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**THE LITERARY TEXT AND THE SEARCH  
FOR MEANING:  
AN INTERFACE BETWEEN LANGUAGE  
LEARNING AND LITERARY AWARENESS**

Maceió  
2009

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Dissertação apresentada ao Programa de Pós-Graduação em Letras e Linguística, da Faculdade Letras (PPGLL), da Universidade Federal de Alagoas (UFAL), como requisito parcial para obtenção do grau de Mestre em Linguística.

Orientadora: Prof<sup>a</sup> Dr<sup>a</sup> Izabel F. O. Brandão.

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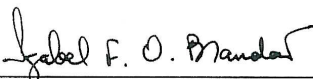
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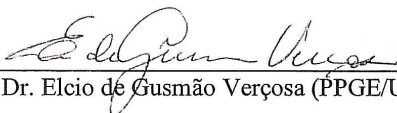


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To Zelma Xavier, Crystal Forster  
and Egon Lichtsteiner  
for giving me all I need.

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Chega mais perto e contempla as palavras.  
Cada uma tem mil faces secretas sob a  
face neutra e te pergunta, sem interesse  
pela resposta, pobre ou terrível que lhe  
deres: Trouxeste a chave?  
Carlos Drummond de Andrade (1964)

## ABSTRAKT

Diese Studie zeigt das Ergebnis einer Forschungsarbeit für einen Master-Kurs im Rahmen des *Programa de Pós-Graduação em Letras e Linguística* an der *Universidade Federal de Alagoas*, die sich der Herausforderung annahm, im Lehr- und Lernumfeld einer Fremdsprache ein authentisches literarisches Werk, anstelle dessen vereinfachter Form zu benutzen. Dies mit dem Ziel, ein kreatives und aktives Lernverhalten zu erzeugen.

Durch die Herstellung eines Dialoges zwischen Literatur und Angewandter Sprachwissenschaft, basierend auf den hauptsächlichsten theoretischen Grundlagen und Prinzipien derselben, zeigt die Untersuchung, dass in einem interaktiven und engagierten Umfeld sowohl literarische und linguistische, als auch kulturelle Ziele erreicht werden können. Die theoretischen Grundlagen dieser Forschungsarbeit basieren auf den Werken von Brumfit (1991), Carter & Long (1991), Bakhtin (1992), Lazar (1993), Kramsch (1993), Lajolo (1993), Certeau (1996), Freire (1996), Brandão (1999), und Zozzoli (2006).

Die Feldforschung wurde an einer privaten Sprachschule in Maceió, AL, mit zwei Gruppen von Englischschülern mit unterschiedlicher sprachlicher Kompetenz durchgeführt. Das Forschungsobjekt war die Novelle *Dear Nobody* (1991) des modernen Britischen Romanciers Berlie Doherty. Die Daten wurden mit Hilfe von VHS- und MP3-Aufnahmen, Tagebücher und Aufzeichnungen der Studenten und dem Tagebuch der Forscherin erhoben. Die Ergebnisse legen nahe, dass die Lernenden positiv auf ein literarisches Werk reagieren, und dass bei dessen Vermittlung die Lehrperson eine wichtige Rolle spielt.

**SCHLÜSSELWÖRTER:** Literatur; Lernen; Lesen; Fremdsprache; Bewusstsein.



## ABSTRACT

The study aims at reflecting upon the outcome of a Master's course research at the *Programa de Pós-Graduação em Letras e Linguística*, at *Universidade Federal de Alagoas*, when an authentic literary work was used in the foreign language teaching/learning setting instead of simplified graded Readers aiming at fostering a creative response and an active responsive attitude. By establishing a dialogue between Literature and Applied Linguistics, and having as its main theoretical grounds the principles and methods of the latter, the study shows that literary, linguistic as well as cultural aims can be reached in an interactive and engaging environment. The theoretical grounds are based on the works by Brumfit (1991), Carter & Long (1991), Bakhtin (1992), Lazar (1993), Kramsch (1993), Lajolo (1993), Certeau (1996), Freire (1996), Brandão (1999), and Zozzoli (2006) amongst others. The field research consisted of using an authentic literary work in a private language institution, in Maceió-AL, with two groups of English learners who had different linguistic level competence. The research object was the novel *Dear Nobody* (1991) by contemporary British novelist Berlie Doherty. Data was obtained by means of VHS and MP3 recording, diaries, compositions as well as the researcher's diary. The results suggest that learners react positively to a literary work and that teachers have a major role in the whole reading.

**KEY WORDS:** Literature; Learning; Reading; Foreign Language; Awareness.

## RESUMO

O presente estudo objetiva refletir sobre os resultados de uma pesquisa de mestrado do Programa de Pós-Graduação em Letras e Linguística, da Universidade Federal de Alagoas, ao utilizar uma obra literária autêntica ao invés de versões simplificadas no ambiente de ensino/aprendizagem de língua estrangeira objetivando estimular uma atitude responsiva ativa e uma resposta criativa. Através do diálogo estabelecido entre a Literatura e a Linguística Aplicada e tendo como base os princípios e métodos da última, o estudo mostra que objetivos literários, linguísticos e culturais podem ser alcançados em um ambiente interativo e agradável. A fundamentação teórica é baseada nos trabalhos de Brumfit (1991), Carter & Long (1991), Bakhtin (1992), Lazar (1993), Kramsch (1993), Lajolo (1993), Certeau (1996), Freire (1996), Brandão (1999), e Zozzoli (2006) entre outros. A pesquisa de campo consistiu no uso de uma obra literária autêntica em uma instituição privada de ensino de línguas em Maceió - AL, com dois grupos de aprendizes de inglês que tinham diferentes níveis de competência linguística. O objeto da pesquisa foi o romance *Dear Nobody* (1991) da escritora britânica contemporânea Berlie Doherty. Os dados foram coletados por meio de gravação em VHS e MP3, diários, redações, bem como as anotações da pesquisadora. Os resultados sugerem que os aprendizes reagem positivamente à obra literária autêntica e que o/a professor/a tem um papel relevante no processo de leitura.

**PALAVRAS-CHAVE:** Literatura; Aprendizagem; Leitura; Língua Estrangeira; Percepção

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# **INTRODUCTION**

## **LITERATURE IN THE FOREIGN LANGUAGE TEACHING / LEARNING SETTING**

Dealing with authentic literary texts has not been regarded as an easily feasible activity in the foreign language (FL hereafter) teaching/learning setting. In the present study, I consider authentic texts the ones which were not fabricated exclusively for classroom purposes. Both teachers and learners present some sort of resistance to the literary text which ranges from dislike of reading to the difficulty related to vocabulary. We could, however, attribute this resistance on the part of the teachers to their own experience while studying literature in their first language and they, unaware of this, transmit such a feeling to the learners in the FL classroom. Reflecting upon this and acknowledging literature as “a legitimate and precious way to teach language” (BRANDÃO, 1999, p.17), the present study focuses on investigating the validity of using an authentic literary work instead of simplified graded Readers<sup>1</sup> in the FL setting aiming at fostering a creative response and an active responsive attitude, one of Bakhtin’s (1992) concepts used here which is also adopted by Zozzoli (2002).

Demystifying literature has been seen as a challenge for both learners and teachers which can be a consequence of the way teachers approach literature. They adopt what Brandão (1999, p.13) calls a traditional attitude towards the teaching of literature which is almost always seen as “monotonous”, “tiring” and “boring”. The author asserts that “those who share this conservative view insist on affirming that students dislike reading and therefore, there is no point in teaching it” (BRANDÃO, 1999, p.13). Having teachers sharing this idea, it seems rather impossible to develop a taste for literature in the FL classroom.

Agreeing with Brumfit (1991), Carter and Long (1991), Lazar (1993), and Kramsch (1993) among others, I consider literature a powerful means in the FL teaching/learning process therefore, I intend to show that learners can indeed appreciate the literary text, access the foreign culture as well as improve their linguistic abilities such as reading, writing, listening, speaking, and also acquire vocabulary and grammar knowledge as a consequence of their contact with the text. Considering the development of a creative

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<sup>1</sup> Capital “R” will be used hereafter to refer to the simplified graded Readers, meaning the book, whereas lower case “r” will be used to refer to the one who reads.

response and an active, responsive attitude as being our aim when teaching a FL, literature comes to make this task pleasantly feasible despite the apparent challenges it poses.

Besides the benefits mentioned above, I believe that by means of authentic literary works the opportunity for the development of a dialogic interaction between learner and text can be created. In this sense, the self-awareness which is intrinsic to the reading process will bloom and may lead to a transformation that can potentially change the educational *status quo*. As Freire (1996) suggests, learning should lead to transforming reality instead of adapting to it and we do want that learners come to a position in which they do not accept the *status quo* without questioning their reality and who are able to transform it by means of a self-transformation that can, in turn, be reached by means of authentic literary works.

My idea is to establish a dialogue between Applied Linguistics and Literature<sup>2</sup> seeking to show that the literary text can indeed be important for the development of the learner as a whole, contributing to her/his mastering of the target language while enjoying a good piece of literature, leading her/him towards literary awareness by means of personal involvement.

For that, an intervention in a FL private institution was proposed, where the researcher and the teacher-collaborator worked with a literary text at two different levels of learning: an intermediate and an advanced group who have both already been exposed to the reading of simplified graded Readers. For such groups, activities were proposed as a way to verify the validity of what is being defended here.

The belief that reading in a meaningful way is important for any society is the strongest justification for the present study and as our reality shows that such a practice is not common, mainly when it comes to the literary text, the FL class could foster a liking for reading, encouraging learners to have a positive attitude towards it both in Language 1 (L1) and Language 2 (L2) thus expanding their perceptions of themselves and of the other. L1 refers to learner's first language whereas L2, to the FL studied.

Along the study I have searched for answers to some questions which resulted from my teaching practice such as the aim of reading in FL classes, the teacher's role during the reading process, how learners react to the possibility of reading an authentic literary work as well as their feelings while reading and their reactions to the so-called literary language

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<sup>2</sup> Applied Linguistics and Literature are written with capital letters referring to the areas of study.

and finally if the difficulties encountered by learners are so great that these prevent them from responding creatively to the text.

The field research consisted of using an authentic literary work in a private FL institution with two groups delimited by their profile. The idea was to use the literary text with a group which was considered to have some linguistic limitations and, at the same time, use it with a group admittedly communicatively and linguistically competent. The thesis object was the novel *Dear Nobody*<sup>3</sup> by contemporary British novelist Berlie Doherty (1991),.

Data was obtained by means of VHS and MP3 recording, diaries, and compositions as well as the researcher's diary where notes concerning learners' performance were taken during each meeting. Based on data collected it was possible to answer the questions previously raised and evaluate their consistency according to the theoretical presuppositions that support the study.

This study is structured in three chapters. The first chapter aims at showing the importance of reading and it goes through reading strategies and culminates with the importance of the literary reading. The second chapter focuses on what I consider an intersection between Applied Linguistics and Literature, which is authenticity in the sense that this concept is widely defended by several, not to say all, approaches to FL teaching/learning and can be found in literary works. Based on the theoretical foundation of the two areas, I intend to show that it is possible to establish a way to creative writing and active responsive attitude when we move from simplified graded Readers towards authentic literary works; and finally, the third chapter presents the justification for the chosen text as well as the teaching/learning experience itself. The conclusion points towards the results of the experience which aimed at analyzing the validity of using authentic literary works instead of simplified graded Readers in the FL teaching/learning setting, as well as answering the central questions of this study.

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<sup>3</sup> For the cover and back cover of the edition used see Appendix IV, page 80.

# CHAPTER 1

## LITERARY READING

It is not necessary a closer scrutiny to realize that we are living in a society which is becoming more and more “written” (DE CERTEAU, 1996).<sup>4</sup> And yet, for several reasons, reading is not a common practice, as shown by Zozzoli (2000), as a result from a research conducted with a group of learners at *Universidade Federal de Alagoas* (UFAL), where learners from different fields do not seem to be aware of the importance of reading and writing and that in order to be part of a modern society, which has the written word as its official code, they should master these abilities.

Unfortunately, when reading happens at formal educational settings, it does not seem to lead learners to what is considered, in the present study as experienced reading, which I define based on Lajolo (1993) as that in which the reader re-writes the text at the moment s/he becomes the subject of her/his reading and is able to establish a relationship between such a text and all the others s/he has already read. Decodifying prevails upon understanding and this reality appears in the results presented by BBC-UK of the 2006 Programme for International Student Assessment (PISA), a triennial world-wide test of 15-year-old children’s performance in different school subjects, in which Brazil is below average reading literacy. PISA aims at measuring learner’s ability to construct, extend and reflect on the meaning of continuous and non-continuous texts, not their competence on word recognition tasks and spelling. For the next assessment in 2009, 67 countries are set to participate.

Reinforcing the statistics presented by BBC, the Brazilian magazine *Veja*<sup>5</sup> issued on August 20, 2008 brought an article showing that Brazilian learners occupy one of the worst positions in the international ranking and that our schools, along with the parents, are the ones to be blamed, for the learners who finish their studies are, nevertheless, unable to read and understand a text.

Such facts make us reflect on a question: if evidence shows that learners are not able to negotiate meaning with a common text of information, how can any sort of

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<sup>4</sup> The paraphrase is based on De Certeau’s (1996, p.262) statement “Numa sociedade sempre mais escrita [...]”

<sup>5</sup> The *Veja* magazine is associated with the conservative thinking.



negotiation be expected when these learners are put in contact with a literary text? There is a consensus amongst FL teachers, institutions coordinators and even learners themselves, that the biggest problem concerning the insertion of literature in FL schools syllabuses rests on the difficulty offered by the text due to the features of literary language such as:

metaphor, simile, assonance (repetition of vowel sounds), alliteration (repetition of consonants), repetition of a word or phrase, unusual syntactic patterns (e.g. reversing the order of subject and verb), double or multiple meaning of a word, poeticisms (poetic lexis), mixing of styles/registers (LAZAR, 1993, p.7).

As opposed to such a belief, I understand that the lack of proficiency in reading even a simple text of information could explain part of the discomfort learners and even some teachers may feel, when dealing with a literary text. I believe that “literature does not constitute a particular type of language in itself, but that it may reveal a higher incidence of certain kinds of linguistic features which are tightly patterned in the text” (LAZAR, 1993, p.7).

Still concerning the difficulty surrounding the literary text in a FL, Lajolo (1993, p.45) highlights another factor, which she defines as the “cultural sphere”. This sphere includes the language and favors the different uses of that language which constitute the literary tradition of a community where the target language is spoken and to which both reader and writer belong. Consequently, as the reader does not share the writer’s community code, s/he is not seduced by the text, which then seems unfamiliar to her/him and makes it difficult for the reader to get to a comfortable position in which s/he becomes the subject of her/his reading, and creates a kind of meaningful rewriting of the silence left by the author while writing. Nevertheless, I see Lajolo’s assertion as partially true once, agreeing with Costa and Nogueira (2001), by means of the literary text bridges can be built and the cultural gap can be minimized, the differences can be articulated and finally identities can be confronted. For example, *Dear Nobody* shows a different cultural context, yet similar to some extent for it deals basically with human issues which can bridge the gaps mentioned by the author. Hence, when considering a specific literary work, the teacher may give special attention to the themes dealt with, in order to minimize the discomfort students may experience as suggested by Lajolo.

For the purpose of this study some recurrent terms such as literature, literariness, literary awareness, text/work, literary text, reading, aesthetic and efferent reading as well as reader will be defined allowing, thus, a better understanding of the ideas here exposed and defended or opposed to.

To define Literature<sup>6</sup> is a challenging task since there have been several attempts to do so. For Eagleton (1999, p.2) the focus should be the peculiar way language is used. According to him, “Literature transforms and intensifies ordinary language, deviates systematically from everyday speech [...] the texture, rhythm and resonance of [...] words are in excess of their abstractable meaning[...]there is a disproportion between the signifiers and the signifieds”. The Russian Formalists favored the materiality of the literary work, which was composed of what was termed as “devices” (EAGLETON, 1999. p3), that is, sound, imagery, rhythm, syntax, metre, rhyme, narrative techniques. All these literary elements would have an “estranging” or “defamiliarizing” effect.

The debate surrounding the concept of literature<sup>7</sup> is vast and Eagleton (1999) moves on discussing “fine writing”, value-judgments and ideology. In actual fact, there is no definite, fixed definition of what literature is because it is not defined by a single element; such a definition depends on its context social, cultural, political and so forth. What makes a text literary is its readers. For the time being, I adopt Eagleton’s (1999, p.11) definition of literature as a “highly valued writing that is not a stable entity”, because “value-judgments are notoriously variable” and these values are closely linked to social ideologies. Thus, people may change their grounds to judge what is valuable or not, changing, then, the definition of literature.

Therefore, based on Eagleton’s and Lazar’s definition of the term, it may be possible to establish that literature consists of “novels, short stories, plays and poems which are fictional and convey their message by paying considerable attention to language which is rich and multi-layered” (LAZAR, 1993, p.5) and that “literature is an aesthetic experience” (KOOY & WELLS, 1996, p.12) .

In the beginning of Russian Formalism, literariness was considered the subject of literary science by Roman Jakobson, who stated that “the subject of literary science is not literature, but literariness, i.e. that which makes a given work a literary work” (quoted in

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<sup>6</sup> Bonnici & Zolin (2009) state that the definition of literature has gone through a complex process of specialization which started with the printed works and moved to imaginative and creative texts. At this point, the central problem consisted of how to attribute value to a work: would the main feature be creativity or aesthetics? Focusing on these two characteristics however, would mean that history, philosophy and natural science are not creative and unimaginative.

<sup>7</sup> A distinction tends to be drawn and signaled concerning the word literature written with an upper-case “L” and the one with a lower-case “l”. Widdowson (1999, p. 4) states that the former refers to “the body of literary writing ascribed the highest achievement of aesthetic and moral status of a kind of universal resource of formal and ethical models for mankind.” So, Literature would refer to the canonical authors, whereas the latter, is used in a “neutral discursive capacity” (WIDDOWSON, 1999, p.4) , that is, written communication in a more common format. Despite the several debates surrounding such a typographical change, in the present study this dichotomy is not taken into consideration once I believe that it is the reader who makes a text literary.

CUDDON, 1999, p.465) for it is associated with defamiliarization. In accordance with what has been said, Compagnon (2006, p. 40-41) asserts that literariness could be a kind of essence that would make certain texts literary. Nevertheless, this definition still requires some observations because there are no linguistic elements which are exclusively literary, so literariness cannot distinguish a literary use from a non-literary use of the language. He assumes that literariness or de-familiarization is not a result of the use of proper linguistic elements; it results from a different organization of the same linguistic elements used in everyday language. Notwithstanding, as the author asserts, this definition is not a satisfactory one and can be refuted. However, for the time being, I will adopt this idea.

In the present study, literary awareness is understood as the “enjoyment and personal response” (BROWN & GIFFORD, 1989, p. 4) to a literary work. Kooy & Wells (1996, p.12) advocate that personal response to a literary text should be seen as the starting point to entering the literary world where learners “are free to respond to laugh, to worry, to cry, to marvel, to predict, or to be afraid ”. Thus, literary awareness should lead to the personal involvement of the reader with a literary text.

Text will be understood according to Harmon and Holman’s (2005, p.520) definition as “an open process with which one can interact creatively”. A literary text will be considered as that text that puts into words, using Kramsch’s (1993, p.138-139) definition, “elemental experiences of life and death: love, fear, loss and alienation, wonder, motion and stillness” which are part of any culture and may reduce the cultural gap.

Reading in its turn will be viewed according to De Certeau’s (1984) perspective which considers it a process of creative production in which the reader is active and by being so, s/he constructs meaning based on the information collected in the text. If we are considering literary reading, then efferent and aesthetic reading definitions are also required. For, according to Rosenblatt (quoted in KRAMSCH 1993, p.122-123), the former is concerned with obtaining information from the text, and the latter is concerned with what the reader experiences while engaging in a transaction with the text. Finally the readers will be defined as those learners/teachers who are active in the reading process and who decide to interact with the text by means of an aesthetic reading, in which “multiple layers of meaning will emerge from their personal response to the text” (KRAMSCH, 1993, p.137-138). Having these keywords defined therefore, the matters surrounding the reading process can be now considered.

Zozzoli (2002) has brought important contributions concerning reading and production as she asserts that due to the prevailing teaching conception that values merely

memorization and transmission of contents, there is no need for learners to distance themselves from the text, for the emphasis is on form itself. In the FL teaching/learning environment, reading is not seen differently, though; it is a mere means for grammatical forms internalization as well as for lexical acquisition.

This teaching conception contested by Zozzoli (2002) was also a common practice in literature teaching until the 50's and the 60's, as pointed out by Lajolo (1993). It was only after this period, that researchers started to worry about freeing the literary text from being used as a means for grammatical practice, in addition to the creation of simplified models of literary analysis. Such models consisted of character/related questionnaires, structural scrutiny of the text and the narrative elements. Thus, as we can observe, even with new approaches to FL teaching/learning, the teaching of reading remains at the level of practicing such ability in the target language and does not aim at developing responses.

For this reason, it is not difficult to understand that reading in FL institutions is mostly used as a means to verify the learners' mastering of the language studied. In such a context, grammar is not directly assessed, but the literary text is still used to assess learners by means of the tools used four decades ago, as mentioned previously, such as, questionnaires, and/or written productions that are no more than a reproduction of the text read without any evidence of a possible distance from the text.

Supposing that learners are able to read an authentic literary work as a consequence of their mastering of the language, we could expect that their literary awareness would have been developed as well. Nevertheless, this does not happen and I would conclude that a change in the pedagogical approach to reading a literary text would be necessary. Such an approach should enable learners to develop their perceptions of the text as well as its significance and the understanding of its language and grammatical structures would be secondary.

In an effort to prove learners' reading proficiency, schools started to consider the use of simplified graded Readers as a way to incorporate the literary reading in their curricula. Opposing to this type of text, Brandão (1999, p.16) sees their use as a "demotivating approach" to the literary reading in the FL class. Not to mention that assessing the reading skill should not be the sole reason for fostering literary reading in FL classrooms for it would be a reductionist view of reading, which is opposed to what is defended here.

Furthermore, teachers ought to consider learners' development as a whole that can be favored along the literary reading process once, in accordance to Collie and Slater

(1990, p.3-4), literature offers valuable authentic material which deals with human issues, it promotes cultural as well as language enrichment and personal involvement which is when the concern towards the lexical aspect gives way to the curiosity that will lead readers to sharing emotions while trying to understand the events present in the text. Reinforcing what has been said, Brandão (1999, p.16) asserts that

The use of literature in the teaching of language has to be seen not as a mere tool for the learning of language. Rather, it is a way into the text, a method and it has to be taken as a kind of personal help and enjoyment for the students.

Based solely on a reductionist view of reading, learners are not expected more than the recognition and reproduction of forms and meanings whilst dealing with text comprehension and production in institutional settings. Learners do not dare and sometimes are not even allowed to go any further in their interpretations; they restrict their reading to answering comprehension questions and what makes the situation even worse is that when correcting learners' answers, teachers tend to focus simply on form and once again their grammatical knowledge is the aim of the task. This view does not reflect our previous definition of what a text is because under this perspective, it is seen as complete in itself and ready to be decodified with the help of questions which deal with the text in an efferent way determining which information the reader will keep from it. In short, it is a text written for a passive reader which could establish what McKay (1991, p.194-195) terms as "an inappropriate relationship with the text".

Conversely, some changes in this respect can be observed in some FL teachers' practice who are more aware of the importance of reading in the way I defend which focuses on the development of a feeling for language as suggested by Long (1991) rather than on grammatical form. The latter is supposed to be assessed in grammar tests. Admittedly, grammar errors are to be corrected but they should not be the determining factor of learners' success or failure in reading. As I see it, reading is considered a very personal experience and the text will, thus, generate different meanings to the different readers according to their perceptions of life, their beliefs, personal experiences and so forth.

Another factor that has been affecting readers' relationship with texts nowadays is the countless resources the digital era offers. The apparent wonders of the digitalized world may be followed by what I consider its onus. Faster and eager readers able to deal with the substantial amount of information in circulation are demanded by our modern society. The English language once again occupies a relevant position, since several fields of knowledge use it as the international language of communication. As a result, a modality of reading has

been reintegrated to the FL classroom, that is English for Specific Purposes (ESP) with its many reading strategies that are supposed to help readers to get the main information contained in the texts needed for work or/and even research purposes.

It is important to mention that, despite the fact that ESP may not be regarded as appropriate by some of those who defend the communicative properties of the language, it is one of the six types<sup>8</sup> of curricula designed to meet learners' aims in FL learning/teaching settings, for it refers to specific "disciplines in which people can get university majors and degrees" (BROWN, 2001, p.123). On the other hand, for the ones whose aim is to be communicatively competent, the ideal is to establish an interrelationship of the four skills and not focus on only one.

In ESP, the reading activity is dynamic, based on skimming, scanning, focus on vocabulary and context, prediction, amongst other techniques, resulting in an efferent reading. I believe that this may also contribute, to a certain extent, to the learners' negative reaction to books, mainly authentic literary works in the sense that, as the issues in these works may be far from their immediate needs, they might eventually see it as a waste of time, for they are in a hurry, eager for information that will be used in their professional life.

Not only is this reaction limited to the learners' sphere, it also reaches the teachers'. Lajolo (1993) asserts that teachers, just like learners, are also subject to this lack of harmony with reading. According to her, "learners do not read, neither do we, learners write badly, and so do we. But contrary to us, learners are not invested of anything" (1993, p.16).<sup>9</sup> By saying so, she refers to the fact that teachers ought to be aware that they are considered role-models in the educational process.

Corroborating with Lajolo, Kramersch (1993, p. 137) states that "in order to teach literature as dialogue between a text and a reader, teachers must first get in touch with themselves as readers". In agreement with what has been said, I see the teachers' importance in fostering learners' liking for reading contributing, this way, to the creation of a readers' community able to respond creatively to texts. Brandão (1999, p.15) argues in favor of a change in teachers' attitude by becoming aware that "we teachers are not divine beings" and abandoning, therefore the conservative attitude and reflecting on the teaching/learning

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<sup>8</sup> According to Brown (1991, p. 123) they are: pre-academic programs, EAP (English for Academic Purposes), ESP (English for Specific Purposes), Voc/Tech (Vocational and Technical), Literacy Programs and Survival/Social curricula.

<sup>9</sup> "[...] os alunos não lêem, nem nós; os alunos escrevem mal e nós também. Mas ao contrário de nós, os alunos não estão investidos de nada [...]".

practice which would possibly lead to a change in the approach to the literary text and both teachers as well as learners could benefit from such a change.

In addition to the teachers' role in the reading process, Kleiman (1989) states that every teacher also teaches reading, because by means of the activities they propose, the text will be dealt with in a trivial way or in a meaningful one. Teachers are also expected to produce creatively, but in order to do so they also need to be readers who respond actively to texts. But for different reasons, which range from lack of time to lack of opportunities, teachers generally do not produce; they merely reproduce what has been suggested by teacher's guides.

At any rate, it is not enough to have good quality input material such as authentic literary works, it is necessary that teachers are active readers who are creative and as such, they can develop meaningful activities to their teaching practice without relying only on the suggestions presented by the editors, freeing themselves from a pre-established itinerary and by doing so, they become open to the opportunities and surprises the text can offer them.

This way, not only learners-readers but also teachers-readers will engage in a dialogic reading activity attributing sense to the text. This will generate a more intense relationship between the reader and a specific text, and such a relationship will establish an inter-relationship between that text and all the others the reader is familiar with. However, the most important issue is that learners as well as teachers are aware of the countless interpretation possibilities offered by the language that constitutes a text.

Yet, my focus in this research is mainly the learner; the teacher has been mentioned because we cannot ignore her/his invaluable contribution to the formation of active responsive readers once they are the ones who are going to determine if the reading will be efferent, aesthetic or even a paradigm for grammatical structures. The relationship between the reader and the text will also depend on the teachers' enthusiasm and knowledge about reading. Learners, with some exceptions, will follow their teacher's invitation to reading, and those who may show some sort of resistance in the beginning will eventually change their ideas and will, hopefully, see that reading also involves pleasure.

It is valuable to note that the concern regarding reading is not a recent one. According to Brown (2001) researches on reading in FL have been carried out for over three decades. Some strategies have been suggested in order to encourage learners in the mastering of reading such as "the bottom-up and top-down processing, schema theory and background

knowledge, the role of affect and culture, the power of extensive reading and finally adult literary training” (BROWN, 2001, p.299-300).

Jointly, there have been several studies concerning the role of literature in the FL teaching/learning setting, as Cavalcanti (2002) points out, starting in the 80’s by Brumfit and Carter (1986), Collie and Slater (1987), Lazar (1993), Kramersch (1993), Brandão (1999) amongst others, have reflected on the issues surrounding the dichotomy language versus literature, which as I see it, encompasses six out of the seven dichotomies cited by Kramersch (1993, p.3-9), namely, “learning by doing versus learning by thinking”; “grammar versus communication”; “teacher-talk versus student-talk”; “reading to learn versus learning to read”; “language versus culture” and “language versus literature.”

To put it another way, literary text reading involves depth and breadth of thought. Learners’ emotional involvement with the literary text offers them an opportunity to express their beliefs and opinions both orally and in the written form and at this moment, communication prevails upon conscious application of grammatical rules. The pedagogical principle which states that learners should talk as much as possible and that teachers should offer them quality input can be achieved by the incorporation of literary works. I believe that by doing so, the dichotomy may be minimized. The literary text gives learners the chance to create a new text as they read it and the focus on decodifying forms in texts or information from texts is replaced by this new perspective. One of the questions raised by Kramersch (1993, p.9) is the following: “how can a foreign way of viewing the world be taught via an educational culture which is itself the product of native conceptions and values?” The answer to such a question rests on the belief that the contact with a literary text may offer learners the chance to explore the intentions, frames of reference and reactions of the characters of the work which, in turn, reflect a certain community cultural code. All considered, I believe it is not necessary to go through the “language versus literature” dichotomy, for this discussion is being carried on in this study as one of its core.

