Children's Understanding of English Television Programmes in EFL Contexts

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Abstract

This study explores how Korean children aged 4 to 6 construct the understanding of English televised narratives in a foreign language context. Based on sociocultural theory, which assumes children as active meaning makers and language learners in social processes, this study focuses on the social nature of children's engagements which shows how their social and cultural resources are adapted in making sense of the world presented in media.

6 Korean preschool children participated in this study. From visiting each child's home, the children watched English television progarmmes in a similar way of his or her home viewing experiences, retold the stories viewed, and drew a picture. Through looking at the children's engagement with the television programmes, what meanings they constructed, how they interpreted the world where English narratives are presented, and how they constructed their understanding of English narratives were explored.

Data illuminated the ways children drew on their linguistic, social, and cultural resources moving meaningfully across contexts. The participant children were able to build on their own internal knowledge through social interactions. The children's narrative-related experiences in early years allowed them to make sense of the characteristics of narratives, to develop their social and linguistic knowledge, and to bring with them their understandings and knowledge in different contexts.

The findings of this study thus suggest that children's experiences of various types of narratives are meaningful to them.   It was also indicated that English learning might take place through interacting with the world where English is used without direct instruction. The children were able to formulate their own hypotheses in the light of their prior knowledge and experiences. The process of hypothesis formation leading to their understanding of the narratives in English may enhance their narrative and language learning. This might indicate the possibilities that if children build on their understanding and knowledge of narratives regardless of the language, they might be able to adapt them in foreign language contexts.

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Chapter 1. Introduction

Even though television tends to be treated as an old medium since digital technologies have been developed, television is still an important part of everyday life experience of young children (Marsh 2004, 2010; Bazalgette and Buckingham, 2013). According to Ofcom's research (2014), the television set is the device that children aged 5-15 would miss the most, and watching television is also dominated by the younger children as the media activity that they would prefer to do. While older children are likely to say that they would miss their mobile phone, compared to television, the Ofcom's research would provide evidence to show that television is still attractive and important to young children. Children are beginning to look at television from very early age, and they see television as a nice medium, associated with smiling faces, fun and excitement even when there are unfamiliar letters or paintings on screen (Messenger-Davies, 1989; Roberts and Howard, 2005). Children are growing up in an environment in which they learn about the world from the experiences not only in relationship to the physical and social environment of a home but also to television on which people or animals talk, sing, and dance (Bryant and Anderson, 1989). Such children's natural interest and positive attraction towards television can make television 'a potential attraction as a learning resource' (Moss et al., 1991, p7). Television may offer children an attractive, enjoyable learning environment, and the variety of audio-visual elements may enhance children's language learning (Allan, 1985; Kozma, 1991; Tomalin, 1991; Hill, 1999; Lemish, 2004).

In particular, the term 'television' that will be used in my study does not mean only a device or a traditional set, rather means television programmes. These days, television programmes are no longer confined in a television set. They have been delivered on other alternative devices such as a laptop or a tablet computer, and more and more children are likely to watch television programmes on a tablet computer (Ofcom, 2014, 2015). YouTube, in particular, becomes important as an alternative source of contents although the majority of children still tend to use

a television set to watch television programmes (Ofcom, 2014, 2015).   Thus, in this study I will focus on television programmes regardless of devices to watch them.

1.1. Motivation for this study

The interest of television programmes came from my experiences as television programme makers for children and a mother of a preschooler. I have participated in producing English educational television programmes for children in South Korea. Because of the children's interest and the benefit of television as a learning resource, many English educational programmes have been produced for the purpose of motivating children and providing them with the resources to learn English in South Korea.

In the case of South Korea, a new scheme for teaching English as a compulsory subject in primary schools was implemented from 1997, and in keeping with the new scheme, the productions of English educational programmes have been increased since then. In particular, the increasing amount of the productions may be due to the weakness of the context of Korea in English language learning. Such factors as an EFL context and the examination-oriented school syllabus may have supported the growth in non-institutional English language teaching. To explain, lack of learners' opportunities to use English either inside or outside the classroom may make parents and children find other ways to overcome the weakness, and it is believed that TV programmes may be one of the ways.   Thus, TV programme makers and writers have striven to make their programmes more effective to promote children's English learning. However, it is still argued to the ways of TV programme making for facilitating children's English language learning.   In order to give young children opportunities to learn to read for their school readiness, programmes to have been produced tend to be focused too much on the alphabet letters, words, and the specified expressions on the national curriculum along with the explanations of adult presenters. However, as one of the television programme makers in EBS (Korean National Education Broadcasting System), I have had questions about this production tendency.   It is important to learn from alphabet letters and words to read and write for formal schooling.   However, the benefits of television might be beyond teaching children letters and words. Television might allow them to develop a repertoire of experiences which might be

brought into their future learning (Parry, 2011; Marsh 2005).　I thus wanted to find one of the benefits that television can offer in EFL contexts. That motivated me to start this study.

I also developed an interest in children's understanding of television programmes through meaningful engagements from my own experiences as a mother.　Several vignettes are introduced here.

Vignette 1

One day, when my daughter, Narin, was 4 years old, I was reading one of the stories from Aesop's fables translated in Korean to her.　It was about that a thirsty bird who found little water to drink in a hole in the middle of a desert filled the hole with some pebbles to raise the water.　This story was a revised version of *The Crow and the Pitch*. Before turning the page to show the result where the bird successfully drank water by using the pebbles, I asked Narin what she would have done if she had been in the situation.　She looked at the picture drawn on the book carefully for a while.　She then grabbed the book with her hands and turned it upside down, and said, "Do like this, and the water will pour out". It impressed me. She might draw on her experiences about pouring or spilling water in a cup on the table or on the floor.

Vignette 2

One day I got a phone call from Narin's nursery teacher who wanted to meet me. I went to the nursery, and the teacher showed me one picture that Narin had drawn in her class. There was a snowman standing beside a tree in her picture. The snowman was crying, dropping down black colored tears from its eyes. Snowflakes were scattered around the snowman and the tree. The teacher told me that Narin had explained that the snowman was playing outside on a snowy day and heard that its dad hurt seriously. Thus, it was crying. The teacher then showed me the other children's drawings where a prototypical typed snowman had been depicted; the snowman smiling in a hat, and a muffler. I recognised why the teacher had wanted to meet me and understood what she worried about. At the same time, I found out something that was not in the other children's pictures. That was a story. In Narin's picture, there were a character (who), settings (when, where), and an event (what happened to the character), which clearly showed narrative elements. I also found out the hidden meaning of why it was dad who made

the snowman cry from Narin. When drawing a snowman, Narin said that she thought about young Simba, the main character of the Disney animation film *Lion King* which was one of her favorite films where Mufassa, young Simba's father, accidentally died right after saving Simba from danger in a gorge.   I found that Narin demonstrated her construction of a narrative by drawing on her favorite film experience even though it was a short story implied in a picture.

