Vinho na Madeira*, Eurosigno Publicações, Ponta Delgada, Azores.

[163] "O Porto do Funchal e a Economia da Madeira no Século XVIII". *Das Artes e da História da Madeira*, DRAC, Funchal, vol. VII (37), pp. 63-80.

[164] *Forasteiros na Madeira Oitocentista, uma Estação de Turismo Terapêutico*, Secretaria Regional do Turismo, Cultura e Emigração, Direcção Regional dos Assuntos Culturais, Funchal.

[165] *Portugal na União Europeia, III- Madeira* (1999), Comissão Europeia, Lisbon, pp. 3, 7.

[166] Enlargement Office, European Community at europa.eu.int / comm / enlargement.

[167] P. Casaca (1997), "Agenda-2000; a Budgetary Reading" delivered at The European Journalism Centre, Maastricht; (1998) "Cohesion Policy, History, Reality and Challenges" delivered at Radenci, Slovenia.

[168] P. Casaca, European Deputee at Brussels, has been undertaking several studies on the outcomes germane to the development and enlargement of ultraperipheral regions comprising: The French ultramarine regions – Guadalupe (8 Islands), Martinique, Guiana, Reunion-; The Canary Islands (7 Islands) and The Portuguese ultramarine regions - Madeiran Islands (2 Islands) and The Azores (9 Islands).

[169] The European Union contribution of structural funds to Madeira has risen to the amount of 431 millions Ecus from 1994 to 1999 (*cf.* Comunidades Europeias, 1998, *Regiões Ultraperiféricas: A União Europeia em Remotas Paragens*, Direcção-Geral da Imprensa e Comunicação, Lisbon or at http: www.europa.eu.int/sg/rup//pt/index.htm).

[170] Source: *Eurostat* cited in *A União Europeia: O Alargamento Continua* (2001), Comunidades Europeias, Direcção-Geral da Imprensa e Comunicação, Brussels, p. 20.

[171] *Portugal na União Europeia*, III- Madeira (1999), Comissão Europeia, Lisbon, p. 7.

[172] Seminar held by *Jacques Delors European Information Centre* (jointly organised with The Madeiran Government, University of Madeira at Funchal, 2002 / July 15) within the scope of 16 seminars to be promoted all over the Portuguese territory to promote awareness and discussion on European cohesion policy and enlargement along with ultraperipheral regions policy.

[173] Manuel Romano, European Commission Representative in Portugal, has shortly pointed out some of the contributes afforded by Euro Info Centres as well as Business Innovation Centres based on the Island (on the occasion of the aforementioned seminar held in Funchal, July 2002) towards innovation, social and economical integration and cohesion within European countries.

[174] *La CRPM – pépinière de projets de coopération*, Conférence des Régions Périphériques Maritimes, http://www.eurisles.com.

[175] The gradual interest in technological development in Madeira has been reported on a local and national level. For instance, *Jornal da Madeira*, "Governo e Empresas Combatem Info-exclusão" (2000, September 26th : 12); *Diário de Notícias - Madeira*, "Madeira Abre Ciberquiosques: Projecto Passa à

Práctica em 2002" (2001, July 16th, p. 7), "Cultura e Desporto no Cais da Cidade: Celebrações da Autonomia" (2001, July 16th, p. 6); and *Expresso* (2000, October 7th), "Madeira: a Ilha Tecnológica" by Ruben Eiras, p. 18.

[176] Under the Secretary of Education sponsorship children and adolescents all over the Island are offered the opportunity, at affordable fees, to broaden their range of extra-curricular activities such as sports and arts education by attending ballet and freelance drama classes (*TEF* - Teatro Experimental do Funchal; *TEFinho*; *CONTIGO-TEATRO*; *MADS*), playing an instrument of their choice, being introduced to the basic techniques in painting, sculpture and ceramics, to name but a few.

[177] For issues of "representativity" and comparison of samples.

[178] C. Pappas (1996) "Making *Collaboration* Problematic in Collaborative School-University Research: Studying with Urban Teacher Researchers to Transform Literacy Curriculum Genres". Flood *et al.* (eds), pp. 215-231.

[179] Second-order academic knowledge is described by Diana Laurillard (1997: 94-95) as having the "the following characteristics: discursive, adaptive, interactive, and reflective".

[180] In the hope that some data might be disclosed from the comparison of two groups of informants, secondary school students and undergraduates, being exposed to two different styles of instruction in EFL, particularly in what the literature-based approach is concerned.

[181] Albertina Palma presented the results of the study carried out in 1994-5 in Portugal aiming at accounting for a Foreign Language Higher Education student profile (origin, motivations, attitudes, experience abroad) as well as students' language proficiency (*Actas do 4° Encontro Nacional das Línguas Vivas em Portugal,* Faculdade de Letras da Universidade do Porto, OPorto, pp. 196-208).

[182] In the school year 1997 / 98 secondary school population (including professionally-oriented courses) rose to 10764 students (against 8184 in the previous year). The 13th form added up to the innovative regional educational endeavours set to the ground aimed at providing some short intensive job-oriented training to 12th form school leavers in the following areas: business and administration, secretarial work, industry, construction, hotel management and related fields with a large number of qualified trainers addressing an ever-increasing number of students from 2188 in 1990 up to 22499 in 2000.

[183] *Portugal na União Europeia, III- Madeira* (1999), Comissão Europeia, Lisbon, p. 6.

[184] This phrase is meant to translate as close as possible the locals' reference to the area of São Roque given that it is located halfway up the mountain and it used to be difficult to get any means of transportation to the area.

[185] The terms "suburban" and "rural" applied to schools' location ought not to be regarded as underprivileged areas. These social characterisations were reported in the set of data provided by The Regional Secretary of Education ("Gabinete de Estudos e Planeamento") in "Rede Regional Escolar: 2° e 3° Ciclos do Ensino Básico e Secundário - 1997 / 1998", RAM, pp. 34-55.

[186] Santana became a city in January 2001.

[187] R. Loja, "Escolas da Região Têm 53 Mil Alunos: Números Tendem a Diminuir" *Diário de Notícias - Madeira* (2001, August 31st), Funchal, p. 7.

[188] J. P. Spradley (1980), *Participant Observation*, Reinhart and Winston, Holt, New York.

[189] There are approximately three hundred thousand inhabitants in Madeira and all the territorial areas are within easy reach.

[190] Citing figures made public (Secretaria Regional da Educação, *Info Mail: Educação – Revolução / Evolução Tranquila, RAM.*, Funchal, 2000: 17) there were 780 personal computers in 68 media rooms spread

in basic and secondary schools within the grasp of 27537 users, in a proportion of 1 PC each 35 users. A higher proportion is reported on continental scenario, namely 1 PC every 140 users in 2000 (European Union figures are cited in the same brochure).

[191] In *A Revolução Portuguesa e A Educação* (1978) António Teodoro gives due account of the major changes in education some of which were already put forward by Veiga Simão and only made possible after the left wing takeover (including the socialist party) in 1977 / 8 with the unification of the educational system (grammar school system was replaced by comprehensive schooling).

[192] Following the government recommendations, lyceums should be sited in "state buildings, monasteries, religious boarding schools" as was reported in Maria Cândida Proença's published doctoral thesis entitled *A Reforma de Jaime Moniz* (Colibri Publications, Lisbon). There, she traces back Jaime Moniz' contribution to educational reforms in lyceums and curricula in Portugal in late nineteenth-century. Moniz, renowned scholar on international level, was also famous for his decentring educational policies. The lyceum in Funchal became known as "Liceu Jaime Moniz" in 1919 (Proença 1997: 369), paying tribute to the prominent figure in the educational and political dimensions in Portugal.

[193] See Appendix A, Scheme A. II. 1.Secondary Schools Offering the 12th Form / Humanities Course 1997 / 1998 by Setting on Madeira Island for a higher concentration of Secondary schools with a wider choice of courses within Funchal city.

[194] Roberto Loja, "Escolas da Região Têm 53 Mil Alunos: Números Tendem a Diminuir" *Diário de Notícias - Madeira* (2001, August 31st), Funchal, p. 7.

[195] Report on the conference entitled "Leadership Lessons". *Reading Today*, vol. 19 (1), pp. 1, 4-5.

[196] Alcina Sousa (1996), "Developing Reading Skills in ESP Context?". *Tradição e Inovação no Ensino do Inglês, ANPLI Proceedings*, OPorto, pp. 70-88.

[197] "Teaching Literature: A view for the 90s". *Greta,* vol. 2 (2 / December 1994), Granada pp. 5-10.

[198] Some of these syllabi and materials design have been reported in A. Sousa (1996), "Learning to Learn at the Threshold Level - A Challenge or a Mere Utopia?". *Autonomy, Greta Journal for Teachers of English*, Carmen Basanta and John McRae (eds), Granada, vol. 4 (1), pp. 12-18; A Sousa (1999), "Who Cares About Stylistics in an EFL Classroom?". *Greta Journal for Teachers of English*, Adelina Espinoza and Bryan Robinson (eds), Granada, vol. 7 (1), pp. 85-96; A Sousa and Dominique Costa (2001), "Broadening Horizons in Stylistics: The Multimedia Lab as a Challenging Tool for Text Analysis in EFL Contexts". *CAUCE, Teaching and Learning Foreign Languages*, John McRae (ed), 2001, Seville, vol. 12 (1). All these articles discuss and simultaneously present course syllabi, handouts, strategies, activities along with audiovisual resources (in the case of the last article it is argued about the benefits of technology in EFL Lit classroom) to help undergraduates interact with diverse discursive practices with a special focus on literary texts along with seeing language as a literary medium. Hence, the former lecturer's major concern in discussing hands-on sessions simultaneously entails the need of including thinking skills in curriculum planning (one of her areas of expertise).

[199] Representativity based on the sample size underpinned by statistics studies: one is to calculate previously based on the universe to be researched and a confidence level is defined beforehand, usually 95% of confidence level, with an accuracy of about 3% to make inferences about the whole group. For instance, in "random sampling": a number of individuals regardless their characteristics would be chosen in accordance with a formula.

[200] J. Garfield (1994), ". *Journal of Statistics Education* , 2 (1) at http://www.amstat.org/publications/jse/v2n1/garfield.html. The theoretical framework for her claims draw on E. Hollins (1999), "Becoming a Reflective Practitioner". *Pathways to Success in School: Culturally Responsive Teaching*, E. Hollins and E. Oliver, Mahwah (eds), Lawrence Erlbaum Associates, New Jersey; D. Hopkins (1993), *A Teacher's Guide to Classroom Research*, Open University Press, Buckingham; S. Noffke, R Stevenson (eds) (1995), *Educational Action Research*, Teachers College Press, New York.

[201] An example of a second-generation former Madeiran emigrants' comeback to the Island who got her degree in Humanities here too.

[202] The number of qualified professionals in teaching jobs has increased in the last five years with students' and teachers' being granted some funding to attend undergraduate courses as well pre- and in-service training courses not only on the Island (*UMa* University) or on the continent but also abroad. In 1976 there were 1200 teachers out of whom 40% solely possessed the minimum requirements for the job. The number of teachers has risen up to 4700 with fewer and fewer applicants with the minimum qualifications – 0.9% in 2000 (Secretaria Regional da Educação, *Info Mail: Educação – Revolução / Evolução Tranquila*, RAM, Funchal, pp. 3, 23).

[203] N. Mercer, J. Swann (1996), *Learning English: Development and Diversity,* The Open University, Routledge, London.

[204] "Destaque – Instituto Nacional de Estatística: Estudo sobe o Poder de Compra Concelhio", No. IV, 2000; htttp://www.ine.pt / prodserv / destaque / d980223 / d980223.html.

[205] *Census 2001* provided data, released 2001-2002, for a more accurate depiction of population socio-cultural level.

[206] For instance, "Rotary Group", "Lions", "Berardo's Foundation" as mentioned in local daily papers, such as "Universidades" by Luís Sena Lino, in *Diário de Notícias - Madeira* (2000, September 20th), p. 3.

[207] Their data sources draw on two samples: "Quadros de Pessoal", *i.e.*, a representative Portuguese employees and their firms database covering the 1982-1998 period; European Community Pannel 1994, *i.e.*, a household survey comprising employees, other workers and other individuals.

[208] Madeiran population is reported to migrate to English speaking countries - the English Channel Islands (mostly Guernsey and Jersey), Australia, South Africa, Boston and Massachusetts in the United States of America – together with Spanish speaking countries such as Venezuela, in which large communities of Madeiran people are to be found.

[209] Marks of the feudal system are still traced in Madeiran History in the contemporary era, chiefly in the rural areas, in which the landlords offered their peasants the right to toil the land in accordance with the colony system. Therefore, birth and origin tacitly determined the rules for social upheaval.

[210] Devoted to a socio-cultural stagnation for a long period of time, Madeira had the lowest literacy level (over 40%) in Portugal. Consequently, 13% of its budget (against 6% on the continental territory) is directed to education and cultural improvement of its population. Rather noteworthy is the support given to Arts School (the so-called "Conservatório da Madeira") and attended by a large number of children and adolescents who learn music. A drama and performance course (young adult school leavers) has been equally set to ground for a couple of years. Moreover, sports make part of every child, adolescent and adult panoply of extra-curricular or spare time activities (Regional Secretary of Education, *Info Mail: Educação – Revolução / Evolução Tranquila*, R AM, Funchal).

[211] D. Neto (2001), *Difícil É Sentá-los. A Educação de Marçal Grilo.* Oficina do Livro, Lisbon.

[212] Data Source: Institute of Employment and Professional Qualification Statistics Department (released in *Diário de Notícias / Negócios* (2002 / July 8th).