All things considered, it is possible to discuss the different perspectives surrounding the reading process.

In the first place let us take into account the bottom-up process in which the meaning is constructed through an extraction process; the content is not in the reader but in the text itself and there is no meaning negotiation, therefore, no interaction between reader and text. If reading is ultimately the extraction of meanings, it is possible to conclude that there will be identical readings of the same text. We know however, that reading is a mental process for it is the reader who attributes meaning to the text. Virginia Woolf in her essay,



from 1932, entitled “How Should One Read a Book?”, states that when it comes to reading one should follow her/his own instincts, to use her/his own reason, to come to her/his own conclusions. The author highlights the reading act as an individual one which will depend on the reader’s objectives as well as on her/his life experiences and perceptions, generating this way, different readings.

Opposing to Woolf’s point of view, in this process it is mainly the teacher who has the “truth” concerning the meaning of the text. Learners are not offered a chance to exercise their creativity. In this process, the linear reading is very well characterized, that is, the one in which identical readings can be observed generating identical results, learners do not go back and forth, upwards and downwards just as many times as they need it during their readings. In other words, students are possibly unaware that this movement of the eyes, known as “saccadic” (KLEIMAN, 1989, p.36), is common and necessary while reading. On the contrary, for them it implies that the text is too difficult and that this is not the “right” way to read and as a result they tend to stop reading because they cannot produce what is expected from them: a single meaning already inscribed in the text. In this type of reading, it is believed that being successful will depend on the learner’s proficiency in decodifying the text.

Decodification means lexical competence which, in turn, leads to the use of the dictionary rather than inference from context. However, I understand that context is important in the FL teaching/learning process once it encompasses not only the writer’s individual voice but through the context, it also speaks the “native-speaking community’s memory and knowledge” (KRAMSCH, 1993, p.43) also termed as “cultural sphere” by Lajolo (1993, p.45)

Kramsch (1993) considers that this can be one of the main difficulties learners will encounter because they are not able to predict what is being said due to the lack of such background knowledge. McKay (1991) also shares this opinion when she states that the readers’ interaction with the text can be affected by their lack of “familiarity with the cultural assumptions” (1991, p.198) present in it. As a result, reading remains at a superficial level and the multiple layers of meaning are not reached. Chiefly, the main focus of the bottom-up reading could, then be attributed to the acquisition of lexical terms and the ability to answer very limiting comprehension questions which would prevent one from reading differently, as mentioned previously, the goal is to have equal readings aiming at equal understandings.

Contrary to the focus on learners’ lexical competence being determinant, Brandão (1999, p.16) corroborates with the authors mentioned above by stating that “there are

cultural and ideological components, amongst others involved in a literary text". In addition, Leffa (1999) says that a successful text comprehension would not depend solely on the mastering of the vocabulary but on its presence in the text.

Moving from the lexical competence to the linguistic one, we come to the reader's perspective which values the textual and the encyclopedic knowledge resulting in a reading in which the reader attributes meaning to the text based on her/his linguistic knowledge as well as her/his personal experiences, moving this way, from a passive position to a more active one. This perspective privileges the process over the product (LEFFA, 1999).

Under the interactional perspective (LEFFA, 1999) also defended by Lajolo (1993), the psycholinguistic as well as the social approaches to reading are taken into consideration. The former encompasses the transactional approach and the compensation theory, whereas the latter focuses on the discursive community and its influence on the reading process. The transactional approach deals with the negotiation between the reader and the writer by means of the text and the context is considered relevant. Such a negotiation will result in a change in those involved in it, namely, the reader, the writer and the text.

The compensation theory, termed by Stanovich (quoted in LEFFA, 1999), considers that reading encompasses different kinds of knowledge, such as the lexical, syntactic, semantic, textual, encyclopedic and so forth and there would be an interaction among them in order to build the meaning of a text. Notwithstanding, Leffa (1999) points out to a limiting factor, which is the necessity for a minimum of proficiency level, otherwise the compensation mechanism would not work properly.

If choices are made based on this theory, then it is necessary to be careful regarding the learner who does not have a good lexical and syntactic competence because s/he will feel frustrated for not understanding the text and even by making use of inference the text will still be difficult.

All these theories concerned with the reading process reinforce my point of view which understands the FL educational setting as a possible site where a liking for reading as well as more active readers can be fostered. Nonetheless, a new perception of the reading process is necessary despite the fact that all the considerations mentioned previously should be seen as solid ground for any reading experience.

Zozzoli (2002) refers to the need to reflect upon the ideology that praises the passive reader, and states that by means of practices that lead learners to adopt an active, responsive attitude, in Bakhtin's (1992) perspective, it is possible to have "readers and text

producers who do not passively perpetuate such an ideology” (Zozzoli, 2002, p.20)<sup>10</sup>. Such passivity can be compared to Rosen’s “jug and mug” theory (quoted in Brandão 1999, p.18) in which the teacher is the jug and the learner, the mug. Contrary to this theory, De Certeau (1996, p. 264) proposes that it is necessary to find a way out of this situation, to combat the idea that readers are not creative and he adds: “the book is an effect (a construction) of the reader”<sup>11</sup> and as such, the reading is the “reader’s own production” (1996, p.264)<sup>12</sup> which is composed by indefinite multiple meanings, which can be associated to what Kramersch (1993, p.137-138) terms “multiple layers of meaning”.

In conformity with De Certeau’s perspective (quoted in Eckert-Hoff 2002, p. 29), I disregard reading as the “continuous search for meanings given intentionally by the author”, for I understand that language has a heterogeneous character which is permeated by several “discursive formations” (Orlandi, 1999, p. 42)<sup>13</sup> requiring, therefore, more than an activity consisting of meaning attribution. A reading that does not allow for the reader’s own reflection, which I consider a requirement of a more proficient reading, may as well lead learners to what Terzi (1995, p.94) defines as the “irreflexive interpretation phenomenon of appropriation”.<sup>14</sup>

For the first part of this chapter, I conclude that reading is fundamental both in the FL classroom as well as in L1 and it goes beyond the mere symbol decodification. Not only that, it should be seen as “an act of sense constitution” (Karwoski, 2001, p.3)<sup>15</sup> which requires more than the lexical mastering. Nevertheless, most schools have, as their final goal, dealing with the text in a more instrumental manner, which reflects an emphasis on grammatical rules probably related to the linear reading habit inherited from the positivism which, according to Cavalcante (2002, p.87), postulates that reading, seen as a linear process, has a unique meaning already inscribed in the text.

As a reflexive teacher, who is in constant search of a more coherent practice which leads learners to another sphere of knowledge, I agree with Lajolo (1993, p.106) that “literary reading is also fundamental”.<sup>16</sup> That is why I defend literary reading in FL classes and share Brandão’s (1999, p.19) opinion concerning language learning:

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<sup>10</sup> “[...] leitores e produtores de textos que não perpetuem passivamente essa ideologia”.

<sup>11</sup> “[...] o livro é um efeito (uma construção) do leitor [...]”.

<sup>12</sup> “[...] produção própria do ‘leitor’”.

<sup>13</sup> “formações discursivas”.

<sup>14</sup> “o fenômeno da interpretação irreflexiva da apropriação”.

<sup>15</sup> “Um ato de constituição de sentido”.

<sup>16</sup> “a leitura literária também é fundamental”.

Learning language through literature means introducing a process of enjoyment and pleasure in the context of teaching. It can never be seen as an obstacle to the learning of a foreign language. On the contrary, it means access to it, especially because learning has to be seen as a productive process where learners play with it as well as take it seriously.

The author already refers to the creative response and to an active responsive attitude. Unfortunately, literature reading seems to be fading as a significant activity both among adults and young people and I would say that society's impressive change towards electronic media for entertainment and information contributes to this decline. Apparently this happens despite the fact that the World Wide Web offers a range of helpful tools as well as ebooks, but I believe that it is still used mostly for purposes other than reading ebooks. Formal schools are still needed to foster a liking for reading so that learners who access the internet also visit virtual libraries instead of simply browsing websites only for fun.<sup>17</sup>

Hopefully the electronic media will favor the insertion of literature in the school curriculum because, as Lajolo (1993) asserts, sooner or later the citizen will read books therefore, a certain knowledge of the literary language will help her/him to become a competent user of such a language and consequently a better interaction between reader and text will be created and more possibilities for meaning negotiation will arise. After all "It is literature as language and as institution that encompasses different imaginaries, different sensibilities, values and behaviors by means of which a society expresses and discusses, in a symbolic way, its desires and utopias."<sup>18</sup>

If in our everyday practice, we are truly committed to making learners linguistically and communicatively competent in a FL, then we cannot deny the importance of literature in our classes as well as its transformative power. Besides, we cannot forget that reading is related to the literacy of a nation and again literature comes not only to bring benefits to the individual but also to the culture of the whole country.

Equally important is to understand what literary reading ought to look like. Moreover, what does it mean to read a literary text in an engaging way? What has been exposed until now is that in some teaching/learning settings, learners read in order to memorize the story, to be able to retell the sequence of facts and to remember the characters' names. A reading of this type could be considered monotonous, irrelevant, and meaningless.

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<sup>17</sup> The British Library, which is the national library of the United Kingdom, has made its large library (over 150 million items) available for the World Wide Web and now users are able to access a wide range of items

<sup>18</sup> "É a literatura como linguagem e como instituição, que se confiam os diferentes imaginários, as diferentes ensibilidades, valores e comportamentos através dos quais uma sociedade expressa e discute, simbolicamente, seus impasses, seus desejos, suas utopias".

Conversely, those who establish a dialogue with the text may feel that reading is more meaningful and it will not be reduced to a form of evaluation, or an example of discourse.

In agreement with what has been exposed, I believe that authentic literary works can then be incorporated in FL learning settings as a way to oppose the ideology that sees the learner as a passive reader, which is also opposed to by De Certeau (1996). This way, the idea defended here is to displace the reader from the passive position, and foster what Zozzoli (2002) defines as active responsive production which consists of the prolongation of an attitude started in the comprehension process that goes beyond a new text produced. It “starts from a process which establishes itself in the verbal and non-verbal interaction and is not concluded in the materiality of the texts” (2002, p. 20-21).<sup>19</sup>

Unquestionably, learner’s active responsive attitude will be affected by the choice of the text to be used, for this reason it is necessary to reflect upon some aspects before choosing the material, that is, does the material offer possibilities for an active response? Does it contain structures that go a little beyond learner’s actual competence level (i+1)<sup>20</sup> as indicated by Krashen (1982)? Do simplified graded Readers supply learners with such a quality input? And finally, can this input be found in authentic literary works?

The criteria for choice, however, do not end by answering the questions raised above. It is necessary to consider the written language features and the three criteria presented by Nuttall (cited in BROWN 2001), that is, suitability, exploitability and readability. This way, it is possible to make more conscious and coherent choices and help learners to deal with the text. For example, because of the permanency of the written language, learners can return to a word or sentence as many times as they need in order to understand it better, and by understanding it as well as the other features of the written language, learners will realize that understanding the text partially on the first reading is part of the reading process and that linear reading is not the “right” way to read a text.

Depending on the text chosen for such an experience in the FL, learners will hopefully read for pleasure both in the target language and in L1 even outside the classroom. As Krashen (1982, p.84) states: “When [second language learners] read for pleasure, they can continue improving in the second language outside the FL classroom, without teachers, without studying and even without people to talk to”.

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<sup>19</sup> “parte de um processo que se estabelece na interação verbal e não-verbal e que não se conclui na materialidade do texto”.

<sup>20</sup> One of Krashen’s hypothesis for second/foreign language acquisition which states that learners should be exposed to language that contains structures a little beyond their level.

Still concerning the choice of texts, Brumfit (1991) highlights the linguistic and cultural levels, length, pedagogical role, genre representation and classic status as relevant features. I believe that universal themes, such as love, folklore, moral values, amongst others that deal with a cultural component, may also help learners in dealing with the text considering that they favor comparison and contrast of cultures and ideologies in relation to their own.

Readers improve significantly when challenged by progressively more complex readings. Therefore, according to Cosson (2006, p.35), “it is the teacher’s role to start from what the learner already knows towards what he does not know, in order to promote the reader’s growth by expanding their reading horizons”.<sup>21</sup> If we, by believing that our students cannot deal with more complex readings, keep offering them simple texts, we are not exploring their whole potential as readers.

Nevertheless, I do not regard extensive reading as the best path towards fostering a liking for reading because it focuses on quantity and the idea of creating a habit. Contrary to this view, I believe that quality input is more important than quantity. Finally, when choosing a literary text, it is also important to decide whether we want a contemporary or a present-day work. By being contemporary, a work is, according to Cosson (2006), written and published in our times, and by being a present-day work it means, irrespective of when the work was written or published, that it has a meaning for the reader.

Finally, the readers’ response to the text will depend on the development of a feeling for language as pointed out by Long (1991), and by being in contact with the literary text, learners are given an opportunity for the development of a responsive attitude which is considered relevant for a successful reading in the present study.

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<sup>21</sup> “[...] é o papel do professor [*sic*] partir d aquilo que o aluno já conhece para aquilo que ele [*sic*] desconhece, a fim de se proporcionar o crescimento o leitor [*sic*] por meio da ampliação de seus [*sic*] horizontes de leitura”

## **CHAPTER 2**

### **A WAY TO CREATIVE WRITING AND AN ACTIVE, RESPONSIVE ATTITUDE: FROM GRADED READERS TO AUTHENTIC LITERARY WORKS**

In the late 1970s and 1990s new approaches appeared in the FL teaching scenario highlighting, fundamentally, the communicative properties of the language. The Communicative competence, one of Brown's (2001) twelve language learning and teaching principles, focuses on language use, not just usage, on fluency, and not just accuracy, on authentic language in context, and on students' eventual need to apply classroom learning in real world context once the FL classroom may be seen as a place where language happens in a sort of artificial way. On the one hand, the classroom is inherently a place for learning and in this perspective, it is not artificial since language also mediates communication. Nevertheless, I would say that this idea could be minimized by exposing learners to the language as close as possible to the world outside the classroom

Authors such as Swan (1985), Kramsch (1993), and Almeida Filho (1998), among others, advocate the importance of authenticity in the FL teaching/learning process. In this respect Larsen-Freeman (1986, p.128) states that "whenever possible 'authentic language' language as it is used in a real context should be introduced". In our everyday practice, and in EFL conferences, authenticity is also favored over the pre-fabricated language of course books. Therefore, activities and techniques are developed and presented in order to put learners in contact with language as close to real as possible.

Nonetheless, making learners communicatively and linguistically competent also encompasses learner-centered instruction, cooperative and collaborative learning, interaction, whole-language education and task-based instruction in order to enable them to respond to what is being said, and eventually negotiate meaning just as it happens in their first language.

The Communicative Approach, which has as its main features the mastering of linguistic forms, meanings, and functions; the use of this knowledge to negotiate meaning by means of interaction; the use of the language for meaningful purposes; the expression of learner's individuality by having them share their ideas and opinions on a regular basis;

exposure to natural language in a variety of situations as well as lifelong language learning, creates the opportunity to the re-incorporation of authentic literary works to the FL teaching/learning scenario.

I do not intend to question the validity of the Communicative Approach and/or its implications because, agreeing with David Nunan (quoted in BROWN 2001, p.40), I also believe that “[...] there never was and probably never will be a method [...]”. Notwithstanding, the important factor in the teaching/learning process is the teacher’s approach in language pedagogy, and this includes a number of basic principles of learning and teaching. In addition to what has been said, Brown (2001) stresses the need to make a connection between theory and practice, which will result in an “enlightened” (2001, p.40) teaching, based on a more eclectic approach. From the standpoint of Almeida Filho (1998, p.17), “an approach is equivalent to a set of inclinations, beliefs, presuppositions and eventually, principles concerning what human language, FL, is and what learning and teaching a target language is about”.<sup>22</sup>

Therefore, irrespective of the approach, the objective of a FL teacher is, or at least should be, not only to develop the linguistic and communicative competences, but going beyond it aiming at fostering cultural awareness, creative response, active responsive attitude, meaning, negotiation, sharing of learners’ thoughts and beliefs, and reflection upon their reality by means of the target language.

All this has been said because for this work, the question of authenticity is of key importance and, as mentioned previously, it is a characteristic of the Communicative Approach which the literary text offers amongst other equally important features. Therefore, I advocate the incorporation of authenticity by means of literary works even being aware of the many questions raised when this type of material is considered.

We know that the main argument used against the incorporation of the authentic literary text is the complexity of the so-called literary language. In this respect, I agree with Brown (2001) that it is convenient to have a balance between authenticity and readability of texts. As teachers, we know about learners’ linguistic competence, therefore, we can make better coherent choices compatible with the group’s level of proficiency. The literary text could then, complement the already existing course materials which, according to Collie and Slater (1990), have already incorporated different samples of authentic simple texts such as

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<sup>22</sup> “Uma abordagem equivale a um conjunto de disposições, conhecimentos, crenças, pressupostos e eventualmente princípios sobre o que é linguagem humana, LE, e o que é aprender e ensinar uma língua-alvo”.



“travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles” (1990, p.3) which are grammatically and lexically simple. Admitting that learners are able to read a text of information implies that they can read a literary one as well, once literature is made of language. The only difference is that its language is richer and sometimes the meanings may not be obvious, requiring a certain distancing from the text, which can initially be seen as an obstacle, but learners are able to overcome this apparent difficulty.

The idea of incorporating the literary text in the FL classroom is not a new one, as Cavalcanti (2002) points out. In the 80s several authors such as Brumfit and Carter (1986), Collie and Slater (1987), Maley and Duff (1989), Lazar (1993), Kramsch (1993) and Brandão (1999) aimed at re-integrating literature to the FL classroom in a different way which would oppose the first approach to FL teaching, the Grammar/Translation method, which had literature as its main core, for FL was learned to promote the access to the classical works<sup>23</sup> of literature. In this respect, Lado (1964, p. 27) asserts that:

Literature has universal validity [...]. Contact with at least some of the great literary and other achievements of the target culture must remain an important objective in language learning because of the many references that the language makes to them in totally unrelated discourse and because of the educational values of such as experience in freeing the spirit for the development of its own talents and destiny.

Reinforcing Lado's (1964) words, Brandão (1999, p.16) acknowledges literature as “personal enjoyment for the students”, and not as a way to measure learners' mastering of a specific skill of the target language. This way we would view literature as a mere means in the FL teaching-learning process. Rather, the FL classroom can be seen as a “privileged site of cross-cultural fieldwork” (KRAMSCH, 1993, p.29) where literary awareness can be fostered.

How this awareness is supposed to be raised requires some consideration. Some, not to say most, private English institutions in the city of Maceió/AL adopt simplified graded Readers for several reasons but my experience has shown that some English teachers lack confidence in dealing with authentic literary texts which results in a sort of resistance in dealing with them. Reinforcing this idea, Brandão (1999) highlights teachers' conservative training which does not lead them towards a reflection upon their practice. Firstly, because when English teachers were taught literature, it was considered a boring subject. Classes were not motivating, and the benefits from accessing literary texts were not clear for them as

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<sup>23</sup> By classical works, I mean the masterpieces recognized by the literary canon.

learners, once learning was teacher-centered. Secondly, because as English teachers, we are told that we are supposed to teach the grammar rules aiming at making students speak, listen to, write and read fluently in English, and for this purpose we rely on the classroom material already designed by experts in FL teaching/learning. In short, the textbook is still considered a guideline to be strictly followed.

However, when we consider the development of reading in L2, we should also consider that different levels of learning can be contemplated while using a literary text, once literature encompasses cultural and language enrichment as well as personal involvement. Moreover, understanding that teaching goes beyond the transmission of knowledge can be key to the authenticity offered by literary works, not to mention the opportunity to practice critical reasoning, curiosity and autonomy so well emphasized by Freire (1996).

For the understanding of the ideas exposed in the present study, it is important to define “authentic” and “graded simplified”. The *Cambridge International Dictionary of English* (1995) offers an initial definition of the terms.

“Authentic” means:

1. real or true;
2. being in fact what it is claimed to be: GENUINE

“Graded simplified”, on the other hand, are also referred to as simplified versions, and/or abridged. According to the same dictionary these terms mean:

1. abridge - (v) To make (a book, speech, article, etc) shorter.
2. simplify - (v) To make easier.
3. graded - A series of books in which the level of difficulty gradually increases.

Aware of these basic definitions, let us consider how some authors define the terms authentic and simplified. For Kramsch (1993, p.177), the term authentic “has been used as a reaction against the prefabricated artificial language of textbooks and instructional dialogues; it refers to the way language is used in non-pedagogic, natural communication”. These textbook instructional dialogues, according to Swan (1985) lack the discourse features of genuine texts and are, as a result, considered non-communicative. Thus, what we observe in the FL classroom is quite contradictory since the aim is to develop communicative competence by exposing learners to a text that has been created for classroom purposes which represents some sort of “frozen” language far from real-life dialogues. We know that a language has nuances, is creative and versatile, and that learners, even in more advanced

levels, still have difficulties in dealing with it. Among other reasons, this difficulty could be attributed to the few opportunities learners encounter to interact with authentic language. The understanding of a language does not consist only of mastering its structures and forms, it also involves acquiring the ability to interpret discourse in all its social and cultural contexts and this cannot be achieved by exposing learners only to the artificial language of textbooks.

Authenticity is, according to Widdowson (1978, p.80), “a characteristic of the relationship between the passage and the reader and it has to do with appropriate response”, and creative response should be stimulated by teachers and school curricula. The author reinforces the importance of learners’ exposure to authentic material in order to give her/him the chance to adopt the same attitudes s/he would in her/his own language.

As I see it, the use of graded simplified Readers emphasizes the already established “artificial and standardized environment of a classroom” (KRAMSCH, 1993, p. 177) making it more difficult for learners to have access to what Nostrand (cited in KRAMSCH 1993, p.177) defines as the “central code”<sup>24</sup> of the foreign culture.

Simplification, on its turn can be first seen, according to McDonough and Shaw’s (1993) perspective as a technique consisting of the modification of reading passages; it is a re-writing activity based on the alteration of sentence structure, lexical content and grammatical structures which can pose several implications such as the change in meaning or intention of the original text.

Vincent (1991, p.211) asserts that “the essential feature of simplification is reduction, and this can result in loss”. Brown (2001) also comments on this, by stating that if it is necessary to simplify a material, then some of its original features such as natural redundancy, humour, and wit should be preserved because sometimes by removing these characteristics the simplified texts become, as a matter of fact, difficult besides distorting the original text.

In the present study, I consider authentic works the ones which were not fabricated exclusively for classroom purposes and simplified, the literary works which were shortened and had a cutting in the number of characters, situations, and events, the vocabulary was restricted and structures were controlled. To illustrate what has been said, we can mention Cambridge’s, Heinemann’s and Oxford’s large production of simplified graded

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<sup>24</sup> “the central code consists not only of customs and properties; it involves above all the culture’s ‘ground of meaning’: its system of major values, habitual patterns of thought, and certain prevalent assumptions about human nature and society which the foreigner should be prepared to encounter.” Nostrand (quoted in KRAMSCH 1993, p. 177)

Readers based on the works by Oscar Wilde, Mary Shelley, Shakespeare, and many others, largely used in the FL classrooms.

Still concerning the issue of simplification, some reductions may result in a difficult text. This could be observed in the experience with the groups involved in this research while reading graded simplified Readers. They read the simplified versions of *Frankenstein* by Mary Shelley, and *The Phantom of the Opera* by Gaston Leroux, and even having a book designed for their level of proficiency, they found it very difficult and several times they stopped because they could not understand the plot, and the teacher's intervention was necessary. They argued that the narrative offered no emotion, lacked details, was not interesting and they were not motivated, they only read it because that was the requirement to evaluate their reading skill.

As I see it, the choice for simplified graded Readers should be clear for both learners and teachers as a means to reinforce and consolidate the linguistic skills they have acquired along their learning process, once as the name suggests, they are graded according to learner's linguistic competence. This way, the type of reading would be exposed from the beginning for both parts involved in the activity. In this case, reading would basically be efferent, which Kramsch (1993) suggests as the reading approach adopted for the first levels of FL learning. The worst, however, is that sometimes teachers and institutions choose those books which are even below learners' level in order to make them feel empowered when they finish reading a book in the target language. For the learners, it is rarely – I do not mean to generalize but it is my observation in my everyday practice – explained that they are dealing with a simplified version of a literary work and they are not given a chance to choose between those and the authentic ones.

The disadvantages of using graded Readers are considered to be many, mainly for those who defend the use of authentic materials, however, there are those who consider that they may be useful to a certain extent in the FL setting. For instance, simplified graded Readers are seen by Vincent (1991, p. 210) as an “attempt to make the route to literature easier” by its extensive use. They are considered motivational because they give learners a feeling of empowerment when they realize they can read a book of about 1,500 words in English. They seem to resolve the linguistic difficulty presented by authentic material but, according to McKay (1991, p.193), there are serious disadvantages of using this approach in that the information becomes diluted, “the simplification of syntax may reduce cohesion and readability and the additional words in the text tend to spread the information out”.

It is important to observe, however, that in order to promote this empowering feeling there was vocabulary and structure manipulation. Some may believe that simplified graded Readers equip learners to understand and appreciate any work written in English. In this respect, I share Vincent's (1991, p.211) thoughts that "to understand and appreciate 'any work written in English' demands a vast vocabulary and that would go beyond 2,000 words and implies in an ability to tolerate and resolve uncertainty for oneself".

In real situations, learners do come across with new words while reading in L1 and this does not mean they will not understand the text. A vast vocabulary is acquired by exposing learners constantly to the written language and that applies both for L1 and L2 associated with reading strategies that can be used such as inference, for instance. I see the choice of simplified graded Readers almost as a way to protect learners from the real world. But it is in the real world, written in real, authentic language permeated by its nuances that learners will eventually have the chance to use what they learned in the classroom. Therefore, better than keeping them distant from authentic texts, it is more helpful to guide and support them until they feel relatively autonomous and able to negotiate meaning with any text.

West (quoted in VINCENT 1991) favors simplification because he considers it an art which will lead learners to authentic literature. Nevertheless, unlike the author, I see the use of complete and unabridged versions written for children, as well as poetry for example, as an option to overcome the claimed difficulty offered by the vocabulary of authentic literary works, once they keep the linguistic, emotional, and aesthetic qualities present in a literary work. Furthermore, poems have a formal aspect which according to Kramsch (1993, p.156) "are ideally suited to have learners experience early on two main features of aesthetic experience: distance and relation. Poetry first detaches the readers from their usual frames of reference by immersing them in a world of sounds, rhythms, stress, and other formal features of speech. As examples of narratives, we can cite Lamb's *Tales from Shakespeare* and *Stories for Nine-Year-Olds* by Sara and Stephen Corrin.

Another issue surrounding simplified versions is that they lack "all the linguistic, emotional, and aesthetic qualities that characterize real literature" (VINCENT, 1991, p.212). This characteristic is relevant because aesthetic reading is defended in this study. Based on a reading of this type, the focus of the reader's attention shifts to what s/he experiences while reading a particular text, contrary to the efferent reading which is the most common practice in FL settings. Indeed, I consider that the pleasure s/he will experience while interacting with the literary text is an important factor for a reader.

Besides deciding on using simplified or authentic texts, some aspects should be taken into consideration. First, we can start with the seven characteristics of the written language mentioned by Brown (2001), i.e. permanence, processing time, distance, orthography, complexity, vocabulary, and formality. Permanence of the written language, according to Brown (2001), helps learners in that they can return to the text as many times as they wish or need in order to clarify their thoughts. They can choose between reading the whole chapter, for example and going back to each paragraph to make sure they understand its main idea. They can even select passages considered more relevant and dedicate more time to it before moving forward.

The second characteristic, processing time, allows learners to have their own pace. We know however, that the amount of time designated to read a book is established by the institutional program, but if we are considering that we are teaching learners for life, then they will be able to dictate their own pace while reading on their own.

Distance offers the reader the chance to interpret what was written somewhere else at a different time and the words are the clues for this interpretation. We can say that literary texts go beyond borders and time and make sense to different readers, being true to each one of them because literature allows for different levels of reading.

Concerning orthography, Brown (2001) calls our attention to the irregularity of the English orthography and its predictability mainly when it comes to morphological information. Particularly that “most irregularity in English manifests itself in high-frequency words (of, to, have, do, done, was, etc.), and once those words are in place, the rest of the system can usually be mastered without special instruction” (2001, p.304).

The complexity that is associated to the written language requires strategies from the readers in order to make sense out of the text. The vocabulary contained in a text also demands strategies, such as inference from context, the cognate words, and affix which will make the use of a bilingual dictionary unnecessary all the time, reserving it only for the meaning of key words. Concerning the formality of the written language, the sooner learners get more familiar with it, the lower the level of difficulty will be.

These are characteristics that cannot be taken for granted by FL teachers because by being aware of them, teachers can make more conscious and coherent choices and help learners along the reading process by clarifying their doubts and lessening their anxiety.