Vignette 3

Narin also demonstrated her recognition of a special feature of word combination.   Narin, at aged 6, went out of her room with a pen and asked me to tell her one word beginning with the letter 'J'.   Some words came up from my mouth such as jacket or jaguar. They, however, did not seem the right words that Narin looked for.   She asked me another one. I then chose joy. Narin asked me what joy meant. I explained that it meant something happy or excited. It seemed to satisfy her.   She asked me to write down 'joy' on a piece of paper and happily ran into her room with it. She then brought out her drawing and writing work where she drew herself and me going on a picnic and wrote 'Nice Narin' and 'Joy Juyoun' in English.   As soon as I saw her writing, I could find why she needed the word beginning with J.   She wanted to make 'alliteration'.   She has just been learning English in her preschool and started to write some words in English.   Nevertheless, it was clearly shown that she was able to recognise the characteristic of alliteration, the same beginning letter is repeatedly used. Her recognition might be influenced by her story experiences where the character's name was alliterated such as Big Bad Wolf, and Horrid Henry.   In addition, her word choices of 'Nice' and 'Joy' for naming demonstrated her understanding of that each character's name such as Big, Bad and Horrid represented its personality. She might want to express that she was nice, and her mother was joy(ful), not a jacket or a jaguar.

The vignettes described above are related to how Narin constructed understanding and knowledge about the world. Through her social interaction with the world that she encountered in her daily life, she constructed a hypothesis and brought it to solve a problem (Vignette 1). She drew on her favorite film experiences to create a snowman character (Vignette 2). She recognised the similarities of word combinations and constructed her understanding and knowledge about alliteration (Vignette 3). I thought that the kinds of social interaction built on

by Narin needed to be valued in her learning.

The current understanding of children's literacy learning also constituted the drives of this study. Literacy skills which are required to read and write can be developed both cognitively and socially. Literacy skills are not just an additional set of skills learnt from school formally or acquired by simply learning the alphabet and sounding out words, but an integral part of children's daily experiences (Cameron, 2001; Pahl, 1999; Wallace, 1992). Children's informal daily experiences from early years such as listening to bedtime stories, seeing the brand names of the product in supermarkets or sign-posts in the street, and looking at pictures of storybooks and turning a page can be regarded as 'literacy experiences' (Wallace, 1992), 'literacy event' (Heath, 1984), or 'literacy activities' (Linebarger and Piotrowski, 2009). These might enhance a young child's early literacy skill development and extend their knowledge. Children's learning is an active process in which they are involved in constructing their own understanding beyond simply reflecting what they hear or watch. Rather they use their previous knowledge, experience, and skills developed socially in constructing and interpreting meanings. Thus, children need to be provided with 'opportunities to share meanings across space and time' (Cameron, 2001, p123), and the way in which children construct meaning is rooted in their experience at home (Marsh, 2000, 2004, 2006; Pahl, 1999, 2005; Kenner, 2000, 2004, 2006).

This literature showed me that children's experiences at home including watching television programmes might support children to construct their understanding of narrative and language. It particularly led me to have the interest of narrative as an alternative way of using story-based television programmes for children's language learning. Then, could it be applied to EFL contexts? If Korean children whose native language is not English watch English television programmes, do they construct narrative understanding which might be expected to support their English language and narrative learning?

Therefore, in order to try to find the answer of such questions I will attempt to explore children's understanding of English television programmes which offer experiences of narrative, and to seek whether the early experiences of English television programmes may play a role in children's language and narrative learning at home in EFL contexts.

1.2. Organisation of the study

This study begins by developing the theoretical foundation of the study. Chapter 2 reviews the existing literature on the characteristics of children as a language learner. It also provides an account of the ways in which children are engaged with media. Finally, the area of children's narrative understandings is discussed. Chapter 3 presents the research questions developed in the study. It also describes the methodological approach and explains the reasons underlying the choice of methods. Chapter 4 and Chapters 5 present the findings of this study. In Chapter 4, the findings of each child's home visit are elaborated focusing on six participant children's retellings and drawings. In Chapter 5, the parents' perspectives on their child's television viewing experiences are discussed. A discussion of the findings of this study is presented in Chapter 6. Lastly, the contributions of this study, limitations, and suggestions for future works are discussed in Chapter 7.

Chapter 2. Literature Review

This chapter will discuss the body of literature to provide theoretical grounds for investigating children's understanding of narrative within sociocultural perspectives. This chapter will examine how children learn and use language meaningfully in social contexts: how children interpret the world where language is used, how they construct their knowledge about language, and how they adapt this knowledge to different contexts in which they are engaged. Children's engagements with media including popular cultural programmes and multimedia will also be discussed, particularly focusing on the social nature of their engagements, which shows how their social and cultural resources are adapted in making sense of the world presented in media.

2.1. Children's language learning through social interaction

2.1.1. Constructing meaning of language through active interpretation

In children's language learning the importance of social interaction has been emphasized. Children's language learning is an active process to construct their own understanding and develop their knowledge through social interactions with others or the world around them. Through the interaction with the world where language is used, children search for meaning actively and make use of language creatively by drawing upon their prior knowledge and experience (Donaldson, 1978; Cameron, 2001, 2003; Halliwell, 1992; Moon, 1991; Pinter, 2006). Children naturally have a desire to seek to make sense of the world and other people, so when they encounter new people and a new world, they try to bring what they know through what they have already experienced to seek meanings of what others are saying and what is happening (Cameron, 2001). Such active desire of seeking meanings, according to Moon (1991, p40), is rooted from their understanding of the world and expectations formed through 'the recognition of similarities and differences between what they have already experienced

and what is new'. Donaldson (1978) also indicates that children actively construct the understanding of how language works through the understanding of how other people act and speak, and then they draw on these understandings to interpret the situation. When a child hears words in a certain situation, the child tries to make sense of the meaning of the words from the situation through interactions with adults or other people who talk to them. Through the interpretations, children try to use words to communicate meaningfully. Even with one word, they can use it in a meaningful and communicative way. Children's language learning thus develops when it takes place in a social context that is meaningful and relevant to them.