[213] Regional Secretary of Education, Study and Management Office.

[214] Two important issues were considered in the design of the questionnaire also taking in stock the focus on schooling to overcome social asymmetries within population literacy levels: i) confidentiality of subjects' identification, thus implying social and economic background, otherwise easily identifiable with specific institutions or classroom settings bearing a negative influence in their future selection, ii) avoiding a longer questionnaire with the inclusion of items related to subjects' socio-economic status, such as, type of residence, salary rank, TV or computer appliances among others).

[215] From 1994 up to 2000 one hundred and sixty M.A. and PhD. Degrees have been funded to Madeiran residents attending local, national or international universities (Regional Secretary of Education, *Info Mail: Educação – Revolução / Evolução Tranquila*, RAM., Funchal, 2000: 22).

[216] Comunidades Europeias (1999), *Portugal na União Europeia, III- Madeira*, Direcção-Geral da Imprensa e Comunicação, Lisbon, p. 7.

[217] A. S. Nunes, J. D. Miranda (1969), "A Composição Social da População Portuguesa: Alguns Aspectos e Implicações". *Análise Social*, vol. VII (27 / 28), pp. 333-375.

[218] At the time of the implementation of the inquiry Azores (Ponta Delgada – Capital city), made up of 9 Islands on the Atlantic Ocean, in a total of 2,333 km2, had 242,600 inhabitants at a GDP/h of 50%.

[219] Comunidades Europeias (1998), *Regiões Ultraperiféricas: A União Europeia em Remotas Paragens*, Direcção-Geral da Imprensa e Comunicação, Lisbon (retrievable at http://www.europa.eu.int/sg/rup//pt/index.htm).

[220] Comunidades Europeias (1999), *Portugal na União Europeia, III- Madeira*, Direcção-Geral da Imprensa e Comunicação, Lisbon, p. 7.

[221] Available at *OECD* website, http://www.oecd.org.

[222] Commission des Communautés Européennes (1996), *Les chiffres clés de l'éducation dans l'Union Européenne-* 1995, Office des Publications Officielles de Communautés Européennes, Luxembourg.

[223] Statistics point to a higher number of female students with successful results irrespective of the level of instruction acquired leading to a higher number of female applicants to higher education not only in Madeira but also in the mainland (Marta Caires 2001: 17).

[224] "Empresas Ignoram Diplomados", *Fenprof* – "Ensino Superior" (178, 2002 / July, p. 7). Data Source: Institute of Employment and Professional Qualification Statistics Department (released in *Diário de Notícias / Negócios* 2002 / July 8th).

[225] Cited in "European Students Earn Top Reading Scores". *Reading Today*, vol. 21 (1 / September 2003), pp. 1, 4.

[226] Various set of data displayed in the table to be compared in accordance with different measures: mean, confidence interval for mean, median, standard deviation, minimum and maximum values (Woods *et al.* 1996)

[227] As a reminder owing to its previous explanation, mean, commonly called the average, is defined as the arithmetic mean, and "calculated for any set of numerical value sample by adding them together and dividing by the number of values in the set", so are Woods *et al.*'s definition (1996: 29).

[228] The interpretation of statistical "confidence", states Joan Garfield (1994), "underlies interval estimation and tests of hypotheses".

[229] Median (for typical values) "divides each set of scores into two nearly equal subgroups" (Woods *et al.* 1996: 28).

[230] Standard deviation "is the most frequently quoted measure of variability" state Woods *et al.* (1996: 42)

[231] "Empresas Ignoram Diplomados", *Fenprof* – "Ensino Superior" (178 / July 2002: 7). Data Source: Institute of Employment and Professional Qualification Statistics Department (released in *Diário de Notícias / Negócios* (2002 / July 8th).

[232] More recently, the Secretary of Science and Higher Education – Pedro Lynce – has expressed his firm intent of closing down majors / degrees without prospective professional way-outs, amidst which stand out all those within the upcoming teaching field for the higher number of teachers made

redundant all over the country (approximately 20 thousand applicants in 2002) not to mention the strikingly growing proportion of first-time job candidates having a degree in 2002, as cited in *Fenprof* – "Ensino Superior" (178 / July 2002: 19). Data Source: Portuguese Statistics Institute, *INE Newsletter* 2002 / January-March.

[233] A. F. Saraiva (1999), "Incidência e Impacto Salarial da Formação Profissional em Portugal", *Economia*, vol. XXIII, pp. 27-43.

[234] J. Hartog, P. Pereira and J. Vieira (2000), "Vocational Training and Earnings in Portugal". *Economia*, vol. XXIV, pp. 35-52.

[235] "Empresas Ignoram Diplomados", *Fenprof* – "Ensino Superior" (178 / July 2002: 7). Data Source: Institute of Employment and Professional Qualification Statistics Department (released in *Diário de Notícias / Negócios*, 2002 / July 8th).

[236] Most of these graduates ended up enrolling in the teaching job for a couple of years up to 1997 and soon there has been an influx of teachers first in the Portuguese / English area, so this major was temporarily suspended from *UMa* degree offers.

[237] "*NAEP* Writing Test Shows Modest Gains". *Reading Today*, vol. 21 (2 / October-November), p. 3.

[238] Further data on the *NAEP* Writing Test may be viewed at http://nces.ed.gov/nationsreportcard/writing/results 2002.

[239] R. S. Nickerson (1995), "Can Technology Help Teaching for Understanding?". *Software Goes to School: Teaching for Understanding With New Technologies*, D. Perkins, J. Schwartz, M. West, M. Wiske (eds), Oxford University Press, New York.

[240] In their Seminar on "Corpus Linguistics" run by John Sinclair and Tognini Bonelli at The Tuscany Word Centre (Italy 2000).

[241] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[242] *Op. cit., Ibidem.*

[243] J. Garfield (1994), "Beyond Testing and Grading: Using Assessment to Improve Student Learning". *Journal of Statistics Education*, 2 (1) at http://www.amstat.org/publications/jse/v2n1/garfield.html. The theoretical framework for his claims draw on E. Hollins (1999), "Becoming a Reflective Practitioner". *Pathways to Success in School: Culturally Responsive Teaching*, E. Hollins and E. Oliver, Mahwah (eds), Lawrence Erlbaum Associates, New Jersey; D. Hopkins (1993), *A Teacher's Guide to Classroom Research*, Open University Press, Buckingham; S. Noffke, R Stevenson (eds) (1995), *Educational Action Research*, Teachers College Press, New York.

[244] R. S. Nickerson (1995), "Can Technology Help Teaching for Understanding?". *Software Goes to School: Teaching for Understanding With New Technologies*, D. Perkins, J. Schwartz, M. West, M. Wiske (eds), Oxford University Press, New York.

[245] A post-course questionnaire was issued in "*Learning How to Learn* at the Threshold Level - A Challenge or a Mere Utopia". *Greta*, 1996, vol. 4 (1), pp. 12- 18.

[246] N. Anderson (1999), *Exploring Second Language Reading: Issues and Strategies*, Heinle & Heinle, Boston.

[247] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[248] I. Sim-Sim (1993), "De que é que falamos quando falamos de leitura...". APPORT Meeting - "A Organização dos Serviços de Psicologia em Portugal", Universidade dos Açores, Ponta Delgada, Azores.

[249] I. Sim-Sim and G. Ramalho (1993), "Como Lêem as Nossas Crianças: Caracterização do Nível de Literacia da População Escolar Portuguesa". *GEP* – Ministério da Educação, Lisbon.

[250] J. Garfield (1994), "Beyond Testing and Grading: Using Assessment to Improve Student Learning". *Journal of Statistics Education*, 2 (1) at http://www.amstat.org/publications/jse/v2n1/garfield.html. The theoretical framework for his claims draws on E. Hollins (1999), "Becoming a Reflective Practitioner". *Pathways to Success in School: Culturally Responsive Teaching*, E. Hollins and E. Oliver, Mahwah (eds), Lawrence Erlbaum Associates, New Jersey; D. Hopkins (1993), *A Teacher's Guide to Classroom Research*, Open University Press, Buckingham; S. Noffke, R Stevenson (eds) (1995), *Educational Action Research*, Teachers College Press, New York.

[251] The researcher mentions projects, portfolios, attitude surveys, written reports, and open-ended questions. Susan Hynds' *On the Brink* (1997) has resorted to some of these alternative assessment methods to discuss possible ways to *Negotiating Literature and Life with Adolescents* (1997). While interacting with teachers and student's own voices, she has presented and discussed learners' / readers' response to different literature circles in class (reading, writing, speaking and listening). The latter might be perceived as diagnostic information to teachers about students' own understanding of new and set texts.

[252] "No Imagined Peaceful Place: a Story of Community, Texts, and Cultural Conversations in one Urban High School English Classroom". Rogers and Soter (eds), Chapter 4, pp. 95-115.

[253] These stages have northemed the title of the questionnaire used in this research: "Reading Evaluation Questionnaire".

[254] K. Goodman (1998: 6) comments on surveys carried out in the United States (*NAEP* reports).

[255] "Cognitive / Academic Language Proficiency, Linguistic Interdependence, The optimum Age Question and Some Other Matters", *Working Papers on Bilingualism*, 19 / 1979: pp. 197-205.

[256] The final application mark draws on the formula (*Diário da República*, Despacho 338 / ME / 93; Despacho 55 / ME / 95): $CFD = (3\ CI + 2\ CE) / 5$, in that,

CFD – subject / discipline final mark;

CI – the arithmetic mean of marks obtained in the subject / discipline on the 10th and 11th forms;

CE – subject / discipline final examination mark;

[257] "Assessment that shows them their strengths as well as their needs and that guides their teachers to design instruction that will best help them grow as readers", "IRA Responds to Latest *NAEP* Report". *Reading Today*, Newark, vol. 18 (2 / October-November), p. 48.

[258] In inferential statistics, the significance level is determined by a non-parametric test, the Pearson Chi-Square Test, indicated by *p* value (less than .05); *df* stands for degrees of freedom and χ^2 is calculated on the number of cases expected and observed. As is reported in *SSPS® Base 9.0 Applications Guide* (1999: 64) "The Chi-Square statistic is requested for testing the independence of table rows and columns", that is, testing the premise that two variables are independent of each other.

[259] In this case, to apply the Chi-Square Test in Item B4. Informant 24 was excluded because it was the only case scoring "0" in task (this respondent's answer had no relation with the question) lest test constraints were not met.

[260] As is reported in *SSPS® Base 9.0 Applications Guide* (1999: 234), the adjusted residual rows show "the differences between the expected and observed values". "Large absolute values for the residuals", "values read roughly as z scores (values well below –2 or above +2) identify cells that depart markedly from the model of independence"(*Ibidem*, pp. 70-71).

[261] Notably "that no cell has an expected value less than 1.0 and no more than 20% of the cells have expected values less than 5" so is many researchers' instruction to apply a chi-squared test and make some reliable inference (as cited in *SPSS Base 9.0 Applications Guide* 1999: 67).

[262] The grouping of cases is supported by the premise reiterated by Woods et al, in that, "in order for the χ^2 test to have satisfactory properties, all expected frequencies have to be sufficiently large (generally five or greater)".

[263] As already mentioned, higher-order reading skills are reported to imply (Devine 1993: 266)"the interaction of various types of knowledge – linguistic, background, and schematic" in informants giving reasons.

[264] *SSPS® Base 9.0 Applications Guide* (1999: 108, 110): "By default, when SPSS prints the Independent Samples Test table, it splits it into two panels…Levene's Test for Equality of Variances is displayed first… to test if the spread of the groups differ. The null hypothesis is that the two population variances… are equal"; *t*-test for Equality of Means in the next panel. The latter "determine[s] the sample means from populations with equal means".

[265] *SSPS® Base 9.0 Applications Guide* (1999: 106): "Even though a *t*-test compares means, [a boxplot also called box-and whisker plot] is still useful for checking whether the spread of the two groups differ (to see if the equal variance assumption is violated) and whether there are outliers (extreme values) that influence the mean and inflate the standard deviation. A data analyst likes to see that the median is approximately in the centre of each box and the spreads of the boxes (that is, the central 50% of each distribution) are similar".

[266] The *F* statistic for the Levene's test is used to check whether the equal variances are assumed (*i.e.* "the distributions have the same shape": *SSPS® Base 9.0 Applications Guide*, 1999: 108) or refused.

[267] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[268] C. Camiciottoli (2001),"Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153.

[269] Among the studies mentioned, figured the ones by: Robb and Susser 1989 ("Extensive Reading vs. Skills Building in a EFL Context". *Reading in a Foreign Language*, vol. 5, pp. 239-251), Mason and Krashen 1997 ("Extensive Reading in English as a Foreign Language". *System*, vol. 25, pp. 91-102), Hafiz and Tudor 1989 ("Extensive Reading and a Development of Language Skills". *ELT Journal*, vol. 43, pp. 4-13), C. Davies 1995 ("Extensive Reading: An Expensive Extravagance". *ELT Journal*, vol. 49, pp. 329-335), and Davies *et al.* 1992 ("Readers and Foreign Languages: A Survey of Undergraduate Attitudes Toward the Study of Literature". *The Modern Language Journal*, vol. 76, pp. 320-332).

[270] *In the Field - An introduction to Field Research* (1995: 81), Robert Burgess discusses the advantages of the participant-as-observer role put forward by Donald Roy.

[271] The researcher carefully treated data so as to disclose neither subjects, nor institutions mainly because some classes coincide with the number of subjects per teacher, school and/or area.

[272] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[273] The researchers refer to situations in which participants / educators "will go so far as to sabotage evaluations that they find either threatening or irrelevant".