All the ideas exposed along this study reinforce my initial inquires concerning the use of graded simplified Readers. I believe that the root of the problem is even deeper than it first appears and that by incorporating authentic literary works in the FL classroom, we

can potentialize the transformational power of reading contributing this way, to the learners' education as a whole. As mentioned previously, maybe what is necessary is to change the approach to the teaching of the literary text. In this respect, Carter and Long (1991) mention three approaches to the teaching of literature, namely, the cultural model, the language model, and the personal growth model. The first sees the text as a cultural artifact; the second focuses on grammar and structure analysis, and the third stimulates personal growth by means of specific activities, and the reader's interaction with the text. I share the author's view that the best alternative would be an integration of these three models leading to linguistic and communicative improvement as well as knowledge about language in all its discourse types. This idea is reinforced by Kramsch (1993, p.175) who states that:

By constructing with the literary text a reality different from that of texts of information, students are given access to a world of attitudes, and values, collective imaginings and historical frames of reference that constitute the memory of a people or speech community. Thus literature and culture are inseparable.

Depending on the suitability of the authentic text, learners will, hopefully, read for pleasure, extending this to the reading in their own language, choosing books for enjoyment out of class. This is, I believe, a great move towards learners' autonomy for they will be able to broaden their horizons while interacting with the writer, with the teacher and with their peers through the text. Universal themes may be seen as a bridge that will help learners overcome the possible difficulties encountered while entering another cultural sphere. Learners are given the chance to reflect upon their culture by means of the foreign culture which is no longer foreign as suggested by Almeida Filho (1998). Reinforcing what has been said, Lazar (1993, p.3) asserts that:

Literature provides wonderful source material for eliciting strong emotional responses from our students. Using literature in the classroom is a fruitful way of involving the learner as a whole person, and provides excellent opportunities for the learners to express their personal opinions, reactions and feelings.

My own experience as a student leads me to conclude that there is no such a thing as a definitive interpretation of a literary text, thus, why should we expect that when learners are in contact with the literary text? The text should be used as the basis for generating discussion, controversy and critical thinking in the classroom, as well as a creative response and an active, responsive attitude.

While studying literature in my post-graduate course, I was quite insecure concerning my ability to deal with a literary text. As time went by, I started to realize that my interpretations were accepted by my professor and that I did not need to fear exposing my

ideas because early on I observed that the approach adopted freed us from a “formula” to the “right” interpretation. The classes were stimulating and exchanging ideas with my peers was a very rewarding experience. At the end of each discussion, we had different perceptions, yet every one could be potentially “right” because we had different readings of the same text. These classes changed my perception of literature positively and made me understand myself as a person and see apparently simple facts in life under a new perspective. Moreover, despite the fact that I am considered a proficient reader both in L1 and L2, I master the grammar structures as well as the linguistic features of the English language, and I have a vast vocabulary, I did come across new words but that did not prevent me from enjoying the act of reading in a FL. All this have been said to show that the approach to teaching makes all the difference because even experienced readers will most probably encounter new words while reading a literary text.

After these considerations, it is valid to go through the main characteristics of both authentic texts and graded simplified Readers in order to have a better understanding regarding the discussions for and against each one of them.

On the one hand, Collie & Slater (1990), Brumfit (1991), McKay (1991), Long (1991), Kramersch (1993) and Lazar (1993) present several features favoring authentic literary works. For this study, the most important is the fact that they are authentic material contrary to the fabricated text for classroom purposes and this will expose learners to the different layers of meanings, developing, thus, a feeling for language. Not only that, the personal growth element they offer will engage learners in the reading for it becomes a more meaningful activity.

Concerning the simplified graded Readers, Vincent (1991), McKay (1991) and West (quoted in VINCENT 1991) point out to some of their main characteristics. Our restriction to this type of work is mostly the fact that the transformation the text goes through in order to meet learners’ linguistic and communicative level results in loss, be it linguistic, emotional or aesthetic. This may even make the text more difficult and affect the relationship between the text and the reader.

Some of the points raised favoring authentic literary works over the simplified versions may apply to the latter, nevertheless, agreeing with Kramersch (1998, p. 132), “the main argument for using literary texts in the language classroom is literature’s ability to represent the particular voice of a writer among the many voices of his or her community and thus appeal to the particular in the reader.” Long (1991, p.51) sees that the “channel for creative response is the strongest justification” for the authentic literary works. Another



reason, I particularly advocate is my belief in Krashen's (1982) input hypothesis (i+ 1) which favors quality input containing structures a little beyond learners' current level.

Nevertheless, there are authors who have a different perspective seeing the use of simplified graded Readers as a means to approach authentic literary texts, such as West (quoted in VINCENT, 1991). Lima (2003) carried out an experience which aimed at establishing a pedagogical interface between the literary text and the simplified graded Reader by using the literary classic *The Canterville Ghost* by Oscar Wilde in its full version and in the simplified one.

The experience took place in an institution where simplified graded Readers are part of the program. In such a context, Lima saw the possibility of using the simplified versions as an interface between the latter and the authentic literary works arguing that they could make "the process of entering that universe less traumatic" (2003, p.7). Opposed to Lima, I disregard the contact with the literary text as traumatic. Depending on the approach adopted, such an experience may promote a pleasant and rewarding relationship between the reader and the text. Not only this, I believe that learners ought to be exposed to structures and vocabulary a little beyond their level; reinforcing once again Krashen's (1982) input hypothesis.

I agree with Lima that reading "can be fruitful throughout the process of teaching and learning EFL" (2003, p.7), but, I believe that the use of books written for children, poems, or even work with passages from an authentic literary work would be of more quality input. Some may argue, as I did once, that simplified graded Readers do exist and they have to be used in the FL classroom whether we favor them or not. This is a question that really disturbs me as a teacher and as a researcher because it involves institutional constraints and sometimes a strict syllabus that has to be followed, as in the case of Lima. But again, from my personal experience, it is possible to start incorporating the authentic literary work since we have relevant arguments favoring it against the simplified versions, as Kramsch (1993, p. 185) puts it:

[if we] expose learners as much as possible [spoken or written texts that have not been fabricated for pedagogical purpose...]learners will be able to better *understand* the speaking customs and ways of life of the target country, and thus behave more appropriately in native-speaker environments.

Based on learners' observations involved in the experience, I could observe that simplified graded Readers do not imply in easy and less traumatic reading. Here are some of the comments made by the learners involved in the study: "all schools should adopt it because

this is reality. When students leave school, they won't have simplified books for them" (K).<sup>25</sup> Another learner stated that "it is a good challenge. We have to adapt to them not to something adapted" (L). From these remarks, it is possible to say that what has been said about learners' resistance to authentic literary works cannot be seen as a generalization. The question rests on the way the literary text is approached which makes all the difference in dealing with it. The following chapter will reinforce the ideas defended until now as I present the experience of using an authentic literary work.

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<sup>25</sup> I used learners' initials for their first names.

## **CHAPTER 3**

### **LANGUAGE LEARNING AND LITERARY AWARENESS: AN INTERFACE**

The use of simplified graded Readers in EFL classrooms has raised my interest of investigating how learners would respond to an authentic literary work. The importance FL institutions attribute to reading is not questioned in this work, nevertheless, what is expected from learners when incorporating simplified graded versions is. There is a debate surrounding authentic literary works versus pre-fabricated materials for FL classes such as graded Readers; some favor the first for all the reasons listed on chapter 2 while others insist on the belief that authentic literary works would be far too difficult for an EFL learner who would then, feel demotivated mainly due to the vocabulary and their literary features.

Therefore, an intervention was carried out at a FL institution in Maceió – AL aiming at investigating learners' response to the text, as well as the question concerning the development of linguistic skills and the extent to which literary awareness could be achieved. The research was carried out with learners from two different levels using the same literary work. I chose to work with an intermediate group which presented both linguistic and communicative limitations for they did not master the language as it was expected for an intermediate level learner and the second group was made up of advanced learners who were quite fluent and mastered the language appropriately, besides being interested in reading.

Learners' responses to authentic literary work were assessed based on their oral and written productions. Regarding the writing activity, they were expected to keep a diary in which reactions to the text should be recorded so that the researcher could collect it for analysis as well as for guiding them during the experience. The amount of their writing was not considered the most important issue but their attempts to write as much as possible. They were told that summarizing the text was not the focus; rather, they were expected to write about their feelings to the text as they read it, writing their thoughts, questions, whatever came to their minds while reading.

Interaction in the FL classroom during the encounters was also another focus of my attention. I have observed that mostly, when the teacher provides learners with a topic for discussion, they tend to turn to the teacher, forgetting their peers, in search for confirmation to what they say, be it in terms of grammatical accuracy, or their opinion about a certain

issue. They are used to what Sinclair and Coulthard (quoted in TAVARES 2001, p. 47) call the initiation/response/evaluation, which is very common in traditional classrooms. Therefore, during the meetings to discuss the chapters, I chose not to interact with them in order to assess their development as a group, nevertheless, they were aware of the reasons that supported such an approach. At the same time, issues that could prevent them from responding creatively to the text were discussed prior to the reading itself. They were told that there was no “right” answer, everyone was free to expose their opinions, and whenever possible, support them based on text evidence, they were also expected to invite their peers to join the conversation, try to link their ideas to their peers’ and take turns to speak. In short, the idea was also to reduce teacher-talking time to a minimum. However, whenever learners needed some guidance, the teacher was supposed to provide it and they could also resort to L1 in order to clarify their doubts.

The intermediate group met six times for discussions in two semesters whereas the advanced one had three meetings once we agreed that they would read the book in one semester. For each meeting, one chapter or more were assigned and they were expected to read at home at their own pace.

The collected data was analyzed based on the theoretical grounds offered by authors such as Brumfit (1991), Carter & Long (1991), Bakhtin (1992), Lazar (1993), Kramsch (1993), Lajolo (1993), Certeau (1996), Freire (1996), Brandão (1999) and Zozzoli (2006), amongst others. The three-stage rating scale by Kooy & Wells (1996, p. 25-26) was also used in the analysis.

Briefly, these stages define that: at level 1, we observe “a literal surface encounter with the text” (KOOY & WELLS, 1996, p.25) in which learners’ interest in the narrative is not reflective and they tend to focus on retelling the text. Their judgments are superficial once they are not based on evidence from the text or from learners’ own life experiences, their ability to formulate questions and hypothesis is incipient, the responses follow a stereotype, television and movies influence their mental images, their notes are brief and present no depth, there is evidence of misunderstandings which are not solved, and responses may drift away from the central topic.

At level 2, learners show that they understand and appreciate the text by distancing themselves from the base text and reflecting about it making connections between the narrative and their personal experience, by making predictions even if not very well developed, and showing empathy for a character or an understanding of her/his motivation. They make connections between the base text and others s/he has already read yet, their ideas

are still basic and unrefined, they think about the text and find ways to understand it. Finally, they are able to ask questions and raise hypothesis.

At level 3, learners synthesize and evaluate the text as they compare and make connections between the base text and other literary works they have read, their interest in literature grows stronger and they are aware of the different levels of meanings, their judgments are consistent and based on the text as well as on their own experience, they are deeply engaged with the text and thus, predictions are more elaborated, there is a certain consistency between the expectations of the characters and the information contained in the base text, their empathy for a character is stronger at this level and so is their understanding of decisions once they use their own life experiences, they realize that the author makes conscious choices aiming at affecting readers' feelings and responses to the text, they are aware of the writer's position concerning the issue raised in the book, and that the text may present a topic in a perspective which is different from their personal beliefs, and finally, they recognize that the "writing is an imaginative construct" (KOOY & WELLS, 1996, p. 26).

### **3.1. The research context**

The data collected for the present study was obtained at *Serviço Nacional de Aprendizagem Comercial* (SENAC-AL). This institution deals basically with professional qualification at a technical level all over Brazil and has been offering FL classes for about eleven years. Learners studying at this institution aim at being linguistically and communicatively competent and they are teenagers from private as well as public regular schools, university students, retired people and professionals from different areas.

The Communicative approach underlies the teaching practice and the basic FL course lasts five years and is made up by the following levels: beginners, elementary, intermediate, upper-intermediate and advanced. Initially, reading in the target language, apart from the text already presented in the textbook, was only included in the institutional syllabus some years later.

The first pedagogical experience was carried out with a group of teenagers. I proposed them to read *Tales from Shakespeare* by Charles and Mary Lamb and although I have always heard about the difficulties posed by such a kind of reading, learners were enthusiastic about it. The feedback was positive and they were engaged in reading and appreciated the discussions in classroom once they had got the feeling of empowerment learned from an experience such as this one. Despite the fact that the language presented in

the book was not an easy one, that did not seem to be an obstacle for the enjoyment of the work and already at that time I could observe that learners distanced themselves from the text and responded actively to it.

Having this experience as a reference, other teachers adopted reading as part of their teaching practice and finally the institution realized its importance and decided to have it in the institutional program. Unfortunately, while deciding on the “ideal” type of text teachers concluded that it would be better to adopt the simplified versions arguing that the language in authentic literary works is too difficult and it would not motivate learners. The main reason for incorporating the simplified graded Readers was the assessment of the reading skill; therefore learners were not expected to go any further than answering comprehension questions. They would be evaluated by the end of each semester from the elementary level onward.

As I see it, simplified versions should not be considered the ideal because if learners are given the chance to read in FL classrooms, we ought to provide them with good quality input that would motivate them to express themselves in the target language, texts that would involve and engage their emotions. We ought to offer them the chance to use their imagination, develop their creativity, understand differences and above all give them the chance to develop literary awareness reinforcing what they already learned at regular school.

Besides, most FL schools tend to reproduce the old formal school format as places for transmission rather than a site for knowledge production. I agree with Jordão (2001, p.60) who sees the FL classroom as spaces in which “conflicts and power relations are produced, maintained, tested; limits are checked, meanings are created and recreated”. Moreover, by having this particularity, the FL classroom becomes a world where

there is a strong possibility of confrontation of values, concepts, reading experiences, beliefs, life stories; this opportunity constitutes a fertile arena for the exchange and reinterpretation of meanings, for the creation and recreation of truths and knowledge for productive conflict (JORDÃO, 2001, p.60).

Because of its characteristics, the literary text may provide a means to “subvert the established procedures, to deconstruct the legitimate and promote the change” (JORDÃO, 2001, p.61). FL learning can, thus, become more meaningful, may be long lasting as learners do not focus on the repetition and internalization of language patterns, they will play with the language, stretch it to its limits and, in doing so, they become more comfortable with it.

### 3.2. The Subjects

In the present study, thirteen learners<sup>26</sup> were involved: six at the advanced level aged between seventeen to twenty-seven and seven at the intermediate aged fifteen to sixty. From their age difference, it is possible to assume that these learners had different interests but most of them were learning English because they liked the language and, except for the two mature ones who were learning for pleasure, they thought that learning a FL would help them to get a better position in the work market in the future. Some of these learners were studying at private regular schools; others at *Centro Federal de Educação Tecnológica (CEFET-AL)*, one of them was studying Journalism at *Universidade Federal de Alagoas (UFAL)*. There was a journalist who worked at *Gazeta de Alagoas*, a housewife who had worked as a police officer, a retired lady, a student of tourism management at college, and a drugstore manager who studied at *Faculdade Alagoana de Tecnologia (FAT.)* The intermediate group was made up only by female learners in the first semester and in the second; there was also a male learner, whereas the advanced was made up by two male learners and four females.<sup>27</sup>

The fact that a text offers the possibility for different readings, associated to the participation of both male and female learners from such a diverse background and age difference could lead to very stimulating discussions.

I had taught both groups previously and at the time they had to read simplified versions as part of the school program. The idea of choosing these groups was based on their linguistic level. The intermediate group was linguistically less proficient, which means that they had already had 200 hours of tuition out of the 500 hours necessary to cover all the basic level of the program and as such, they were expected to be able to use the language learned so far in a more proficient way and the difficulty should concern only the new structures studied, not the previous ones. They were facing difficulties concerning the development of the four abilities and even when they were reading the simplified version of *Frankenstein* by Mary Shelley, they presented difficulties in understanding and retelling the story. They were not asked for more than simply reading, writing and discussing the plot. As a result, this group called my attention because they had these linguistic limitations which would be even more challenging in the sense that, if they were successful in responding to the authentic literary

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<sup>26</sup> See pictures in appendixes I and II, pages 78 and 79.

<sup>27</sup> The use of “female” and “male” learners was chosen due to the difficulty to categorize them in terms of gender, for example, some female learners were 15 years old others 60. It would not be suitable to use “women” for adolescents nor “girls” for mature learners. The same applied to the male learners.

work, then I would have no doubt that it could indeed be adopted from the intermediate level onward without the pressure of the uncertainty regarding learners' success.

Of course learners below the intermediate level may read authentic literary works, but shorter ones such as the ones found in *Stories for nine-year-olds* by Sara and Stephen Corrin because both teachers and learners have a schedule to be followed among other institutional constraints.

On the other hand, the advanced level learners were considered ideal for the experience because they were linguistically and communicatively competent. Therefore, I imagined that, in case the statements I have always read and heard concerning the difficulties learners may face while in contact with the authentic literary work were a fact, then they could be minimized and the experience would not be a complete failure. Another interesting point concerning this group was the fact that some of them had already read authentic literary works such as *Pride and Prejudice* by Jane Austen, *Harry Potter* by J.K. Rowling and *Frankenstein* by Mary Shelley. The lack of a Portuguese version for the books, the challenge involved in reading an authentic work and the dislike for simplified versions were their main reasons for choosing the authentic versions .

Both groups willingly accepted the invitation to participate in the study even knowing that they would put on some more effort in accomplishing this task. Some of the comments made by intermediate learners are presented next without any modification:

- “It is a challenge, difficult but anyway it is an experience which will help learning English”. (LR)
- “All schools should adopt it because this is reality. When students leave school, they won't have simplified books for them”. (K)
- “I didn't know what an authentic work of literature was. While reading national [*sic*] writers such as Eça de Queiroz [*sic*] and Machado de Assis it is difficult. It is difficult but you don't look up in the dictionary. How many times will I need to check in the dictionary?” (L)
- “It is a good challenge. We have to adapt to them not to something adapted”. (L)
- “It is a great cultural investment”. (C)



### 3.3. The aims

The idea was to work with the same literary work with both groups in order to make a parallel concerning their responses to the text. When considering the use of literary works in the FL classroom, learners can benefit at three different, yet intertwined, levels, that is, the literary, the linguistic and the cultural one as proposed by Cavalcanti (2002) who states that reflecting upon these three objectives will prevent from reducing the literary text to a tool for FL teaching/learning.

In short, the literary aims were:

- to bring to the FL classroom a literary genre already known by learners in L1, which was probably not dealt with in the target language. By reading the novel, learners can access the narrative reinforcing patterns they are familiar with in L1;
- to sensitize learners to the discourse present in a narrative calling their attention to how rich this genre is;
- to show that “the narrative is in dialogue with other modes” (ROBERTS, 2005, p.87), which in this case is the letters<sup>28</sup> an essayistic genre by means of which the character communicates with the external world exposing her dreams, frustrations and desires. It is like an opportunity given to the reader to access the private world of the character.

The linguistic aims, listed below, are considered a predictable consequence of the interaction between learners and the literary work:

- developing creative writing: aiming at moving from the mere reproduction to creative production, which means a certain distancing from the base text in order to start a movement of reappropriation at different levels, as suggested by Zozzoli (2002) leading to a rupture in the language production process and resulting in movements which affect the subjects, the senses in their relation

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<sup>28</sup> Bakhtin (2006) treats the novel written in the mode of letters as an epistolary genre which allows for vast discursive possibilities. He states that “a characteristic feature of the letter is an acute awareness of the interlocutor, the addressee to whom it is directed. [It] is addressed to a specific person, and it takes into account the other’s possible reactions, the other’s possible reply” (BAKHTIN, 2006, p. 205). In our base text, the letters were written as a way to express the character’s anxieties, fear of the uncertain future, she did not expect an answer for she was writing to a person she did not even know and she would get no direct reply as the letters are addressed to “nobody”, that is, her unborn baby.

towards history and language, generating different meanings in this way (ORLANDI, 1999);

- fostering familiarization with textual elements that cover all the properties of the text such as coherence, cohesion, intertextuality as well as all the procedures and strategies in the construction and sequence of a text;
- developing oral fluency by means of interaction resulting from the negotiation of meanings as each chapter is read;
- developing learners' "active responsive attitude" (BAKHTIN, 1992) by means of language use in two moments: first, when they discuss their comprehension about what they read, and, secondly, when they produce their written text;
- mastering and expanding the text linguistics elements: lexical and grammatical because literature provides patterns of high quality language;
- providing the use of the target language for meaningful purposes once the contact with authentic literary works may give learners the opportunity to send real (authentic) messages in order to show their different readings;
- exposition to language as used by native speakers and to the context in which the work was produced, that is, the language which has not suffered any alteration to be used, as Kramsch (1993, p.185) suggests, "for pedagogical purposes";
- long lasting learning of the target language. By interacting both with their peers and with the text, and also by means of writing, learners retain structures and vocabulary in a privileged manner for it is more meaningful.

And finally, the cultural aims which cannot be seen separately from FL teaching/learning experience:

- develop cultural awareness which would involve a continuous development of learners' awareness towards theirs as well as the other's culture by comparing and contrasting their culture to that of the target language in focus, which is approached by means of the authentic literary work, as Byram (1989, p.41) asserts: "language pre-eminently embodies the values and meanings of a culture, refers to cultural artefacts and signals people's cultural identity";
- promote the expression of learners' individuality: when they share ideas and opinions about the themes present in the narrative. This also reinforces what

has just been said concerning comparison between cultures both in L1 and L2 without the intention of underestimating any of the cultures in focus;

- foster their perception that even in different cultures, human issues do not vary, yet the way they are dealt with does.

By means of what Lajolo (1993:45) defines as “culture sphere”, learners will, hopefully, be able to make sense of the text and expand their cultural awareness without making inadequate value-judgments.

### **3.4. The genre**

Believing that “there is a basic human drive to hear and tell stories” (CULLER, 1997, p.79) the chosen genre for this study was the narrative once since the earlier days of our existence we are exposed to such a genre in several ways, even “when an adult is telling a baby what s/he has done or what has happened” (GIRARDELLO, 2003), we start to develop what Culler (1997) defines as our “narrative competence”.

The narrative, by all means, is part of our everyday life and appears in a myriad of ways as pointed out by Hardy (quoted in GIRARDELLO, 2003) who states that our dreams, daydreams, desires, hope, beliefs, doubts, plans, criticism, and so forth are examples of narratives

We did not aim in this study to go deep in the literary theory due to a range of reasons but mainly for institutional constraints, our focus on the aesthetic literary reading level made it possible to offer the learner a chance to get acquainted with some aspects of the narrative in a way different from that of the mother tongue. Kramsch (1993) suggests that we should think about activities that explore the discourse level, to avoid remaining at the plot level as suggested by Collie and Slater (1987). There is a wide range of possibilities to work with the narrative focusing on the discourse. For instance, by changing the means by which the narrative is presented, varying the point of view, the text time, the audience, the story world referential, identifying the different voices present in the text and finally giving voice to a particular character which was not heard along the narrative. In short, there are several different, attractive and pleasant ways to work with this literary genre.

Finally, The reason to work with a novel is that as Kennedy (1991, p.213) asserts, “novel has been the favorite of both writers and readers for more than two hundred

years” and that while reading the reader gets involved in such a way that it seems that s/he is living something real.

In order to define the base text to be used in the experience, a basic criterion of readability based on Brumfit (1991) was considered, that is:

- the linguistic level which should be compatible with learners’ level because sometimes a text considered linguistically simple can offer problems in literary terms;
- the text’s cultural level should not be so dense, otherwise learners will be able to not understand essential meanings;
- the length which is still the major challenge when choosing a text. Shorter texts may be easier to handle for both teachers and learners; on the other hand, longer texts will offer learners more contextual clues that will help them to better understand the plot as well as characters;
- the pedagogical role defines how the text will be dealt with. Is it going to be related to literary studies or will there be a link with life issues?
- in order to foster the development of reading abilities, learners should be exposed to different literary genres;
- the relevance of the text for a particular group of learners should be considered or reading will not be an interesting experience.

Some questions may be debatable as the one concerning the pedagogical role, because literary studies do not exclude life issues. The issue of length is crucial at FL institutions since a schedule has to be followed; however, I believe that instead of quantity, quality material should be considered, this way, more time could be spent for the reading activity. Being aware of the issues listed above, it is possible to make more coherent choices. Other important point to be taken into account concerns the subject matter. Teachers ought to know the learners well or use questionnaires in order to choose a theme that will be of their interest and also consider if the material chosen will demand more cultural, linguistic or literary background.

Finally, the base text chosen was the novel *Dear Nobody* by British contemporary writer Berlie Doherty. The two main characters of the narrative are Helen and Chris, two high-school seniors deeply in love with each other, who, suddenly, have to make mature choices, which will affect their lives forever at different levels, putting them under the

pressure of crossing the gap between childhood and adulthood without much previous preparation.

It is a first-person narrative partly told by Chris, partly by Helen, which provides a double perspective of some facts, giving the reader the chance to analyze them before accepting what has just been said by one of the narrators who react differently to the same situation or fact.

Chris tells the story as an outsider at times and as part of it when he, himself writes a letter to Amy, the baby. Helen tells the story from the inside but she is also a character of the narrative and her recounting happens as the events unfold, whereas Chris recounts it some time after it had happened.

The book version used has 200 pages and starts with an introduction of two and a half pages, and each chapter's title corresponds to one month of the year, which in turn, corresponds to Helen's pregnancy followed by the baby's birth. It goes from January to November and the length of each chapter ranges from one page, November, to thirty-eight pages, March.

*Dear Nobody* deals with themes such as love, friendship, relationships with parents, responsibility, loyalty, abortion as well as with other issues. It shows, in a very sensitive way, how our acts can change dramatically the course of our lives and that, unless we know where we want to get to, we can get completely lost.

Berlie Doherty makes use of letters as the narrative technique. It is by means of letters that Helen voices all her anxieties, her existence.

All this considered, Doherty's narrative captured the complexity of the teenagers' life in a world which is constantly challenging people. It is a very engaging narrative which stimulates the readers' thoughts towards parents-children relationships. I believe that Berlie Doherty was able to put in words the lives of several teenagers and adults who went through a similar experience.

### **3.5. The author**

The base text used in the research was a matter of concern to me. I was really interested in a text that could engage learners in the reading process in order to try to find answers to all my questions listed in the introduction of this study. The idea to use *Dear*

*Nobody* by Berlie Doherty<sup>29</sup> resulted from my meetings with my adviser in the second semester of my Master's program classes in 2007. After reading the book to check the issues mentioned on 3.3, I realized that it would suit the learners because I myself was very engaged in the reading and was convinced that fruitful discussions could be raised at different levels; resulting from the multiple readings the text could offer.

Except for the experiences with the teenagers who read a work by Shakespeare, my previous experience with reading in EFL classes basically followed the school program, by this I mean that I had to offer my students the simplified graded Readers.

The literary work chosen was written by Berlie Doherty who was born in Knotty Ash, Liverpool, on November 6, 1943. Nowadays she lives in Edale, Derbyshire. She writes both for children and adults. Before becoming a full-time writer, she was a social worker, a teacher and as school broadcaster for BBC Radio, but in 1983 she started writing full-time.

Her first novel, *Requiem*, was published in 1991. It was a novel for adults and it took her 10 years to write it. Her first novel for children, *How Green You Are!*, was published in 1982. Doherty has published over 50 books which range from picture books, plays, novels for children and teenagers to fiction for adults. Some of her books have been televised and also translated into several languages.

She has won the Carnegie Medal twice for *Granny is a Buffer Girl* and *Dear Nobody* in 1986 and 1991 respectively. She won the Sankei Award in 1994 for *Dear Nobody* and also the Writer's Guild of Great Britain Children's Theater Award for her own adaptation of the book for the stage.

In her writings, she basically deals with family life and relationships issues in both contemporary and historical novels and the sense of time and place are very present in her works. *Dear Nobody* is, in a sense, a book for teenagers, but labeling a book is quite difficult. Take the case of our base text; it is also a book for grown-ups. It leads the reader to the adolescent universe of doubts and passion and as I see it, adults can also have a chance to reflect about teenagers' sphere and avoid or at least minimize possible generation gaps which are so common between adults and teenagers.

### 3.6. Field research

The time length required for the activity was different for each group. Together with learners, two semesters were considered enough for the intermediate group. The

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<sup>29</sup> See [www.berliedoherty.com](http://www.berliedoherty.com) for further information.

advanced group, on the other hand, would be able to read it in one semester. The whole field research was divided into four steps: preparation, pre-reading, while reading and after reading activities.

### **3.6.1. Preparation**

As a private institution English teacher, I have always been expected to teach the four skills of the FL and extra activities preparation were mostly connected to the subject of the course book. Nevertheless, being able to participate of an experience such as the one proposed in this study, also took me from my comfortable position and I ended up having a similar experience as that of the learners.

I have always assumed that literature is not something new neither for teachers nor for learners considering that both have already had contact with it as a school subject. However, the way it is taught at regular schools is not always very pleasant and learners usually end up hating the subject. I thought that studying about narrative would be helpful and I would feel more comfortable during our meetings. The idea was also to refresh learners' already acquired notions of genre. Going deeper into literary features would not be the aim during this experience once the main idea was to verify learners' motivation and responses resulting from their personal involvement and for the context it would also not be possible due to time and institutional constraints.

Prior to the first meeting, I prepared a PowerPoint presentation with some information about novels. We discussed about what a novel is, how one can read it, the differences between plot and narrative, what is meant by setting, what characterization is about, the difference between theme and subject, how one can study a novel and the approaches one can use in order to read it.