2.1.2. Conveying meanings through meaningful choices

In terms of language learning through social interaction, language can be used as a resource to store the experiences constructed in social contexts, to organise the experiences into meanings, and to convey the meanings for a particular purpose in a particular social context (Halliday, 1993; Matthiessen and Halliday, 1993). Halliday (1993) sees language learning as 'learning how to mean' and argues that the form of language is shaped in accordance with social functions that language users intend. His perspective comes from his observational study of children's language development. He refers to children's gestural and vocal features as 'symbolic acts of meaning' created or chosen by the children, through the interpretation of their experiences, to express their intention and interact with others communicatively. The symbolic acts develop into 'system', a set of alternative or possible meanings, and into 'grammar' associated with recognisable functions that children are able to use to integrate their choice of language into the communicative routine as 'the form of wording' (Matthiessen and Halliday, 1993, p3). Through social interaction, children recognise how language is used in a certain context and can then deploy the language into their own grammar. Halliday (1993, p73) argues that children have established 'the metafunctional principle', which meaning is constructed from construing experience (ideational function) and enacting interpersonal relationships (interpersonal function), and representing in a certain form (textual function). For example, a boy heard a noise made by a sound of 'drill' from the road construction on his way home (ideational), and said "Drill make noise" after he went back home, bringing the new word 'drill'

into a sentence form (textual) to explain what happened on his way home (interpersonal). In other words, children construct the meaning of language from their social experiences in the world in which they are involved. Once the meaning is constructed, the language is available to be used as a resource for further understanding, as well as for expanding the meanings that have already built up into the form of wording for communicating. The form of wording that children construct thus becomes developed when it is connected with the social world where they use the language derived from different functions together into an integrated structure. As Halliday (1993, p192) notes that children can use their resources of meaning and continuously modify and combine the resources in accordance with the purpose in a context.

2.1.3. Recognising and utilizing patterns

In this process, children try to build on hypotheses from their existing linguistic resources and current understanding of how the language works and create the communicative linguistic structure by connecting them to 'the recognised social context' in which they are involved (Gillen, 2000, p180). This means that children can use language not just as a copy or imitation but they adapt it as a resource for using language creatively in different social contexts. They thus can recognise and work with rules or patterns by following 'an internal rule' that they have constructed (Cameron 2001, p78), even though what they say may be grammatically incorrect such as 'buyed' 'goed' (Lightbown and Spada, 2006). Children can apply rules to construct a word form as in the case of a Spanish-speaking child who said 'planching' in Spanish by utilising the particle -ing in English to refer to the present action (Saucedo, 2008). Children also can draw a similar characteristic based on their experience, for example, a child explained what 'ladybug' meant by saying 'an insect with chicken pox' (Pinter, 2011). In other words, through social interaction with others and the world that they are involved or encounter, children can make sense of how language works by interpreting the world where the language is used, construct meanings in the basis on their understanding and interpretation, and can thereby use language in creative ways.

While children interpret and construct meaning, they recognise and work with rules and patterns from how other people speak. Their recognition includes not only linguistic

grammatical patterns but also other people's ways of speaking. The ways of speaking vary in social and cultural communities, and they reflect the practices, values, and beliefs shared by a particular social group where children belong such as home, school and community (Gee, 2011). In this process, children might recognise through watching and hearing what and how people speak and be guided by more proficiency people such as parents and siblings (home) or teachers (school). Learning thus can take place from recognizing through interaction with other people. This perspective is related to Vygotsky's view (1978), discussed in the next section.

2.1.4. Developing knowledge through interaction

Vygotsky suggested that learning including language learning takes place in social situations, and children's social and cultural experiences may shape their thinking and influence their learning. A new situation that a child encounters among people in their social environment (interpersonal) is gradually internalised as an individual meaning, and his or her own understanding is constructed (intrapersonal). Through interactions such as seeing, listening to or talking with others, children construct their own meanings and knowledge, and the knowledge they construct becomes deeper within the social context. The knowledge that children construct is supported by those who are more knowledgeable, and learning will take place through help or assistance which is associated with the notion of ZPD as proposed by Vygotsky. In the learning process that Vygotsky suggests, through children's interaction in a social context, especially with more knowledgeable persons than themselves learning takes place within ZPD (Zone of Proximal Development), which means that children are able to achieve a higher level of knowledge through assistance or cooperation with more capable persons than they can do independently. The tools that facilitate knowledge construction within ZPD cam be language as well as 'cultural artefacts such as forms of talk, representations in the form of ideas, and beliefs shaped by human engagement' (Daniels, 2009, p27). In other words, in social contexts children are able to build on knowledge by themselves and develop the knowledge with the assistance and cooperation with others. Children's language and literacy can be thus developed by building on their understanding and knowledge from 'recognition,

interaction and models available to them' (Hannon,1995, p104). In particular, children who engage in social interaction 'with keen and intent observation and listening' (Rogoff, 2003, p191), are able to expand and create their own ways of building on knowledge related to language and literacy learned from more knowledgeable people as well as other language and literacy-related experiences such as play or story reading, listening and watching (Gregory, 2016) instead of just following or imitating adults.

In summary, in the context of social interaction children interpret and construct meanings of language that they see and hear, and attempt to deploy that language appropriately to convey the meanings that they constructed. Moreover, through social interaction children can build on knowledge about language and the world, and try to draw on the knowledge that they already built and adapt it to construct understanding in new contexts.