[274] While collecting data, the researcher asked the informants to underline unfamiliar lexis hindering the decoding of the item at hand.

[275] With the advent of technology as a reference tool for private and instructional consumption website multiple resources are at students' fingertips if they access cyberlinks, for example academics' notes on novels (cf. http://www.collegeclub.com/academics/novelnotes). Of user-friendly nature, these acquaint any server with some text features necessary for any discussion in class or writing

assignment in examination circumstances, that is, author background; overall theme; character sketches; chapter summaries; key terms; review questions, to name some of the structures in text interpretation.

[276] "Making *Collaboration* Problematic in Collaborative School – University Research: Studying With Urban Teacher Researchers to Transform Literacy Curriculum Genres". *Research on Teaching Literacy Through The Communicative and Visual Arts,* J. Flood. S. Heath, D. Lapp (eds) (1996), Simon & Shuster Macmillan, New York, pp. 215-23.

[277] W. Li (1992), "What is a Test Testing? An Investigation of the Agreement Between Students' Test-taking Processes and Test Constructors' Presumptions" (unpublished MA thesis), Lancaster University.

[278] In terms of both the class teachers' willingness to cooperate in this study and the researcher's access to the same secondary school in which a pre-service training group was also offered supervision.

[279] If the questionnaire was handed out to be filled in twice with some of the informants – Humanities students – , it might be lacking confidentiality owing to proximity between schools and possible contact among students.

[280] In *Teachers' Voices for School Change: An Introduction to Educative Research* by A. Gitlin, K. Bringhurst, M. Burns, V. Cooley, B. Myers, P. Price, R. Russell, & P. Tiess (1992), Teachers College Press, New York.

[281] The authors refer to a most common "reliability test" in language studies. On the whole, state Woods *et al.* (1996: 215-216), "a completely reliable test would be one in which an individual subject would always obtain the same score if it were possible for him to repeat the test several times".

[282] Reliability may be also checked against representation issues. After data gathering in a random sampling (a number of individuals regardless their characteristics), questionnaires are carefully read and discarded in case of unintelligible or awkward answers. The sample error is then calculated on a formula, $n=n_0 / (1+(n_0 / N))$, in that: n= number of informants to be enquired (sample size); n0= established value (estimating a population proportion with specified absolute precision); N= population size. Finally, the number of informants would be chosen based on its calculation.

[283] The choice of items and question types in the survey "had to do with how" informants' "understanding [was] to be demonstrated and what kind of response [was] required of [them]", to quote Henri Widdowson (1996: 94).

[284] Cited by Lessard-Hébert *et al.* (1994: 70).

[285] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[286] "Inside Chinese Classrooms" by Joseph Howard (2001), *Reading Today*, vol. 18 (6), p. 4.

[287] T. Grigg (1999), "Beyond the Basics without the Basics". *Actas do 4º Encontro Nacional das Línguas Vivas em Portugal,* Faculdade de Letras da Universidade do Porto, Porto, pp. 137-141.

[288] O. Botino (1999), "Literature and Language Teaching". *Actas do 4º Encontro Nacional das Línguas Vivas em Portugal,* Faculdade de Letras da Universidade do Porto, Porto, pp. 211-214.

[289] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[290] In her article, "Correspondence Analysis" (ed Nigel Gilbert, http://www.soc.surrey.ac.uk/staff/scs1ng.html) Dianne Phillips demonstrates "the use of correspondence mapping as an exploratory device in a sociological context" - a life style study. It has proved to promote "new suggestions and ideas for the researchers to follow" and above all it has "provided a picture of relationships which might well have been missed in a conventional laborious study of numerous crosstabulations".

[291] The description of this method and its applications was put forth by Jean-Paul Benzecri as far back as the 1960s (*Correspondence Analysis Handbook*, Dekker, New-York, 1994) and Michael Greenacre in English-speaking countries in 1980s (*Correspondence Analysis in Practice*, Academic Press, London, 1993), among others.

[292] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[293] C. Camiciottoli (2001), "Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153.

[294] Among the studies mentioned, figured the ones by: Robb and Susser 1989 ("Extensive Reading vs. Skills Building in a EFL Context". *Reading in a Foreign Language*, vol. 5, pp. 239-251), Mason and Krashen 1997 ("Extensive Reading in English as a Foreign Language". *System*, vol. 25, pp. 91-102), Hafiz and Tudor 1989 ("Extensive Reading and a Development of Language Skills". *ELT Journal*, vol. 43, pp. 4-13), C. Davies 1995 ("Extensive Reading: An Expensive Extravagance". *ELT Journal*, vol. 49, pp. 329-335), and Davies *et al.* 1992 ("Readers and Foreign Languages: A Survey of Undergraduate Attitudes Toward the Study of Literature". *The Modern Language Journal*, vol. 76, pp. 320-332).

[295] Paris, Lipson and Wixon (1994), "Becoming a Strategic Reader". Ruddell *et. al.* (eds), pp. 788-810.

[296] L. Morrow, "IRA's research: What it Means to You". *Reading Today*, vol. 21 (2 / October-November), pp. 6-7.

[297] C. Camiciottoli (2001), "Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153.

[298] *Op. cit., Ibidem.*

[299] M. Foucault (1979), *Discipline and Punish: The Birth of the Prison* (Harmondsworth, Penguin) cited in Usher and Edwards (1996: 103) in their discussion of power-knowledge relationships.

[300] D. Denby (1997), *Great Books*. Touchstone, Simon & Schuster, New York.

[301] In their Seminar on "Corpus Linguistics" run by John Sinclair and Tognini Bonelli' at The Tuscany Word Centre (Italy, 2000).

[302] The authors speak of objectivity inasmuch as the encoder should be given as little freedom as possible not to run the risk of ambiguity in his/her encoding / categorisation (1993: 208).

[303] A. I. Allan (1992), *EFL Reading Comprehension Text Validation: Investigating Aspects of Process Approach* (unpublished PhD thesis, Lancaster University, (1995), "Begging the Questionnaire: Instrument Effect on Readers' Response to a Self-Report Checklist". *Language Testing*, vol. 12 (2), pp. 133-156.

[304] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[305] In this respect, C. Kramsch (1994: 9) concludes that "what is at stake is the creation, in and through the classroom, of a social, linguistic reality that is born from the L1 speech environment of the L2 native speakers, but is a third culture in its own right".

[306] Broadly speaking, and in teaching / learning setting, "documents" (not historical documents) might consist of theoretical explanations, definitions, summaries, language summaries, consolidation units or grammar notes for self-study which is not the case now because they are meant to be read in school.

[307] Concordance data may shed light both "into the conceptual meaning of words and the connotational significance of lexis", advances A. Partington (1998: 65). "Semantic prosody" borrowing from John Sinclair (1987, 1991) accounts for the phenomenon in which an item with association with others, its collocates, as is offered in a concordance sample, acquires a "favourable or unfavourable connotation" (Partington 1998: 66).

[308] This phrase will be discussed further on in Chapters III and IV due to its number of occurrences in other contexts than the one related to boring.

[309] J. Martin suggests that (1989: 15) "all that is needed is a little explicit guidance from the teacher about how to deploy them more effectively". However, contends Martin, "this kind of assistance is not usually provided for students by infants' and primary teachers in current practice".

[310] In *Reading Research Quarterly*, vol. 36 (2), pp. 122-147.

[311] "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), pp. 115-143.

[312] H. Krieger (2001), "Ciência Empírica da Literatura: Uma Perspectiva Pragmática". *Conhecimento & Imaginação, Coletânea dos Trabalhos do IECEL - Encontro de Ciência Empírica da Literatura*, S. Zyngier *et al.* (eds), Faculdade de Letras da UFRJ, Rio de Janeiro, pp. 13-31.

[313] G. Rusch (1987), *Erkenntnis, Wissenschaft, Geschichte*, Suhrkamp, Frankfurt.

[314] S. Hall (1980), "Encoding / Decoding". *Culture, Media, Language*, Stuart Hall *et al.* (eds), Hutchinson, pp. 128-138.

[315] In "Identity Construction in Elementary Readers and Writers" Sarah McCarthey presents a concise report on research in the field by the following authors (offered in chronological order) some of whom have already been mentioned in the course of argumentation: A. Bandura (1977), "Self-Efficacy: Toward a Unifying Theory of Behavioral Change", *Psychological Review*, vol. 84, pp. 191-215; D. Shunk (1984), "Self-Efficacy Perspective on Achievement Behavior", *Educational Psychologist*, vol. 19, pp. 48-58; R. Evans (1993), "Learning Schooled Literacy": The Literate Life Histories of Mainstream Student Readers and Writers", *Discourse Processes*, vol. 16, pp. 317-340; M. McKenna, D. Kear and R. Ellsworth (1995); "Children's Attitudes Towards Reading: A National Survey", *Reading Research Quarterly*, vol. 30, pp. 934-956; J. Scott (1996), "Self-Efficacy: A Key to Literacy Learning", *Reading Horizons*, vol. 36, pp. 195-213; K. Au (1998), "Social Constructivism and the School Literacy Learning of Students of Diverse Backgrounds", *Journal of Literacy Research*, vol. 30, pp. 297-319; J. Guthrie & E. Anderson (1999), "Engagement in Reading: Processes of Motivated, Strategic, Knowledgeable, Social Readers". *Engaged Reading*, J. Guthrie & D. Alvermann (eds), Teachers College, New York, pp. 17-45.

[316] D. Hewitt (1999), *English Fiction of the Early Modern Period 1890-1940*, Longman, London, Chapter 11, pp. 165-174.

[317] In J. Sutherland's foreword to Q.D. Leavis's *Fiction and the Reading Public* he points to some limitations to her study in that, so read his words (2000: xvii), "it closely examines texts with the aim of showing that they are unworthy of close examination", indeed comprising quite the opposite in the present dissertation.

[318] M. Albertina Mendes, M. Manuela Pecegueiro and M. Margarida Cascarejo (1989), *On the Edge of the Future* (10th Form), Lisboa Editora, Lisbon.

[319] "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), Chapter V, pp. 115-143.

[320] The authors gave a thorough explanation of the conception of genre shifts in their chapter (17) entitled "Literary Genres". *Theory of Literature*, 1945: 226-237.

[321] "Naughty but Nice: Erich Segal and the Phallic Roots of Comedy". *Times Literary Supplement*, No. 5168 (2002 / April 19th), pp. 3-4.

[322] C. van Boheeman (1987), *The Novel as Family Romance*, Ithaca and London, Cornell University Press.

[323] "They generate $1.35 billion in annual sales. More than 41million people in the United States read them", so reads the report.

[324] D. Herald in her *Genreflecting* (1995: 3) contends, "popular reading tastes tend to center around best-sellers, many of which fall into several genre categories".

[325] A. Giddens (1991), *Modernity and Self-Identity: Self and Society in the Late Modern Age*, Cambridge and Polity Press.

[326] See J. Fiske (1987), *Television Culture*, Routledge, London.

[327] Data retrieved from *Electronic Textbook*, Stat Soft, http://www.statsoftinc.com/textbook/stcoran.html (© Copyright Stat Soft, Inc., 1984-2002).

[328] R. Beach and D. Appleman (1984), "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), Chapter V, pp. 115-143.

[329] A plenary talk delivered at *PALA* 21, Budapest 2001, whose abstract is available at (http://www.pala.lancs.ac.uk/confs/bud/Timetable.htm) and also issued in *PALA 2001 Proceedings*.

[330] C. Emmott (2002), "*Split Selves* in Fiction and in Medical *Life Stories*: Cognitive Linguistic Theory and Narrative Practice". E. Semino and J. Culpeper (eds), pp. 153-182.

[331] C. Emmott (2003), "Reading for Pleasure: A Cognitive Poetic Analysis of *Twists in the Tale* and other Plot Reversals in Narrative Texts". *Cognitive Poetics in Practice*, J. Gavins and G. Steen (eds), Routledge, London, pp. 145-160.

[332] "Showing and Telling: the Difference that Makes a Difference". *Reading Literacy and Language* , pp. 94-98.

CHAPTER III. RESULTS OF THE STUDY

[1] Retrieved at htttp://www.ine.pt / prodserv / destaque / arquivo.asp.

[2] P. Czerniewska (1992), *Learning About Writing*, Blackwell, Oxford.

[3] A. Barsch (2001), "The Empirical Theory of Literature – Current Aspects". *Conhecimento & Imaginação, Coletânea dos Trabalhos do IECEL - Encontro de Ciência Empírica da Literatura*, S. Zyngier *et al.* (eds), Faculdade de Letras da UFRJ, Rio de Janeiro, pp. 32-41.

[4] D. and Y. Freeman (1993) "A Road to Success for Language-Minority High-School Students". Cleary and Linn (eds), pp. 612-623.

[5] J. Pickering (1989), "Time and the Short Story". *Reading the Short Story*, Clare Hanson (ed), pp. 45-54.

[6] J. Gerlach (1985), *Towards the End*, University of Alabama Press, Alabama, p. 160.

[7] M. Hallidy (1994), "The Place of Dialogue in Children's Construction of Meaning". *Theoretical Models and Processes of Reading* [1998], Ruddell *et. al.* (eds), pp. 70-82.

[8] The allusion to a couple of Portuguese-speaking authors in undergraduates' set readings made proof that there were some students (Joint Honours – Portuguese / English) from previous university study plans and curricula at *UMa* (See Appendix A, Scheme A. I. 2.).

[9] *SSPS*[R] *Base 9.0 Applications Guide* (1999), Marketing Department SPSS Inc., Chicago, p. 231.