### **3.6.2. Pre-reading activities**

Following Kramsch's (1993, p. 140-141) suggestion on these activities, this step was divided into: aesthetic reading, pedagogic expectations, presentation of the theme and reader's expectations.

Concerning aesthetic reading, it was the moment in which we talked about the experience of reading and the different possibilities of handling a literary text. For example, if reading aims at vocabulary acquisition, then learners will need to look for words up in the

dictionary and then, reading would be reduced to mere decodification; we discussed reading in De Certeau's (1984) perspective that considers it a process of creative production in which learners are active and by being so, are expected to construct meaning based on the information collected in the text, which means that as readers they should be active in the reading process and were supposed to interact with the text by means of aesthetic reading, in which "multiple layers of meaning would emerge from their personal response to the text" (KRAMSCH, 1993, p.137-138).

We also saw that different approaches may be adopted, that is, learners can read quickly first to get an idea of the story-line and then they can read again more slowly making notes, or they can go through a detailed reading in which they make sense of the text and also make notes on the most important information and this note-taking can be of two types: writing in the book itself highlighting details or notes on a separate page for summaries. Another suggestion was the one I myself had used while reading for the subject *Literatura de autoria feminina* during my Master's course. It consisted of a chart in which the character's name is written in one column, followed by their relationship to the main character and finally one column containing the main characteristics of that particular character according to the book which would help learners to justify their judgments.<sup>30</sup>

As stated by Long (1991, p. 47) "before learners read the text, it is generally helpful to ask a series of questions which attempt to create the right mental attitude for receptivity, a process known as 'set induction". Based on the author's statement, for intermediate level learners, I wrote the title of the book on the board in order to establish a mental preparation about the main theme of the work. The aim, at this point, was to foster learners' imagination by brainstorming the possible associations with the theme by asking questions such as: in which situation people normally use the word "dear" (to lead them into another genre present in the work, that is, the letter); why someone would use the word "nobody" instead of someone's real name and finally, based on the title of the work, what kind of story they thought they expected to find in the book.

Readers' expectations: in order to activate learners' genre schemata, we went through the slides about novels and discussed all the topics together, adding more details and fostering learners to use their previous knowledge acquired at regular school. This, in my opinion, lessens their anxiety because they are exposed to something that is part of their

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<sup>30</sup> The chart was a contribution made by Cleusa Salvina Ramos Maurício Barbosa, who is in the Doctorate Program of *Língua Inglesa e suas Literaturas* at *Universidade Federal de Alagoas* (UFAL).



background knowledge, just in another language, this way making associations would be easier.

All the suggestions offered by learners were written on the board and they were expected to justify each one of them. When all opinions were discussed to their fullest, I asked them, as homework, to write a composition containing approximately 250 words on “pregnancy in adolescence”. I also told them that they could write it under either perspective: that of a boy and that of girl.

Regarding the pedagogic expectations, they were told that a diary, where they could write about their experience, doubts, summaries as well as their reactions to the text, would be important. We also established how we would organize our meetings for discussions.

The choice for note-taking in diaries was based on the belief that they promote a more personal relationship between learners and teachers, it is also a good form of authentic communication, and valuable insights concerning learners’ progress can be obtained. As time goes by, learners can get back to their previous writings and evaluate their progress, it also gives that shy learner the chance to clarify her/his doubts without being exposed during classes and the teacher can answer individually but may also want to comment in class keeping that learner’s privacy.

### **3.6.3. While reading**

In this phase of the study learners were expected to interact with their peers during discussions; talk about their understanding of each chapter; express their opinions and hand in their diaries to the teacher.

After each meeting, their diaries were collected, and I could follow each one’s reading more closely detecting their difficulties and writing encouragement notes. The written evaluation approach I adopted for this study was the qualitative assessment (GRABE & KAPLAN, 1996) based on a dialogue between the researcher and the learners, always emphasizing their positive aspects aiming at leading them to self-evaluation. This would promote active response, therefore if learners responded to the text, I understood that they were successful in their reading. The other way to assess them was by means of note-taking during our meetings where their progress and also their difficulties could be followed.

### 3.6.4. After Reading

At the last meeting, when the discussion was over, I asked them to write about any theme they found interesting while reading. However, I gave them some ideas:

- choose a character and write about her/his future from November on;
- write about the character they liked most;
- write about one of the themes presented in the narrative;
- give voice to one of the characters they think should be given the right to be listened.

It would be great if learners, by themselves, got to one of the suggestions above without the teacher's interference. Nevertheless, they tend to write nothing but a summary of the whole book because this is the type of task they are used to.

### 3.7. Evidence of learner's oral response

In order to analyze learners' response, I use charts with extracts<sup>31</sup> of intermediate and advanced learners' oral production preceded by my comments. The transcriptions show learners' oral production and contain structures which are not grammatically correct, however they were not altered. The following code based on Marcuschi (1986) was used:

(( ))	My comments
( )	Doubts and/or suppositions or either unintelligible sounds
(+)	A brief pause
:	Vowel extension
/	A sudden stop
”	Question mark
,	Comma
Mhm, eh	Pause filled with hesitation
Capital letters	Emphasis
/.../	Omission of part of a passage

Chart 1: Transcription code

Along the previous chapters the teacher's role in the reading process has been highlighted however, during the discussions, the teacher/researcher tried to be no more than an observer. Nevertheless, the participation happened when learners were not able to help each other concerning a word they did not know or when the teacher noticed that it was difficult

<sup>31</sup> Learners' productions, both oral and written, were transcribed without corrections.

for them to start the discussion whenever learners felt shy, insecure or did not feel prepared for that moment or even to give learners a positive feedback whenever necessary, thus encouraging learners to continue reading. On chart 2, we observe a moment of teacher's participation when learners commented about their understanding in the first reading:

105.	T1:	70' Ok' that is very good' né'' the FIRST contact with the authentic literature and
106.		you can say 50% I think it's GREAT né'' because it's the first contact when you
107.		have the SECOND contact it's gonna be more natural it's gonna be much better
108.		much EASIER for you to (+)face the vocabulary' the expressions everything'
109.		right T2''

Chart 2: Intermediate transcription 1<sup>32</sup>

By realizing that the theme of the narrative, “pregnancy in adolescence”, is common in any culture, learners build a bridge minimizing the cultural gap which could be regarded as an obstacle for the reading comprehension. Not only that, both intermediate and advanced learners made similar comments about the themes dealt with in the narrative, of course that happened at different linguistic levels. Such evidence opposes Lajolo's (1993) statement that the cultural sphere may constitute a challenge for learners to a certain extent. Compare both extracts:

Evidence of level 1: surface encounter with the text

1.	K:	I think the reading is very interesting eh the book because this history happen in real
2.		life (+) most pregnant the relationships between adolescent and parents and pregnancy
3.		in adolescence eh all situations and preoccupations
4.	R:	it is a a a real story about everything about the life about the book this
5.		/.../
6.	CL:	I think the book (+) isn't eh only about pregnancy but the relationship the good
7.		relationship eh between children and the parents and the bads for examples Helen
		wanted talk more eh with her mother

Chart 3: Intermediate transcription 2

Evidence of level 1: surface encounter with the text

155.	P:	/.../ I really like this book because it was something that is takes eh part of our life I
156.		like the general idea of the book' it is not a (+) essentially it's a story about
157.		relationships relationships with parents and children teenager in love it I children
		((they talk simultaneously agreeing with what P says))

Chart 4: Advanced transcription 1

<sup>32</sup> See full transcriptions from Appendixes V to XIII.

Learners share their ideas and opinions openly. Both LR and L distance themselves from the base text to make a connection with their reality, showing thus, signs of active responsive attitude.

Evidence of level 2: understanding and appreciating the text

45.	LR:	I think the father and mother the adolescent eh don't talk about of (+)
46.		pregmence and your consequences eh they they requires special train about
47.		(unintelligible) I thin
48.	L:	actually' I I think the father the mother ALWAYS eh think the adolescents (+)
		eh are children because/

Chart 5: Intermediate transcription 2

Along the discussions it was possible to observe signs of personal involvement when they show empathy towards one of the characters. This is what Kooy & Wells (1996, p. 25) define as an "evidence of understanding and appreciation of the text". The preoccupation with the lexical aspect gave way to the need of sharing emotions as they engaged meaningfully with the text. Charts 6, 7 and 8 show L's identification with Helen and how MN and C were touched by the narrative.

Evidence of level 2: understanding and appreciating the text

104	L	well' when I I I begun reading the <i>Dear Nobody</i> I I think is very BORING (+)
105		ANNOYING maybe I don't understand (+) a little January was (+) bad February eh
106		(+)the better and March is very reading the book but NOW I:: like to read because it's
107		very long' eu I think stopped the interesting I I can eh (+)understand eh recognizing'
108		in the characters the people and I

Chart 6: Intermediate transcription 2

Evidence of level 2: understanding and appreciating the text

117	MN:	for me eh the January is very difficult (+) I thinked (+) forget the write the book and
118		desperate (( laughing)) for me' the March so so now the April I liked is very
119		emotional because Helen talk about the pregment with your mother is (+)in moment' I
120		think I think the very book

Chart 7: Intermediate transcription 2

Evidence of level 2: understanding and appreciating the text

39.	L:	SO interesting and I sometimes I felt as if the problem the character was (+) mine and
40.		sometimes I emotions and crying its SO beautiful I I LOVE it
		/.../
46	C:	me too' I in the I begin the begin eh the book for me was very difficult but a- along I::
47.		I like I involve I:: I (+) feel" the story' I inside the story I see:: the story in my family
48.		I imagination' is VERY interesting' I like a lot
49.	L:	I think in the next semester the other teacher eh bring the the obra poor I don't want
50.		((they all laugh))

Chart 8: Intermediate transcription 4

As the meetings progressed, even more personal involvement was evident confirming, thus, the consolidation of what Kooy & Well's (1996) term level 2. One learner in particular had very interesting responses to the narrative because she went through a similar experience and from the first contact she had with the male character, she established a relationship of despise towards him and every movement he made, she reacted negatively associating it to her own experience. Charts 9, 10, 11 and 12 present distinct moments when L voiced her feelings towards Chris.

Evidence of level 2: understanding and appreciating the text

1.	L:	I (+) I thought the <i>Dear Nobody</i> (+) eh the Chris is the insecure too close person' he
2.		loves too much his father and now' his loves Helen I think Chris very insecure: (+)
3.		person' maybe eh his mother go away when when he was chi a child

Chart 9: Intermediate transcription 3

Evidence of level 2: understanding and appreciating the text

33.	L:	Chris don't grow up inside because he continued like don't be father go to travel'
34.		forgot responsibilities

Chart 10: Intermediate transcription 5

Evidence of level 3: synthesizing and understanding the text

45.	K:	and the reading' about reading favorite my reading better uhh in July because I think
46.		this' history is more interesting' more moment interesting in July in August I don't
47.		like I don't like very much
48.	L:	me too because Chris ((laugh))
49.	K:	you hate Chris
50.	L:	I hate Chris ((laugh)) when he was traveled he knew Bryn and he kissed oh my GOD
51.		((laugh)) and Helen' Poor Helen see them together' in finish August and I want to
52.		read September because I HATE HIM' cruel for Helen

Chart 11: Intermediate transcription 5

Evidence of level 3: synthesizing and understanding the text

37.	L:	and I' one think interesting I think is different way Helen Chris in September' while
38.		Helen eh eh had contractions for a hospital Chris buy jeans for Newcastle is so EASY
39.		for Chris
		/.../
145.	E:	I thought I talk about may things I talk about love is very important for her' né" sorry
146.		for they think about love because is we would eh have many information about the
147.		man the woman is eh eh eh is important they know about this eh QUESTION in my in
148.		my house in they school in they (unintelligible) and they other place' please you don't
149.		like Chris in the story"
150.	L:	no ((L laughs))
151.	E:	because" because you don't like"
152.	C:	she hates Chris
153.	L:	It is so easy ask ((L laughs))

Chart 12: Intermediate transcription 6

On chart 13, we observe the different readings CL and R had of the same character, meaning that reading is a very personal experience and that each one's perceptions plays a significant role in meaning making.

Evidence of level 2: understanding and appreciating the text

26.	CL:	I think Chris is very very romantic (unintelligible) and (+) they they are very fast
27.		(( they laugh))
28.	R:	I think he's cute' romantic he likes very much Helen and he really wants be together
29.		with her

Chart 13: Intermediate transcription 1

An example of learners' involvement in the discussion can be observed in the dialogue among F, P, MM and NR on chart 14. They were active, sensitive and invited their peers to contribute to the discussion.

Evidence of level 2: understanding and appreciating the text

35.	F:	I agree with M because he is a quite senseless' like in January when he describes he
36.		describes how they make love' because(unintelligible) so' what do you think'' P''
37.	P:	I disagree with you when you say that eh boys are not concerned
38.	F:	NO' I think that He IS SENSELESS' he has
39.	P:	I mean
40.	F:	he has no hum
41.	P:	when you read the book' it was not Chris fault' it was Helen' and Chris's fault
42.	MM:	yes' I agree with him
43.	P:	because::
44.	NR:	hum (+) can I interrupt'' I don't think it is fault of anybody because they are hum
45.		still very young and they maybe eh when we see eh Chris's life and Helen's life we
46.		see that her mother is very strict' very rigid' I don't know and he is he is rai he:: his
47.		father I don't know' created I don't know

Chart 14: Advanced transcription 2

L's responses to the text at these two different moments meet some of the criteria for Level 3. In transcription 5 she shows stronger empathy for Helen and understands the character based on her own experience. Her observations are consistent with the text and she judges the character based on evidence from the text. Her judgments were not as superficial as they used to be and the support was based on textual evidence.

Evidence of level 3: synthesizing and understanding the text

39.	L:	like Helen' when I I was pregnant' I was anxious for see my baby' in page:141 she
40.		says' I can't wait to see you and this is is very true because mothers I think fathers
41.		eh must equals I don't know but mothers don't spend time don't <i>passa parece que o</i>
42.		<i>tempo não passa</i> very long for pregnant

Chart 15: Intermediate transcription 5

## Evidence of level 3: synthesizing and understanding the text

89.	L:	he don't father don't forget he's father Helen don't mother and father Amy then eh
90.		but he's conscious about his immaturity on page (+) 199 he said' I am not yet ready
91.		for myself'I am not ready for you for her for myself his immaturity

Chart 16: Intermediate transcription 6

All along the study, I have emphasized the importance of seeing the FL educational setting as a possible site where a liking for reading as well as more active readers could be fostered. Besides confirming my belief, I could also observe the transformative power of literature. S was a very resistant learner from the moment she knew she would read a book for the fact that she disliked reading even in L1. At the end, her resistance gave way to personal involvement as she realized how much she could benefit from literature at different levels and even her parents made comments about the experience that reflected even in her everyday life at home.

## Evidence of level 1: a surface encounter with the text

120.	S:	I don't like the book is very bad the book' in January' I: (+) I don't like the March is
121.		very long I don't (+) patient' in April' I like' I begun because I HAVE like((they
122.		laugh))
		/.../
125.	S:	like the reading all books' in Portuguese and English principally in English
126.		principally in English because is very difficult because no::: my English because my
127.		English

Chart 17: Intermediate transcription 2

## Evidence of level 2: understanding and appreciating the text

40.	S:	I think the other books I read is very imagination no as <i>Dear Nobody</i> ' <i>DearNobody</i> is
41.		very real and very interesting but in the begin I thought very difficult because many
42.		words I don't meet (+) no decorrer"
		/.../
44.	S:	but along I::: read and read understand' no the words for words but the context I I
45.		understand

Chart 18: Intermediate transcription 4

## Evidence of level 2: understanding and appreciating the text

72.	S:	my case is different because my mother don't talk with me' I don't know I think the my
73.		mother don't (+) no' my mother eh talk with my brother I don't know information my
74.		mother don't talk with me and I shy I don't ask because my mother why my mother don't
75.		be pregnant pregnancy in teenager" I be I never say about the pregnancy

Chart 19: Intermediate transcription 5

## Evidence of level 2: understanding and appreciating the text

117.	S:	in November I (+) I like the decision of Helen because Helen was very happy and
118.		want too for Chris too she didn't keep hate and show the Helen the Chris
119.		/.../

	S:	I have one observation I want make ((laugh)) one change that I speak in the
185.		beginning of the (unintelligible) I said that don't like to read book ((they laugh))but I
186.		said this because never see the importance of books but this year all changed and I
187.		begin life and I want thank Josy and my teacher ((they laugh))of the of the school
188.		because made I read five books and I like of three book
189.	All:	CONGRATULATIONS

Chart 20: Intermediate transcription 6

On charts 21 and 22, their discussion centered on the importance of the linguistic and aesthetic qualities, that characterize “real” literature as opposed to the pre-fabricated material for the so called pedagogical purposes and they refer to the difference of the language used in the narrative to that of everyday speech. In their case, they could observe that the presence of what they termed as details, which I assume as the presence of words not common to the classroom environment, can cause this feeling of estrangement. Some learners, read the text aesthetically, that is to say, the text and the reader meet and “a unique and personal experience is born” (KOOY & WELLS, 1996, p. 12) for what is important to them is “the enjoyment attained by interacting with the text” (McKay, 1991, p. 194-195).

#### Evidence of level 2: understanding and appreciating the text

186.	K:	in the story very' news words for me but I understand the general
187.	R:	is the more important if you understand
188.	K:	but it's not normal ((they speak together))
189.	MN:	in general I don't understand the the book but the detail is very difficult
190.	CL:	but I I think the details not VERY important when
191.	L:	is very important literature is very important yes ((they all agree on the
192.		importance of details and speak simultaneously))
193.	MN:	imagine in Portuguese (+) read the book imagine in English
194.	R:	you have to imagine when you read the book
195.	K:	you understand better the history
196.	R:	when you see the details ((from line 192 to the last one they talk simultaneously
197.		commenting on the importance of details and understanding them while reading))

Chart 21: Intermediate transcription 3

#### Evidence of level 3: synthesizing and understanding the text

67.	M:	I think the author (+) she really writes (unintelligible) she has a very
68.		(unintelligible) with details very careful trying to talk to us (unintelligible)
69.	NR:	I think when she talks about Helen's feeling I feel so::: as if I was Helen at that time
70.		because she can eh she writes SO eh many details about that feeling that you you
71.		feel I think I feel like eh (+) the he same thing that Helen is feeling
72.	MM:	she pass to us what they what she she feel (+) she is very reality”
73.	T1:	realistic' the::: author”
74.	MM:	Yeah

Chart 22: Advanced transcription 3



West (quoted in VINCENT 1991) favors simplification because he considers it an art which will “make the route to literature easier by the extensive use of simplified graded Readers”, nevertheless, in E’s statement, the contrary was the truth contradicting, thus, those who favor simplified graded Readers. Moreover, E only joined the experience on the second semester of the experience. Here’s what he said about his previous experience with simplified graded Readers:

Evidence of level 2: understanding and appreciating the text

1.	E:	eh is my opinion eh about simplified books is’ I read two books eh simplified books eh
2.		was’ were eh the phantom of the opera house and the Frankstein’ these stories is
3.		(knowing) (+) knowing eh eh for many peoples or for peoples but when read the
4.		simplified book with stories eh known a known story I::: had difficult’because the
5.		pages(+) don’t continued once other but eh when read dear nobody eh authentic work
6.		example’ I was liked the stories with forty pages eh only pages I was eh understand
7.		all stories and the word eh forty pages the words eh went went repeated repeated
8.		the the the book eh eh stayed how can I say <i>fácil</i> ” please
9.	All:	Easy
10.	E:	easy <i>nê</i> ” Easy”
11.	All:	Yes
12.	E:	easy” the book stay easy this good for me I I I love this book <i>Dear Nobody</i> because
13.		I the story is different’ different eh and the other

Chart 23: Intermediate transcription 4

On chart 24 both K and L realized that authentic language was permeated by nuances that sooner or later they would come across and they understood that it was positive to have this first contact in the FL classroom where they could rely on their teacher as well as on their peers to help them understand while reading.

Evidence of level 2: understanding and appreciating the text

28.	K:	and in in other place hum how do you say <i>fora da sala de aula</i> ”
29.	R:	out of school out of class
30.	K:	out of school is totally different’ the simplified book and is easy in the class but other
31.		place is not is totally different and is easy in the class but other place is not
32.	L:	school is poor vocabulary is poor we don’t (+) how do you say <i>adquirir</i> ” the new
33.		words for me the begin is so difficult I am crazy because I I thought I don’t
34.		understand nothing
35.	R:	me too’ in the beginning I thought really difficult and the story was BORING but
36.		when I start reading I like it
37.		/.../
	L:	I think in the next semester the other teacher eh bring the the <i>obra</i> poor I don’t want
49.		((they all laugh))

Chart 24: Intermediate transcription 4

Learners were motivated because they had a feeling of empowerment. This feeling was seen by Vincent (1991) as resulting from learners contact with the simplified graded Readers and this one of the reasons why the author defended their use, highlighting, however, that there should be more sophistication in simplifying and grading materials. Chart 25 confirms one of the initial hypotheses of this study: if learners are given the chance to read in class, why not offer them quality input?

#### Evidence of level 3: synthesizing and understanding the text

171.	NA:	and are you comfortable to (+) take another books in English” I am ((laughing
172.		happily and cheerfully) very happy because I had the courage to order a book of my
173.		favorite theoretical author and I used to read it in Portuguese then I order it in English
174.	NR:	I am (( laughing with happiness)) so pride of myself (+) it is good it was very/
175.	MM:	we can learn eh original book and understand
176.	M:	although we are in a English course and in a country that doesn’t speak English we
177.		can’t (unintelligible) you know it is not the reality we have to read things that are
178.		real because we are going to use what we learn in real things (unintelligible) (+) it is
179.		a way of (unintelligible)
180.	F:	we know too the limit of our knowledge about English’ it is not a illusion we know
181.		that we can do it’ and we are not afraid of reading a text’ things like that that some
182.		people doesn’t EVEN understand in Portuguese
183.	NR:	yes’ it eh great(unintelligible) how can I say” we are not afraid of reading something
184.		more more complicated or (+) another books now we broke this this barrier now
185.		we can go on and read whatever want

Chart 25: Advanced transcription 1

One of their commonest complaints concerned the presence of new words. During their discussions and in their diaries, they referred to the difficulty they were facing. It was expected that learners made use of different methods in the meaning making process. The vocabulary present in any text requires strategies and this is due to the complexity (BROWN, 2001) associated to the written language. Hence, all the mechanisms learners described and even their uncertainties and lack of confidence are considered part of the reading process for it also happens in L1.

#### Evidence of level 2: understanding and appreciating the text

91.	C:	(unintelligible) I read everything (is very beautiful) but many times the dictionary
92.		many new words then I looked (+) best best <i>medidas</i> ” /.../
112.	K:	the beginning (unintelligible) but after I read is the better in my opinions the best
113.		month is February because my reading is very easy than others (unintelligible)
114.		because exist very words eh eh (+)my methods for studying eh is I wrote parts I
115.		have a good impression I wrote in Portuguese in my book and comprehension
116.		(unintelligible)
117.	CL:	my situation is the same as L because the (+) when I read the book I didn’t
118.		understand very much but then’ I I I begun understand and I LIKE the book (+)
119.		my method is eh I do <i>resumos</i> in the book and I like the book

Chart 26: Intermediate transcription 2

For being an authentic piece of language, the literary work contains words that are part of everyday life which learners normally do not come across in the FL classroom. One of the main constraints towards the incorporation of literary work is this: the vocabulary. Below, MN comments about it.

Evidence of level 2: understanding and appreciating the text

157.	MN:	yes' for me read the book <i>Dear Nobody</i> is very difficult but (+) I can have good
158.		vocabulary' many words I don't understand but in all history' in total but read the
159.		vocabulary VERY GOOD informations

Chart 27: Intermediate transcription 3

R shows signs of relative autonomy as a learner by finding her own strategy, which is to understand words by the context. C, on the other hand, relied on the use of the dictionary. LR believed that the difficulty was because the book was written for native speakers.

Evidence of level 2: understanding and appreciating the text

161.	R:	I don't think so so difficult until now I understand the context just like MN and I
162.		don't think so many so many new words I don't understand cause I watch many
163.		many movies many many things I have many contact in music too' and (+) but is
164.		normal I don't understand a few words but I can I pass
165.	L:	really"
166.	R:	I pass continue reading and the finally I understand
167.	CL:	me too' when I don't understand (+) I pass
168.	MN:	but many words' I don't understand
169.	L:	<i>passa passa passa</i>
170.	L:	many many many a lot of
172.	R:	not so many' not so many' a few words
173.	MN:	but the context understand
174.	C:	the context
175.	L:	congratulations ((laughing))
176.	C:	I see the dictionary many times
177.	LR:	I think the book there are eh a lot of a lot of eh a lot of lang
178.	L:	Language
179.	LR:	language the English for (+) native eh (+) <i>por isso</i> "
180.	L:	that why
181.	LR:	I think is very difficult
182.	R:	I don't think' I don' I am not reading the book like is for a person who who speak
183.		English I am reading (+) like a normal book' and I have to put numbers like I have
184.		in the others book but I think it's a normal book' it's it's bigger than the others but I
185.		think it is think it is normal
186.	All:	congratulations ((laughing))
187.	K:	in the story very' news words for me but I understand the general

Chart 28: Intermediate transcription 3

According to Kooy & Wells' (1996) three-level rating scale, F's comparison between the base-text and previously read literary works, approximates him to the last level which focuses on synthesis and evaluation of the text.

Evidence of level 3: synthesizing and understanding the text

253.	F:	I made a comparison with Machado de Assis' because in his book Don Casmurro'
254.		Bentinho is the narrator and he do the male chauvinist in eh interpretation of the
255.		situation and at the end of the book there is the question' if you think like Bentinho'
256.		Capitu really betrayed him, if you think like Capitu'the female character that is the
257.		victim of the story you think that she is (+) innocent

Chart 29: Advanced transcription 2

An advantage of this contact with the literary work is that not only did learners reflect about the narrative, they also reflected about themselves as readers and searched for more efficient ways to accomplish the goal established. I see this as another contribution of the literary work in the FL classroom. Learners do not read for the sake of it, they reflect upon this process because they want to improve at all levels and they carry on natural conversations just as if they were using L1 to discuss their difficulties and anxieties and this is what teachers hope for when teaching a FL, that is, to use it for meaningful purposes and spontaneously. I see it as a big step towards the process of becoming an active reader.

### 3.8. Evidence of learner's written response

Concerning the written production, learners were supposed to keep a diary in which they would record their notes while reading and they were also expected to write about their feelings towards the experience. The purpose of the diaries was to follow how they were reading and identify difficulties that could demotivate them. Therefore, notes would be taken and a dialogue between the teacher researcher and learners would be established. Also, while writing down their thoughts, learners concentrate more and "actively engage with a text" (KOOY & WELLS, 1996, p. 17).

In order to present learners' written progress, I chose L's diary<sup>33</sup> for the analysis. The full text can be found in the appendix XII.

The first lines of L's diary, showed that she was worried about dealing with the text, her anxieties and uncertainties and how she made use of L1 to explain herself demonstrating her insecurity in sending her message through, nevertheless, despite some grammar mistakes, it was possible to understand what she meant.

<sup>33</sup> The written texts were transcribed without any corrections.

*I read only introduction and stoped. I found a lot of words that I didn't know, but I preferred no look for means. I began read January. The text has a lot of words that I don't know. I stoped in the page 5. I'm confused. Today I continue to read. I'm understand a litte. Sometimes I look for means words that I don't know. I Finished January, but I thought litte time. I think that I lost a lot details and maybe I'm losing the beauty the book.*  
*Português: Acredito que estou conseguindo entender o sentido da obra, mas gostaria de estar me deliciando com as descrições das personagens e lugares, mas fica difícil a não ser que eu procure muitas palavras no dicionário.(extract 1)*

L's writing presents evidence of understanding and appreciating the text which corresponds to level 2 of Kooy and Wells' (1996) rating scale blended with some characteristics of level 3. Her writing went beyond retelling the narrative and moved to a reflection. She realized that the author's choice of having parts of the story told by a male character, affected her feelings and responses to the text.

*Resume January*  
*I thought that Chris is the insecure and too close person. He loves his father so much. For years his father had been at the centre of everything, however now he following in love for Helen. Chris would tell with his father about his matters but he doesn't tell to do. He hated his mather because she didn't want him and she went away.*  
*P.S. I thought that narrative moment that they made love, very simple, maybe because who told was Chris, if was told for Helen it will be more details, Actually is the way man to see things of love. (Extract 2)*

On the next passage, she seemed to rely more on L1 in order to communicate with the teacher researcher. However, when she was writing about the story, she always used L2. This reproduces what we observe in the FL classes, that is, whenever learners need to talk about something other than the subject related to the lesson of the day, they go back to L1. We will observe further that she abandons L1 while talking to the teacher researcher. L started collecting information about the characters. While checking her notes in her diary, I suggested the elaboration of a chart containing information that might help her to understand the story and support her judgments.

*Português: Ao invés de reler janeiro como eu pensava em fazer, resolvi seguir adiante e fevereiro pareceu-me um pouco melhor de ser lido.*  
*Português: neste capítulo descobri o nome de alguns personagens:*  
*Ruthlyn – Helen's Best friend*  
*Tom – Chri's Best friend*  
*Ted Gardon – dad's Helen, has band and plays the piano. He's so thin, he's such a quiet man*  
*Alice – Helen's mother*  
*Joan - Chris' mother*  
*Don – Chris' mother's husband*  
*Guy – Chris' brother(extract 3)*

The next meeting she presented all the information she got concerning the characters on the following format.