2.1.5. Children's construction of scripts, schemata, and frame

Particular or repeated linguistic features, patterns or event sequences can be found in certain contexts. Children may be able to recognise them when they are involved in a given context. The terms 'schemata', 'scripts', and 'frame' generally reflect 'patterns of expectations and assumptions in a social context' (Tannen and Wallat, 1987, p215); they thereby provide children as learners, listeners or readers with expected patterns or routines that help them to interpret about people, objects, events and settings in the world or in texts. 'Scripts' are viewed as the structures involving information about the events and activities (Abelson, 1981), particularly sequential structures of events that is generally shared by people in certain contexts, such as ordering a meal in a restaurant or shopping in a shop (Hoey, 2001; Denten et al., 2008). 'Frames' are more focused on the participants' sense of what activity they are engaged in or of how the activity proceeds during interactions in a given context (Tannen and Wallat, 1987), and 'schemata' are known as 'cognitive constructs which allow for the organisation of information in long-term memory' (Widdowson, 1983, p34). Schemata involve 'pre-existent knowledge of the world derived from the mental representations of typical situations' (Cook,

2001, p69), and they are used to interpret the contents or the events of a given context (Carrell and Eisterhold, 1983; Cook, 2001). When children are asked to recall or retell, it can be seen that they often try to give some information that is not actually represented in the text, for example. That information may be relevant to children's prior experiences or knowledge that 'a schema has provided for them' (Cook, 2001, p70). Then from 'its congruency with the schemata' (Nassaji, 2002, p443) children try to reconstruct and interpret the new information or the events such as what is happening and what is likely to happen next. The benefit of schemata can thus be said that it can provide a way of drawing on their prior knowledge and experience in their interpretation of a text or a situation that they encounter. To put it differently, children activate the schemata that have emerged from their background knowledge and prior experiences and been stored in their minds, and relate them to the new information in order to interpret and make sense of it.

Because the schemata are based on the importance of children's prior or pre-existing knowledge and experiences constructed socially, the process of activating schemata involves the reflection of their values, beliefs, and goals, which are influenced by each child's cultural and social experiences that the child may bring (Wallace, 2000; McVee et al., 2005). This means that activating schemata can be seen as not only cognitive but also social processes generated from the social interactions between a child and his/her environment. As Bransford (1983, p260) argues that children's poor comprehension and memory skills may not result from 'some inherent memory deficits' or cognitive ability, but from their lack of skill to activate the background knowledge 'that was presupposed by a message or text'.

However, schemata can be viewed as stereotypical patterns fixed 'which lead to a refusal to perceive new information or to change one's ideas' and result in misunderstanding (Cook, 1987, p86). Even though readers, viewers or participants in a context try to relate the information given to them to their existing background knowledge in order to make sense of that information, their attempts may not succeed 'if they do not possess the appropriate schemata necessary to understand the new information ' (Carrell and Eisterhold, 1983, p562). In other words, when activating their schemata in a certain context, if the schemata are not consistent with the information, the schemata may result in children's misunderstanding. In order to avoid such misunderstanding, 'in unfamiliar situations attention to detail and a willingness to

abandon and change the schemata' flexibly are needed (Cook, 1987, p86).

In addition, research suggests that schemata, scripts or frames are constructed socially by members in a community or participants in a certain context, and they are not fixed but can be shifted and adapted in social contexts. Through the analysis of the interaction between a teacher and students during journal writing activity in classrooms, Gutiérrez (1994) argues that 'the context and the scripts are mutually reflective', and the reflectivity shapes the way of literacy-related practices in a certain context such as a classroom (ibid, p 346).   The school literacy-related activities or practices tend to be 'scripted for being student and teacher' (ibid, p350) which lead to patterned ways of being and doing in a classroom context where students are socialized to find a correct answer to the given question. Even though a teacher has an important role to shape the script in literacy practice in a classroom, Gutiérrez suggested that the classroom scripts can be constructed through 'the moment-by-moment interactions' between a teacher and students as well as among students through collaboration and negotiation (ibid, p362).   A teacher revises his/her interaction patterns to encourage his/her students to elaborate on their writing, and the students adapt the revised pattern as well as change the pattern by themselves. While Gutiérrez focuses on the shift of verbal interactional patterns, Schultz and Coleman-King (2012) focus on the structure of classroom activity. They use the term 'participation structure' (ibid, p490) to refer to the rules and obligations that encourage each student to participate in a classroom writing activity more actively through classroom interaction. They suggest that the changes of instructional structure standardized as a pattern for a teacher to ask the students to write and read their stories in the classroom can create possibilities for student engagement in a more active and confident manner.   The participants' social activity in a certain context such as a classroom, thus, shapes scripts or frames through constructing their understanding of what is going on in the context and how it is organized, and through this understanding, the participants try to follow, change or adapt the script or the frame in socially appropriate ways.

Like Gutierrez notes that scripts can be constructed through 'the moment-by-moment interactions', frames also reflect the participants' sense of what is being done in a certain moment and are revised spontaneously while interaction occurs which is referred to as 'interactive frame' (Tannen and Wallat, 1987, p215). Through the analysis of a conversation

that a doctor and a mother of a child patient had in a doctor's office, Tannen and Wallat suggest that 'a mismatch in schemas triggers a shifting of frame' (ibid, p207). When a certain schema, such as a disease, generated by the mother as a listener was conflicted to make sense of the situation where the interaction occurred, the flexibility to change frames by the doctor from an examination frame to a consultation frame can take place and help the mother's understanding. Simpson (2006, p52) also suggests that the expectations of learners and examiners bring in English speaking tests vary, hence the frames that they bring about through interaction can be shifted such as from a 'formal test frame' to an 'informal chatting', as a consequence, the frame shift invites learners with low English proficiency to be able to produce longer utterances.

What schemata or frames the participants bring with them is diverse in accordance with each participant's linguistic, social and cultural knowledge and experiences. Burnett (2013) investigates how children make sense of a class-based literacy task planned by a teacher, such as a writing event using technologies with which they are engaged. She argues that children do not confine themselves in the schooled literacy frame such as writing on paper neatly, but construct it by themselves with different purposes and expertise by drawing on their knowledge and resources developed in and out of school. Children use knowledge about computers, movie genres or schooled literacy, and position themselves as a big fan of movies or a good student. Therefore, as Burnett suggests (ibid, p204), frames may not be fixed, but 'over-layered or merged with one another'.

There can be change to the scripted interaction pattern by adding unacknowledged linguistic and cultural resources through negotiation in a classroom. Even if a teacher initiates control of the interaction through asking prepared questions, children can adapt the rule by using their own 'tactics', which is a way to correct their response without violating the rule or being off the topic. From Henward's ethnographical research (2015) observed in a preschool, it was seen how children reflect and apply their interest about popular culture that is banned in their school to classroom discussions controlled by a teacher by inserting their interests to fit with the teacher's intention through constructing their own 'tactics' (p220). For example, in that study, a child said that she wanted to be Belle (the character in *Beauty and the Beast*) as a response to the question about what they wanted to be in the future. After she was corrected by the teacher saying that Belle was not real, she changed her answer to that she wanted to be a mother named

Belle by combining the popular cultural figure Belle with a real person, a mother, to follow the rules. After this, some other children also tried to respond in a similar way of combining popular cultural character's names to real occupations such as 'Mermaid dolphin trainer" or "GI Joe pilot." Although Henward's research is not directly related to scripts or frames, it offers an example of children drawing on their experiences out of school into the classroom activity and adapting them within the school rule in creative ways, like the way that they learn and use language beyond copying or mimicking what they see and hear.