[10] In teachers' / lecturers' perceptions respondents' course choice owed to "compulsory reasons" (5.0%) partly because "languages are easier to learn" (5.0%) or to "avoid science courses"(35.0%), or "professional reasons" (20.0%), likely to be tied up with forthcoming job prospects in the stores.

[11] "Reading for Lovers of Reading and Teaching". *Reading Today*, vol. 17 (5), p. 20.

[12] Defined by Biber *et al.* (1998: 36) as "those co-occurring words immediately preceding the target word".

[13] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[14] These comprise Keith Carabine's opening remarks (as general advisor) to Thomas Hardy's *Wessex Tales* [1912], Wordsworth Classics 1999 edition.

[15] "Literacy Practices in English". *Using English from Conversation to Canon*, J. Maybin and N. Mercer (eds), pp. 42-63.

[16] "No Imagined Peaceful Place: a Story of Community, Texts, and Cultural Conversations in one Urban High School English Classroom". Rogers and Soter (eds), Chapter 4, pp. 95-115.

[17] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[18] "SMS, A Nova Categoria Literária". *Expresso* (2002, July 20th), Lisbon, pp. 42-43.

[19] L. van Lier's *Introducing Language Awareness* (1995).

[20] In *Using English from Conversation to Canon* Baynham and Maybin (1996:53) point out parents' and adolescents' role as literacy mediators in bilingual and/or multilingual communities who "are drawn upon to accomplish literacy purposes within their families" and "social networks", for instance.

[21] D. Denby (1997), *Great Books*.Touchstone, Simon & Schuster, New York.

[22] *Op. cit, Ibidem.*

[23] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[24] D. Freeman (2002), "Afterword". E. Semino and J. Culpeper (eds), pp. 319-324.

[25] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[26] Newspaper issues are but some of the latest news on 12th Form poor examination results for some years now: "Estudantes Chumbam a Psicologia e Inglês" (*Diário de Notícias - Madeira,* July 21st 1998: 6) "Madeira com Nota Negativa - Divulgadas Médias dos Exames Nacionais" (*Notícias da Madeira,* August 28th 2001: 10); C. Gomes, "Classificação da Madeira Deve Servir para Reflectir" (*Jornal da Madeira* August 28 th 2001: 15), S. Freitas, "A Nota Mais Baixa do País" (*Diário de Notícias – Madeira,* August 28th 2001: 3).

[27] The so-called "auto-propostos" in Portuguese version.

[28] For curricula innovation and design have been under way so as to afford undergraduates other degrees of cross-disciplinary nature with wider job opportunities in the ever-competitive local and/or global market.

[29] M. Manuel Ricardo (1999), "Processo de Escrita no 12º Ano (L. E. I)", *APPI Newsletter,* Asa, Lisbon, No. 2(3), pp. 14-17.

[30] *Op. Cit.*, Associação Portuguesa de Estudos Anglo-Americanos, Coimbra, No. 2, pp. 138-141.

[31] In her response to calls for reform, Joan Garfield puts forth an evolving view of assessment towards students' understanding of their learning and progress in the article entitled (1994) "Beyond Testing and Grading: Using Assessment To Improve Student Learning" (*Journal of Statistics Education*, ASA Publications, vol. 2 (1), available at *JSE* Archive 1993-1998: http://www.amstat.org/publications/jse/toc.html).

[32] A. Serrão (2000), "Pensar o Sentir Hoje. Mutações da Sensibilidade Estética", unpublished article delivered at the 1st Conference on Philosophy entitled *"Filosofia e Contemporaneidade: Tarefas da Filosofia no Limiar do 3º Milénio"*, jointly organised by Cine Forum -Funchal / FACIC and The University of Lisbon held at Funchal, April 7-8, Madeira, Portugal.

[33] R. Beach, D. Applemann, S.Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". Robert Ruddell *et al.* (eds), pp. 695-714.

[34] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[35] In C. Gordon (ed) (1980), Power / Knowledge: Selected Interviews & Other Writings, 1972-1977 by Michel Foucault, Pantheon Books, New York.

[36] A. Brown, A. Marie Palincsar, B. Armbruster, "Instructing Comprehension-Fostering Activities in Interactive Learning Situations". Robert Ruddell *et al.* (eds), pp. 757-787.

[37] In *Journal of Research in Reading*, vol. 25 (1 / 2002).

[38] D. Pearson (1997), "The Politics of Reading Research and Practice". *Council Chronicle*, vol. 24 (8 / September), p. 24.

[39] At this point of the argument, and to my knowledge, it appears relevant to mention some nursery teachers' individual endeavours to invite parents to read stories, anecdotes, recounts, personal narratives in some Madeiran nursery schools, thus closing the gap between Fromm's ([1976] 1999) "have and have-nots".

[40] J. Johns (2002), "Partnerships Can Make a Difference". *Reading Today*, vol. 20 (2 / November), p. 6.

[41] See "Estatísticas da Cultura, Desporto e Recreio – 2002" retrievable at http://www.ine.pt.

[42] L. Rocha (2003), "Cultura Continua Secundarizada pelas Câmaras Madeirenses". *Diário de Notícias – Madeira* (December 21st), pp. 4-5.

[43] L. Rocha (2003), "Savino Desvaloriza Classificações do *INE*". *Diário de Notícias – Madeira* (December 21st), p. 5.

[44] The scholar not only envisages that "this body of writing has exerted an enormous influence upon the minds and lives of... people" but also "questions of standards and values are raised which bear on the whole history of taste. And for this purpose it is important to take into account of the fiction that does not happen to be, or to have become, literature as of the novels which ultimately get into the text-books".

[45] These authors (*Ibidem*) claim for an inquiry on "what is on offer locally, nationally and on the net, good and bad books; narrative lines".

[46] J. Pestana (2001), "ABC Para Todos?". *Diário de Notícias – Madeira*, pp. 30-31.

[47] A. Martins (2000), "Ler para Crer". *Revista Diário*, *Diário de Notícias da Madeira*, Funchal (26 Nov. - 2 Dec.), pp. 16-19.

[48] A. Martins, *Op. cit.*, *Ibidem*.

[49] Foreign language immersion is theoretically foregrounded on, for example, C. Nuttall's claim (1982: 74) that "continued exposure to the language will successfully transform receptive words into active ones" far beyond bridging the gap between the foreign, unknown, "the other" (Michel Foucault 1972).

[50] Her words are quoted in "*IRA* Responds to Latest *NAEP* Report". *Reading Today,* vol. 18 (2 / October 2000).

[51] "Foundation Offers Tips for Parents about Stuttering". *Reading Today*, vol. 21 (1 / September 2003), p. 16. According to the survey "84 percent of the [parent] respondents said they would seek professional help if their child developed a stuttering problem. The Stuttering Foundation supports that approach... [and] provide[s] a list of local resources for free (including a website at http://www.stutteringhelp.org.). In short, linking generations "will build confidence and likely increase fluency" by means of ("Preparing Children for Reading Tests: Tips for Parents". *Reading Today, Op. cit.*, p. 14): i) being involved; ii) reading all sorts of materials and asking questions about the subject matters read; iii) encouraging readers/listeners to ask for and look up for unfamiliar words in the dictionary; iv) checking homework regularly; v) urging them to follow directions as emergent literacy practices; vi) visiting local libraries as often as possible to let them see that parents share the same reading habit; vii) promoting the use of educational, reading-based computer software programmes to reinforce reading agency (http://www.reading.org/publications/brochures/brochures.htlm) [adapted Mine].

[52] In *Journal of Research in Reading*, vol. 25 (1 / 2002), pp. 43-53.

[53] "Foundation Offers Tips for Parents about Stuttering". *Reading Today*, vol. 21 (1 / September 2003), p. 16.

[54] J. Wang and J. Guthrie (2004), "Modeling the Effects of Intrinsic Motivation, Extrinsic Motivation, Amount of Reading and Past Reading Achievement on Text Comprehension between U.S. and Chinese Students", *IRA*, vol. 39/2, pp. 162-186. It is worthy of notice that, as the researchers themselves posit, their study had some limitations because the students/informants in their (*Op. cit.*, p. 181) "study were not nationally representative and were limited to particular regions and ethnic groups (middle class, majority Caucasian U.S. students and middle-income Chinese in Taiwan)". Hence, it was reported to be based "on information from students and did not include parents' or teachers' opinions". Yet, both limitations were overcome in the current research study undertaken in Madeira (in the scope of this dissertation) as was previously argued in Chapters I. and II.

[55] Quirk and Greenbaum (1993), *A University Grammar of English*, Longman, Essex.

[56] An identical discussion forwarding the outcome of an action–research is supplied in the latest *RRQ* issue 2004 namely the article "Modeling the Effects of Intrinsic Motivation, Extrinsic Motivation, Amount of Reading and Past Reading Achievement on Text Comprehension between U.S. and Chinese Students" by J. Wang and J. Guthrie, *IRA*, vol. 39/2, pp. 162-186.

[57] In his preface to Alderson *et al.*'s *Reading in a Foreign Language.*

[58] E. Deci and R. Ryan (1985), *Intrinsic Motivation and Self-Determination in Human Behavior.* Plenum Press; R. Ryan and E. Deci (2000), "Intrinsic and Extrinsic Motivation: Classic Definition and New Directions". *Contemporary Educational Psychology*, vol. 25, pp. 54-67.

[59] J. Wang and J. Guthrie (2004), "Modeling the Effects of Intrinsic Motivation, Extrinsic Motivation, Amount of Reading and Past Reading Achievement on Text Comprehension between U.S. and Chinese Students". *IRA*, vol. 39/2, pp. 162-186.

[60] "I Never Read Such a Long Story". Cleary and Linn (eds), pp. 325-336.

[61] "The Sound of Meaning: an Empirical Study". *PALA 20 Book of Abstracts, "A Stylistics for the Millennium"*, Mayley Davis (ed), London, p. 4.

[62] "R. S. Thomas's "A Blackbird Singing: The Hidden Message of Sound". *PALA 21 Book of Abstracts, "Textual Secrets, The Message of the Medium"*, J. Mólnar and S. Csábi (eds), British Council, Budapest, p. 49.

[63] "Image-Schemata as a Tool for Cross-Linguistic Research". *PALA 21 Book of Abstracts, "Textual Secrets, The Message of the Medium"*, J. Mólnar e S. Csábi (eds), British Council, Budapest, p. 41.

[64] "The Sound of Meaning: an Empirical Study". *PALA 20 Book of Abstracts, "A Stylistics for the Millennium"*, Mayley Davis (ed), London, p. 4.

[65] "R. S. Thomas's "A Blackbird Singing: The Hidden Message of Sound". *PALA 21 Book of Abstracts, "Textual Secrets, The Message of the Medium"*, J. Mólnar and S. Csábi (eds), British Council, Budapest, p. 49.

[66] In his analysis Santibanez relies on Lakoff and Johnson 1980, M Turner's *The Literary Mind*, 1996 (Oxford University Press) and Gibbs and Colston's "The Cognitive Psychological Reality of Image Schemas and Their Transformations", 1995 (*Cognitive Linguistics* 6, pp. 347-378).

[67] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[68] W. Booth's (1995) foreword to Louise Rosenblatt's *Literature as Exploration* [1938] 1999, pp. vii-xiv.

[69] *Issues and Options in Language Teaching*, P. Allen and B. Harley (eds), Oxford University Press, Oxford.

[70] (1998) "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[71] "Models of Literacy: The Nature of Reading Tests". *From Testing to Assessment: English as an International Language*, Longman, London, Part I, pp. 7-34.

[72] Within a *humanistic theory of motivation* Abraham Maslow puts the accent on a five-staged hierarchy of needs. from physiological, safety, belongingness, and esteem up to self-actualisation, assumed to be difficult to achieve (in D. Schunk, *Learning Theories*, Prentice-Hall, New Jersey, Chapter 8, pp. 289-291).

[73] D. Ogle (2002), "It Takes a Team – IRA Teams Work in Many Ways to Attain Literacy for All". *Reading Today*, Newark, vol. 19 (5 / April-May), p. 8.

[74] "Assessment that shows them their strengths as well as their needs and that guides their teachers to design instruction that will best help them grow as readers", "IRA Responds to Latest *NAEP* Report", *Reading Today*, Newark, vol. 18 (2 / October-November), p. 48.

[75] J. Bransford, J. Franks, N. Vye and R. Sherwood (1989), "New Approaches to Instruction: Because Wisdom Can't Be Told". *Similarity and Analogical Reasoning*, S. Vosniadou and A. Orleny (eds), Cambridge University Press, Cambridge, pp. 470-97.

[76] As already mentioned, higher-order reading skills are reported to imply "the interaction of various types of knowledge – linguistic, background, and schematic" in informants' giving reasons.

[77] Subjects scoring "zero" in the criterion "spelling", fewer in number among 12th formers, were discarded for this purpose to apply the Chi-Square Test.

78 "The Role of Print as a Medium in our Society". Purves and Niles (eds), pp. 16-46.

[79] "Viewing *vs* Reading" (*75 Readings: An Anthology*, McGraw-Hill, New York, 3rd edition, pp. 247-255) from *The Plug-In Drug* by Marie Winn, Viking Penguin, London.

[80] J. Harste, L.Mikulecky, "The Context of Literacy in Our Society". Purves and Niles (eds), Chapter III, pp. 47-78.

[81] *Op. cit, Ibidem.*

[82] M. Mohammed and J. Swales (1984), "Factors Affecting the Successful Reading of Technical Instructions". *Reading in a Foreign Language*, vol. 2, pp. 206-217.

[83] "On Becoming a Thoughtful Reader: Learning to Read like a Writer". Purves and Niles (eds), Chapter VI, pp. 144-173.