<i>CHARACTERS</i>		<i>+ INFORMATION</i>
<i>Alice</i>	<i>mother</i>	<i>Influences Helen to abort Wasn't friend of Helen Became stranger for Helen</i>
<i>Ted Garton</i>	<i>dad</i>	<i>He has a band and he plays piano. He was so thin and he's such a quiet man. He treats her as if she was made of glass.</i>
<i>Bobbie</i>	<i>brother</i>	<i>Gigling for Helen</i>
<i>Henry</i>	<i>old boyfriend</i>	
<i>Ruthlyin</i>	<i>Best friend</i>	<i>A good friend, fine</i>
<i>Darrie</i>	<i>nan</i>	<i>Very sad</i>
<i>Tom</i>	<i>Chris best friend</i>	
<i>Joan</i>	<i>mother</i>	<i>Pretty She smokes, then she stank She went away when Chris was a child</i>
<i>Don</i>	<i>Father-step</i>	
<i>Guy</i>	<i>Brother</i>	
<i>Jill</i>	<i>aunty</i>	<i>Said about when she was adolescent and made abortion</i>
<i>Chris</i>		<i>Insecure and too close person</i>
<i>Helen</i>	<i>girlfriend</i>	<i>Shy Plays the piano</i>

(extract 4)

L1 was still present in her writing and she wrote about her feelings towards reading. At this moment, the teacher's support was fundamental. Another sign of literary awareness was shown when she realized the choice the author had made of having the story told by a male and a female character and that, as L wrote in her first extract, affected her responses.

*I had a lot difficult when was read this capitulo, but now continue. I didn't look for means the words, because didn't have more time for it.  
Mesmo assim fevereiro foi melhor do que Janeiro  
March is better than February. I understand a little more. Sometimes, during the read I felt anguished, that why I thought to stop.  
Now, this narrative have two narrators: Chris and Helen. (extract 5)*

L was more interested in retelling the narrative and she made judgements based on her own experience not supported by the text that shows evidence of Level 1.

*In October 2<sup>nd</sup>, Chris began to write about your past with Helen and he didn't know yet where it's going end. The next day he will go to Newcastle.*

*He found a pile of letters and He didn't understanding why they began the same way: Dear Nobody, then he read the letters to remembered his past.*

*January*

*Chris and Helen were alones and together at Helen's house when their favorite music was playing Helen and Chris made love, after that Chris found impossible to talk for Helen without smiling.*

*P.S. I think that it show that they don't were ready to make love, yet. (Extract 6)*

She moved to level 2 as she showed signs of personal involvement with the narrative. Based on the text, she made judgements according to her life experience

*If I were Chris, I didn't waited for my mother. I Will tell about my mistakes with my father and If I were Chris' mother I Will be very sad, because I can't live without my children. (Extract 7)*

L reflected about the presence of different words and how these words affected her comprehension of the text. She also showed evidence that she was thinking about the text and tried to find ways to negotiate with it.

*Method: I found a lot of words that I didn't know, but I preferred no look for means.*

*I think that I lost a lot of details and maybe I'm losing the beauty the book. (Extract 8)*

In this brief comment, L raised a question but she did not go deeper into making assumptions, nevertheless, it was a sign of understanding and appreciating the text and she distanced herself from the base text, reflecting about an important and updated issue for any society.

*P.S. Is very sad when the mother didn't want her baby. Why they didn't precaution before? (Extract 9)*

Another moment she reflected about her feelings towards the text.

*Method: on March I understand a little more. However it is very long, I confused, I thought stoped, sometimes. (Extract 10)*

Despite all her conflicting thoughts about understanding the text properly, when we read her notes about April we notice her involvement with the text and during the meeting to discuss this chapter, she said that she had cried in April because she remembered everything she had gone through when she got pregnant:

*Helen was very confused, because she didn't know what to tell with her mother.*

*P.S. I recognized with Helen in this moment, maybe because it happened with me one day, and it is very difficult to do. (Extract 11)*

L showed empathy with the female character and she shows signs of personal involvement as she understood the characters reactions to certain situations. It was a movement towards an active responsive attitude.

*P.S. I thought the attitude Helen's mother unacceptable. Sometimes, when I'm reading it I feel as if the problem was mine, then like Helen, I didn't know what will tell to my mother. (Extract 12)*

At this moment, L did not identify with the teenager character. During this writing she analyzed the character as a mother and she judged the mothers in the narrative based on her perceptions and cultural background reinforcing the importance of the culture in an activity such as this one.

*P.S. Sometimes I think we have kids and plan their future and when something happens out of our plans, we don't know what to do. We don't can control the life, as parents we must guide them. The most important part in this mounth was the meeting Chris with his mother. She talked about when she went away. For me the reason doesn't justify, only explain it, because I'd never change my kids for any love. I think the love for my children doesn't compare with anything, however, now Chris knows her true reason. (Extract 13)*

In this piece of writing, there was evidence of linguistic competence improvement and she no longer used L1 to communicate even when she was writing her notes down. She also made use of words that were not common to her vocabulary like “urge”. She blended retelling the text with personal response. However, at this moment her opinion about the main character was supported by evidence from the text.

*When Chris was traveling, he knew Bryn and they kissed, after that Bryn went his house and the worst thing happened: Helen saw they together then Helen wrote in her diary: “I hate him...”  
Chris attitude really gets in my nerves, for me Chris is go overboard and gets the urge he wake up for new reality. (Extract 14)*

As planned from the beginning, after reading the book, they were expected to produce a piece of writing in which they could continue the story or give voice to a character that was not heard or write about one of the characters. L's production was not surprising because she constantly showed how much she despised the male character and in her production, we hear different voices resulting from her own life experiences.

*When Chris was in college sometimes he wrote for his father but he seems forgot Helen and Amy.  
In Newcastle he knew others girls, the n his life was like if he doesn't have a daughter. It's very easy for mens.*



*After five years he came back, then one day chancelly he passed in front of Helen's house then he looked for her. He would know how was Helen and Amy, whereas he surprised, Helen traveled to music college with Amy. On summer she always worked to help to care Amy. She never wrote for Chris. She could care her daughter with her family, and her love for Chris became to indifference.*

*I don't know what will happen after that, but I wish Chris grew up. It's too difficult, and I wish Helen knew somebody better than Chris and it's so easy. (Extract 15)*

I believe that if with the intermediate level learners, we obtained a positive feedback and the tasks proposed were accomplished, then we do not have much to say about the advanced level learners who, from the very beginning, were identified as being communicatively and linguistically competent. Nevertheless, their written productions can be found in appendix XIII. Next, NR's production is presented. Despite the fact that NR understands the narrative, her written production remains, mostly at the reproduction level. This confirms my argument that it is still difficult for learners to distance themselves from the base text on their own, that is why the teacher needs, at least in the beginning, to guide the activity, otherwise the result will always be similar to the one presented below. Her text, does not show any sign of personal involvement, however, while discussing the chapters in the classroom, NR responded actively to the text and showed signs of literary awareness.

*It was a cloudy day of January and Chris was in Helen's house. They were alone reading, listening to music and dating.*

*Without calculate, the music, the dim light, her way of look and smile created an romantic atmosphere and they made love.*

*When her parents arrived, they were discussing who had forgotten to buy the food for the evening meal, but Chris and Helen were touching hands and trying not to look each other. Chris watched her helping her mother and he realized that the focus of his life, that used to be his father, had changed. Suddenly, Mr. Garton, Helen's father asked her about a letter. Helen flushed: she had forgotten to write the letter. Her father was upset and disappointed in her because that was an important letter: her acceptance to the offer from the Royal Northern College of Music to do composition. Happily, she yet had time to send the letter.*

*Chris thought that was convenient left at that moment, and Helen followed him to the door. He didn't want to go. It was raining. He said that loved her and left.*

*While he was walking and thinking of Helen, a car pulled up and beeped. It was a woman called Jill, who had something to Chris's father and gave him a ride.*

*As soon as he had chance, Chris called Helen, as he had promised before. They talk a little until her mother interrupt them and Helen hung up.*

*After that, Chris went to the kitchen to help his brother, Guy and they started to play each other. After Chris had finished his task, he talked a little to his father and went to his bedroom.*

*He wrote a music for Helen, worked out some chords for it on guitar and recorded it.*

*Nearly midnight, he went downstairs and found his father watching TV. They started to talk about the TV program and after, they talked about Chris's mother and why she had left them. Chris's said that would like to meet her again...*

*TO BE CONTINUED (Extract 16)*

All this exposed, I believe that it will take a while until we have more student-centered activities with teacher's minimal interference because both learners and teachers seem to be so used to the reproduction model. Even if they are communicatively and linguistically competent, they do not distance themselves from the text and do not respond creatively unless some guidance is provided.

## CONCLUSION

Along this study, I searched for answers to some questions which resulted from my teaching practice such as the aim for using reading in FL classes, the teacher's role during the reading process, how learners react to the possibility of reading an authentic literary work as well as their feelings while reading and their reactions to the so-called literary language and finally if the difficulties encountered by learners are so great that these prevent them from responding creatively to the text.

Considering the aims established in the beginning of the study, I could observe evidence of an active responsive attitude in the groups both in oral and written productions despite their linguistic level difference and signs of literary awareness by means of personal involvement which leads me to conclude that, as long as institutional constraints are not taken into consideration, quality input could be offered to FL learners not only in the last semester of their five-year-English course.

Based on the readings along the study and my observations in some FL teaching setting, I conclude that the aim of reading in the FL classroom remains at the level of understanding the language of the text and that justifies the reason why simplified graded Readers are still the choice since reading is not seen as an integrated process which may benefit learners at different levels and learners' written production tend to be a reproduction of the base text with no signs of distancing unless guided activities are offered.

The teacher has a fundamental role when an experience such as the one proposed here is to take place for s/he is the one who will make the initial choices regarding the text to be read, and identify what approach better suits a particular group. Not only that, along the reading process it is the teacher who will keep learners' enthusiasm because they do come across with difficulties and sometimes they are not motivated to continue. It is the time when teacher's support is fundamental.

The study also responded the issue surrounding learners' reaction to authentic literary works concluding that the problem lies on institutional constraints which might change if teachers realize the importance of literature in the FL teaching/learning process and are willing to subvert the *status quo*. What I observed by talking to learners is that they read simplified graded Readers thinking that they were reading an authentic piece of literature and after the contact with the latter, they admitted that they would not want to read the former

despite the difficulties faced along their reading (*“I think in the next semester the other teacher eh bring the the obra poor I don’t want”*).

The FL classroom can indeed be a site where a liking for reading may be fostered (*“/.../I said this because never see the importance of books but this year all changed and I begin life and I want thank Josy and my teacher of the of the school because made I read five books and I like of three book”* - S chart 20). Learners can use the FL language for more meaningful purposes in a more authentic way in the FL classroom. With regard to the literary language and its supposedly negative implication for the FL learner, I may say that at first, they were intimidated by it and several times they complained about it (*“Sometimes, during the read I felt anguished, that why I thought to stop – L*), nevertheless, as their involvement with the text was intensified, the lexical aspect was no longer highlighted as they were really involved with the events in progress and wanted to express their opinions and feelings.

As we can see from the evidence presented in the study, during the talking process, learners interacted with their peers in a very authentic way, resourcing to the teacher only a few times for clarification, they hesitated, made attempts to express themselves as they do in L1. While talking, learners made connections to their own life experience to the novel and to other literary works they have already read, they made generalizations and superficially discussed some aspects of the narrative. Finally, their discussion always covered the themes of the narrative and they analyzed some characters even if it was at superficial level and their responses to the text cycled mostly between levels 1 (a surface encounter with the text) and 2 (understanding and appreciating the text) with occasional features of level 3 (synthesizing and evaluating the text)

Having answered the questions concerning the choice for authentic literary works as opposed to the simplified graded Readers, let us consider some of the aims established on chapter 3. Reflecting about the approach used for the first contact with the novel leads me to conclude that trying to establish a direct contact between learners and the literary work itself would be more interesting and stimulating, instead of the Power Point presentation. Collie and Slater (1990) suggest several activities which could be more engaging despite the fact that such activities remain at the level of the story. However, activities that explore the discourse level could be devised as well.

Learners were sensitized by the author’s choice of having a male character narrating part of the text and how such a choice affected their response (*Now, this narrative have two narrators: Chris and Helen - L*) (*I thought that narrative moment that they made love, very*

*simple, maybe because who told was Chris, if was told for Helen it will be more details, Actually is the way man to see things of love - L)*

Regarding the linguistic aims, I conclude that it will take some time for learners to distance themselves on their own from the base text in order to develop creative writing. I assume this dependence on the text reflects a traditional practice which has been fossilized by teachers as well as learners. Therefore, some guided activities may be necessary in the beginning aiming at freeing learners from a mere reproduction activity. An example of what I have mentioned could be observed in NR's writing. Despite the fact that she was a linguistically and communicatively competent learner, when she was free to produce, she remained at the reproduction level. The "responsive active attitude" (BAKHTIN, 1992) was observed in intermediate level both in their oral and written productions but the advanced group reached it only in their oral production.

Learners focused on strategies to understand the text and discussed their validity and offered suggestions to their peers using the language for meaningful purposes in a more authentic way.

Finally, I consider that the cultural aims were reached for the narrative offered a theme which is common to all cultures, therefore, it helped learners to make sense of the text comparing and contrasting cultures. It also led them to reflect about themselves and their own environment promoting the expression of their individuality.

A final reflection upon the aims established on chapter III shows that some factors may limit their achievement by means of authentic literary works in FL settings. The first constraint would be institutional which does not allow the teacher to explore more of the so many possibilities a literary work has to offer. In other words, the schedule to be followed could not be disconsidered. The second would be related to the learners' linguistic level, the case of the intermediate group which required a more teacher-centered approach in order to lead them along the reading process limiting, thus, their creativity to a certain degree. A more student-centered approach would lead to more creative oral and written responses.

The results of this study are not meant to be a generalization concerning the insertion and use of authentic literary works in the FL setting. However, I believe that showing that learners, at private language institutions or not, can read and enjoy an authentic literary work is a relevant contribution for future experiences which may achieve even better responses, and above all contribute to the learners' development as a whole, making the FL setting a place where not only fluent speakers are born, but also fluent readers able to respond to a piece of writing in the target language.

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## APPENDIX I: ADVANCED GROUP



From left to right: P, M, MM, NR, F and NR

## APPENDIX II: INTERMEDIATE GROUP



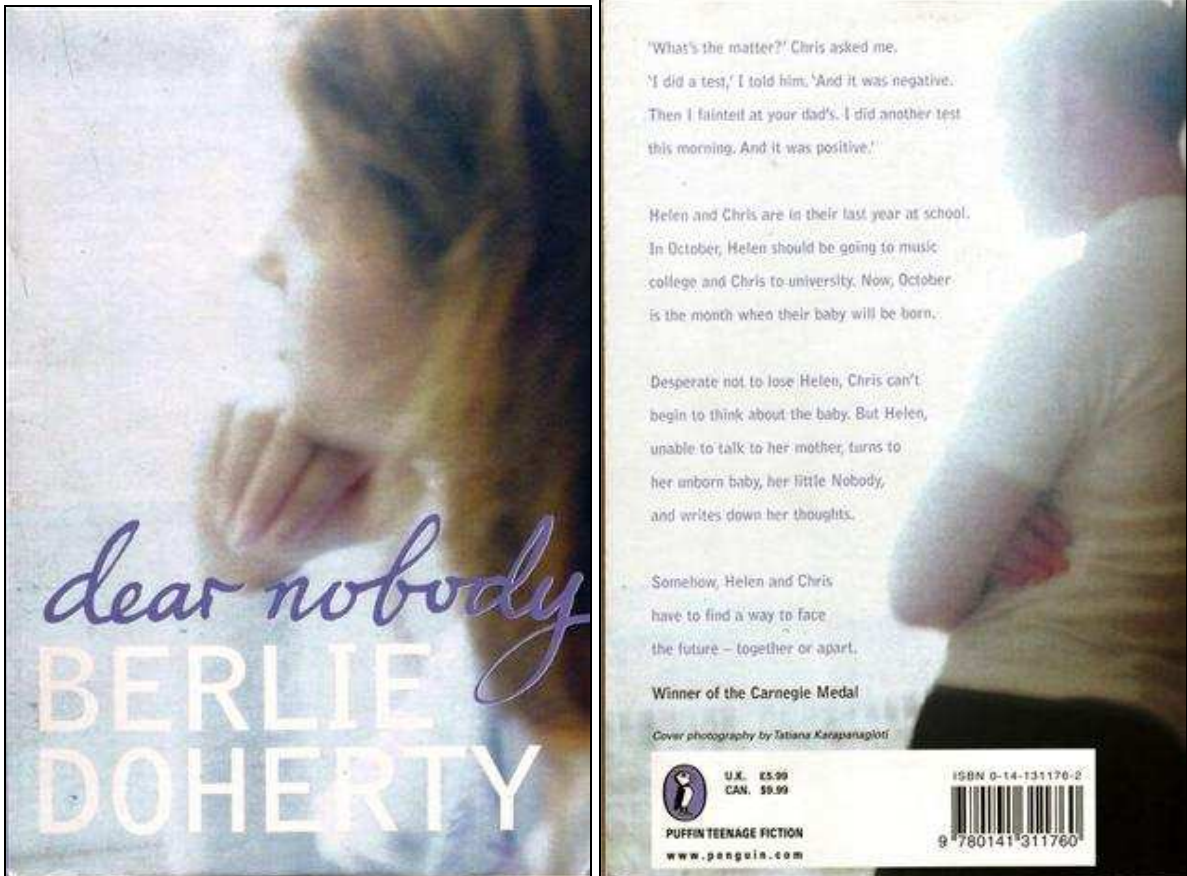
From left to right: C, K, R, S, MN, LR, CL and L

**APPENDIX III:  
BERLIE DOHERTY**



From left to right: Izabel Brandão; Berlie Doherty

## APPENDIX IV: THE LITERARY WORK



## APPENDIX V: ADVANCED FULL TRANSCRIPTION - 1

1.	NA:	interesting was the end' because (+)Helen's attitude I (+) I thought she was v
2.		very (+) unselfish you know' she thinks Chris hasn't enough maturity then let
3.		him go to school (unintelligible)
4.	F:	I thought she did the right thing because Chris (+) he:: was only thinking of
5.		her NOT on the baby' she could see beyond the Chris' feelings and make the
6.		right decision' although it was hard for her' to do it but it was necessary
7.	P:	and the end' he admitted that he wasn't ready to be a father it was so
8.		(unintelligible) I like a lot (that end)
9.	M:	she realizes that he always thinks about her and not care about the baby (+)
10.		any moment
11.	MM:	I don't think that this decision was good because she: in December was at
12.		home caring of the baby her mother at the same time her grandmother started
13.		to: get along well with the both
14.	F:	the baby brought back the union of the family' her mother was talking to her
15.		(+) grandmother it was nice about the baby in the end of the things it was a
16.		good thing (unintelligible) in all respects
17.	M:	I think that the only person that didn't like very much was her father because
18.		he dreamed of her university because he:: he was a musician so he couldn't go
19.		and it was a way for him to realize his old dream
20.	MM:	but she (+) promised him that she would (unintelligible) cause she eh she likes
21.		music
22.	NA:	and she seems to be very hard working also
23.	F:	Chris (+) I think he was the least people affect by everything as we (+) talked
24.		before cause he didn't have to care the BABY' things like that
25.	NR:	I think eh they want eh the Helen SHE want to protect him but I think she did
26.		wrong because she should eh call his responsibility you know' I think she just
27.		was how can I say it is ok' he he he can't handle this problem and I will do it
28.		alone you know' but I think he he was responsible because he was the father



29.		and so he should eh do something even if he couldn't eh he wasn't so:: mature
30.		to that responsibility but
31.	NA:	yes' because I think it is a cultural trait you know (+) woman are kind of (+)
32.		used to take the harder par the hardest part on her' unfortunately there is this
33.	NR:	and even his MOTHER was protecting him because she said that she was
34.		giving eh money to: to SUPPORT the the baby' support the baby and he didn't
35.		know that' it was a secret between them everybody was protecting him he
36.		didn't deserve it ((laughing))
37.	F:	so' Chris was really lucky about that (+) Helen was the strong the
38.		STRONGEST character of the book' cause she had the baby but she said that
39.		didn't give up' studying musician u-hum yeah
40.	NR:	and she went she was her in her decision and even if her father or her mother
41.		didn't eh (+) help with help her or accept her decision she went on
42.	NA:	anyone who have something positive to say about Chris'' ((laughing))
43.		(( they laugh))
44.	NA:	well' I had' the fact that he wrote the story in the end' he puts things together/
45.	F:	he realized what he did wrong but I think it was too late already but who knows
46.		if he could after that' he look for Helen things like that/ P what did you do in
47.		the end'' as Chris'' ((they laugh))
48.	P:	(unintelligible) ((all laughing))
49.	NR:	but she (+) gave up her dream
50.	P:	(unintelligible)
51.	NR:	YES but (+) she
52.	M:	(unintelligible) that Chris was that he told her that should have the baby in
53.		some way although he didn't help her I think someway although he
54.	F:	so he is the bad guy of the history ((laughing))
55.	NA:	he is the IRRESPONSIBLE guy ((laughing))
56.	NR:	in the beginning they both were eh irresponsible but after she she:: hum
57.	F:	grew up
58.	NR:	uh''
59.	F:	she grew up
60.	NR:	yes' but he was only dreaming and have Romantic dreams and she was
61.		practical (unintelligible) even decisions' the wrong decisions eh about

62.		abortion but she she DID something (+) he didn't he was just asking what he
63.		will do or after we will think what we will do (unintelligible)
64.	M:	and what do you think about eh Chris relation to his mother' (+) what changed
65.		in the relation (unintelligible)"
66.	F:	I think it made them get close again (+) once again (+) after after she:: left his
67.		father' her home' to live with another man that was not his father so: the::y she
68.		thought that would be her (+) chance' to break into the family again and get
69.		close again to the family' not being any stranger but as a part of it
70.	MM:	she took the:
71.	F:	chance' that the baby left (+) although she want to separate ((laugh)) to get
72.		married again
73.	NR:	the problem was that she DIDN'T keep the contact eh with the children eh
74.		they missed her VERY MUCH
75.	NA:	hum did you missed something" I missed a little of guy's point of view in the
76.		situation with his brother
77.	M:	(unintelligible) very very few times
78.	NR:	and her brother too Robin"
79.	M:	but there is one time when she already had the baby that he showed that he
80.		cared about the baby he comes to her and (unintelligible)
81.	MM:	because of the situation he realizes that she (unintelligible)
82.	F:	and about the purpose of Ruthlyn to her as supporting her"
83.	MM:	who"
84.	F:	Ruthlyn (+) was important
85.	MM:	yes(( M and MM speak simultaneously))
86.	F:	the girl
87.	NR:	yes' she was important eh because even she: (+) that she didn't know what
88.		was happening she was there' and giving eh eh support is the the real friend
89.	M:	in fact' she knew but she didn't (unintelligible)
90.	MM:	yes
91.	M:	(unintelligible)
92.	NR:	one thing is sad about the the mother (+)the Chris' mother is that when she
93.		(+) told her story' eh to them I think it eh Helen had some influence to: to
94.		her decision of not to being together Chris I think she thought that eh in the

95.		future maybe they don't don't want to be together they were so so young
96.		to have the decision of being together forever so I think she thought she
97.		thought about that' when they she decided not being with Chris forever
98.	F:	and what helped also' the suspect of her mother (+) that her mother get with
99.		her father cause she was pregnant of her' she was looking for (unintelligible)
100.		always escaping from that conversation and so: she thought (+) her mother
101.		doesn't not get along well with my father cause she get married only cause
102.		she was pregnant with me' what do you think about that suspect of her
103.		mother her mother (unintelligible)"
104.	N:	(unintelligible)
105.	MM:	I think that she::: that this idea (+) makes eh her more close to her mother
106.		because (unintelligible) they were in the same situation
107.	F:	same situation
108.	MM:	(unintelligible) her granddad is not her granddad because her mother was
109.		adopted
110.	NR:	he is wonderful a wonderful man
111.	MM:	yeah' he was so (+)
112.	NA:	supportive
113.	MM:	yeah
114.	NR:	even him eh his (+) real eh granddad or grand (+) father of her mother he
115.		accepted her like a (+) a daughter
116.	F:	(unintelligible)
117.	MM:	(unintelligible)
118.	NR:	and and that his wife is a little crazy
119.	MM:	yes ((all laugh))
120.		((they laugh and talk simultaneously about Helen's grandmother))
121.	F:	and lives in the DARK' sleeps all day
122.	NA:	a (chaotic) grandmother
123.	NR:	eh (+) I think the::: main difficult I had in this kind of work' original work' is
124.		the vocabulary cause there are many words I didn't see before and sometimes
125.		hum we need to go to the dictionary and (+)it's hum eh reading is a little
126.		slow because of this but I like VERY MUCH because it is much more
127.		interesting than the adapted literature' you can' you you know the story and

128.		it is eh has a continuation eh and not eh some eh stops eh in the in the
129.		adapted literature you they stop and start another thing that sometimes don't
130.		have connection to another
131.	F:	they cut the details
132.	NR:	yes
133.	F:	that would help you understand
134.	NA:	it is not (splited)
135.	MM:	they they put the (unintelligible) they write what he or she want
136.	M:	and I think that' in this case this book there is some very poetic parts and the
137.		adapted books' they are not this this this they don't use this style they are just
138.		practical
139.	NR:	what do you think P'' of this kind of literature''
140.	F:	the difference between adapted and original literature''
141.	P:	I think the mainly in the original book you get more in touch with the
142.		language not only because of vocabulary but also because of details they use
143.		related to the culture the history there are many (+) positive things about
144.		original book and I really like this book because it was something that is
145.		takes eh part of our life I like the general idea of the book' it is not a (+)
146.		essentially it's a story about relationships relationships with parents and
147.		children teenager in love it is children((they talk simultaneously agreeing
148.		with what P says))
149.	NA:	something I thought very interesting about this unadapted literature as you
150.		get the authentic thing you have a kind of deep internaliza internalization of
151.		meaning you can you read and then talk to it and talk to it to the other people
152.		and think about it as if it was something from on in your language you know'
153.		it is very' real they have always the substance to to to (unintelligible)
154.	NR:	yes and as P said' we can make a connection with our life
155.	F:	it is the real (+) literature' not like I am not saying that it's an odd or it is
156.		silly' like the phantom of the opera it is beautiful you know many things but
157.		you can't apply to your reality that there would be a theater over there with a
158.		phantom' a book like this teaches much more teaches you much more
159.		teaches you much more than the phantom of the opera' not that I am saying
160.		that it is silly but

161.	NR:	no but it was a an adapted book and the
162.	F:	no' I am talking about the original (unintelligible)
163.	NR:	no' but I think you can' even Shakespeare for example' it is a book that isn't
164.		for our our age but they have some lessons about the human being the the eh
165.		some characteristic of the the personality that you can bring to our time' so in
166.		this case of phantom of the opera I didn't eh read the the original but maybe
167.		you can do something like that/ (silence)
168.	NA:	and are you comfortable to (+) take another books in English'' I am
169.		((laughing with happiness and cheering)) very happy because I had the
170.		courage to order a book of my favorite theoretical author and I used to read it
171.		in Portuguese then I order it in English
172.	NR:	I am (( laughs with happily)) so pride of myself (+) it is good it was very/
173.	MM:	we can learn eh original book and understand
174.	M:	although we are in a English course and in a country that doesn't speak
175.		English we can't (unintelligible) you know it is not the reality we have to
176.		read things that are real because we are going to use what we learn in real
177.		things (unintelligible) (+) it is a way of (unintelligible)
178.	F:	we know too the limit of our knowledge about English' it is not a illusion we
179.		know that we can do it' and we are not afraid of reading a text' things like
180.		that that some people doesn't EVEN understand in Portuguese
181.	NR:	yes' it eh great(unintelligible) how can I say'' we are not afraid of reading
182.		something more more complicated or (+) another books now we broke this
183.		this barrier' now we can go on and read whatever want

**APPENDIX VI:**  
**ADVANCED FULL TRANSCRIPTION – 2**

1.	F:	I guess that in the chapter February' begins the conflicts of the book
2.		(unintelligible) that keep from the chapter I know that (+) the girl the girl
3.	NR:	Helen''
4.	F:	Helen discover that she is pregnant' and begins to: have some (roles) with her
5.		boyfriend
6.	NR:	(she is in bad mood) he doesn't has eh sensibility to to understand what is
7.		happening to her (+)
8.	NA:	it's a difficult situation because he is in doubt if his mother wants him and he's
9.		in doubt also if his love his girlfriend or not
10.	MM:	yeah ((they are silent))
11.	F:	and (+) he's a quite senseless cause when she reads for the first time his
12.		mommy's letter' he thinks that's natural to treat a son like that and then she
13.		became very upset with him because he is SO SENSELESS cause he thought
14.		it was normal(unintelligible)
15.	NA:	I think Chris has a very good narrator because he he is very he must be very
16.		confused' but he's focused on he can (+) pass very well the other people's
17.		confusion' you know he' you see that Helen is definitely not well and he
18.		keeps saying she treat me bad' she treat me bad' she treat me bad' he just goes
19.		on saying he was like this' he was like that' she was nervous
20.	NR:	eh one thing I thought interesting in the beginning of this chapter is that' eh
21.		when they made love in the first chapter his he feels now like she is a new he
22.		grow up' he is growing up in another person' that that moment it was a marker
23.		marker in his life' so he had courage to ask about his mother' and another
24.		thing and write the the letter to his mother
25.	NA:	(unintelligible) or if you girls were in his position' would you ever consider
26.		the possibility of the fact that he used condoms' which is kind clear couldn't
27.		that this possibility would be maybe maybe the matter about Helen''
28.	M:	yeah' I think that he was a little bit immature to don't see the situation the use