To sum up, children might shape scripts, frames or schemata through their social experiences and knowledge developed in social contexts. Even though the scripts, frames and schemata that each child constructs are different and they may not be appropriate for their interpretation of new information or new situations, children may be able to adapt them in meaningful ways in the light of their social experiences and knowledge through social interaction that influence to shape scripts, frames or schemata. Hence, the scripts, frames, or schemata are shaped and revised flexibly, and the flexibility of revision can also be constructed through social interaction in social contexts. That is, children do not confine themselves within the fixed scripts, frames or schemata, but actively and appropriately draw them context-by- context or moment- by-moment in a context into their production of written text or utterances.

So far, this chapter has reviewed how children learn language through the process of observing, interpreting the world where the language is used, constructing meaning of the language, understanding and knowledge about the language. When they construct meaning and knowledge through interaction in social contexts, the meaning and knowledge are stored in an individual's mind as pre-existing knowledge. Children then activate the knowledge in a certain context and try to use the language meaningfully and appropriately in the context. Given this learning process, the social contexts in which children can experience language and literacy are various. Thus, a number of studies have looked at the ways in which children construct meanings and draw on their experiences and knowledge across different social contexts. More detailed research on this is discussed in the following section.

2.2. Children's language and literacy learning in multiple social contexts

The social contexts where children can construct knowledge about language and literacy are various such as home, school, and communities, and the research shows that the children's various knowledge and experiences developed in one context may be applied to another. Through crossing the multiple contexts, children draw on social and linguistic knowledge and experiences and integrate them meaningfully.

2.2.1. Language and literacy practices at home

Research suggests that children's language and literacy knowledge construction might be dependent on their language and literacy-related experiences at home (Heath 1982,1983; Cairney and Ashton, 2002). For example, Heath (1982, 1983) documented the different ways in which children were engaged with literacy in two different communities, Roadville and Trackton, where the children reflected their literacy practice related to the ways to talk one another in home and in their neighbourhoods. In particular, she demonstrated a short story of a two- year-old boy named Lem in Trackton descriptively. Lem told about a church bell when he heard a bell ringing in the distance. His story showed features related to narrative understanding, which was embedded in his everyday life in his community. In Trackton, parents rarely read with children. Instead, during playtime, Trackton children are engaged with social interactions by telling stories about things in their lives, events they see and hear, and the situations in which they have been involved. Even though Lem's daily experiences at home such as telling stories with peers, as Heath referred to it as 'literacy event', are not associated with reading texts, they appeared to support his narrative understandings, which showed an example of children build on their literacy knowledge and understanding from various experiences of their everyday life at home. Wolf and Hicks (1989, p347) compared different ways of telling a film story of two children and indicated that the children took different 'stance' when telling a story. One was 'the stance of a spectator' who depicted what happened straightforwardly, and the other was 'the stance of participant' who used character's dialogues extensively, and these were influenced by different home language and cultural practice.

In learning language and literacy at home, interactions with family members are emphasised in the literature. Cairney and Ashton (2002) examine the nature of storybook reading practices of three families at home, which varied according to the parent's role or their specific ways of inviting the children to participate in shared reading. Jessel and his colleagues (2011) investigate how the knowledge is constructed through transferring from the older generation to the younger, and how children and their grandparents influence their learning. For example, through the interactions between a grandmother and her granddaughter in a garden, the grandmother supports the granddaughter's knowledge about the plants and plant growth. From a reading activity that took place between a Bangladeshi origin grandmother and her six- year-old grandson, the grandmother's way of adaptation of the storytelling and story reading practices that she had experienced as a child interacted with the child's own practices. Specifically, she brought her experience of reading and listening to stories such as using rhymes in Bengali and manipulating language into easy and simplified forms in the light of her grandson's knowledge and experiences. Through such intergenerational interactions, the grandparents draw on their knowledge and the practices related to reading and support their grandchildren's learning. Gregory (2008), particularly, emphasises the active role of the child in participating the social activities with adults, using the concept of 'synergy' to focus on the ways in which both the adults and the child learn from each other. In her research (ibid), when a grandmother and a grandson tried to play the English word and picture matching game on a computer, the grandson showed confidence with a computer in operating the mouse, which shows that the child can play a more central role in the activity. Furthermore, as Gregory mentions (ibid), the grandmother also played a key role in the activity to solve the matching game through 'initial encouragement and structuring it through questions'. Thus, through this activity, 'a mutual understanding', or 'synergy' among family members may be developed at home. Through the interactions between siblings, children also can be given an opportunity to practise newly acquired knowledge and learn from each other on the basis of shared experiences with each other.

2.2.2. Adaptation into their creative production

In interacting with others, children do not just absorb as what they saw and heard from the adult, but they blend the social and linguistic knowledge influenced by the adults and use them in creative ways. Volk (2013) examines the Puerto Rican bilingual kindergarteners' re-creation of their own texts in collaboration with others. For instance, a six-year-old boy made a map to represent a city of Puerto Rico where his grandmother had lived. He drew and copied the name of the city on a piece of paper from the towel map that his grandmother had given to him. After he learned how to use Google Maps with assistance with an older neighbourhood, he made a map of Puerto Rico with the cities including the city named Guánica and the text, "We are from Guánica", thereby bringing all the resources such as his knowledge constructed at home and at school and cultural artefacts inherited from older generations into creating his own text.