[84] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[85] D. Rebelo (1981), *A aquisição de Vocabulário e seus Factores Psicolinguísticos*, Instituto Gulbenkian da Ciência, Lisbon.

[86] M. Foucault (1979), *Discipline and Punish: The birth of the Prison* (Harmondsworth: Penguin) cited in Usher and Edwards (1996: 103) in their discussion of power-knowledge relationships.

[87] "The Context of Literacy in our Society". Purves and Niles (eds), pp. 78.

[88] "An Archeology of Cyberspaces: Virtuality, Community, Identity". *Internet Culture*, D. Porter (ed), pp. 5-22.

[89] "The Role of Print as a Medium in our Society". Purves and Niles (eds), Chapter II, pp. 16-46.

[90] D. Gordon (ed) (2000), *The Digital Classroom: How Technology is Changing the Way We Teach and Learn.*

[91] "Exploring Multicultural Literature as Cultural Production". Rogers and Soter (eds), Chapter 6, pp. 135-160.

[92] Thoroughly discussed in John Storey (1997).

[93] L. Unssworth and J. Wheeler (2002), "Re-Valuing the Role of Images in Reviewing Picture Books", *UKRA*, Blackwell, Oxford, vol. 36 / 2, July 2002: 68-74.

[94] "The Real Digital Divide: Quality Not Quantity". *The Digital Classroom: How Technology is Changing the Way We Teach and Learn*, D. Gordon (ed), pp. 143-151.

[95] "Planning the Reading Program". Purves and Niles (eds), Part Three, Chapter VII, "Effective Programs to Help People Become Readers", pp. 174-208.

[96] "Pedagogical Discourse: A Sociological Analysis". *Proceedings of The First International Conference on Discourse Analysis*, Emília Pedro (ed), pp. 11-26.

[97] In "Pedagogical Discourse: A Sociological Analysis" (1997: 11), Basil Bernstein discusses the pedagogic knowledge followed by the appositive clause "official or local knowledge".

[98] M. Winn (1977), "Viewing *vs* Reading". *The Plug-In Drug* (Viking Penguin, London). *75 Readings: An Anthology*, McGraw-Hill, New York, pp. 247-255.

[99] R. Beach, D. Applemann, S. Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". Ruddell *et al.* (eds), pp. 695-714.

[100] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts", retrievable at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[101] In their editorial note to *Reading Literacy and Language* (*UKRA*, Blackwell, Oxford, vol. 35 / 3, November 2001: 89-93).

[102] The Role of Print as a Medium in our Society". Purves and Niles (eds), Chapter II, pp. 16-46.

CHAPTER IV. RESEARCH FINDINGS

[1] C. Svensson (1985), *The Construction of Poetic Meaning*, Liber, Malmo. In their Chapter "Adolescents' Uses of Intertextual Links to Understand Literature", R. Beach, D. Applemann and S. Dorsey (R. Ruddell *et. al.*, pp. 695-714) refer on occasions to Svensson's "Developing Discourse Practices in Adolescence and Adulthood".

[2] "Tradition and the Creolization of English Studies". Associação Portuguesa de Estudos Anglo-Americanos, Coimbra, No. 2, pp. 45-64.

[3] M. Winn (1977), "Viewing *vs* Reading". *The Plug-In Drug* (Viking Penguin, London). *75 Readings: An Anthology*, McGraw-Hill, New York, pp. 247-255.

[4] In this statement there is a phono-semantic interference from the mother tongue into the foreign language as follows: leitura /leɪtʊrə/ and lecture instead of reading.

[5] H. Anthony *et al.* (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[6] "One Second of Reading". J. Kavanaugh, I. Mattingly (eds), *Language by Ear and Eye*, MIT Press, Cambridge.

[7] "Toward a Theory of Automatic Information Processing in Reading". *Cognitive Psychology*, vol. 6, pp. 293-323.

[8] H. Anthony *et al.* (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[9] *Op. cit., Ibidem.*

[10] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[11] A plenary talk delivered at *PALA* 21, Budapest 2001, whose abstract is available at (http://www.pala.lancs.ac.uk/confs/bud/Timetable.htm) and in *PALA 2001 Proceedings*.

[12] C. Emmott (2002), "*Split Selves* in Fiction and in Medical *Life Stories*: Cognitive Linguistic Theory and Narrative Practice". E. Semino and J. Culpeper (eds), pp. 153-182.

[13] M. Halliday (1994), "The Place of Dialogue in Children's Construction of Meaning". *Theoretical Models and Processes of Reading* [1998], Ruddell *et. al.* (eds), pp. 70-82.

[14] "Reassessing the Term 'Interactive'" was first delivered at the 19th Annual *TESOL* Convention, in 1985, New York. It was then edited in *Interactive Approaches to Second Language Reading* by P. Carrell *et al.*, 1988. The edition quoted in the research corresponds to the fifth printing, 1993, p. 56-70.

[15] As cited by W. Grabe in Carrell *et al.* 1993: 58 [1988].

[16] R. Weber (1984), "Reading: United States". *Annual Review of Applied Linguistics*, vol. 4, pp. 111-123.

[17] P. Olson (ed) (1965), *Russian Formalist Criticism - Four Essays* (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln.

[18] A. Sousa (1996), "Down With 'Cribs'! Developing Discourse Competence". *Proceedings of the 1st International Conference on Discourse Analysis*, Emília Pedro (ed), Edições Colibri & Associação Portuguesa de Linguística, Lisbon, pp. 103-126.

[19] These purport in R. Scholes's view (1985: 24): reading (in a stricter sense) – "we produce *text within text*"; interpretation – "we produce *text upon text*"; criticism –"we produce a *text against text*" (scholar's emphases).

[20] R. Scholes (*Op. cit., Ibidem*) metaphorically refers to the limitations of New Criticism "textualized in the image of a brilliant instructor explicating a poem before a class of stupefied students".

[21] A. Cicourel (1999), "Interpretive Procedures". Jaworski and Coupland (eds), pp. 89-97.

[22] L. Galda and R. Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[23] R. Beach, D. Applemann and S. Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". Ruddell *et al.* (eds), pp. 695-714.

[24] M. Benton and G. Fox (1992), *Teaching Literature: Nine to Fourteen* [1985], Oxford University Press, Oxford.

[25] S. Coleridge (1817), *Biographia Literaria*: XIV. *The Portable Coleridge*, I. A. Richards (ed) (1978), Viking Penguin Books, New York, p. 518

[26] C. Lewis's *The Chronicles of Narnia* (with their first story, *The Lion, The Witch and The Wardrobe*, issued in 1950) amidst other classics of fantasy (for example Lewis Carroll's works like *Alice's Adventure in the Wonderland* issued in 1865) were meant to be read by children and adolescents also in the educational setting whereas the classics, be it literature from the Classical Period or the canonised texts up to modernism, were duly appreciated by academics and literary critics for their sound education on literary criticism, schools of thought as well as informed sensitivity.

[27] P. Olson (ed) (1965), *Russian Formalist Criticism - Four Essays* (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln.

[28] Translation Mine – "Se compreender o texto de outra forma diferente da nossa, não será necessariamente porque se engana a descodificar os signos gráficos, mas, frequentemente, porque as palavras lidas activam um universo mental, conhecimentos e procedimentos de raciocínio que não correspondem exactamente aos nossos".

[29] A. Serrão (2000), "Pensar o Sentir Hoje. Mutações da Sensibilidade Estética", Funchal, April 7-8, Madeira, Portugal.

[30] As has been already mentioned in other sections of this dissertation, the term here accords the Russian formalist assumption as is defined in P. Olson (ed), p. 25.

[31] E. Fromm quotes B. Spinoza's (1927) words (*Ethics* 3, defs. 2-3, O. U. P., Oxford) to discuss the binary "joy" / "sorrow" and their bearings with his philosophical stance related to *To Have or To Be* ([1976] 1999).

[32] As was reported in C. Alderson (2000), pp. 307-308.

[33] In D. Erdman (ed) (1998), *The Complete Poetry and Prose of William Blake*, Anchor Books, New York, p. 36.

[34] Cited in "European Students Earn Top Reading Scores". *Reading Today*, vol. 21 (1 / September 2003), pp. 1, 4.

[35] R. S. Nickerson (1995), "Can Technology Help Teaching for Understanding?". *Software Goes to School: Teaching for Understanding With New Technologies*, D. Perkins, J. Schwartz, M. West, M. Wiske (eds), Oxford University Press, New York.

[36] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed) (1998), Chapter 4, pp. 73-85.

[37] *Op. cit., Ibidem.*

[38] L. Rex (2001), "The Remaking of a High School Reader". *Reading Research Quarterly*, vol.36 (3), pp. 288-314.

[39] C. Donovan, L. Smolkin (2001), "Genre and Other Factors Influencing Teachers' Book Selections for Science Instruction". *Reading Research Quarterly*, vol. 36 (4), pp. 412-440.

[40] C. Camiciottoli (2001), "Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153.

[41] L. Rex (2001), "The Remaking of a High School Reader". *Reading Research Quarterly*, vol. 36 (3), pp. 288-314.

[42] L. Rex (2001), "The Remaking of a High School Reader". *Reading Research Quarterly*, vol. 36 (3), pp. 288-314.

[43] This student, amidst several other undergraduates in the same situation, is likely to have failed in consecutive years in language courses.

[44] *Op. Cit.*, Associação Portuguesa de Estudos Anglo-Americanos, Coimbra, No. 2, pp. 138-141.

[45] "Transcultural Linguistic Competence: The Basis of European Unification". *Línguas Vivas*, Federação Nacional das Associações de Professores de Línguas Vivas, Lisbon, pp. 5-18.

[46] In her paper "Planning Foreign Language Education: Planning Hegemony" (*Proceedings of the 1st International Conference on Discourse Analysis*, Lisbon, pp. 255-268).

[47] C. Camiciottoli's research study ("Extensive Reading in English: Habits and Attitudes of a Group of Italian University EFL Students". *Journal of Research in Reading*, vol. 24 (2), pp. 135-153) back in 2001 reports Davies *et al*'s findings drawing on their study conducted in America with college EFL undergraduates, 1992 ("Readers and Foreign Languages: A Survey of Undergraduate Attitudes Toward the Study of Literature". *The Modern Language Journal*, vol. 76, pp. 320-332), in that direct (2001: 136) "contact with the culture of the target language" (Spanish and French) did not "influence attitudes towards foreign literature study".

[48] "Transcultural Linguistic Competence: The Basis of European Unification". *Línguas Vivas*, Federação Nacional das Associações de Professores de Línguas Vivas, Lisbon, pp. 5-18.

[49] "Pedagogical Discourse: A Sociological Analysis". *Proceedings of The First International Conference on Discourse Analysis*, Emília Pedro (ed), pp. 11-26.

[50] Spanish is also spoken by a large number of second-generation Madeiran immigrants (mainly from Venezuela).

[51] "Out of the Closet and onto the Bookshelves: Images of Gays and Lesbians in Young Adult Literature". *Reading Across Cultures: Teaching Literature in a Diverse Society* edited by Rogers and Soter (1997), Teachers College Press, New York, Chapter 8, pp. 178-198.

[52] L. Galda and R. Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[53] S. Neuman, D. Celano (2001), "Access to Print in Low-Income and Middle-Income Communities". *Reading Research Quarterly*, vol. 36 (1), pp. 8-25.

[54] J. Wilson (1998), "The Role of the Environment in the Black-White Test Score Gap". *The Black-White Test Score Gap*, C. Jencks & M. Phillips (eds). The Brookings Institute, Washington, pp.501-510.

[55] While discussing prereading experiences in home environments, Ann Brown *et al.*[55] (in Rudell *et al.* 1998: 758) put the emphasis on the dialogue between mother and child reported to have influence on language development.

[56] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[57] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[58] "Celebrating Teachers and Teaching". *Reading Today*, vol. 19 (1), p. 8.

[59] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[60] J. Martin refers to the Labovian Coda and their realisation according to genres.

[61] M. Winn (1977), "Viewing *vs* Reading". *The Plug-In Drug* (Viking Penguin, London). *75 Readings: An Anthology*, McGraw-Hill, New York, pp. 247-255.

[62] Further data on the *NAEP* Writing Test may be viewed at http://nces.ed.gov/nationsreportcard/writing/results2002.

CHAPTER V. DEVELOPING AN APPROACH

[1] G. Aston (1988), *Learning Comity*, Editrice CLUEB, Bologna.

[2] "Evaluation and Secondary Reading Programs". Purves and Niles (eds), Chapter X, pp. 271-292.

[3] "The Act of Reading". Clearly and Linn (eds), pp. 313-324.

[4] Cited in "European Students Earn Top Reading Scores". *Reading Today*, vol. 21 (1/ September 2003), pp. 1, 4.

[5] G. Cook (1987) "Texts, Extracts, and Stylistic Texture". C. Brumfit and R. Carter (eds), Oxford University Press, Oxford, pp. 150-166.

[6] J. Duncan, D. Ley (1997), *Place / Culture / Representation*, Routledge, London.

[7] C. Hosenfeld (1984), "Case Studies of Ninth Grade Readers". *Reading in a Foreign Language*, C. Alderson *et al.* (eds), pp. 231-244.

[8] G. Cook (1987), *Ibidem.*

[9] P. Stockwell (2002), "Miltonic Texture and the Feeling of Reading". E. Semino and J. Culpeper (eds), pp. 73-94.

[10] T. Rogers (1997) "No Imagined Peaceful Place: a Story of Community, Texts, and Cultural Conversations in one Urban High School English Classroom". *Reading Across Cultures: Teaching Literature in a Diverse Society*, Rogers and Soter (eds), Teachers College Press, New York, Chapter 4, pp. 95-115.