29.		protection(unintelligible)
30.	MM:	((interrupts M and apologizes)) sorry' I think to a boy is difficult to
31.		understand this (unintelligible) to a girl(unintelligible)
32.	MM:	this relationship
33.	M:	and he could think too that she was not interesting (unintelligible)she was (+)
34.		trying to send the letter
35.	F:	I agree with M because he is a quite senseless' like in January when he
36.		describes he describes how they make love' because(unintelligible) so' what
37.		do you think'' P''
38.	P:	I disagree with you when you say that eh boys are not concerned
39.	F:	NO' I think that He IS SENSELESS' he has
40.	P:	I mean
41.	F:	he has no hum
42.	P:	when you read the book' it was not Chris fault' it was Helen' and Chris's fault
43.	MM:	yes' I agree with him
44.	P:	because::
45.	NR:	hum (+) can I interrupt'' I don't think it is fault of anybody because they are
46.		hum still very young and they maybe eh when we see eh Chris's life and
47.		Helen's life we see that her mother is very strict' very rigid' I don't know and
48.		he is he is rai he:: his father I don't know' created I don't know'
49.	T1:	raised
50.	NR:	raised him alone without the help of a mother so maybe they had the right
51.		orientation sexual orientation' maybe' so I don't think it's hum fault of anyone
52.		of them
53.	F:	and there is another point like you said' they were a bit re rebel
54.	T1:	rebels
55.	F:	rebels'' they were a bit rebels so: (unintelligible) that's making love without
56.		condom ((all laugh))
57.	NR:	I don't know the point
58.	F:	it was a bit like that they were not so concerned because (unintelligible)
59.	F:	because wasn't good enough yet
60.	NA:	or or maybe the context I don't know I have the impression that this book was
61.		maybe written in the 80's there wasn't the consciousness' the campaigns for

62.		sexual education were not so open (unintelligible)
63.	NR:	yeah
64.	NA:	people
65.	MM:	he he cared to talk with father because (+) is her father is a' like (+) a friend'
66.		maybe she and he he wanted to to explain to her moth his mother' I don't like
67.		this part cause his father <i>criou</i> '
68.	T1:	raised him
69.	MM:	raised him
70.	M:	I don't know' cause he waited so long to ask him just because why his mother
71.		(unintelligible) and there is a part that Helen says that she can't talk to her
72.		mother about everything and that her girlfriend what is the name eh Ru''
73.	F:	Ruthlyn
74.	M:	yes' Ruthlyn she (+) enjoys talking to her mother about anything
75.	NR:	yes' she is a little (unintelligible)
76.	M:	so' the (they both) doesn't have this relationship very close to her parents
77.	NA:	I agree with her' it is always pointed the things that they kind of have some
78.		embarrassment to get near to the parents
79.	F:	and Chris becomes a bit possessive about her' after they made love like in
80.		the part of February' that he knows that she told Ruthlyn' about what they did
81.		and he becomes too a role with her only because of that
82.	NR:	(unintelligible) the difference between men and the women' so the in his point
83.		of view he thinks this is a special moment that (only) a secret for them if he is
84.		sharing it with somebody' it is not important for him so it is a particular
85.		moment if he was talking to John' that is his friend so he it was important for
86.		him like if he did that thing another girl' any girl but he didn't talk to anybody
87.		details and she talked' it was special to her so she talked to her BEST friend
88.		and this is the difference about deal women this kind of eh subject with friends
89.		eh the difference between women and (+) men ((silence))
90.	MM:	I agree with that
91.	NA:	(unintelligible) just be a little more sensible than he makes' you know' and
92.		there is a point when he says she makes it cheaper you know what happened
93.		with Helen but there is also this other side of his personality he's kind of see
94.		everything in a in a in a in a crystal in a crystal ball' like the relationship is in



95.		a crystal and the rest of the world is the rest of the world he is a little romantic
96.		in this this in this meaning in this sense you say' he is a little senseless his
97.		moves a lot from reality it is ridiculous
98.	MM:	I agree
99.	F:	so' we can see he easily gets disappointed with her what makes the roles in the
100.		histories and the chapters (+) he starts to discuss with her much more' because
101.		he doesn't see the other's reality only him and her he don't see her life' that
102.		she is going to move how hard it could be to her'
103.	NR:	yeah' I I (+) didn't see that he knows' even knows now in February' that she
104.		is pregnant I think he don't know what is happening (+) so he doesn't
105.		understand why she is treating him like that so the mens are eh less sense
106.		sensible about this kind of thing
107.	M:	(unintelligible) that she was pregnant and she went to him that the author
108.		didn't put a dialogue she just put the letter that she:: wrote to and the letter that
109.		she wrote and the letter is very (+) very poetic' in the end she says like please
110.		leave me with the baby so he didn't feel her (+) her angustiating moment
111.		when she (unintelligible)
112.	NA:	yeah' IT'S BEAUTIFUL IT'S BEAUTIFUL because SINCE THE
113.		BEGINNING' SINCE THE BEGINNING she even when she was still in
114.		doubt that she was pregnant she's already treated it as a person she calls it
115.		nobody but she is always dialogue as of it was a BEING
116.	F:	she:: does it because she don't have the parents' help' and Ruthlyn of course
117.		would help her support like the parents so the boy (+) sometimes although he
118.		loved her but he thought a lot about himself so
119.	NR:	yeah
120.	F:	she needed to support herself find some help on herself' it a quite hard
121.	MM:	I agree
122.	NR:	and for her' the consequences are worse than for him cause she: maybe the
123.		future of the book' she will be have problems at the college' her parents'
124.		maybe (unintelligible) I don't know and he (+) will go on with his life his
125.		studies
126.	F:	so hard' isn't it''
127.	M:	and you know that her mother say to him that his (+) taking too much time of

128.		that she should be studying(unintelligible) and
129.	M:	imagine now that she discovers that she is pregnant her
130.		reactions(unintelligible) ((they all laugh and talk simultaneously))
131.	MM:	(unintelligible) is very proud her mother(unintelligible)
132.	NR:	he says (+) eh that she is mother very ambitious' her parents are very
133.		ambitious about Helens future
134.	F:	and I think that she WILL look for some external help like his mother' but
135.		because his father is a man and in some cases a man cannot interfere like a
136.		pregnancy so' how man can help a pregnant teenager to (+) be supported'' it is
137.		not a mans (unintelligible) so' she will his mother but his mother she shows
138.		off that she doesn't care about (unintelligible)what do you think P about that''
139.	P:	I really don't know but most women eh pregnant try to get support from their
140.		mother (unintelligible)
141.	??	I don't think it is a cultural
142.	??	yeah' it is because eh I think mothers (+) are very close to their children more
143.		than the father (+) is
144.	MM:	I agree
145.	M:	(unintelligible)
146.	MM:	it is common that in real life you see that mother helps more than the fathers
147.	F:	I know many cases that the ones that pregnant often look for the mother or the
148.		father of the child cause they know they will have the SENSIBILITY to help
149.	NR:	(unintelligible) ((they all laugh and make jokes ))
150.	NA:	and this kind of (+) this kind of business the guys usually have' would you say
151.		that it is more for irresponsibility or for our cultural our cultural male
152.		chauvinism which we call machismo or it would be kind of lack of maturity''
153.	MM:	be careful ((laughs)) ((F laughs and makes unintelligible jokes))
154.	NR:	so' men (unintelligible) defend yourself ((laugh))
155.	M:	I think in this case so (unintelligible) that she that MAYBE I don't know yet'
156.		he won't be so concerned about the child just with her
157.	F:	this case of a teenager pregnancy' always the men are a teenager too so' in
158.		many cases much more immature than the girl' the girl usually grow up in
159.		mind faster it doesn't mean that always happen' I know a case that the mother
160.		is less concerned than the father' I know a case of that' the father is more

161.		concerned about the children than the mother
162.	NR:	but the common is' the opposite
163.	F:	yes
164.	NR:	the woman are more (+) has the responsibility and more maturity than the (+)
165.		when they are younger and teenagers I think the difference is VERY/
166.	MM:	(unintelligible)
167.	T1:	the connections (+) to your real life'' is there anything' any coincidence in
168.		your life'' do you find anything to make this (+) connection''
169.	NR:	I I know a lot of cases that the the girl' eh was pregnant when she was a
170.		teenager' and the boyfriend' beginning eh saying that was going to help and
171.		support and the end eh they didn't have they don't have this this kind of help
172.		and support because eh the responsibility is on her' and about the education
173.		and all the cares a children demand (+) and the boy is eh go to the college and
174.		goes study and after want to enjoy his life and go out to eh to drink and you
175.		know go to show' want to enjoy his life and now' the mother is with all the
176.		responsibility(unintelligible)
177.	NA:	hum' a friend of mine' which course journalism she has this boyfriend and he
178.		studies medicine' you know' his family pays his university but he doesn't
179.		goes very well along with his family' then' she gives you know' she has no
180.		parents and she got pregnant of this guy and she because she doesn't have
181.		parents she lives alone' you know' and he doesn't get very well with his
182.		family then he practically lives with her she practically she practically sustain
183.		him you know' and he
184.	MM:	she''
185.	NA:	she she she practically affords everything
186.		you know' and he is just kind of kind of we blame him you know saying for
187.		this situation but she says no I ONLY afford things to him while he is at the
188.		university after when he is a doctor he will afford things for me and for our
189.		sons ((she makes this final comment' laughing with in a reproving way
190.		because of her friends' situation))
191.	NR:	she hope that ((laughs))
192.	NA:	yes' she you know' she is kind of full you know she has Ufal she has two jobs
193.		you know and she is going (unintelligible)

194.	F:	and the rule says that if in a (+) marriage if the man doesn't work the woman
195.		has to sustain him and if the woman doesn't work the man has to sustain her
196.		so' if a woman goes to the judge and says' oh my my husband does not work'
197.		it is your man' it is your problem' you married him you work so
198.		(unintelligible) get divorced (+) but you have to sustain him that is what
199.		happens
200.	NA:	they are not married but this is doing (unintelligible) very with them cause the
201.		kind of relationship that seem best for them
202.	NR:	I think I remember something now' when you said that because when we see a
203.		family preparing the divorce and the the woman is the responsible of the
204.		children about the children and the man only gives the money and doesn't
205.		mind I don't want to to be with the children anyway' we don't criticize so
206.		MUCH as we do in this case of Chris that that the dad' the father eh raised
207.		him alone' we criticize his mother that she is that she left him and don't want
208.		to know about them and only give money in the Christmas or birthdays so' is I
209.		don't kind of unfair
210.	MM:	(unintelligible) you think the mother HAD to care about the children not
211.		when when we say we we think that we think is not common like to a <i>dever</i>
212.		<i>dever de mãe</i>
213.	F:	like a duty
214.	MM:	u- hum yeah
215.	NA:	((looking at the teacher)) I believe in socially constructed even because you
216.		see our society has kind of monogamic marriages monogamic codes you have
217.		a father and you have a mother' but there are another kinds of society where
218.		the' children are responsibility of the group of collective so' it is a social
219.		construction
220.	F:	it is a: social (+) a stigma stigma social cause the man has no obligation about
221.		the child the children but nowadays' there are like everything is changing like
222.		these clichés' many cases are happening that the man keeps the children at
223.		home and the women are treated like mens in this case cause before there were
224.		ONLY the man is the one who leaves the woman (unintelligible) get
225.		betrayed things like and it is showing the contrary they are the same not the
226.		woman are more than the man they are the same in all behaviors

227.	NR:	but our society eh goes on living some differences about this kind of
228.		thing (unintelligible)
229.	F:	it is changing' it is changing already
230.	NR:	now we come to Brazil I know we come to Brazil mainly in the northeast of
231.		Brazil we see that the men are more machist
232.	NA:	you can say male chauvinist or you can say misogynous
233.	NR:	misogynous' than in the South of the country the men are (+) is a pride to be
234.		how can I say (+)to betray the woman
235.	MM:	the woman have to stay at home to take care about your childrens the (+)
236.		house and the woman go out to work to bring money like this our society think
237.	M:	you know that when a divorce they usually eh put the kids with the mother
238.		based on the idea that that mother more
239.	NA:	sometimes
240.	F:	I made a comparison with Machado the Assis' because in his book Don
241.		Casmurro' Bentinho is the narrator and he do the male chauvinist in eh
242.		interpretation of the situation and at the end of the book there is the question'
243.		if you think like Bentinho' Capitu really betrayed him, if you think like
244.		Capitu' the female character that is the victim of the story you think that she is
245.		(+) innocent
246.	NA:	it is nice to hear ((pointing to the book)) that there is not this kind of no one
247.		here feels kind of the victim everybody has to figure out what is important for
248.		himself them make the ones you love the very thing that matters for you/

**APPENDIX VII:**  
**ADVANCED FULL TRANSCRIPTION – 3**

1.	MM:	let's go
2.	NA:	well' what I felt in these chapters is they have' emotional ups and downs' it's
3.		nice' yes because once you have a lot of tensions then you have things going
4.		slower and the author can play a little in the way she writes Helen's paper
5.		used to be very emotional then you have eh you have Chris' telling it's really
6.		(+) really (+) is very (+) I think it is very too personal' very plural
7.	F:	I agree Chris sometimes seems to be very emotional but (+) he is only
8.		talking about him and that's why he doesn't understand when Helen breaks
9.		up with him cause he thinks about if he is well she will be
10.	MM:	I agree with F I think that eh Chris was so (+)selfish at times
11.	T1:	hum (( they are silent)) in your opinion what makes him be so selfish"
12.	MM:	I think he is immature" yes"
13.	T1:	immature
14.	MM:	immature' I think he is a little immature
15.	NA:	I think he is too romantic' he's got to be practical you know he is always in
16.		a daydreaming and he doesn't fall to reality very properly
17.	NR:	I think it is because eh he he isn't eh sensit sensi how can say"
18.	MM:	sensible"
19.	T1:	sensible
20.	NR:	sensible enough to to realize what is happening
21.	MM:	yeah
22.	NR:	she didn't tel told in the beginning she SO in love and SO worried about his
23.		mother and his passions and that he didn't realize what was happening (+)
24.		that moment
25.	MM:	I think that Helen doesn't like him like (+) in the past she she thought that
26.		she will miss miss or lost"
27.	T1:	lose
28.	MM:	lose

29.	T1:	what was the progress in February he had received a letter from his mother
30.		and what happened to his family life” P” ((no answer)) did it improve
31.		somehow” or was it in the same level”
32.	NR:	with his family” I think it is the same
33.	NR:	I think the difference is (+) with himself he is changing his mind’ his feeling’
34.		I think the changes happen to him she he wants to discover eh about his
35.		mother and his (unintelligible)
36.	T1:	but has his mother appeared”
37.	NR:	no’ she answered his letter
38.	T1:	but they never met
39.	NA:	not until May
40.	T1:	not until May”
41.	F:	M’ what do you think about his mom how did she react to his visit”
42.	M:	I think that she was (+) really nervous at the beginning because she and after
43.		that she what he wanted to in his life he was planning about the baby and after
44.		that’ she:: observed Helen’s personality
45.	T1:	and how could you describe Helen’s personality” you talk about Chris you
46.		said that he is a little bit selfish’ what about Helen’s personality”
47.	F:	Helen’s personality
48.	T1:	hum’ what do you get from the book about her personality”
49.	NR:	I think she she is a girl she is a common girl in her age so’ suddenly she
50.		needs to (+) change and be more mature and it is a cho a shock in her life the
51.		pregnancy so’ I think she is very’ how can I say” she is very worried about
52.		eh what eh her mother and her father are going to suffer maybe with this
53.		situation and until Chris too’ what he will (+) I think she is very worried
54.		about people around her
55.	F:	and she feels lonely cause she didn’t talk she didn’t get very well with her
56.		mother (unintelligible) her friend Ruthlyn and she suffers a lot in the
57.		beginning before she tells her that she is pregnant had to hide it cause Chris
58.		didn’t understand her didn’t understand her
59.	NR:	and I think she is a little (+) I don’t know the word reserved she she doesn’t
60.		tells about (+) the don’t have the the (+)costume”
61.	T1:	she’s not used to

62.	NR:	she don't have the custom
63.		she is not used to tell about her feeling she suffers a lot with this kind of thing'
64.		tell about her feeling and put out she is suffering a lot and sometimes she
65.		feels lonely
66.	T1:	and how do you feel about the reading''
67.	M:	I think the author (+) she really writes (unintelligible) she has a very
68.		(unintelligible) with details very careful trying to talk to us (unintelligible)
69.	NR:	I think when she talks about Helen's feeling I feel so::: as if I was Helen at
70.		that time because she can eh she writes SO eh many details about that
71.		feeling that you you feel I think I feel like eh (+) the he same thing that
72.		Helen is feeling
73.	MM:	she pass to us what they what she she feel (+) she is very reality''
74.	T1:	realistic' the::: author''
75.	MM:	yeah
76.	T1:	what do you think P'' about the reading''
77.	P:	I think it is (so good) specially because it relates to something that happens
78.		in our reality this is a very common situation in Brazil' specially in Brazil'
79.		cause Brazil still eh (+)doesn't (+) educate people (+) very well these things
80.		to (unintelligible)/
81.	NA:	something I thought interesting is the main point of the book is a drama
82.		between' the both adolescents they but (unintelligible)when they have to
83.		share these problems with the adults' the adults always share their personal
84.		dramas they already pass or still going on with them
85.	T1:	(the relatives'')
86.	NA:	you know' you have Chris aunt telling that she did an abortion you have his
87.		mother very careful what made she left and then you have also EVEN about
88.		her nanny and her mother a lot of things about EVERYBODY'S relationships
89.	NR:	it's a novel' yes' like a novel in Brazil way
90.	F:	(unintelligible) People who have more experience about their lives and how
91.		and they discover and discovers that in a way cause he'she's stronger than hers
92.		(+) she is very confused
93.	T1:	and how close (+) do you identify this story with the you reality'' our cultural
94.		reality'' do you find any similarities between the two cultures''



95.	NR:	I think the similarity is exactly the the pregnancy in the teenagers and all this
96.		drama of eh telling or not or making abortion or not that even in Brazil that
97.		is is not eh legal an abortion (+) eh we we know that it happens so' this
98.		decision this drama about do or not go on with the pregnancy talk problems
99.		children about the problems can have social problems (unintelligible) I think
100.		this is very common in Brazil/
101.	F:	I know many cases of teenagers pregnant peoples where I live' from school
102.		think that is incredible that' in a way' it is raising the number of teenagers
103.		that are pregnant (+) and it is becoming a (practice)more and more common
104.	T1:	and why do you think that''
105.	NR:	(unintelligible) why (unintelligible) because the education is not
106.		(unintelligible) about this but it is gro it is increasing' getting better
107.		in the schools and the health eh
108.	MM:	we have a lot of information
109.	NR:	yes we take distribute condoms to eh these people and now the (+)
110.		they are (+) they are putting the price of <i>anticoncepcional</i> '
111.	T1:	birth control
112.	NR:	birth control is are lower now
113.	T1:	and sometimes they even give it out' right''
114.	NR:	and (+) more and more eh adolescents are
115.	MM:	pregnant
116.	NR:	are pregnant' sometimes I think sometimes they do this' sometimes not
117.		always they do it because they WANT' they want to to get out of that place
118.		they live ' the family they live so' the pregnancy is the OPPORTUNITY to
119.		(+) to escape maybe but this is a mistake because it is how can I say''
120.	T1:	you get out from one prison into another
121.	NR:	into another prison' exactly
122.	T1:	yeah but they don't have the maturity enough to realize that
123.	NR:	and I think the the the opposite side is the television eh showing more
124.		(+) <i>explicito</i> '
125.	T1:	explicit
126.	NR:	explicit the sexuality and the relationship and the and how EASY it is doing
127.		this and I think early (+) as (+) more and more early they are experience this

128.		kind of
129.	F:	even though' they could' in a educated way 'they could talk like OH
130.		you forget the condom
131.	T1:	yeah
132.	F:	OH you don't have a condom" I've never seen
133.	T1:	yeah
134.	F:	(unintelligible) in a educative way
135.	T1:	u-hum
136.	NR:	and maybe when you are everything is going at the end this ok so I think
137.		these adolescents I will have a baby and everything is going all right to me in
138.		the future it will be ok (+) it is a kind of mixing in their minds that I think is
139.		getting worse this question of the pregnancy in adolescence
140.	NA:	one point is different I noticed is that here in Brazil you can't stay at your
141.		parents' home and to go to school is VERY normal you go to schools but
142.		there usually they have to move to another to another country very often you
143.		stay at the university lodges so' it's (+) there is this extra in their situation
144.	T1:	u-hum
145.	NA:	all very (+) eh (+) determined
146.	T1:	what is it in the book you found' you don't find in the:: graded reader
147.		for example"
148.	NR:	teacher' eh in those books' we see they are like a summary so I don't feel the
149.		same emotion so' I think eh sometimes eh you you have need more time to
150.		read the book' I I I think I need more time to understand but I don't feel I
151.		feel like the the characters' and I can it becomes more interesting (+) at the
152.		end and that book You don't feel you want to finish the book
153.	MM:	we can we can imagine the(+) the history, the things that happen
154.	NA:	as they are BASICALLY a briefing' they cut off all that all that literature
155.		as art is about because is not the PLOT is the NARRATIVE and this graded
156.		readers they are ALL about the plot and the artistic eh side of the narrative is
157.		cut out and literature is about this' is not exactly what it tell but PRECISELY
158.		how' that is the difference between a poor book and a great book
159.	T1:	hum
160.	NR:	we see that our culture (+) personal culture increases it cause WE can see all the

161.		context the places describe the places and the way (+) they the costumes , <i>os</i>
162.		<i>costumes</i> ” because a family English family
163.	NR:	I think you can grow in this in this/
164.	T1:	yeah, ok then

## APPENDIX VIII:

### INTERMEDIATE FULL TRANSCRIPTION – 1

1.	T2:	((what the teacher says in the beginning is not recorded)) the the characters'
2.		Chris' Helen' whatever you feel like talking' talk' Ok'' among yourselves'
3.		don't worry about me and T1' we are not here
4.	T1:	what did you like about the story' what you didn't like' what you agree'
5.		what you disagree' whatever
6.	T2:	u-hum
7.	C:	I think (+) what I read eh love eh explain (+) love: their (+) about (+) about
8.		(his) (+) about the (unintelligible) ((turns to peers to explain)) ((first she was
9.		looking at the teachers)) January about compartment (+) love Chris her
10.	S:	Chris love a lot of (+) Helen and/ (( they stop for a while))
11.	K:	I don't like the book very much because is very romantic and (+)everything
12.		happens VERY FAST (( they laugh))
13.	CL:	I think the history eh that eh would (+) begin in (unintelligible) when they
14.		VERY FAST is very fast
15.	R:	in the beginning I didn't like because I thought it was very fast and I don't
16.		(unintelligible) like when I read all January I thought interesting because it's
17.		different' cause it is a boy writing a diary and normally this happens with a girl
18.	C:	the eh the story (unintelligible) because hum the story is the uh hum eh
19.		((they laugh because they don't know the word either)) he (+)
20.	R:	Chris
21.	C:	write then (+) a story (unintelligible) (+) with Helen (( the student has great
22.		difficulty to express herself)) is very difficult because new words for me (+)
23.		I:: (+) see dictionary (+) many times' many times I write the (unintelligible)
24.		((talking to the teacher))
25.	CL:	I think Chris is very very romantic (unintelligible) and (+) they they are very
26.		fast (( they laugh))
27.	R:	I think He's cute' romantic he likes very much Helen and he really wants be
28.		together with her

29.	K:	hum I I think Helen not not (+) happen (unintelligible) the Helen is very
30.		romantic too
31.	R:	she's more she is more she is shy ((they are silent))
32.	K:	Yeah
33.	CL:	dad's Chris is vey romantic too he she's he loves mom's Chris ((they laugh))
34.		but she's go out other man
35.	R:	I think that that Helen' is very serious is very is very STRONG (unintelligible)
36.		(( they are silent for quite some time))
37.	CL:	I think the book is NOW is very boring because I don't understand everything
38.		and I (+) I don't (+) look in the dictionary but I don't understand
39.		and I don't read everything
40.	S:	I understand a little but in the context' I understand
41.	K:	(unintelligible) because I read one month and not use the dictionary (+) hum
42.		I eh I don't like ((she laughs)) romantic I (+) I hope in February ahh is better
43.		((they laugh))
44.	T2:	so you think the book is a love story k''
45.	K:	yes
46.	T2:	you think it is a love story''
47.	K:	u-hum
48.	T2:	and as such it is boring''
49.	K:	yes
50.	T2:	it is your personal opinion' all love stories are boring''
51.	K:	in my opinion yes
52.	T2:	u-hum' ok
53.	CL:	I LIKE love stories I don't like January (( they all laugh)) because I don't
54.		understand everything but I like
55.	T2:	you are positive that it is a love story''
56.		yes ((they answer together))
57.	T2:	you are positive' ok u-hum
58.	CL:	until now
59.	T1:	C' what is your opinion about the book''
60.	C:	(I love) I think is (+) beautiful I like but I (+) read (+) many times (+) eh
61.		(unintelligible)

62.	T2:	hum
63.	C:	because the new new words
64.	T1:	u- hum' and you S''
65.	S:	the begin I don't like the book but (+) now I like so so because now' I read
66.		three time for (+) me understand now (+) I begin like VERY WELL but is like
67.	T1:	what about you R''
68.	R:	until now I I I think that is very INTERSTING I don't like now and I don't
69.		hate I I I think the (unintelligible) is different of the others love stories and eh
70.		I think is gonna be good read (unintelligible)
71.	T1:	and if you have to say how much you understand from the book from 0% to
72.		100% how much do you say that TODAY' you understand''
73.	CL:	70%
74.	T1:	you would understand 70%''
75.	CL:	I don't understand the (+) when he talk s about places' (unintelligible)
76.	T1:	hum' details
77.	CL:	yes' but when she talks when he talks about the dia dial dialo
78.	T1:	dialogues
79.	CL:	dialogues and about Helen about his mother
80.	T1:	hum
81.	CL:	I understand but
82.	T1:	so' you would say 70% of the book''
83.	CL:	yes
84.	T1:	R' what about you how much do you understand''
85.	R:	I think 80' 80%.
86.	T1:	u- hum
87.	R:	cause I I understand for me until now it is easy' I am not I am not having
88.		difficulty even consulting the dictionary there are few words of course I don't
89.		understand but is (+) just read the the context I understand(unintelligible)
90.	T1:	what about you K' how much percent''
91.	K:	50%
92.	T1:	50
93.	K:	(unintelligible) general
94.	T1:	C''

95.	C:	50%
96.	T1:	what about you S''
97.	S:	70%
98.	T1:	70' Ok' that is very good' né'' the FIRST contact with the authentic
99.		literature and you can say 50% I think it's GREAT né'' because it's the first
100.		contact when you have the SECOND contact it's gonna be more natural it's
101.		gonna be much better much EASIER for you to (+) face the vocabulary' the
102.		expressions everything' right T2''
103.	T2:	yes

## APPENDIX IX:

### INTERMEDIATE FULL TRANSCRIPTION – 2

1.	S:	the <i>Dear Nobody</i> talking about the pregnant in adolescence the Chris and
2.		Helen/
3.	K:	I think the reading is very interesting eh the book because this history happen
4.		in real life (+) most pregnant the relationships between adolescent and
5.		parents and pregnancy in adolescence eh all situations and preoccupations
6.	R:	it is a a a real story about everything about the life about the book this story
7.	C:	talk talk eh about the thing the (unintelligible) the the the Helen
8.	LR:	I think the Helen and Chris lived your (+) rela rela relation very intense
9.		because the the like the music (unintelligible)
10.	MN:	with the time the relationship many intimate the both the eh/
11.	CL:	I think the book (+) isn't eh only about pregnancy but the relationship the
12.		good relationship eh between children and the parents and the bads for
13.		examples Helen wanted talk more eh with her mother
14.	R:	but she can't
15.	CL:	yes
16.	K:	relationship Chris and Joan very complex
17.	MN:	intimate they have alone in the house Chris the situation is very common the
18.		us have the rela re-la- tionship intense
19.	L:	eh this this narrative begun when Chris' in October' was eh went to
20.		Newcastle the (+) meet' no/ find letters Helen wrote for dear nobody and
21.		Chris begun writing about the past (+) sometimes eh he read the letter the
22.		Helen for dear nobody
23.	K:	Helen write for herself because she can talk Chris but not eh talk herself talk
24.		Chris
25.	MN:	only she read dear nobody eh eh
26.	K:	it is a way for she talk with the baby
27.	L:	the the part when Chris and Helen made love' I I think very how do you say
28.		<i>por acaso</i> " making love because no planned they played their favorite music
29.		then (+) they made love' with no precaution