Children's various experiences and knowledge at home can also be brought with them into narrative productions. Michaels (1981) examines the children's narrative styles through their stories in 'sharing time' and suggests that children from different cultural and ethnic backgrounds come to school with different 'narrative strategies and styles' (p423). Gorman and her colleague (2011) explore diverse ethnic groups (Latino, Caucasian and African-American) of children's narrative production based on wordless picture books. Findings suggest that children showed a similar tendency in organising their narratives, which was consistent with general narrative structure regardless of their ethnicity, on the other hand, in detailed creative features, children in each ethnic group showed differences influenced by their home cultures. For instance, Latino children tended to name their characters while the other groups referred to them according to the generic features such as mother, baby or the girl. This tendency, as Gorman and her colleagues indicate (ibid), is linked to the children's cultural tradition of naming family members when telling stories. Pahl explores where children's idea came from and finds a close link between the children's narrative production and their family culture, such as family history and tradition, which she refers to as 'everyday aesthetics' (2014, p297). For example, the case of a boy who tended to tell stories about trains can be identified in the close relationship to family artefacts such as miniature trains in the cabinet of his house, and the artefacts are connected with his family history. A girl named Lucy was inspired by gardening of her house in her oral stories (Pahl, 2014). A five-year-old boy was interested in

representing birds in his drawing or narrative productions, and his interest of birds was revealed to be related to his family tradition; his mother called him Kus which was a bird in Turkish (Pahl, 2004). Through investigating children's stories, Khimji and Maunder (2012) showed that children drew on beliefs and practices that were socially and culturally constructed. They used the examples of a boy showing his belief about the meaning of 'nice' to be related to 'wealthy' or 'rich' in his narrative, and a girl reflecting her home culture about that apples need to be washed first before eating.

In summary, children can learn and practice from and with family and community members, develop their knowledge, and be supported in their learning and using language and literacy. They are also able to make use of the knowledge and experiences acquired socially and culturally in home and school contexts and blend them into their creative production and play. Children's ability to blend their knowledge and experiences can be found in the context where different languages are used, which issues will be discussed in more detail in the next section.

2.3. Bilingual children's adaptation of their experiences

2.3.1. Bilingual and biliteracy learning in children's daily life at home

Kenner (1999, 2000a, 2000b) suggests that bilingual children's literacy learning, particularly script learning, is closely related to their experience at home. Children's learning occurs through their experiences of 'informal' (2004, p126) and 'spontaneous' (2000b, p73) literacy events at home, and such experiences become 'the embodied knowledge' (Kenner et al., 2004, p127) used to develop bilingual children's literacy learning.

Children whose home language is not English understand the different writing systems, and gain greater insight into their knowledge about the different written language through their experiences of home language texts such as newspapers, magazines, letters and calendars in their everyday home environment (Kenner, 1999, 2000a, 2000b, 2000c). Children demonstrate their knowledge about different text genres such as letter shape, symbols or page layout on

letters, cards or newspapers. They understand 'the connection between symbolic form and the meaning which it held, and the purpose of which they could be used' through their experience of social interaction with texts around their home environment (Kenner, 1999, p13). For example, a three-year-old girl named Meera copied her name and her sister's name in Gujarati with the guidance of her mother on an envelope. This demonstrated that she understood that card-writing involved the names of the sender and the recipient, and she recognised the different features between a character's name from her favourite film written in English and Gujarati.

Kenner and Kress's research (2003) also showed various ways in which children interpret the socially constructed meanings of different scripts. Children can make sense of what a symbol in a script stands for and apply the visual characteristics that they recognise to produce them through the experiences of scripts. In other words, children can recognise the specific features of each script, such as spatiality to write a stroke in Chinese, directionality from right to left in Arabic, or the symbol in which a wavy line is used such as 'ñ' standing for a specific meaning in Spanish. When young children participate in everyday activities at home and school, through the active participation and observation of print and writing in their environment, they are able to develop their knowledge about language and literacy. Reyes (2006) investigated how young Mexican-American children develop literacy in English and Spanish and suggested that children are able to construct their knowledge and develop their own theories about language and literacy through participating in their daily activities. In that study, when children were asked to separate different labels with words in Spanish and English during a classroom activity, a girl separated the words into two rows and said that she knew the words on the first row were in Spanish because letters were small and the other words were in English because they were big. She might have experienced and observed books written in two languages printed in different sizes or boldness, as Reyes assumed (ibid).   An English-Spanish bilingual boy in Moll and her colleagues' investigation (2001) showed his ability to differentiate two languages by positioning each language in different spaces on paper, even though his writings were not conventionally correct. He also demonstrated his awareness about how a text such as a song lyric is composed by trying to write a song, 'La Cucaracha', in English and Spanish. His awareness, as Moll and colleagues assumed (ibid), may be developed through his engagement

with the social and cultural resources available in his environments such as charts with notations that the teacher used to sing songs in the class and comic strips that he liked at home.

Television or videos also have biliteracy learning possibilities (Kenner, 2000a). For instance, children can recognise that there are different written languages appeared on the screen or video cassette covers such as title, credits or sub-titles. After watching a video presented in Chinese several times, some children could recognise the difference between Chinese and English script. Through the experience of video viewing, they can be aware of different written symbols presented in the video. In addition to gaining awareness of visual differences between different languages, children show their interest in other languages they have seen and heard, which helps to develop their language awareness.

In brief, children can construct literacy knowledge and understandings informally and naturally from an early age through interaction with a variety of materials around their home environments, and actively draw on them to make sense of different languages and create texts that represented their own social and cultural meanings. To put it differently, children interact with others and with various texts which can be resources available to them in their environment and incorporate them into constructing their own understanding of two languages. If children are provided with opportunities to experience two languages or different writing systems and to draw on their experiences at home and at school, they will be likely to 'maintain and continue to develop their bilingualism and biliteracy' (Kenner and Kress, 2003, p289). Therefore, the value of children's home culture and experiences need to be acknowledged, and it is needed to 'seek ways of extending their knowledge about literacy' through literacy practices connected with their everyday experiences as Kenner suggests (2000b, p78).

2.3.2. Children's meaningful use of two languages

In addition to the understanding of the different text genre and written language at home, children are able to draw upon a wider range of home literacy experiences and to try to find appropriate ways to represent their own texts.

In Kenner's work (1999, 2000b), Mohammed, at age 4, depicted pictures such as apples and oranges to represent ingredients and drew some wavy lines above the pictures in making a recipe at school. His intention appeared to be to provide visual representations inspired by the way of presentations of cookery books and television cooking programmes. Mohammed also demonstrated the influence of his home literacy practices for Arabic letters, such as the uses of flashcards and letter charts. He asked for help to draw squared grids on a paper at school and wrote each letter in each grid. After that, he cut the grids into separate pieces to take them home, which became his own flashcards influenced by his home practices.   In the case of Meera, she tried to find her own way by writing Gujarati letters that could sound phonetically similar to the English word, even though she did not know the written word for 'frog' or 'fox' in Gujarati. This can be evidence of that she 'made use of her knowledge about the phonetic principle and tried to create sound-symbol correspondence' (Kenner, 2000c, p22). In other words, through providing children with the opportunity to synthesise home experience and school practice, children were found to incorporate their bilingual experiences into their literacy learning.