[11] A. Durant (2001), "Comprehension and Problem-Solving in the Literature Classroom", *Nottingham Linguistics Circular*, vol. 16, pp. 1-18.

[12] D. Freeman and Y. Freeman (1998), "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[13] *Op. cit., Ibidem.*

[14] "Process in Humanistic Education". *ELT Journal*, Oxford University Press, Oxford, vol. 43, pp. 250-256.

[15] M. Lawler (1988), *Inner Track Learning*, Pilgrims, London.

[16] This title for its explicit assumption of definiteness conveyed by use of the deictic, *the* (definite article), has raised some controversy and Katie Wales (1997) reiterated the host of contents scrutinised in stylistics approaches for the ongoing "arguments and debates", rightly posits Wales, corroborated in *PALA* 2000 held in Budapest, therefore suggesting the deictic replacement by the indefinite article, *a*, in her review entitled "Language as Literature", The European English Messenger, vol. VI / 1

[17] M. Short (1993), "To Analyse a Poem Stylistically". *Twentieth-Century Poetry: From Text to Context*, P. Verdonk (ed), pp. 7-20.

[18] P. Stockwell (2002), "Miltonic Texture and the Feeling of Reading". E. Semino and J. Culpeper (eds), pp. 73-94.

[19] D. Freeman (2002), "Afterword". E. Semino and J. Culpeper (eds), pp. 319-324.

[20] J. Mayer (1993), "How the System is Used to Make Meaning". Clearly and Linn (eds), pp. 569-70.

[21] He borrows from Sperber and Wilson (1986) while developing a combined code and inferential theory.

[22] M. Toolan (2002), "On the Centrality of Stylistics". *The European English Messenger*, vol. XI (1), pp. 19-25.

[23] In "Managing the Learning Process", edited by David and Ann Hewings (2001: 27-45), the authors build up a synoptical table displaying the broad and specific goals related to communication and learning-how-to-learn features expanding from *Australian Language Levels Guidelines* (Curriculum Development Centre, Canberra) by Sacarino *et al.* (1988).

[24] David Pearson *et al.* (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[25] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*, K. Goodman (ed), Chapter 4, pp. 73-85.

[26] N. Burbules (1993: xi) states, "all four of the teachers quoted (Gadamer, Kingsfield, Freire, and Plato) credit Socrates as the common source of their approaches, different as they are. Admittedly, Socrates himself often spoke as if all dialogue was based on a singular intellectual process, the dialectic".

[27] "Meaning Negotiated: Reader and Author-Produced Interpretations of a Text". *PALA 21 Book of Abstracts*, "Textual Secrets, The Message of the Medium", J. Mólnar and S. Csábi (eds), British Council, Budapest, p. 24

[28] G. Morson *et al.* (1990), "Introduction". *Rethinking Bakhtin*, Morson and Emerson (eds), Northwestern University Press, Evanston.

[29] *Op. cit*, p. 11.

[30] D. Jolly (1978), "The Establishment of a Self-Accessed Scheme for Intensive Reading", British Council Colloquium on Reading, Paris (Goethe Institute).

[31] S. Hudelson (ed) (1981), *Learning to Read in Different Languages*. Linguistics and Literacy, Series 1, Center for Applied Linguistics, Arlington.

[32] D. Rumelhart (1984), "Understanding Understanding". *Understanding Reading Comprehension*, J. Flood (ed), pp. 1-20.

[33] R. Plo-Alastrué *et al.* (1983), "Textual and Contextual Models of Science Writing". *Essays in the Study of Scientific Discourse: Methods, Practice and Pedagogy*, John Battalio (ed), Ablex Publishing Corporation and JAI Press, London, pp. 227-239.

[34] G. Genette (1982), *Palympsestes: La littérature au second degré*, Éditions du Seuil, Paris.

[35] R. Barthes (1977), *Image, Music, Text*, pp. 142-148.

[36] V. Shklovsky (1921 [1965]), "Sterne's Tristram Shandy: Stylistic Commentary". *Russian Formalist Criticism - Four Essays*, P. Olson (ed), 1965 (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln,pp. 25-57.

[37] R. Jakobson (1971), "Retrospect". *Selected Writings II*, pp. 711-722.

[38] Preface to M. McCarthy and R. Carter's (1994) *Language as Discourse: Perspectives for Language Teaching*, pp. viii-x.

[39] "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), Chapter V, pp. 115-143.

[40] W. Iser ([1975] 1994) acknowledges the benefits of Holland's perspective in aesthetic response to texts. He explains this shift into another theoretical paradigm to be justifiable in so far as Holland's arguments (*Op. cit.*, p. 43) "offer further grounds for a quite different assumption in relation to" Iser's theory of aesthetic response.

[41] McRae and Pantaleoni (1994) illustrate texts by Hazzlit and Mill, for example *The Spirit of the Age* and *A System of Logic, Ratiocinative*, respectively, for their fresh reappraisal of creativity to cast some light on the controversy raised by the upheaval of the narrative as work of art and process of creation misregarded in the late-eighteenth and early-nineteenth centuries by poets like S. Coleridge (*Biographia Literaria* 1817), W. Wordsworth (in the preface to second edition of *The Lyrical Ballads*, 1800) and P. Shelley (*A Defence of Poetry*, 1821). Their influence is perceivably, in McRae and Pantaleoni's avowals (1994: 593), "central to the thought of later philosophers, writers and critics".

[42] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*. K. Goodman (ed), Chapter 4, pp. 73-85.

[43] "I Never Read Such a Long Story". Cleary and Linn (ed), pp. 325-336.

[44] "Reassessing the Term *Interactive*". P. Carrell *et al.* (eds), Chapter 4, pp. 56-70.

[45] W. Kintsch and J. Miller (1984), "Readability: A View from Cognitive Psychology". *Understanding Reading Comprehension*, J. Flood (ed), pp. 220-232; J. Greeno (1995), "Understanding Concepts in Activity". *Discourse* Comprehension, C. Weaver *e. al.* (eds), Lawrence Erlbaum, Sussex, pp. 65-96; J. Lave and E. Wenger (1991), *Situated Learning*, Cambridge University Press, Cambridge.

[46] Introduction to Rogers and Soter (eds) (1997), *Reading Across Cultures: Teaching Literature in a Diverse Society*, pp 1-9.

[47] L. Rex (2001), "The Remaking of a High School Reader". *Reading Research Quarterly*, vol.36 (3), pp. 288-314.

[48] J. L. Mey (2000), *When Voices Clash: A Study in Literary Pragmatics*, Mouton de Gruyter, Berlin and New York. This book has been reviewed in *Language and Literature*, Sage Publications, vol. 10 (3 / August 2001).

[49] C. Emmott (2002), "*Split Selves* in Fiction and in Medical *Life Stories*: Cognitive Linguistic Theory and Narrative Practice". E. Semino and J. Culpeper (eds), pp. 153-182.

[50] G. Aston (1988), *Learning Comity*, Editrice CLUEB, Bologna.

[51] Among the latest figure: T. Adeyanju (1978), "Teaching Literature and Human Values in ESL: Objectives and Selection". *ELT Journal*, Oxford University Press, Oxford, vol. 32 (2), pp. 133-138; I. Ghosn (2001), "Nurturing Emotional Intelligence through Literature". *English Teaching Forum*, Washington, vol. XXXIX (1 / January), pp.10-17.

[52] "California Reading: The Pendulum Swings". *In Defense of Good Teaching: What Teachers Need to Know about the "Reading Wars"*. K. Goodman (ed), Chapter 4, pp. 73-85.

[53] M. Sadoski, A. Paivio (1994), "A Dual Coding View of Imagery and Verbal Processes in Reading Comprehension". Ruddell *et al.* (eds), pp. 582-615.

[54] S. Coleridge, S. (1817), *Biographia Literaria*: XIV edited by I. A. Richards (1978), *The Portable Coleridge*, Viking Penguin Books, New York, p. 518

[55] A. Maslow (1971), *The Farther Reaches of Human Nature*, Penguin, Harmondsworth, p. 195.

[56] P. Stockwell (2000), *The Poetics of Science Fiction*, Longman, Essex.

[57] C. Steiner (1997), *Achieving Emotional Literacy. A Personal Program to Improve your Emotional Intelligence*, Avon New York) has developed his theoretical framework on E. Berne (1965, *Games People Play*, Grove Press, New York), D. Goleman (1995, *Emotional Intelligence; Why it Can Matter More Than IQ*, Bantam, New York)

[58] In a compilation of Steiner's core concepts retrived at http\\emotional-literacy.com\index.

[59] A. Brown, A. M. Palincsar and B. Armbruster, "Instructing Comprehension-Fostering Activities in Interactive Learning Situations". Ruddell *et al.*, pp. 757-787.

[60] "Out of the Closet and onto the Bookshelves: Images of Gays and Lesbians in Young Adult Literature". *Reading Across Cultures: Teaching Literature in a Diverse Society*, Rogers and Soter (eds), Chapter 8, pp. 178-198.

[61] See M. Burke (2001), "Iconicity and Literary Emotion". *European Journal of English Studies*, Swets & Zeitlinger, Netherlands, vol. 5 (1), pp. 31-46.

[62] See J. Bruner (1986), *Actual Minds, Possible Words*, Harvard University Press, Cambridge.

[63] K. Oatley (2003), "Writingandreading: The Future of Cognitive Poetics". *Cognitive Poetics in Practice*, J. Gavins and G. Steen (eds), Routledge, London, pp. 161-163.

[64] G. Hall (2002), "Year's Work on Stylistics: 2001". *Language and Literature*. Katie Wales (ed), Sage Publications, Oxford, vol. 11 (4), pp. 357-372.

[65] L. Galda and R. Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[66] J. Garfield (1994), "Beyond Testing and Grading: Using Assessment to Improve Student Learning". *Journal of Statistics Education*, 2 (1), http://www.amstat.org/publications/jse/v2n1/garfield.html.

[67] "Time and the Short Story". *Re-reading the Short Story*, Claire Hanson (ed), pp. 45-53.

[68] The author takes the view (1998: xi) "that works enter the canon because they conform to an ideology that canonical literature serves".

[69] J. Barrett (1993), *Presumption: A Sequel to Jane Austen's Pride and Prejudice*, Michael O'Mara Books, London.

[70] A. Chamot, S. Barnhardt, P. El-Dinary, J. Robbins (1999), *The Learning Strategies Handbook*, Addison Wesley Longman, New York, p. 183.

[71] J. Pickering (1989), "Time and the Short Story". *Reading the Short Story* by Clare Hanson, pp. 45-54.

[72] H. McClave (ed) (1980), *Women Writers of the Short Story*, Englewood Cliffs, Prentice Hall, New Jersey, p. 2.

[73] D. Freeman (2002), "Afterword". E. Semino and J. Culpeper (eds), pp. 319-324.

[74] R. Barthes (1977), *Image, Music, Text*, pp. 142-148.

[75] L. Jeffreys (2001),"The Remaking of a High School Reader". *Reading Research Quarterly*, vol. 36 (3), pp. 288-314.

[76] Nystrand, Gamoran Kachur, Pendergast (1997), *Opening Dialogue*, Teachers College Press, New York.

[77] *Nottingham Linguistics Circular* 16/2001: 1-18.

[78] R. Zink (1999), *Literatura Gráfica? – Banda Desenhada Portuguesa Contemporânea*, Celta, Oeiras.

[79] R. Beach, D. Applemann, S Dorsey, "Adolescents' Uses of Intertextual Links to Understand Literature". Ruddell *et al.* (eds), pp. 695-714.

[80] M. Orellana, J. Reynolds, L. Dorner , M. Meza, "In other Words: Translating or "Para-phrasing"as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[81] J. Austen (1813), *Pride and Prejudice* (ed Tony Tanner [1985]), Chapter I, p. 51.

[82] Vinay and Darbelnet ([1958] 1995: 21) in their discussion of levels of language, drawing on Saussure's concept of *langue* and *parole*, interestingly discuss usage and use along with the recognition of aesthetic concerns inasmuch as (*Op. cit.*, p. 18) "what is accepted usage, expression can be progressively refined to reach by stages the levels of written, literary, and poetic language".

[83] The authors refer to a ([1958] 1995: 21) "unit of thought" or "an accumulation of meanings" in the line of C. Bally's tenets (1905, *Précis de stylistique*) for the reader's translation "may be able to retain only one signified, preferably that which in the context" of the mother tongue has priority for its frequency of occurrence. This is the case of the modal verb "must" - "deve" / 'dev / in the sense of "having to".

[84] "Who Should Teach Reading Through the Grades?". *Reading Today*, vol. 19 (1), pp. 15.

[85] Purves and Niles (eds), Chapter I, pp. 1-15.

[86] M. Short (1993), "To Analyse a Poem Stylistically". *Twentieth-Century Poetry: From Text to Context*, P. Verdonk (ed), pp. 7-20.

[87] B. Sinclair (1996), "Learner Autonomy and Literature Teaching". Carter and McRae (eds), pp. 138-165.

[88] E. Guterman, W. Boxal (2002), "Teachers' Voices on Integrating MCAG into Reading Assessment Tasks". *Reading Literacy and Language, UKRA*, Blackwell, Oxford, vol. 36/1, April 2001: 38-43; Guterman has been investigating metacognitive awareness and performance on assessment tasks in reading, the title of a doctoral thesis submitted at the University of Liverpool.

[89] A. Lewy (1997), "Alternative Assessment, Theory and Practice: A Collection of Cases and Reflective Comments". *Mofet Institute Press*, Tel-Aviv, pp. 25-30.