30.	C:	Helen because they shop
31.	L:	they are alone together
32.	C:	they are alone in Helen's house then they made love (+) in your house your
33.		house
34.	S:	I think the Helen and Chris they don't responsibility to take care the baby
35.		because:: two is very young to take care of the baby((silence))
36.	R:	and (+) and Helens mother doesn't help her because she::: (+) how can I say"
37.		she doesn't like the way Helen and Chris (+) Helen and Chris made love in
38.		the bedroom in the room she didn't like
39.	L:	she asked ho eh how many times' I don't think it is very important (+) many
40.		times
41.	R:	the important is that happen and now she is pregnant ((L laughs))
42.	LR:	I think the father and mother the adolescent eh don't talk about of (+)
43.		pregmence and your consequences eh they they requires special train about
44.		(unintelligible) I think
45.	L:	actually' I I think the father the mother ALWAYS eh think the adolescents
46.		(+) eh are children because/
47.	K:	in history' not exist this (+) the parents adolescent not exist dialogue eh
48.	LR:	yeah
49.	L:	the other mistake in the narrative is about eh Chris mother because eh SHE
50.		went away eh when Chris was a child (+) he's is very (+) difficult understand
51.		why she she was away"
52.	CL:	and when eh she eh wrote a letter to he' to he' he hoped other mother don't
53.		one mother (+) that interested in herself
54.	CL:	and he (+) he is was very decepci decepcionate his mother (+) and I think he
55.		don't like her (+) and Helen too
56.	R:	Helen Helen doesn't like her because she is so formal she calls Chris
57.		Christopher and no one calls him like that and she doesn't ask' how are you"
58.		only about her
59.	C:	(unintelligible) your mother show off because she only told about herself
60.		((Silence))
61.	L:	and the moment very important for me' was Helen (+) told her mother
62.	R:	about pregnancy"

63.	L:	yes
64.	L:	because she is very confuse' insecure and after that told (+)she she says don't
65.		recognize her mother she eh look for eh strange for strange becuase don't don't
66.		eh look for mother (+) and after that' her mother go:: Helen for abortion (+) the
67.		baby' it's terrible
68.	MN:	for me' the moment many important is Helen write the your baby always dear
69.		nobody dear nobody for me is very emotion e and (+) and important in your life
70.		the change in your life in/
71.	L:	He- eh Helen's mother eh stayed in the hospital alone"
72.	L:	no' with Helen
73.	C:	the first test eh eh (+) one::: made the first test positive test
74.	L:	she takes two tests one negative and one positive ((they all speak together
75.		explaining)) and her mother
76.	C:	talk about Chris only (unintelligible)
77.	L:	<i>segundo</i>
78.	C:	about pregnancy Helen talk face to face about many times (unintelligible)
79.	MN:	Helen go to doctor but she had the cause she had however the doctor the
80.		examination eh was the quick (+) quick and (+) the professional
81.	LR:	when the doctor examination Helen' eh (+) she she had twelve weeks of
82.		pregnant
83.	L:	of Pregnant
84.	L:	of Pregnant
85.	C:	Helen wrote: first second third four eh letter for Chris' and second for
86.		example' Helen talk about her abort' yes" and Chris don't love about (+) the
87.		the university study in the university eh the: climb mountains and he he
88.		didn't want to stay always home and with Helen
89.	MN:	eh with Helen and Chris because had the pregment (+) pregment it is very
90.		difficult
91.	C:	(unintelligible) I read everything (is very beautiful) but many times the
92.		dictionary many new words then I looked (+) best best <i>medidas</i> "
93.	T	ways
94.	C:	eh I like well the story very interesting April is best <i>capítulo</i> history because:
95.		her mother eh impose the <i>aborto</i> abortion" Helen (+) go away hospital (+)

96.		to have the baby
97.	L:	well' when I I I begun reading the <i>Dear Nobody</i> I I think is very BORING
98.		(+) ANNOYING maybe I don't understand (+) a little January was (+) bad'
99.		February eh (+) the better and March is very reading the book but NOW I (+)
100.		I:: like to read because it's very long' eu I think stopped the interesting I I
101.		can eh (+) understand eh recognizing' in the characters the people and I
102.	LR:	when I I (+) started first reading' I don't understand nothing eh and I I am I
103.		am desespe <i>como é</i> " because I don't understand but I:: I can not I CAN eh
104.		read the better eh and eh the months eh <i>mais como é</i> " <i>mais</i> "
105.	R:	more
106.	LR:	<i>mais tranquilidade</i> and now eh I (+) I (+) I LIKE the book because the
107.		history for me' eh very eh (unintelligible)
108.	MN:	for me eh the January is very difficult (+) I thought (+) forget the write the
109.		book and desperate ((laughing)) for me' the March so so not the April I
110.		liked is very emotional because Helen talk about the pregment with your
111.		mother is (+) in moment' I think I think the very book
112.	K:	the beginning (unintelligible) but after I read is the better in my opinion the
113.		best month is February because my reading is very easy than others
114.		(unintelligible) because exist very words eh eh (+)my methods for the study
115.		eh is I wrote parts I have a good impression I wrote in Portuguese in my
116.		book and comprehension (unintelligible)
117.	CL:	my situation is the same as L because the (+) when I read the book I didn't
118.		understand very much but then' I I I begun understand and I LIKE the book
119.		(+) my method is eh I do <i>resumos</i> in the book and I like the book
120.	S:	I don't like the book is very bad the book' in January' I::(+ I don't like the
121.		March is very long I don't (+) patient' in April' I like' I begun because I
122.		HAVE like (they laugh))
123.	R:	in the beginning I thought the book is very very BORING very fast when I
124.		read and read again I thought interesting and now I like it' we need to like
125.	S:	like the reading all books' in Portuguese and English principally in
126.		English because is very difficult because no::: my English because my
127.		English

**APPENDIX X:**  
INTERMEDIATE FULL TRANSCRIPTION – 3

1.	L:	I (+) I thought the <i>Dear Nobody</i> (+) eh the Chris is the insecure too close
2.		person' he loves too much his father and now' his loves Helen I think Chris
3.		very insecure: (+) person' maybe eh his mother go away when when he was
4.		chi a child
5.	K:	in February the important fact is the eh relationship between Chris and his
6.		mother is very (+)distant and cold' formal and Chris eh (thought) opposite
7.		this
8.	LR:	eh I I think the fact eh eh <i>aconteceu</i> eh because Chris eh Chris was (+)
9.		Pregnant she she (+) brought she brou"
10.	All:	brought
11.	LR:	brought the the text' ((she means "test")) pregment text and she:: she was
12.		very eh <i>tava na dúvida (+) como é"</i>
13.	K:	doubt
14.	LR:	de realizar' né"
15.	R:	I (+) I don't think she bought the test eh just because just because they they
16.		are very close so I think eh these things can happen eh when you are like
17.		them' they they were alone in the house' this can happen you know'
18.	CL:	Chris doesn't know what he he feeling and Helen too because it's (+) very
19.		(+)they are very confused about the (+) pregnancy (+) and Chris I think
20.		Chris are is very sad because the letter of the of his mother and now because
21.		Helen but I think he is very desperate (+) because he he isn't he isn't <i>não</i>
22.		how do you say <i>ele não quer"</i> he isn't
23.	L:	don't want
24.	CL:	he don't want eh (+) <i>deixar"</i>
25.	R:	leave her alone"
26.	CL:	yes' he helps (+) Helen (unintelligible)
27.	MN:	I think about the life Chris' because her mother eh (+) left alone when she
28.		children eh however her life is difficult eh in about Chris about Helen the

29.		(+) is in your mind is very confusing/
30.	R:	yeah' because he never had a a a a mother to to help him in this in this in
31.		this
32.	MN:	affect your life (+) the end ((trying to say that it affects his life forever))
33.	R:	yes
34.	C:	(you understand) about (+) a little afraid about pregnant talk his mother/
35.	CL:	Helen is afraid to talk her mother about pregnant and talk her mother about
36.		pregnancy ((CL helps C))
37.	L:	in March
38.	CL:	yes one thing I:: think is very beautiful is the relationship eh between Helen
39.		and her granddad
40.	L:	granddad
41.	CL:	and she:: talk eh he is eh her best friend' it's very beautiful I think
42.	K:	I think is very fast' the book talk about the feeling' the situation if is a very
43.		young and have a pregnant don't plan (unintelligible)very fast the book talk
44.		about
45.	R:	the book talk about eh how can how can how can happen this situation
46.		between eh between some person like eh in the family and when we when
47.		we read a book we we we
48.	L:	compare"
49.	R:	we compare with the other's life eh we know about pregnancy in
50.		adolescence
51.	MN:	NOW many adolescence in Brazil, England have pregmence because (+)
52.		don't talk her her mother about pregment eh information' difficulty eh
53.		money many very
54.	LR:	very similar
55.	MN:	very similar in other <i>mundo</i> but in us' the example us' he he she children
56.		talk about the sex ' the pregment was children is many many (+) many
57.		difficult in life/
58.	LR:	I think Chris eh love love love <i>como é" gravidez"</i>
59.	L/C:	pregnant
60.	LR:	because I think because she write the: diary diary eh (+) <i>dedicado your</i>
61.		dedicate in your son" <i>não sei o que eu entendi o que eu quis dizer é o</i>

62.		<i>seguinte é que ela parece que ela escreve pro filho</i> ((she uses L1 to expose
63.		her ideas and she does it very fast while the others laugh because she insists
64.		in using L1))
65.	L:	Helen
66.	LR:	não filho não Helen é but I think <i>mais na frente não sei se você viu</i>
67.		((L laughs and comments in L2 despite her peer's observation in L1))
68.	L:	she don't don't want to be pregnant
69.	LR:	eh and at moment to <i>você leu ,né</i> ” but I (+) I I unders understand what
70.		((L interrupts to ask LR))
71.	L:	after that she she happens” ((she means happy))
72.	LR:	<i>eu penso que sim</i>
73.	L:	with pregnant”
74.	LR:	<i>não sei</i>
75.	CL:	I don't I don't ((MN speaks before her))
76.	MN:	Helen is very desperate in your situation
77.	CL:	I don't agree with Leonor because when she bought the two (+) test
78.		pregnancy test when eh the <i>resultado</i> is negati negative she was happy then
79.		((L smiles with the disagreeing of CL and there is an intervention by MN
80.		agreeing with CL but it is unintelligible))
81.	L:	the positive no happy ((laughing))
82.	C:	before the test she eh talk about eh is sick' stomachache ahh (unintelligible)
83.	MN:	her mother
84.	C:	smell no no (+) good smell chicken no good (+) the test before the test
85.	MN:	you mother to hospital because Helen (+) have stomachache because ate
86.		chicken vomitate <i>nê</i> ” vomitate
87.	C:	smell the the foods
88.	R:	signs of pregnancy
89.	All:	yes ((L laughs))
90.	R:	I think the story is more clear now when we are reading February and
91.		March because ((CL talks simultaneously))
92.	CL:	February and March is very better than January
93.	R:	because January is OBVIOUS the beginning is is a a little harsh a little
94.	R:	but February and March eh is more clear

95.	C:	they are eh talking many times about pregnant
96.	L:	I would like:: why eh (+) Chris mother went away” (+) do you know”
97.	CL:	and why she was very (+) <i>fria</i> ”
98.	R:	cold
99.	L:	formal
100.	CL:	eh Helen doesn’t like ((they laugh))
101.	R:	because she she she calls Chris of Christopher
102.	L:	yeah
103.		she don’t like
104.	CL:	she she think about herself eh in the letter talk about Chris
105.	R:	because I am a photographer
106.	MN:	however Chris (CL interrupts MN))
107.	C:	when meet her mother (+) she:: (+) imagination (+) would take
108.		thought her mother (interrupts)
109.	MN:	Chris said <i>que</i> in your dreams in your min
110.	All:	mind
111.	MN:	mind’ eh he see your mother’ because: your mother eh doesn’t his mother
112.		don’t his mother eh don’t forget your life
113.	MN:	deixar the adolesce
114.	C:	his mother eh talk for the phone on the telephone in in a the the (+) birthday
115.		Chris
116.	L:	but I I think’ that sometimes eh mother eh live alone together with (+) her
117.		children but (+) <i>mesmo assim</i> ”
118.	R:	however
119.	L:	however (+) she is formal’ cold
120.	R:	I think she she she run away in the in the beginning because she was
121.		younger so’ I think she she gonna be scare and now she is more formal
122.		because eh ten years pass
123.	L:	eight
124.	R:	eight” eight years and now she is different ((the others interrupt R and talk
125.		simultaneously))
126.	L:	but mother is mother
127.	All:	yeah

128.	L:	thousand five
129.	L:	yes
130.	MN:	the child understand the situation <i>com</i> eight years' your mind ((she speaks
131.		Portuguese asking R for help))
132.	R:	remember
133.	CL:	I think eh mo mother's Chris doesn't like him and anybody (there is a big
134.		reaction after CL's statement and again they talk simultaneously
135.		disagreeing))
136.	R:	she doesn't consider he's like a son I think she doesn't consider
137.	CL:	yes
138.	LR:	but Chris loved his mother
139.	R:	until now
140.	LR:	he he he remember eh eh very well the mother imagination
141.	CL:	but when
142.	C:	(she said something before)) alone' you understand because eh Chris mother
143.		<i>deixou</i> "
144.	L:	went away
145.	C:	yes
146.	L:	she I don't know
147.	R:	Chris mother"
148.	L:	yes
149.	C:	the mother leave the <i>deixar</i>
150.	L:	left
151.	C:	learn ((they are talking about the word for <i>deixar</i> ))
152.	L:	I think the different because usually the men went away the mother eh stay
153.		and create her his children alone but is DIFFERENT eh that why eh we
154.		<i>espanta</i> but is normal eh <i>pelo menos deveria</i> ser father is father too
155.		((they laugh and are silent for a while deciding on what they are going to
156.		talk about))do you have more difficult when read the book"
157.	MN:	yes' for me read the book <i>Dear Nobody</i> is very difficult but (+) I can have
158.		good vocabulary' many words I don't understand but in all history' in total
159.		but read the vocabulary VERY GOOD informations
160.	L:	and you" ((laughing))



161.	R:	I don't think so so difficult until now I understand the context just like MN
162.		and I don't think so many so many new words I don't understand cause I
163.		watch many many movies many many things I have many contact in music
164.		too' and (+) but is normal I don't understand a few words but I can I pass
165.	L:	really''
166.	R:	I pass continue reading and the finally I understand
167.	CL:	me too' when I don't understand (+) I pass
168.	MN:	but many words' I don't understand
169.	L:	<i>passa passa passa</i>
170.	L:	many many many a lot of
171.	R:	not so many' not so many' a few words
172.	MN:	but the context understand
173.	C:	the context
174.	L:	congratulations ((laughing))
175.	C:	I see the dictionary many times
176.	LR:	I think the book there are eh a lot of a lot of eh a lot of lang
177.	L:	language
178.	LR:	language the English for (+) native eh (+) <i>por isso</i> ''
179.	L:	that why
180.	LR:	I think is very difficult
181.	R:	I don't think' I don' I am not reading the book like is for a person who who
182.		speak English I am reading (+) like a normal book' and I have to put
183.		numbers like I have in the others book but I think it's a normal book' it's
184.		it's bigger than the others but I think it is think it is normal
185.	All:	congratulations ((laughing))
186.	K:	in the story very' news words for me but I understand the general
187.	R:	is the more important if you understand
188.	K:	but it's not normal ((they speak together))
189.	MN:	in general I don't understand the the book but the detail is very difficult
190.	CL:	but I I think the details not VERY important when
191.	L:	is very important literature is very important yes ((they all agree on the
192.		importance of details and speak simultaneously))
193.	MN:	imagine in Portuguese (+) read the book imagine in English

194.	R:	you have to imagine when you read the book
195.	K:	you understand better the history
196.	R:	when you see the details ((from lines 192 to the last one they talk
197.		simultaneously commenting on the importance of details and understanding
198.		them while reading))

**APPENDIX XI:**  
INTERMEDIATE FULL TRANSCRIPTION – 4

1.	E:	eh is my opinion eh about simplified books is' I read two books eh simplified
2.		books eh was' were eh the phantom of the opera house and the Frankstein'
3.		these stories is (knowing) (+) knowing eh eh for many peoples or for peoples
4.		but when read the simplified book with stories eh known a known story I:::
5.		had difficult' because the pages(+) don't continued once other but eh when
6.		read dear nobody books eh authentic work example' I was liked the stories
7.		with forty pages eh only page I was eh understand all stories and the word eh
8.		forty pages the words eh went went repeated repeated the the the book eh eh
9.		stayed how can I say <i>fácil</i> " please
10.	All:	easy
11.	E:	easy <i>né</i> " Easy"
12.	All:	yes
13.	E:	easy" the book stay easy this good for me I I I love this book <i>Dear Nobody</i>
14.		because I the story is different' different eh and the other
15.	K:	I like very much the experience with authentic book' uh the beginning is more'
16.		how do you say <i>assustador</i> "
17.	R:	scaring
18.	K:	scaring' because eh more words that are totally different but after is eh is a
19.		very delicious letter reading a delicious reading and for me as a person' is
20.		very good because I:: I stay more::: <i>confiante</i> how do you say <i>confidante</i> "
21.		security" how do you say' <i>confidante</i> "
22.	K:	more security with the the English as a student
23.	E:	yes' very good
24.	R:	I: thought the book is very good I and I: and I thought better than the others
25.		because it's more:: it's more magical I I don't know if it because is more
26.		complete but I I::: prefer this of the other because I thought the other are very
27.		very easy very cold and this we involve us in the story
28.	K:	and in in other place hum how do you say <i>fora da sala de aula</i> "

29.	R:	out of school out of class
30.	K:	out of school is totally different' the simplified book and is easy in the class
31.		but other place is not is totally different and is easy in the class but other place
32.		is not
33.	L:	school is poor vocabulary is poor we don't (+) how do you say <i>adquirir</i> " the
34.		new words for me the begin is so difficult I am crazy because I I thought
35.		I don't understand nothing
36.	R:	me too' in the beginning I thought really difficult and the story was BORING
37.		but when I start reading I like it
38.	L:	SO interesting and I sometimes I felt as if the problem the character was (+)
39.		mine and sometimes I emotions and crying its SO beautiful I I LOVE it
40.	S:	I think the other books I read is very imagination no as <i>Dear Nobody</i> ' <i>Dear</i>
41.		<i>Nobody</i> is very real and very interesting but in the begin I thought very
42.		difficult because many words I don't meet but (+) no <i>decorrer</i> "
43.	R:	along
44.	S:	but along I::: read and read understand' no the words for words but the
45.		context I I understand
46.	C:	me too' I in the I begin the begin eh the book for me was very difficult but a-
47.		along I:: I like I involve I::: I (+) feel" the story' I inside the story I see:: the
48.		story in my family I imagination' is VERY interesting' I like a lot
49.	L:	I think in the next semester the other teacher eh bring the the <i>obra</i> poor I
50.		don't want ((they all laugh))

## APPENDIX XII:

### INTERMEDIATE FULL TRANSCRIPTION – 5

1.	L:	Oh- my- God ((making jokes)) when Helen and Chris split up she wanted her
2.		mother (unintelligible) for her Chris left for France on holiday but he thought
3.		Helen all the time((laughs)) but he go Helen all the time
4.	K:	another point very important for me in July is (+) Helen discovers many
5.		things about her family for example 'she disclose (+) that her granddad was a
6.		dancer in a nightclub eh but I think after this conversation' hash Helen
7.		(unintelligible) was FREE for talk with her mother eh she says hum about
8.		finish the relationship with Chris' about her dreams hum example' to study
9.		music hmm in this moment hum she says hum her desires hmm study music
10.		hum her mom reprove because Helen's mom think hum the university is not
11.		good not a good place for a baby (+) and in my opinion I disagree/ because I
12.		think when have a pregnancy in adolescence' it is not necessary destroy the
13.		her dreams eh eh the eh plans change but
14.	L:	(unintelligible)
15.	K:	yes the situation to include her baby in the situation
16.	L:	I think (+)how do you say <i>será</i> "
17.	K:	will be
18.	L:	will be
19.		will be Helen (+) study music because your granddad is dancer ((laugh))
20.	K:	her mother is dancer too had class dancer
21.	L:	her father plays the piano
22.	K:	yes' yes
23.	L:	I think Helen change things again changing grow up a lot but Chris NOT
24.		because continuate how not be father he travels and don't don't for me forgot
25.		he will be father
26.	K:	yeah' the the hmm the child (unintelligible)
27.	L:	about Chris"
28.	K:	about Chris

29.	L:	Chris don't grow up inside because he continued like don't be father go to
30.		travel' forgot responsibilities
31.	S:	the travel for example but the posture the attitude don't mature he has very
32.		irresponsible because he::: we:: have and don't <i>deixa</i> how do you say <i>deixar</i> "
33.		abandonate Helen (+) with the with the baby
34.	C	many adolescents (+) many adolescents make make make
35.	L:	make love"
36.		((they laugh))
37.	C:	(unintelligible) the man forgot and (+) the girl (+)stay with
38.		children and pregnant yes
39.	L:	like Helen' when I I was pregnant' I was anxious for see my baby' in page:141
40.		she says' I can't wait to see you and this is is very true because mothers I
41.		think fathers eh must equals I don't know but mothers don't spend time
42.		don't <i>passa parece que o tempo não passa</i> very long for pregnant
43.	S:	I don't know' I never be ((laughs ))
44.	K:	and the reading' about reading favorite my reading better uhh in July because
45.		I think this' history is more interesting' more moment interesting in July in
46.		August I don't like I don't like very much
47.	L:	me too because Chris ((laugh))
48.	K:	you hate Chris
49.	L:	I hate Chris ((laugh)) when he was traveled he knew Bryn and he kissed Oh
50.		my GOD ((laugh)) and Helen' Poor Helen see them together' in finish
51.		August and I want read September because I HATE HIM' cruel for Helen
52.	T2:	Let's go back to page 147 discussion" yes about parents hum can you read
53.		the sentence please"
54.	K:	parents are such private people
55.	T2:	private people
56.	K:	private people
57.	T2:	so' what is your opinion" do you share Helen's opinion" because as I said
58.		S's a teenager and we have C and L who are mother and then we have K'
59.		who is not a teenager but is a daughter' so' I'd like your opinion about this
60.	C:	I thought many times with my daughter my son equals because I see other
61.		families (+) very important important talk about many problems conversation

62.		about pregnancy about MANY things
63.	K:	I think it is very common but in my family is different equals C' I talk very
64.		much my mother my mother had pregnancy in adolescence' had a baby hum
65.		sixteen years and she talk about with me with my brother and she not say
66.		don't make love ((laughing)) but make love hum
67.	L:	with responsibility
68.	K:	yes ((laughing))
69.	L:	I thought making love' is very wonderful' the different thing but making love
70.		is equals drinking' walking is NORMAL
71.	S:	my case is different because my mother don't talk with me' I don't know' I
72.		think the my mother don't (+) no' my mother eh talk with my brother' I don't
73.		know information my mother don't talk with me and I shy I don't ask because
74.		my mother why my mother don't be pregnant pregnancy in teenager'' I be I
75.		never say about the pregnancy
76.	L:	very' sad (+)because S only talk about it with her friends and sometimes eh
77.		they don't don't have experience and her mother can told better for you'
78.		I think
79.	C:	eh for example' tell (+) my daughter one two years and please no make love'
80.		please ok mom ok she::: ((they laugh))
81.	K:	but do you believe this'' ((they laugh)) never'' ((they laugh))
82.	C:	I believe because she eh when she make:: love::: she talk
83.	T2:	ahh because you have an open relationship
84.	C:	yes
85.	L:	my mother believe me ((they laugh)) when I was pregnant' my mother
86.		think I make love one time I made love FIVE years((they laugh a lot))
87.	C:	when the first kiss' m̃e I kiss first kiss (+) she talks me about all no
88.		problem

**APPENDIX XIII:**  
INTERMEDIATE FULL TRANSCRIPTION - 6

1.	R:	the: month o::f September is (+) very interesting because eh the eh is is more
2.		about the relationship between Helen and father and how he support the the
3.		the history of Helen and Chris and he he helped her and and you and
4.		explains to her how to to to to to how to pass for the for the this problem
5.		how to do it and and remember to her that (+) he he is gonna be always
6.		there when she need it
7.	S:	I don't like the final of the story because the (+) Chris' action is very
8.		immature since the beginning beginning history
9.	R:	of the story
10.	S:	I think eh his actions change but not hum I like the the Helen's actions very
11.		mature and (+) eh the Joan the mother Chris' mother is very cool the the (+)
12.	L:	letter"
13.	All:	eh
14.	L:	letter
15.	S:	letter for Helen Joan for Helen is very cool
16.	L:	hum
17.	S:	I think is very interesting the decision Helen's father because he was present
18.		very very he made the papers of father. It's beautiful and the letter mother
19.		Chris mother because she the she always support Helen because she mature
20.		the:: because he mother is very interesting the September
21.	C:	I think Chris immature eh because eh he eh wa eh went crip eh with eh
22.	R:	your (intintelligible)
23.		his brother
24.	C:	eh Helen stay with eh his baby alone eh she felt' felt alone and eh bad and
25.		and Chris crip eh eh eh with other girl I don't eh like Chris the comportament
26.	L:	I would like: talk a little about her Nan' because (+) will be: eh (+) told you
27.		if' her (+) Nan Nan Helen and she talk about because' they eh and they
28.		have a lot of in common because they eh change eh a similar experience



29.		about adolescent pregnancy' now E talk about ( intelligible)
30.		((Students speak at the same time))
31.	E:	you please
32.	L:	OH MY GOD ((making jokes))
33.	C:	I like eh the comportament eh her father is excellent because his presence
34.		his atten...atten... attendation eh his <i>apoiio</i> " <i>apoiio</i> " eh the (+) Helen eh the
35.		eh Helen
36.	L:	and I' one think interesting I think is different way Helen Chris in September'
37.		while Helen eh eh had contractions for a hospital Chris buy jeans for Newcastle
38.		is so EASY for Chris
39.	R:	he doesn't care if if Helen is good or bad he just wanna have fun with
40.		his friends' and and don't care about her
41.	All:	and you E" ((L laughs because of the question)) what do you think" I mean'
42.		what do you think about the Chris action" you agree" with Chris"
43.	E:	I speak please ((all of them laugh)) (inintelligible) well my friends' I don't
44.	E:	read all book my but eh the book had a part I like eh Chris Chris eh was
45.		wrote the book' right" the book' the bedroom him this part between other
46.		life and the future' this is this is very interesting because who's don't like
47.		we bedroom" I like my bedroom' you like your bedroom"
48.	R:	yes I like it
49.	E:	and you"
50.	S:	yes
51.	E:	Good because eh eh him bedroom Chris eh he can see lights thousands eh
52.		from houses eh from windows' eh him bedrooms eh eh had eh all kind of
53.		things' eh his like examples guitars and others others things' eh at the
54.		bedrooms the future the future the place eh his don't know how the ends the
55.		story because he depends the parents he eh depends manys the Helen degree
56.		and dreaming and goi:::ng to school of the music and university (unintelligible)
57.		January this dream becomes dremd you understand" Hebrew' understand"
58.		((students laugh)) understand"
59.	L:	about the bedroom"
60.	E:	yes yes
61.	C:	September eh Helen say she would ask her grandmother about her real

62.		grandfather hum/
63.	L:	for me' September' attitude Chris only was attitude right was he wrote:: for
64.		Bryn and finish relationship with her
65.	C:	I like too
66.	R:	the only thing but the others I guess he' (( laugh)) this month was terrible
67.		for him
68.	S:	begin October"
69.	E:	unintelligible
70.	L:	short October
71.	S:	yes
72.	L:	in the store Chris visit her and after that' he went for his bed to for his normal
73.	R:	( unintelligible) in October
74.	S:	Chris' I don't like the:: Chris couldn't to be father he:: I think he will can too
75.		immature and to be father but he have reaction that wasn't prepared for a baby/
76.	?	he:: eh never eh prepared for him ((laughs while making this comment)) or
77.		maybe for HELEN
78.	L:	for nothing
79.	R:	I think one day he will be prepared but I guess NOW is NOT the right time
80.	L:	but I' I think Chris' eh how can I say <i>deveria</i> "
81.	R:	he should
82.	L:	he should thought eh before
83.	R:	about Helen
84.	L:	before before making love because
85.	R:	the consequences
86.	L:	he don't father don't forget he's father Helen don't mother and father Amy
87.		then eh but he's conscious about his immaturity on page (+) 199 he said' I
88.		am not yet ready for myself'I am not ready for you for her for myself his
89.		immaturity
90.	R:	I think' eh for Helen is better stay' alone
91.	L:	hum-hum ((laughs))
92.	R:	Because I think is gonna be a problem
93.	R:	yes' he not a good father I think (+) and not a good company for Helen
94.	C:	I think eh being pregnant eh (+) the the woman woman eh eh is should stay

95.		eh with someone' DON'T stay with his love or her love no alone' is very
96.	S:	this case Chris not a good company for her
97.	R:	NOT NOW NOT NOW in the future he can meet meet Helen and Amy and
98.		he can (+) come back' I don't know
99.	L:	do you think he thinks Amy or Helen wait for maturity" I think he how can I
100.		say <i>perder</i> "
101.	R:	lost
102.	L:	he lost a very important life your daughter ( unintelligible) ((L laughs)) and
103.		November
104.	E:	November yes November
105.	L:	finish October"
106.	R:	yes yes
107.	L:	November is
108.	R:	in November' I guess Amy not Amy' Helen makes clear that she is not angry
109.		with with Chris but she:: because she don't doesn't want he he like like
110.		before' she doesn't want he close to her he like his boyfriend again' I guess
111.		she is not angry' but I guess she she is a little confuse about HIM about Amy
112.		I don't know
113.	L:	in November for me is when the three generations meet (+) maybe to solve
114.		the problems differences between Nan' (+) Alice' Helen and maybe and
115.		maybe Amy will continuous continuous
116.	C:	Helen (+) told (+) him that he the baby was a good thing eh to make (+)
117.		peace between your mother and father eh Helen told him that she told
118.		often him she love him/
119.	S:	in November I (+) I like the decision of Helen because Helen was very happy
120.		and want too for Chris too she didn't keep hate and show the Helen the Chris
121.	L:	((laughs)) for me' perhaps Amy more for <i>unir</i> "
122.	R:	together"
123.	L:	together" together eh this family because Nan don't don't talk with Alice
124.		about his problems Alice don't talk about his problems with Helen problem
125.		and for me I believe so difficult for me is difficult to talk with my mother
126.		about eh (+) reality because I talk about the eh the other things but reality'
127.		love and the the problems is so difficult and I believe is we change

128.	R:	I think I agree I agree is very important the the ehhhh (+)
129.	S:	the pregnancy' the relationship with Chris and Helen the problems is very
130.		good for relationship Helen and his mother and his her mother grandmother
131.		is very important ((silence))
132.	R:	do you have children E'' ((laugh))
133.	L:	do you have children E'' a daughter''
134.	E:	yes/
135.	S:	and do you talk to her about everything''
136.	E:	no' no' no
137.	L:	no'' why''
138.	E:	no' no' no' I should''
139.	All:	YES
140.	E:	I thought I talk about may things I talk about love is very important for her'
141.		né'' sorry for they think about love because is we would eh have many
142.		information about the man the woman is eh eh eh is important they know
143.		about this eh QUESTION in my in my house in they school in they
144.		(unintelligible) and they other place' please you don't like Chris in the story''
145.	L:	no ((L laughs))
146.	E:	because'' because you don't like''
147.	C:	she hates Chris
148.	L:	It is so easy ask ((L laughs))
149.	E:	what do you prefer in this story''
150.	C:	hum (+) baby very wonderful is happy in in home (+) is hum one one baby
151.		hum (+) I I how do you say <i>gostaria</i> ''
152.	L:	would like
153.	C:	I would like one baby' I I love baby ((they laugh))
154.	E:	Chris Chris love Helen''
155.	C:	I love doesn't want a baby with my children' she:: want a baby with thirty
156.		years my children' my daughter/
157.	L:	why do you adopt''
158.	C:	OH' is very old' my favorite:: character is Helen because he had a he had a
159.		baby baby
160.	R:	my favorite character is Helen too but I think is because she was so young

161.		and she was with so uh big a so big responsibility and she accepted and eh
162.		she could not have the baby and she choice have it and I think she she was
163.		very mature for for her age
164.	L:	I agree ((L laughs))
165.	C:	one moment one moment Helen talk with her baby is very interesting' is
166.		very beautiful
167.	E:	in this stories Helen was determined' right'' determined with baby''
168.	L:	Helen changed a lot because in the beginning he doesn't think about but
169.		her mother eh how can I say <i>incentivou</i> ''
170.	R:	help her''
171.	L:	for about <i>aborto</i> '' ((they correct what they have just said and laugh))
172.	R:	stimulate
173.	L:	stimulate Helen abort but he she (+) think (+) in the begin she she don't
174.		don't want a baby don't (+) but
175.	R:	normal
176.	L:	yeah' it's normal
177.	R:	because after she (+) thinks different
178.	S:	yes when she discovered that was pregnant she had that change your life
179.		completely ((silence))
180.	S:	I have one observation I want make (laugh) one change that I speak in the
181.		beginning of the (unintelligible) I said that don't like to read book ((laugh))
182.	S:	but I said this because never see the importance of books but this year all
183.		changed and I begin life and I want thank Josy and my teacher ((they laugh))
184.		of the of the school because made I read five books and I like of three book
185.	All:	CONGRATULATION S
186.	L:	I believe that the characters we grow up a lot' with literature and in our life/
187.	R:	and I think' the book it was very important because it shows like a real life'
188.		a real thing in the (+) in the world it can happen with anyone and with
189.		everybody and we never stopped to think more about what they PASS
190.		what they think (unintelligible) mother

## APPENDIX XIV:

### L's WRITTEN PRODUCTION

- L'S DIARY

Page 1:

I read only introduction and stoped. I found a lot of words that I didn't know, but I preferred no look for means.