Children also try to 'integrate and rehearse with routines and practices' in both school and home languages (Drury, 2000, p48). For example, a four-year-old girl of Pakistani origin demonstrated how she drew on the routines of the nursery in her school play with her younger brother at home. She drew on English language used in story time and painting activity from her experience in the nursery that reflects the language of instruction, such as '"Tidy up time", "Now it's story time," or "Colour that one". The pattern of the language used in the nursery, which Drury (ibid, p45) refers to as 'the process of growing into rules', seems to support her learning of English. Long and her colleagues (2009) also observe the ways in which children draw on different social and cultural practices developed in school in their dramatic play at home and demonstrate that children blend the knowledge and experiences acquired from their school into their play when they interact with one another.   For example, a child brought her linguistic knowledge that constructed from the language routines used in her Icelandic school into her play such as "Come in" and "Go outside to recess", as well as the instructional pattern that took place in her classroom context such as giving explanations and giving rewards for the play-school with her younger sister. In addition, she tried to correct her expression naturally such as "You not sleep, you no ice cream.", "You may not have ice cream after you sleep".

Through playing with her younger sister and correcting her language by herself, she supports her sister's learning as well as develops her own language. These studies show how children's various experiences of language practices in home and school enable them to make use of these practices. Children try to draw on and integrate their experiences related to language and practices and extend their knowledge for their own language development.

In addition to the ways of children's integration and reflection of language practices, children's meaningful ways of using two languages can be found according to particular social contexts. For example, children decide to choose what language to write to a particular interlocutor or a context. A girl wrote a letter to her mother and dog at home in Spanish but wrote one to her teacher at school in English because of her identification of school as a place where only English is used (Reyes, 2006). In a similar way, an eight-year-old Spanish-English bilingual child in Whitemore et al. (2004) showed her intended consideration of the readers of the book that she produced in her school. She started to write her story in English on one page and wrote the next page in Spanish for her two readers: her parents who speak and read in Spanish and her monolingual English friend. In other words, her sense of readers enables her to create her own form of a written book.

In Sneddon and Patel's study (2003), the children's retellings followed closely the plot and the main features of the story in the book used in school, whereas the language that they used appeared to reflect the oral tradition of their homes, such as dialect or Gujerati words that were not represented in books. This is because the children's encounters with stories in Gujerati were mostly oral, which were told in the dialect spoken by the family at home. In addition, the children used only English in retelling the English version of the story in school. It was assumed that the use of only English is expected in the school, while two languages are used naturally in their home, which demonstrates that children are able to adapt different languages appropriately in the different social contexts as Sneddon and Patel suggest (2003).

To summarise, in this section I have discussed a number of studies that have claimed to show the ways in which children make sense of different languages in their daily life environments. Children can develop their bilingual and biliteracy learning informally and spontaneously

through interacting with the environments where two languages are used and constructing their own meanings and theories about them. Children can use both languages as their linguistic resources in meaningful ways across contexts.

2.4. Children's engagements with media

What children do, say, draw or write within environments of their daily life is purposeful and meaningful to them, and this is a way of interpreting, constructing, and understanding meanings of things around them. This may enable children to construct their own reading and writing process (Wallace, 2000), and may support their literacy. Children's informal daily experiences from early years, such as listening to bedtime stories, talking with parents, watching television, or seeing the brand names of products in supermarkets, can be meaningful literacy-related experiences to children (Cameron, 2001; Pahl, 1999; Kenner, 2000). Children's daily life experiences associated with language and literacy learning are varied, including not only book-reading experiences but also the multimodal engagement where gesture, visual, oral and written modes are combined (Kress, 2000) that can be offered by different media. Given this perspective, the possible impact of children's engagement with technology is discussed below.

2.4.1. Multimedia-related stories and children's language and literacy learning

It has been believed that early experiences of multimedia and technology enhance children's language and literacy learning. The audio-visual representations incorporated with stories that the multimedia contain and the characteristic of interactivity reinforce children's vocabulary learning (Bus et al., 2015; Korat et al., 2014; Phadung et al., 2016) and phonology awareness (Shamir and Shlafer, 2011). In particular, animated visual features with a variety of sound effects can provide a more supportive condition in children's vocabulary learning than static illustrations by depicting verb meanings which convey continuous actions such as 'blossom' (Korat et al., 2014, p377), or 'wave (the magic wand)' (Bus et al., 2015, p84). The visual features also demonstrate characters' emotions in more detail by using shot compositions such as zooming-in or close-ups (Smeets and Bus, 2012).

Children also appear to be able to make use of the function of multimedia devices actively and creatively in understanding and constructing narratives. Aliagas and Margallo (2017) observed children's response to the story apps on iPad and suggested that children can play an active role as readers of stories. By utilizing a variety of devices of the story apps, three young children demonstrated that they actively participated in story reading through problem-solving to achieve the character's goal, created a story which is consistent with narrative structure by reconstructing characters and plot, and expected the consequences of a character's actions through emotional response to the characters.

Story experiences through multimedia have been supported in contribution to children's narrative understanding (Korat, 2010; Shamir and Korat, 2008; Labbo and Kuhn, 2000).

Korat (2010) argues that the electronic storybooks can influence children's vocabulary learning as well as story comprehension as compared with the children in print book reading contexts. When children, particularly, were required to read a print version of the electronic book that they had already read, they demonstrated their knowledge gained from the electronic books in story production by making use of the words from what they had learned and organising a story structure consistent with the electronic book story. This result was in line with Shamir, Korat and Barbi's research (2008) in which they investigated whether CD-ROM storybook reading activities have a positive effect on five and six-year-old Israeli kindergarteners' literacy development by dividing them into two groups, CD-ROM story reading with or without peers. Investigation of their word recognition, story comprehension, and story production revealed that CD-ROM storybook reading has benefits for children in both groups in improving their literacy skills.