CHAPTER VI. SELECTING A LITERARY TEXT: SUE TOWNSEND'S ADRIAN MOLE'S SAGA

[1] "A Vida Secreta de Sue Townsend". *Livros – O Independente*, Ministério da Cultura, Instituto Português do Livro e das Bibliotecas, No. 8 (April 2000), pp. 24-29.

[2] "Reading Strategies for Expository and Literary Text Types". Purves and Niles (eds), Chapter V, pp. 115-143.

[3] A new translation by M. L. West dated 1988 issued in World's Classics was consulted.

[4] L. Galda and R. Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[5] These researchers (R. Sims 1984, V. Harris 1994 and M. Cai 1997) have discussed point of view, the impact of multicultural literature in curricula on children's awareness of ideology benefiting from reader response theory.

[6] *The New York Times Book Review* (1998: I) in an appraisal of J. K: Rowling's *Harry Potter and the Sorcerer's Stone*, Scholastic, New York.

[7] The first version was published by Michael Joseph in 1999.

[8] A term coined by Howard Rheingold in *The Virtual Community: Homesteading on the Electronic Frontier*, Addison-Wesley, Reading, MA.

[9] S. Wilbur (in David Porter's *Internet Culture*, 1996: 7) discusses the challenges offered by "the virtual community" while taking Rheingold's main assumption about the human, emotions and feelings albeit the controversy brought about with "the imprecise measure" connoted in "sufficient human feeling".

[10] M. Orellana, J. Reynolds, L. Dorner, M. Meza, "In other Words: Translating or *Para-Phrasing* as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[11] Homi Bhabha (1998), "Culture's in Between". *Multicultural States: Rethinking Difference and Identity*, D. Bennett (ed), Routledge, London, pp. 29-47.

[12] Beach and Appleman (1984), "Reading Strategies for Expository and Literary Text Types". *Becoming Readers in a Complex Society*, Purves and Niles (eds), Chapter V, pp. 115-143.

[13] K. Wales (1993), "Teach Yourself "Rhetoric". *Twentieth Century Poetry: From Text to Context*, P. Verdonk (ed), pp. 87-99.

[14] P. Olson (ed) (1965), *Russian Formalist Criticism - Four Essays* (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln.

[15] W. Russell (1986), *Educating Rita, Stags & Hens and Blood Brothers*, Methuen, London, pp. 167-232.

[16] D. Denby (1997), *Great Books*,Touchstone, Simon & Schuster, New York.

[17] S. Johnson (1984), *A Journey to the Western Islands of Scotland*, [1775], Penguin, Middlesex.

[18] Jean-Paul Vinay and Jean Darbelnet ([1958] 1995), *Comparative Stylistics of French and English: A Methodology for Translation* (trans. Juan Sager and M. -J. Hamel), John Benjamins, Amsterdam and Philadelphia.

[19] S. Johnson (1984), *A Journey to the Western Islands of Scotland*, [1775], Penguin, Middlesex.

[20] M. Foucault ([1966] 1994), *The Order of Things: An Archaeology of the Human Sciences*.

[21] Liz Goodman (ed) (1996), *Approaching Literature: Literature and Gender*, Routledge and The Open University, London.

[22] A paper delivered at *PALA* 22 (Birmingham 2002) entitled "A Stylistic Model for Satirical Discourse" (forthcoming in John Benjamins). Its abstract is available under the heading "Plenary Talks: Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[23] "Reader-Response Theory and the Politics of Multicultural Literature". *Reading Across Cultures: Teaching Literature in a Diverse Society*, Rogers and Soter (eds), Chapter 9, pp. 199-212.

[24] "Culture and Identity Before Going to College: The Cultural Consumption of Pre-university Students 1970s - 1990s". *Buy this Book: Studies in Advertising and Consumption*, M. Nava *et al.* (eds), pp. 324-339.

[25] The reader is seen as an active meaning-maker, to follow Norman Holland's claim (1975: 134), in that he / she "can respond and by a kind of self-analysis get at the things in the literary work that shape the less conscious aspects of [his/her] response".

[26] B. Louw has been involved with corpus linguistics and the study of literary texts specially in isolating instances of semantic prosody so as, writes Partington about Louw's suggestions (1998: 69), "to investigate how writers sometimes diverge from the expected profiles of semantic prosodies", and thus attain certain perlocutionary effects.

[27] To borrow from the line of reasoning put forth in Michael Losonsky's introductory note (1999: vii-xxxix) on Wilhelm Humboldt's viewpoint on expressing though.

[28] "A Vida Secreta de Sue Townsend", *Livros – O Independente*, Ministério da Cultura, Instituto Português do Livro e das Bibliotecas, No. 8 (April 2000), pp. 24-29.

[29] V. Shklovsky (1921), "Sterne's Tristram Shandy: Stylistic Commentary". *Russian Formalist Criticism - Four Essays*, P. Olson (ed) 1965 (trans.Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln, 1965: 25-57.

[1] "Message in Virtual Bottles: Personal Web Pages and Identity Construction", a paper delivered at *PALA* 22, Birmingham 2002, available under "Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[2] M. Foucault (1979), *Discipline and Punish: The birth of the Prison* (Harmondsworth: Penguin) cited in Usher and Edwards (1996: 103) in their discussion of power-knowledge relationships

[3] *Practical English Teaching*, 1990 (September).

[4] As cited by P. Enciso (1997:23), "Negotiating the Meaning of Difference: Talking back to Multicultural Literature". *Reading Across Cultures: Teaching Literature in a Diverse Society*, Theresa Rogers and Anna Soter (eds), Chapter 1, pp. 13-41.

[5] See for example, Council of Europe (1998), "Modern Languages: Learning, Teaching, Assessment: A Common European Framework of Reference", Strasbourg, as well as "The European Language Portfolio".

[6] "Out of the Closet and onto the Bookshelves: Images of Gays and Lesbians in Young Adult Literature". Rogers and Soter (eds), Chapter 8, pp. 178-198.

[7] A paper delivered at *PALA* 22 (Birmingham 2002) entitled "A Stylistic Model for Satirical Discourse" (forthcoming in John Benjamins). Its abstract is available under the heading "Plenary Talks: Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[8] In an interview with S. Townsend entitled "A Vida Secreta de Sue Townsend". *Livros – O Independente*, Ministério da Cultura, Instituto Português do Livro e das Bibliotecas, No. 8 (April 2000), pp. 24-29.

[9] "What is a Short Story?" (1996, http://mzbworks.home.att.net/what.htm). Marion Zimmer Bradley was the editor of *Fantasy Magazine* (with its web page at http://www.mzbfm.com/) up to 1999 and published many science-fiction anthologies and fantasy short stories.

[10] I. Chambers (1995), *Migrancy, Culture, Identity*, Routledge, London.

[11] In *Factual Writing: Exploring and Challenging Social Reality* (1989), Jim Martin considers five different types of factual writing: procedure, description, report, explanation and exposition.

[12] A paper delivered at *PALA* 22 (Birmingham 2002) entitled "A Stylistic Model for Satirical Discourse" (forthcoming in John Benjamins). Its abstract is available under the heading "Plenary Talks: Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[13] P. Olson (ed) (1965), *Russian Formalist Criticism - Four Essays* (trans. Lee Lemon, Marion Reis), University of Nebraska Press, Lincoln.

[14] A paper delivered at *PALA* 22 (Birmingham 2002) entitled "A Stylistic Model for Satirical Discourse" whose abstract is available under the heading "Plenary Talks: Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[15] E. Guthrie (1942), "Conditioning: A Theory of Learning in Terms of Stimulus, Response and Association". *The Psychology of Learning: The Forty-First Yearbook of the National Society for the Study of Education*, N. B Henry (ed), University of Chicago Press, Chicago, Part II, pp. 17-60.

[16] A paper delivered at *PALA* 22 (Birmingham 2002) entitled "A Stylistic Model for Satirical Discourse" whose abstract is available under the heading "Plenary Talks: Titles and Abstracts" at http://www.english.bham.ac.uk/pala2002/plenary_talks.htm.

[17] D. Denby describes his "adventures with Homer, Rousseau, Woolf, and other indestructible writers of the Western World" in his piece of writing about reading entitled *Great Books* (Touchstone, Simon & Schuster, New York).

[18] L. Feder (1998), *The Handbook of Classical Literature* [1964], Da Capo Press, New York.

[19] J. Fiske (1982), Introduction to Communication Studies, Methuen, London.

[20] In Allot and Super (1992).

[21] S. Leslie (ed) (1882), *The Works of Henry Fielding Esq.* (10 vols), Elder Smith, London, vol. VIII.

[22] W. van Peer and S. Chatman (2001), *New Perspectives on Narrative Perspective*, SUNY Press, New York.

[23] G. Hall (2002), "A Year's Work on Stylistics: 2001". *Language and Literature*. K. Wales (ed), Sage Publications, Oxford, vol. 11 (4), pp. 357-372.

[24] A. Egan-Robertson (1998), "Learning about Culture, Language, and Power: Understanding Relashionships among Personhood, Literacy Practices, and Intertextuality". *Journal of Literacy Research*, vol. 30, pp. 449-487.

[25] Introduction to Rogers and Soter (eds) (1997), *Reading Across Cultures: Teaching Literature in a Diverse Society*, Teachers College Press, New York, pp 1-9.

[26] L. Galda and R. Beach (2001), "Response to Literature as a Culture Activity". *Reading Research Quarterly*, vol. 36 (1 / January), pp. 64-73.

[27] Galda and Beach present research findings by B. Mellor and A. Patterson ("Critical Practice: Teaching Shakespeare") issued in *Journal of Adolescent and Adult Literacy* (vol. 43, 2000, pp. 508-517).

[28] M. Holquist (ed) (1998), *The Dialogic Imagination: Four Essays by M. M. Bakhtin.* [1981], University of Texas Press, Austin, p. 61.

[29] L. Jeffreys (2001),"The Remaking of a High School Reader". *Reading Research Quarterly*, vol. 36 (3), pp. 288-314.

[30] N. Mercer (2000), *Words & Minds: How We Use Language to Think Together*, Routledge, London.

[31] H. Anthony, D. Pearson and Taffy Raphael (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[32] "Reading Strategies for Expository and Literary Text Types" *Becoming Readers in a Complex Society*, Purves and Niles (eds), Chapter V, pp. 115-143.

[33] *Op. cit., Ibidem.*

[34] *Op. cit., Ibidem.*

[35] "I Never Read Such a Long Story". Cleary and Linn (eds), pp. 325-336.

[36] "Reassessing the Term *Interactive*". P. Carrell *et al.* (eds), Chapter 4, pp. 56-70.

[37] D. Hermsn (2001), "Style-Shifting in Edith Wharton". *Language and Literature*, Sage, vol. 10 (1), pp. 61-77.

[38] Liz Goodman (ed) (1996), *Approaching Literature: Literature and Gender*, Routledge and The Open University, London.

[39] D. Lewis (2001), "Showing and Telling: The Difference That Makes a Difference". *Reading Literacy and Language*, pp. 94-98.

[40] T. Kandiah (1995), "Centering the Periphery of English: Towards Participatory Communities of Discourse". *Learning from (Post)Colonial Englishes about 'English'*, A. Parakrama (ed), Macmillan Press, London, pp. xv-xxxvii.

[41] In (1992) *Matthew Arnold: A Critical Edition of the Major Works*, Allot and Super (eds).

[42] I. Chambers, (1995), *Migrancy, Culture, Identity*, Routledge, London and New York.

[43] D. Leith (1996), "English - Colonial to Postcolonial". *English History, Diversity and Change*, Graddol *et al.* (ed), pp. 180-221.

[44] These authors have extended the realm of readers' experience into social, cultural and geographical mappings of individuals' experiences depicted in the narrative mode and the focus on language interaction: P. White (1995: 1-27) "Geography, Literature and Migration". *Writing Across Worlds - Literature and Migration*, Russell King *et al.* (ed), Routledge, London; James Duncan *et al.* (1997), *Place / Culture / Representation*, Routledge, London; I. Chambers (1995), *Migrancy, Culture, Identity* , Routledge, London.

[45] M. Foucault (1979), *Discipline and Punish: The birth of the Prison* (Harmondsworth: Penguin) cited in Usher and Edwards (1996: 103) in their discussion of power-knowledge relationships.

[46] W. Booth's (1995) foreword to Louise Rosenblatt's *Literature as Exploration* ([1938] 1999), pp. vii-xiv.

[47] S. McCarthey (2001), "Identity Construction in Elementary Readers and Writers". *Reading Research Quarterly*, vol. 36(2), pp. 122-151.

[48] Classrooms / lecture setting as privileged sites in subjects' identity construction in the line of J. Gee's secondary discourses fostered in formal settings, have been object of inquiry in the 90s by several researchers. For this purpose cf. V. Harris (1992), *Teaching Multicultural Literature in Grades K-8*, Christopher-Gordon, Norwood, Massachusetts; K. Au (1993), *Literacy Instruction in Multicultural Settings*, TX: Harcourt Brace, Fort Worth; S. Athaneses (1998), "Diverse Learners, Diverse Texts: Exploring Identity and Difference Through Literary Encounters", *Journal of Literacy Research*, vol. 30, pp. 273-296; J. Young (1998), "Discussion as a Practice of Carnival". *Reconceptualizing the Literacies in Adolescents' Lives*, D. Alvermann *et al.* (eds), Earlbaum, Mahwah, New Jersey, pp. 247-264.

[49] "Instruction Comprehension-Fostering Activities in Interactive Learning Situations". *Theoretical Models and Processes of Reading*, Ruddel *et. al.* (eds), International Reading Association, Newark.