Page 3:

I began read January. The text has a lot of words that I don't know. I stoped in the page 5. I'm confused.

Page 5:

Today I continue to read. I'm understand a litte. Sometimes I look for means words that I don't know.

Page 7:

Finished January, but I thought litte time. I think that I lost a lot details and maybe I'm losing the beauty the book.

*Português: Acredito que estou conseguindo entender o sentido da obra, mas gostaria de estar me deliciando com as descrições das personagens e lugares, mas fica difícil a não ser que eu procure muitas palavras no dicionário.*

Pages 9-10: - Resume January

I thought that Chris is the insecure and too close person. He loves his father so much. For years his father had been at the centre of everything, however now he following in love for Helen.

Chris would tell with his father about his matters but he doesn't tell to do. He hated his mather because she didn't want him and she went away.

P.S. I thought that narrative moment that they made love, very simple, maybe because who told was Chris, if was told for Helen it will be more details, Actually is the way man to see things of love.

Page 11-12: - February

*Português: Ao invés de reler janeiro como eu pensava em fazer, resolvi seguir adiante e fevereiro pareceu-me um pouco melhor de ser lido.*

Chris wrote to his mother but Helen don't agree that He meet his mother.

Mother's Chris answer his letter, but she was very formal, then Chris was annoyed with it.

Helen was sicking and Chris was worried with it.

*Português: neste capítulo descobri o nome de alguns personagens:*

Ruthlyn – Helen's Best friend

Tom – Chri's Best friend

Ted Gardon – dad's Helen, has band and plays the piano. He's so thin, he's such a quiet man.

Alice – Helen's mother

Joan - Chris' mother

Don – Chris' mother's husband

Guy – Chris' brother

Page 13: - February

I had a lot difficult when was read this capitulo, but now continue

I didn't look for means the words, because didn't have more time for it.

*Mesmo assim fevereiro foi melhor do que Janeiro.*

Resume

Chris and Helen were frightened. They didn't know what make pois Helen was pregnant.

Pages 15-16: - March

March is better than February. I understand a litte more.

Sometimes, during the read I felt anguished, that why I thought to stop.

Now, this narrative have two narrators:Chris and Helen.

Mr. Marshall

Chris' father – is craftsmanship. He makes clay things. He likes Helen.

Jill – Chris' aunty

Robbie – Helen's brother

Henry –Helen's old boyfriend

Resume: January – April

Page 17 - 19

In October 2<sup>nd</sup>, Chris began to write about your past with Helen and he didn't know yet where it's going end.

The next day he will go to Newcastle.

He found a pile of letters and He didn't understanding why they began the same way: Dear Nobody, then he read the letters to remembered his past.

January

Chris and Helen were alones and together at Helen's house when their favorite music was playing Helen and Chris made love, after that Chris found impossible to talk for Helen without smiling.

P.S. I think that it show that they don't were ready to make love, yet.

Helen's father was boring because Helen forgot write to Manchester.

Chris would like know about his mother. Why she went away? She went way when he was ten years old.

Chris wanted to see his mother.

\_\_\_\_\_x\_\_\_\_\_

If I were Chris, I didn't waited for my mother. I Will tell about my mistakes with my father and If I were Chris' mother I Will be very sad, because I can't live without my children.

Method: I found a lot of words that I didn't know, but I preferred no look for means.

I think that I lost a lot of details and maybe I'm losing the beauty the book.

Page 21 - February

Helen helped Chris to write the letter to his mother, while Helen didn't agree that he meet her. Chris' mother answered his letter. However she was very formal, then Chris was annoyed with it.

Helen was sicking and Chris was worried with it.

Chris read the first Helen's letter for Dear Nobody, and he said that it was like opening the door on a nightmare.

Helen said that didn't want the baby and that will told for Chris that will make he go away.

P.S. Is very sad when the mother didn't want her baby. Why they didn't precaution before?

Method: I had a lot of difficult when read this capitulo, but continue. I didn't look for means the words, because didn't have more time for it.

February was better than January.



Pages 23 - 24: - March

Helen decided to visit her granddad. Maybe she can't talk with his, but she can't.

Chris wrote second letter for his mother and he wanted to know what happened with Helen.

He needed to talk with somebody about it.

Helen bought a home pregnancy test and the result is negative. She's not pregnant, the like she was happy, she listened classic music.

She tried to talk with her mother while it's very difficult.

Chris' aunt Jill told with Chris and Helen one secret: when she was adolescence she was pregnant then she had abortion. They were frightened with it.

Helen bought another pregnancy test and the result was positive.

P.S. In this month showing that don't have dialogue between parents and children. The adolescence were desperate with their problems. They don't know what to do.

Method: on March I understand a little more. However it is very long, I confused, I thought stopped, sometimes.

Pages 25-26 - April

Helen was very confused, because she didn't know what to tell with her mother.

P.S. I recognized with Helen in this moment, maybe because it happened with me one day, and it is very difficult to do.

Helen's mother went doctor with she and he said that Helen was pregnant and Helen don't want a baby.

Helen's mother said Chris that Helen decided to have abortion.

Helen's mother took her for abortion clinical, but Helen can't to do and went away.

P.S. I thought the attitude Helen's mother unacceptable.

Method – I looked for one or two words to page, but I can't understand more things and now I like it.

Sometimes, when I'm reading it I feel as if the problem was mine, then like Helen, I didn't know what will tell to my mother.

Pages 27 - 28: - May

Helen's mum thought something is better than she a baby, that's why Alice wanted and influences Helen to do abort, after that she wanted Helen got married with Chris, but nothing this happened, neither abortion nor got married, then after Alice never talk about Helen's baby and they didn't talk about anything.

They were live like strangers in the house.

P.S. Sometimes I think we have kids and plan their future and when something happens out of our plans, we don't know what to do.

We don't can control the life, as parents we must guide them.

The most important part in this mounth was the meeting Chris with his mother. She talked about when she went away.

For me the reason doesn't justify, only explain it, because I'd never change my kids for any love. I think the love for my children doesn't compare with anything, however, now Chris knows her true reason.

Page 29 - June

Helen loves so much Chris, but in spite of everything she decided is better for the couple that they splite up.

P.S. 1. I can imagine as ore difficult for them, because they love each other, but probably they got back together.

P.S. 2. I suppose the younger characters have healthy life because they don't drink, don't smoke and they study, listen to classic music, plays and they have a good relationship with their family, because mistakes always happen.

Pages 31-32 - Dear Nobody by Berlie Doherty

CHARACTERS		+ INFORMATION
Alice	mother	Influences Helen to abort Wasn't friend of Helen Became stranger for Helen
Ted Garton	dad	He has a band and he plays piano. He was so thin and he's such a quiet man. He trats her as if she was made of glass.
Bobbie	brother	Gigling for Helen
Henry	old boyfriend	
Ruthlyin	Best friend	A good friend, fine
Darrie	nan	Very sad
Tom	Chris best friend	
Joan	mother	Pretty

		She smokes, then she stank She went away whe Chris was a child
Don	Father-step	
Guy	Brother	
Jill	aunty	Said about when she was adolescent and made abortion
Chris		Insecure and too close person
Helen	girlfriend	Shy Plays the piano

#### Pages 33-34 - July

In July Chris and Helen split up, then they go diferents away. Helen wanted her mother go back for her, while Chris left for France in a holliday with Tom.

Helen was pregnancy for six months and since the beggin she change a lot, now Helen was anxious for see her baby in page 141 and 167 she said: "I can't wait to see you." It shows like she loves her baby, while Chris doesn't mind his baby with love. He only mind Helen. I gues he forgot his baby and the most important thing, Chris didn't remember will be a father. Where is his responsibility?

Helen was curious about her nan said: "like mother, like daughter". In Page 157 Alice answered this: I'm the one illegimate, not you..." "I don't even know hwo my father is." Then after Helen could understand her mother. I can imagine how discriminated when was a child.

Helen wanted make different with her baby. He doesn't want will be strange for a baby.

#### Page 35 - August

When Chris was traveling, he knew Bryn and they kissed, after that Bryn went his house and the worst thing happened: Helen saw they together then Helen wrote in her diary: "I hate him..."

Chris attitude really gets in my nerves, for me Chris is go overboard and gets the urge he wake up for new reality.

#### Pages 37-39 - September

Helen was anxious about to see and to know her baby.

Helen's father bought a cot for baby and this mounth he confirms his support to Helen, he said: pg. 181 "you're our daughter never forget that..." "you're to stay here as long as you

want to that's my promise." It's very emotion, while Helen's mother until doesn't accept her baby in pg 180 "she wants you to be adopted, still."

Helen's Nan doesn't want talk to her about nothing, however they have a lot in common and will be gorgeous that they can talk and change their experience, however Helen knew that it's so difficult, but she doesn't know why.

Chris's mother – her attitude was so good, giving support for Helen.

Chris – he had only right attitude when he wrote Bryn to say that they should ever meet again; finally, Chris was right, because he doesn't love her.

Helen- Helen wish her relationship with her baby will be better than between nan and her mother and she and Alice.

Diferent ways

While Helen had contractions, Chris bought Jeans and other things to Newcastle. It's so easy for his.

Page 41 - October

Amy born

Chris visited her and after that he went for Newcastle.

Now he is conscious about his immaturity, when he said: "Helen is right. I'm not ready for you on for her. I'm not yet ready for myself."

He thinks that Amy or Helen will be wait for his maturity.

Page 43 - November

Is when the four generations meet, maybe to solve their problems, their differences. Perhaps Amy born for it. I believe that if they try, they can, because families live together, however sometimes it seems stranges, and it's terrible, but it happen a lot.

Page 45 -46 - Pos-reading production

When Chris was in college sometimes he wrote for his father but he seems forgot Helen and Amy.

In Newcastle he knew others girls, the n his life was like if he doesn't have a daughter. It's very easy for mens.

After five years he came back, then one day chancelly he passed in front of Helen's house then he looked for her. He would know how was Helen and Amy, whereas he surprised, Helen traveled to music college with Amy. On summer she always worked to help to care

Amy. She never wrote for Chris. She could care her daughter with her family, and her love for Chris became to indifference.

I don't know what will happen after that, but I wish Chris grew up. It's too difficult, and I wish Helen knew somebody better than Chris and it's so easy.

## **APPENDIX XV:**

### **INTERMEDIATE WRITTEN PRODUCTION**

- **GETTING PREGNANT DURING ADOLESCENCE** by K

Getting pregnant during adolescence is very complicated, because the woman isn't psychology prepared to be mom.

A pregnant during adolescence disorder the life of woman. Sometimes, when getting pregnant during adolescence the woman has stopped her studies, because she has work to feed her son.

In some cases, when the father not assumes his son, the grandmother will be the mom of that child.

Today, not admit a pregnant when not exist that desire, because exist many methods to avoid this.

- **Getting pregnant during adolescence** by LR

The pregnancy during adolescence is very difficult because the girls and boys haven't maturity for to come face to face with it.

At the moment parents and children don't understanding and have an argument very much. They tell don't act as if you were my father.

The daughter of my friendly had got on child with (15) fifteen years, but it's not a good example, because she isn't prepared to get. It gave us a big shock.

I think what the boys and girls rarely don't give a damn about it (pregnant during adolescence)

- **Getting pregnant during adolescents** by CL

Usually, getting pregnant during adolescents is very common and I really don't know why. Because this isn't one problem social, isn't one problem financier, and this isn't miss the information. In my opinion getting pregnant during adolescents is irresponsibility of girls and boys. Boys? They aren't preoccupied with this. When they discover they "go away". But

aren't everybody, many boys has one preoccupation with the girls. For example, in my school has have two girls pregnant, the first has married in contrast the other has lived with her children and stoped to study.

Today, has many forms to don't getting pregnant. Every year, in my school has two or three girls pregnant. In my opinion getting pregnant during adolocents is lose the adolescence, because you stop to study or work, you can't go to the parties and you always have one responsibility waiting for you in your home.

Now, girls pregnant isn't fifteen or sixteen years old, but twelve or eleven years old, so one child is caring the other child.

- Getting Pregnant by MN

I think about the pregnant during adolescence is very comun in my life, because many friends have had baby in adolescence.

The perspective about the girls is enough different, because her have that preconceito, but the boys have other situation, because the people thinks the boys dont have responsabilyt.

The girls and boys they learn.

## **APPENDIX XVI:**

### **ADVANCED WRITTEN PRODUCTION**

- Summary of Chapter “January” from the book “Dear Nobody’ by NR

It was a cloudy day of January and Chris was in Helen’s house. They were alone reading, listening to music and dating.

Without calculate, the music, the dim light, her way of look and smile created an romantic atmosphere and they made love.

When her parents arrived, they were discussing who had forgotten to buy the food for the evening meal, but Chris and Helen were touching hands and trying not to look each other. Chris watched her helping her mother and he realized that the focus of his life, that used to be his father, had changed. Suddenly, Mr. Garton, Helen’s father asked her about a letter. Helen flushed: she had forgotten to write the letter. Her father was upset and disappointed in her because that was an important letter: her acceptance to the offer from the Royal Northern College of Music to do composition. Happily, she yet had time to send the letter.

Chris thought that was convenient left at that moment, and Helen followed him to the door. He didn’t want to go. It was raining. He said that loved her and left.

While he was walking and thinking of Helen, a car pulled up and beeped. It was a woman called Jill, who had something to Chris’s father and gave him a ride.

As soon as he had chance, Chris called Helen, as he had promised before. They talk a little until her mother interrupt them and Helen hung up.

After that, Chris went to the kitchen to help his brother, Guy and they started to play each other. After Chris had finished his task, he talked a little to his father and went to his bedroom.

He wrote a music for Helen, worked out some chords for it on guitar and recorded it.

Nearly midnight, he went downstairs and found his father watching TV. They started to talk about the TV program and after, they talked about Chris’s mother and why she had left them.

Chris’s said that would like to meet her again...

TO BE CONTINUED

- January by F



The history begins in late January at Helen's house. She was alone with her boyfriend, Chris, on that afternoon it was the first time that they made love.

Soon after they made love her parents came back arguing with each other, her father was really upset with her 'cause she hadn't written back to accept the full offer from the Northern College of music, already.

Chris borrowed her broly and went back home, suddenly a car pulled up beside him, wooshing spray against his legs. The driver was his aunt and gave him a ride to home.

As soon, Chris got home he called Helen, but her mum had to use the phone, so it was a short phone call. He went to the kitchen to help his brother doing the wash-up, then they started a fight, however, their father stopped the struggle.

Late in that night Chris wrote a song for Helen, before going to bed he asked his father about his missing mother and then his father told to him that she left the family because of a feller.

- Summary – January by P

In late January, at Helen's house, Chris and Helen, two teenagers in love with each other, made love for the first time. It was not calculated and it was a new experience for both of them.

Afterwards her parents came back from shopping. Mr. Garton, her father, got very upset when he found out that she had forgotten to write a letter back to accept an offer from the Royal Northern College of Music to do Composition.

Chris began to think that he had become a hindrance and then he went home. On his way home he met his aunt Jill and she offered him a lift until home.

At home, Chris rang Helen as soon as he had a chance to and after that joined his brother in the kitchen to do the washing-up.

Later, Chris sat with his father and talked about his mother, who he had not seen for many years. By this time he realized that he was a bit confused due to what had happened that day.

- January by MM

On the first chapter of "Dear Nobody", the author introduces us the two main characters: Chris and Helen. They are boyfriend and girlfriend, both are students and live with their parents. The book is written in first person, so things are showed through Chris' eyes. He

talks about how much he loves Helen, their first time and his father tells him about the truth why his marriage with Chris' mother ended.

In the beginning, Chris is packing his things to go to university when he receives a lot of letters from Helen, then he starts reading.

- January Summary by P

In this chapter, Helen and Chris, two teenagers in love with each other, made love for the first time. It was not calculated and it was a new experience for both of them. Therefore they get a bit confused about what happened. Due to that, they begin to act in a different way. However, this couple of teenagers will have their ways separated in October.

#### February

In this chapter, Chris writes a letter to his mother, who he has not seen since she left his father. Helen does not agree with him because she thinks that his mother would hurt him. Helen begins to treat Chris badly and they have a quarrel. Because of that, he suspects that there is something wrong with her. He gets shocked when she tells him that she would probably be pregnant.

#### March

Helen wants to know whether she is pregnant or not. Thus she buys a home pregnancy test. However, the result is negative. Later, she intends to visit Chris and tell him that she was not pregnant. In his house, she faints and this bewilders her too much. Helen decides to buy another pregnancy test and this time she finds out that she is pregnant. In a desperate attempt to get rid of the pregnancy she goes for a horse riding and makes her horse bolt. But she is saved by Chris's aunt.

#### April

Helen tells her mother about the pregnancy. It let her very upset. Furthermore, Mrs. Garton does not want Chris to get in touch with Helen anymore and convinces her to make an abortion. Helen is taken to an abortion clinic, but she runs away just before the operation gets started.

#### May

Her parents talk to Chris's father. They want Chris to marry Helen otherwise he would not see her again. Chris and Helen try to spend as much time together as they can and they go to visit his mother. As they think of their future, they get more and more concerned about it.

- The rest of the summary by M

April

Helen's mother, after discover about her pregnancy, tells her that she must have an abortion. At the beginning Helen doesn't do anything about it, but when she is already in the clinic she realizes that it isn't what she wants to do and so run away form the clinic and tells her father about the little Nobody.

May

Finally Chris meets his mother – Joan - and takes Helen with him. There, Helen tells her that they are having a baby. While Helen is on the balcony, Chris tells Joan that he still wants to go to Newcastle and she explains why she left his father.

June

After the tests Helen reveals to Chris her real plans and then breaks up with him. He doesn't accept her attitude and sends her a lot of letters.

July

When Chris realizes that Helen had really made her mind up, he decides that is time to try to escape of all problems and so he accepts Tom's invention to go to France. There he meets a girl called Bryn and they became friends very fast because of all things they have in common. After a while Bryn shows him her real intentions and Chris misses Helen. While this, in England, Helen becomes closer to her mother.

August

Bryn shows up in Chris' house, what makes him feel a little better. But just like fate, when they are having the best time together, Helen appears taking Chris to reality.

September

Joan offers help to Helen without Chris knowing. He writes a poem and gives it to Helen's father, Mr. Garton, so he can hand it to her. Helen starts to fell contractions and goes to the hospital.

October

After receive and read all letters that Helen wrote for their baby, Chris goes to the hospital and there he meets her and the little Amy – both chose the name together. In spite of everything that happened the forgive each other and Chris still goes to Newcastle.

December

In a single letter, Helen tells Chris how she and Amy are going and shows him that they are okay and even Helen's mother accepted the fact that she is now a grandmother.

The End.

- SUMMARY – “DEAR NOBODY” by NR

## FEBRUARY

Chris wants to know more about his mother, Joan. He would like to meet her again. After one she answered his letter, which was a very formal letter.

Chris and Helen went out the city to see the Eclipse of the Moon, but it was a great disappointment to him, because the sky was covered in cloud, it was drizzling and Helen was in a bad mood. Chris can't understand why she is like this.

Talking to Helen's mother, he realized that she doesn't want their date, because he takes too much time of Helen.

Helen told him about the possibility of been pregnant.

## MARCH

Chris promised to support her.

Helen's mother thought she was anemic, so she went to the Healthy Centre, where the doctor talked a lot about her health and familiar planning. She was feeling better inside.

Tom invited Chris to the Climbing Wall, and he accepted, because it would be a way of getting touch to him mother.

Helen went to see her Granddad, because he listens to her. Chris wanted to go, but she didn't want and he became very upset, because he didn't want to share her with anybody.

Helen went to the Family Planning Clinic, but she was so shy that she gave up and came back home. She bought a home pregnancy test, and when she did it, the result was negative.

She felt “alive” again. However she went to Chris's, to tell him and there she fainted. So, she decided do another test which result at this time it was positive.

One day, she decided to go hiding. She made the horse bolt with her, because she was trying to lose her baby, what didn't work. Chris's aunt, Jill told her about an abortion she did once.

## APRIL

She felt ashamed about what she did.

She told her mother that she was pregnant and the next day, she took Helen to the Doctor. Alice was very worried about Helen's future, so she arranged everything to Helen do an abortion, but at the time of doing it, she couldn't. She run away from the hospital and after, she told her dad about the pregnancy.

## MAY

Chris and Helen are OK again and they try to spend their time together.

In Helen's house, they don't talk about the baby, as if he or she didn't exist. In fact, Helen and Alice are like strangers.

Chris and Helen went to Carlisle to meet his mother. She told them why she left Chris's father.

#### JUNE

They don't know what they'll do. They don't do any plan and they are running away from it. For the first time, Dear Nobody moved.

Hellen decided to finish with Chris because she's prepared for the baby, but not prepared for Chris.

She told to Nun and her Granddad about her pregnancy. Nun said: "like mother, like daughter", what made Helen be curious about the past of her mother.

#### JULY

As Helen finished with Chris, he became very sad and angry with her and decided to accept the Tom's invite to go to France.

Helen wanted to know about the past of her family and asked Nan to tell her about when she was a little girl, and she did. Helen's Granddad also told her about her mother, how she used to be and how she was "mad on dancing", like Helen.

Helen finally talked to her mother and she said that had finished with Chris. Se also told that she would try a university or college in Sheffield to do a music degree, and maybe one day, she would go to Manchester, to do composition.

Alice said that Helen's Granddad wasn't her biological dad, when Nan married him, she was already born.

In France, Tom and Chris met two girls, one of them, Bryn, liked Chris and she kissed him.

#### AUGUST

Helen is scared about the moment of have the baby, specially the pain.

Chris didn't achieve the necessary results to go to Newcastle, but his teacher said he still had a chance, so he worked hard to get it.

Bryn went to visit him and Tom. Helen saw them when they were going to the station, and she became very upset, in fact she hated.

#### SEPTEMBER

Joan wrote Helen, offering to help with the expenses of the baby until Chris would be able to do it himself.

Joan went to Chris's house to treat about divorce, because she wanted to marry with Don.

Helen is feeling strange, she feels like she don't know herself. The baby is coming soon and she cleaned her bedroom to receive him.

Helen started do have contractions, and while she was waiting for the ambulance, she asked Robbie to take all Dear Nobody's letters to Chris.

#### OCTOBER

When Chris finished reading the letters, he went to the hospital and saw Amy.

In Newcastle, Chris wrote a letter to Amy, saying that he wanted to know her one day. He admitted that during the time he was separated of Helen, he didn't thought once of Amy. He also admitted that he wasn't ready for Amy, Helen or himself.

#### NOVEMBER

Helen is happy and thinks of Chris with love.

Nan went to visit them and Alice took Amy from Helen and put her in Nan's arms, as if her existence was mending tears.

- Summary of *Dear Nobody* by M

The book "Dear Nobody" transports us to an especial adolescent universe of doubts and passion. The two main characters of the history are lovers - Helen and Chris – and they are passing through a difficult level of their lives where they must decide whether stay together and have a baby whether break up and go on separated ways.

Who tells us the history, most of the time, is Chris. But there are also some interruptions where we can read the letters that Helen wrote to their baby. All letters start with the title of the book: "Dear Nobody" and they usually have a depressing content and a lot of mixed emotions. But, in fact, the narrative begins with Chris talking about the afternoon when he and Helen had sex for the first time and how it changed his own personality – suddenly he starts to feel more masculine and independent. Although, nothing changes between him and his girlfriend and he continues to love her more and more because of this new stage on their relationship.

Just some weeks after the said afternoon, tough, things really start to be strange when Helen keeps getting sick a lot and adopts a new cold posture about Chris. She doesn't tell him her suspects of being pregnant and he doesn't even think about it because all he has in mind is Helen and how much he loves her – witch makes obvious that he is not mature enough to have a baby. By this time Chris receives a letter from his "disappeared" mother and resolves to meet her soon.

After two pregnancy tests the suspects are confirmed and Helen's mother finds out about her baby. That makes her decide that her daughter should have an abortion and then she arranges everything without her husband knowing. Chris is warned about what is going to happen and so he gets frustrated and tries to convince Helen to keep the baby by sending her a letter. Helen still goes to the clinic to have the abortion, but just when she is already in bed she changes her mind and makes an incredible escape wearing nothing but a kind of hospital clothes.

So now the baby is safe, she and Chris return to be girlfriend and boyfriend for a while and they go to meet Joan, Chris' mother. They tell her about the pregnancy and everything continues going fine until Helen breaks up with Chris for once. Of course he gets really upset and, to try to forget her, he accepts an invitation from his friend to go to France. There he meets a very clever and funny girl called Bryn and then she kisses him. This is when he figures out that he misses Helen and that he won't ever forget about her.

Back to England, both Helen and Chris still don't talk to each other, but finally the date of the baby's birth is coming and when it happens they meet again, now as friends and parents of a little girl named Amy.

- Summary of *Dear Nobody* by NA

"Dear Nobody" starts as a piece of writing which blends bits of wondering and self-consciousness. The reader can figure out it's a kind of prologue written by Chris, who's narrator and character at the same time.

"January" can be conceived as the proper first chapter, as the reader is plunged into the story by the ignition point of the plot: a young couple has its first sexual intercourse. As the reading goes on, it's possible to pantheon what kind of relationship they have some basic conditions of existence, better lineaments of personality, daily concerns and who they are, through their interaction and relations with the others, as family and friends.

Chris and his girlfriend Helen are the protagonists. They're teenagers finishing high school and dating steadily. As everything is going through Chris point of view, is natural that his character gets more developed than the others, which is what happens when his own familiar drama is introduced by a serious conversation with his father about his mother, who left home when Chris and his young brother were still children.

Then, the chapter ends with a climate prone to anticipation and change, as Chris is suddenly keen on looking for his mother, on seeing her again, and he feels that it must have something to do with the recent deepening of his relationship with Helen.