[50] E. Schegloff, G. Jefferson, H. Sacks (1977), 'The Preference for Self-Correction in the Organisation of Repair in Conversation'. *Language*, vol. 53, pp. 361-382.

[51] M. Toolan (2002), "On the Centrality of Stylistics". *The European English Messenger*, vol. XI (1), pp. 19-25.

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[53] A. Durant, "Comprehension and Problem-Solving in the Literature Classroom". *Nottingham Linguistic Circular*, 16 (2001), Nottingham, pp. 1-18.

[54] *Op. cit., Ibidem.*

[55] "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[56] A. Cicourel (1999), "Interpretive Procedures". Jaworski and Coupland (eds), pp. 89-97.

[57] P. Carrell (1998), "Can Reading Strategies Be Successfully Taught", Georgia State University, http://langue.hyper.chubu.ac.jp/jalt/pub/tlt/98/mar/carrell.html.

[58] In his on *Imagery and Verbal Processes*, (1971: 533, Holt, Rinehart, New York) A. Paivio suggests that, report Sadoski and Paivio (1994: 598) "learning might take place most productively by moving inductively from concrete example to abstract generalization".

[59] McRae 1991: 43.

[60] McRae and Pantaleoni [1985] 1994: 632.

[61] J. Martin 1989: 13.

[62] Based on G. Lazar's (1993) *Literature and the Language Teaching.*

[63] *Op. cit., Ibidem.*

[64] L. van Lier 1995: 39.

[65] M. Byram, A. Nichols and D. Stevens (eds) (2001), *Developing Intercultural Competence in Practice*, Multilingual Matters Books, Clevedon.

[66] A. Brown *et. al.* (1994), "Instruction Comprehension-Fostering Activities in Interactive Learning Situations". *Theoretical Models and Processes of Reading*, Ruddel *et. al.* (eds), pp. 757-787.

[67] B. Sinclair (1996), "Learner Autonomy and Literature Teaching", Carter and McRae (eds), pp. 138-165.

[68] D. Lewis 2001: 95.

[69] *Op. cit., Ibidem.*

[70] McCarthy and Carter 2001: 60.

[71] *Op. cit., Ibidem.*.

[72] H. Anthony, D. Pearson and Taffy Raphael (1993), "Reading Comprehension: A Selected Review". Cleary and Linn (eds), pp. 282-313.

[73] Activity design supported on Morgan (1997: 146).

[74] D. Hewitt (1999), *English Fiction of the Early Modern Period 1890-1940*, Longman, London, Chapter 11, pp. 165-174.

[75] J. Culler 1994: 135.

[76] J. Culler 1994: 135.

[77] M. Hulse, D. Kennedy and D.Morley (eds) (1988), *The New Poetry* [1993], Bloodaxe Books, Newcastle, pp. 70-73.

[78] R. Goldsborough (2003), *Reading Today,* vol. 21 (1 / September 2003), pp. 1, 4; retrievable at www.netaxs.com/~reidgold/column.

[79] "SMS, A Nova Categoria Literária". *Expresso - Vidas*, 2002 / July 20th, Lisbon, pp. 42-43.

[80] R. Goldsborough, *Ibidem.*

[81] R. Goldsborough, *Ibidem.*

CHAPTER VIII. CONCLUSION

[1] When speaking about committing to the public debate Engler means the ideological and political issues, if not employment market needs, too.

[2] S. Aronowitz, H. Giroux (1991), *Postmodern Education*, University of Minnesota Press, Minneapolis.

[3] C. Kramsch and Wan Lam, "Textual Identities: The Importance of Being Non-Native". *Non-Native Educators in English Language Teaching,* G. Braine (ed), Lawrence Erlbaum Associates, New Jersey, pp. 57-75.

[4] C. Emmott (2002), "*Split Selves* in Fiction and in Medical *Life Stories*: Cognitive Linguistic Theory and Narrative Practice". E. Semino and J. Culpeper (eds), pp. 153-182.

[5] "Leadership Lessons". *Reading Today*, pp. 4-5.

[6] J. Micklos's (2001) report on the Conference "Leadership Lessons". *Reading Today*, pp. 1, 4-5.

[7] M. Young (1998), *The Curriculum of the Future: From the "New Sociology of Education", to a Critical Theory of Learning*, Falmer Press, London.

[8] Among the scholars to be reviewed figure: R. Mourad ([1958] 1997), *Postmodern Philosophical Critique and the Pursuit of Knowledge in Higher Education*, Bergin & Garvey, Connecticut and London; A. Applebee (1996), *Curriculum as Conversation: Transforming Traditions of Teaching and Learning*, The University of Chicago Press, Chicago; Weese, Fox and Greene (eds) (1999), *Teaching Academic Literacy: The Uses of Teacher-Research in Developing a Writing Program*, Lawrence Erlbaum Associates, New Jersey and London; Filippo and Caverly (eds) (2000), *Handbook of College Reading and Study Strategy Research*, Lawrence Erlbaum Associates, New Jersey and London.

[9] These issues are liable to be extended to students at threshold level who are object of scrutiny in this dissertation.

[10] E. Ellsworth (1989), "Why Doesn't this Feel Empowering? Working through the Repressive Myths of Critical Pedagogy". *Dialogue in Teaching: Theory and Practice* by Nicholas Burbules (1993), Teachers College Press, New York, Chapter 2, pp. 19-49. Burbules quotes Ellsworth's view of what she calls "the repressive fictions of classroom dialogue" (*Op. cit.*, p. 24).

[11] Cited in "European Students Earn Top Reading Scores". *Reading Today*, vol. 21 (1 / September 2003), pp. 1, 4.

[12] Modern Languages and Literatures Degree are at root of a large majority of secondary school teachers' academic qualifications in Portugal as the outcome of university curricula reorganisation in the Humanities Field of Studies after the 1974's Revolution to gradually replace the traditional distinction between Studies in Romance Languages and Anglo-German Philology.

[13] *Reading Today*, vol. 19 (4 / 2002), pp. 1, 6.

[14] *Op. cit*, *Ibidem.*

[15] *Reading Today*, vol. 21 (1 / September 2003), p. 6.

[16] D. Graves (2002), "When Testing Lower Standards?". *Reading Today*, Newark, vol. 19 (5 / April-May), p. 20.

[17] M. Adams (1990), *Beginning to Read: Thinking and Learning about Print*, *MIT* Press, Cambridge and Massachusetts.

[18] M. Benton and G. Fox (1992), *Teaching Literature: Nine to Fourteen* [1985], Oxford University Press, Oxford.

[19] B. Sinclair (1996), "Learner Autonomy and Literature Teaching". Carter and McRae (eds), pp. 138-165.

[20] E. Guterman and W. Boxal (2002) "Teachers' Voices on Integrating MCAG into Reading Assessment Tasks". *Reading Literacy and Language*, *UKRA*, Blackwell, Oxford, vol. 36 / 1, April 2001: 38-43.; Guterman has been investigating metacognitive awareness and performance on assessment tasks in reading, the title of a doctoral thesis submitted at the University of Liverpool.

[21] C. Williams (2000), "Driving Toward Diversity". *Reading Today*, Newark, vol. 18 (2 / Oct-Nov), p. 6.

[22] D. Miall (1996), "Empowering the Reader: Literary Response and Classroom Learning". *Empirical Approaches to Literature and Aesthetics*, Roger J. Kreuz and Susan M. MacNealy (eds), Ablex Publishing, Canada, pp. 463-478 (also available on-line: http:ualberta.ca/dmiall/miall.htm).

[23] F. Vespe supervises "The TV-Turnoff Network More Reading, Less TV Program". *Reading Today*, vol. 19 (4), p. 9.

[24] Retrievable at http://www.tvturnoff.org.

[25] L. Baker and L. Brown (1984), "Cognitive Monitoring in Reading". *Understanding Reading Comprehension*, J. Flood (ed), pp. 21-44.

[26] M. Orellana, J. Reynolds, L. Dorner , M. Meza, "In other Words: Translating or *Para-phrasing* as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[27] M. Freeman, "Sound Choices". *Reading Today*, vol. 21 (2 / October-November), pp. 6-7.

[28] According to Robin Whitten's reading polls and sales figures, as is reported by Matt Freeman (*Op. cit.*, *Ibidem*), listening to audiobooks is common in about 23 million households in the USA. alone, not to mention the Audio Publishers Association's figure releases: (*Op. cit.*, *Ibidem*) "tens of thousands of titles are available, with a hundred or more publishers bringing out new ones all the time".

[29] M. Freeman, "Sound Choices". *Reading Today*, vol. 21 (2 / October-November), pp. 6-7.

[30] "The Development of Children's Comprehension and Motivation during Storybook Discussion". *Theoretical Models and Processes of Reading*, Ruddell and Singer (eds), pp. 281-296.

[31] Ruddell reports some data from his personal line of investigation, namely in terms of the "relationship between the instructional variables of reader comprehension and motivation and reading comprehension achievement".

[32] Matsuura's (*UNESCO* Head Representative) statement comes to reinforce *IRA* and *UNESCO* two-year cooperation agreement aimed at promoting high levels of literacy for all on an international level, as was reported in J. Micklos's front page article entitled "*IRA, UNESCO* Join Forces". *Reading Today*, vol. 21 (2 / October-November), pp. 1, 16.

[33] P. Czerniewska (1992), *Learning About Writing*, Blackwell, Oxford.

[34] "Moral Education". B.R. Cosin (ed), *Education: Structure and Society*, Penguin, Harmondsworth, pp. 200-210.

[35] In "Changing Lives through Literacy"(*Reading Today*, vol. 21/1 September 2003: 24), a far reaching literacy endeavour in India (DAM – Dhaka Ahsania Mission), has proved to be effective as long as it has reached "an estimated 3.8 million lives... bringing not only literacy but a new way of life to program participants" stemming from "the poorest and the [most] disadvantaged group of population". Most conclusive has appeared the selection of materials for the effectiveness of the DAM literacy programme considered as "interesting, readable, gender sensitive", and life-oriented.

[36] Cited in "Preparing Children for Reading Tests: Tips for Parents". *Reading Today*, vol. 21 (1 / September 2003), p. 14.

[37] J. Harste and Mickulecky (1984), "The Context of Literacy in our Society". *Purves and Niles* (eds), Part Three, Chapter III, pp. 47-78.

[38] P. Czerniewska (1992), *Learning About Writing*, Blackwell, Oxford.

[39] M. Orellana, J. Reynolds, L. Dorner , M. Meza, "In other Words: Translating or "Para-phrasing" as a Family Literacy Practice in Immigrant Households". *Reading Research Quarterly*, vol. 38 (1), pp. 12-34.

[40] *PISA* Survey (*Reading Today* 2002: 6) reports experiences with Canadian students who revealed a higher performance owing to a straight relation between home literacy practices, in Lori Rog's belief (*Ibidem*), and the critical literacy practices developed by "teachers and schools at all levels".

[41] "Planning the Reading Program". *Becoming Readers in a Complex Society*, Purves and Niles (eds), Part Three, Chapter VII, "Effective Programs to Help People Become Readers", pp. 174-208.

[42] "A comparison of literacy rates conducted between 1994 and 1998 in 22 countries that are members of the Organisation for Economic Cooperation and Development (OCDE)... found that all those countries, even though most were prosperous, had significant proportions of their populations with inadequate literacy skills for their society's needs". A. Tuijnman (2000), "Global and Local Literacy". *Reading Today*, Newark, vol. 18 (2 / October-November), pp. 1,4.

[43] "The Real Digital Divide: Quality Not Quantity". *The Digital Classroom: How Technology is Changing the Way We Teach and Learn*, David Gordon (ed), pp. 143-151.

[44] J. Wood (2000), "Literacy: Charlotte's Web Meets the Worldwide Web". David Gordon (ed), pp. 117-126.

[45] See also D. Gordon's (2000: 73, 80) discussion of the teacher's role in the digital classroom. An interesting demonstration is supplied in "Data-Driven Learning" by José Moura Carvalho (2004, *The APPI Journal*, 4/1, pp. 16-21) in which he addresses students' needs by committing them to learn doing in the EFL setting. He puts forth a contrastive analysis of different corpora (LOB, BNC e Brown) to be analysed by learners via concordance tools (Web, online or software concordancing packages), also resorted to in the current study, however drawing on respondents' own output. A further illustration is offered in: R. S. Nickerson, (1995), "Can Technology Help Teach for Understanding?". *Software Goes to School: Teaching for Understanding With New Technologies*, D. N. Perkins, J. L. Schwartz, M. M. West, and M. S. Wiske (eds), Oxford University Press, New York.

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[46] "Identity Construction in Elementary Readers and Writers". *Reading Research Quarterly*, International Reading Association, Delaware, vol. 36 (2), pp. 122-151.

[47] "The Context of Literacy in our Society". Purves and Niles (eds), pp. 78.

[48] *Envisioning the Future of Literacy. Reading Research Quarterly*, Delaware, vol. 35 (1).

[49] A. Farstrup (2002), "*IRA*: Putting Reading and Teachers First Since 1956". *Reading Today*, vol. 20(2), p. 8.

[50] M. Freeman (2002), "The Body in the Word: A Cognitive Approach to the Shape of a Poetic Text". E. Semino and J. Culpeper (eds), pp. 23- 48.

[51] C. Steiner (1997), "Emotional Literacy, Transactional Analysis and other Matters". *Achieving Emotional Literacy*, Avon Books, New York.

[52] See *Reading Today* (October 2003, vol. 21 / 2) for reports on research in the realm of the role of emotion and cognition in text processing.