While De Jong and Bus (2004) also argue that children's narrative learning through electronic book reading activities could take place in a learner's independent learning context, cooperation with others might be more supportive in properly manipulating electronic devices in which interactive functions are contained. This reflects Gregory's concept of 'synergy' (2008), which focused on the ways in which both the adults and the child learn from each other. In the perspective of the collaboration with others in language learning, assistance of interactive

cyber characters referred as 'computer pal' (Smeets and Bus, 2012), 'animated talking tutor' (Bosseler and Massaro, 2003) or 'virtual peer' (Ryokai et al., 2003) can serve a role of facilitators.

Smeets and Bus (2012, p40) created an animated character 'computer pal', in order to provide instructions similar to the verbal interactions in child-adult shared reading contexts such as asking questions and giving hints, and suggested that the interaction with the pal supported gains in children's vocabulary knowledge. 'Virtual peer' Sam projected on a screen (Ryokai et al., 2003) demonstrated narrative elements (characters, events and resolutions) and decontextualised language when telling a story in cooperation with children, and encouraged the children to use and practice 'literate expressions', which influenced their linguistic improvement as well as narrative understanding in storytelling (p202).

In addition to the help of others, Labbo and Kuhn (2000) emphasised the importance of the congruent representations of the supplement interactive features. They argued that not all multimedia interactive features promote children's narrative understanding, unless these features are consistent with the story structure. The incongruent features that they pointed out are the interactive devices for fun to arouse children's interest such as a door knob popping out of the door like a yo-yo with some comic sounds when it was clicked on, or an airplane flying around the screen with music, which were not related to the story structure. When exploring a 5-year-old boy's response to two different kinds of CD-ROM talking books and his retelling, it was found that the boy tended to focus on the incongruent animation features in his retelling such as "That airplane it was flying to music." Labbo and Kuhn (ibid) thus argue that the incongruent representations distract children's active interaction with the story, confuse them, and prevent them from connecting each event or each scene presented on a screen in a coherent way. Similarly, Paciga (2015) argues that multimedia has a limitation in developing children's knowledge related to a given topic, such children's answers such as "She [the bat] was not hungry" and "She [the bat] thinks that the bug is poor to eat" when asked why a bat did not eat a bug. However, such responses may seem to identify children's characteristics as language learners, which is that they are active meaning makers and story creators. Even though their responses were not consistent with the story, the children sought the reason or meaning through the interaction with the multimedia text, which is considered important in their language and

narrative learning. In Levy's observation (2009), a child appeared to click on a beach icon presented on the top of the screen while reading a story and said that the character of the story would like to go to the beach. This response might be interpreted as 'incongruent' features as Labbo and Kuhn argued (2000), however, Levy pointed that it was a child's meaningful action with her own reason or motive.

To date, the literature has discussed the various ways of using multimedia mediated stories in children's literacy, language, and narrative learning. Children can be provided with the opportunities to experience to interact with multimedia texts. Through the interactive experiences, they can enhance their vocabulary knowledge and narrative understanding. However, this research tends to confine the role of technology to 'deliverer' (Burnett, 2010, p54): the characteristics of multimedia can support literacy development by providing various interactive multimodal elements. Instead, if technology is seen 'as a lived experience' (Burnett et al., 2014, p3), thereby placing values on the ways in which children are engaged with technology that they draw upon in their daily lives, it can be seen as a medium to provide children with a 'literate environment' (Wallace, 2000, p21), where reading and writing are used in ways that are meaningful to children. Heath (1982, p49) suggests that literacy needs to be seen as children's learning as 'ways of taking meaning' from the environment around them. Making sense of contents of texts, such as books, and relating them to their knowledge about the world is one way of taking meaning, and this can be 'interpreted as natural rather than learned' in their daily life. In other words, children build on their literacy knowledge and understanding from various experiences of their everyday life beyond or without instructions, or specially designed educational programmes. Their prior knowledge, understanding, and experiences can be 'assets' (Robinson and Turnbull, 2005, p 52) to be generated to make sense of new worlds and new literacy contexts where reading and writing are used.

Recent studies suggest that young children's everyday experience of technology is meaningful for their early childhood literacy (Marsh, 2006; Yamada-Rice, 2010; Wohlwend, 2009, 2015). Young children appear to make use of visual images on technology devices such as mobile phones or laptops at home by means of communication through the understanding of the

function or value of visual modes such as pictures and emoticons, even though they are not able to use the devices independently (Yamada-Rice, 2010). Children make sense of new ways of using bodies such as tapping, dragging and swiping as they use the digital story apps on touch screen, understand meanings of multimodal representations such as images, dialogue, action, and sound effects that constitute animated stories, and create a narrative through decision-making, and negotiating with others (Wohlwend, 2015).

Through manipulating the interactive devices represented on a computer, children can gain knowledge of written words. Levy (2009) presented the ways of children's interaction with multimedia texts. In her research children demonstrated their understanding of written texts on a computer, even though they are not literate; they understood the timer symbol for the meaning of wait, and the meanings of written sentences to tell them to start, try again or stop through active engagement and interactions with the multimedia. Children appeared to be able to make sense of the meanings of multimedia texts such as symbols and written words and apply their understandings acquired therefrom to make sense of the meanings of the written text on print.

In relation to the use of touch screen, Merchant suggests (2014) that portable touch screens can be placed as an integral part of literacy practices at home from early years as book-sharing and game-playing. He investigated the interactions of young children when accessing books on iPad, and the interactions included physical movement required to access iPad and adult-child interactions for book reading. In his research, a child understood what and how he needed to do through guidance from more expert peers, as per Vygotsky's notion (1978), and his newly acquired understanding and prior daily experiences of cooking appeared to elicit him to do the cake making activity on iPad successfully. Even though books and touch screens require different physical engagements, both media allow children to draw on similar ways of interaction with the adults in constructing meaning and understanding of a story. Merchant, therefore, argues that the early years experiences of technology contributes to young children's literacy practices, similarly to shared book reading and playing. While Merchant's investigation (2014) demonstrates the ways in which the very young children are interacting with the technology, Wohlwend's research (2009) illustrates how children's engagement with technology at home works in artefacts, drawings and narratives they produced at nursery. In her research children demonstrated that they made use of collaborative nature of technology to

construct a narrative and created new meanings of the objects around them, and this suggested that the literacy practices that children experience with the familiar technologies such as console games, mobile phones, and iPads that they have manipulated at home are worth of their learning.

In addition to the interactive and collaborative nature of technology, its multimodal nature can also be considered important. Marsh (2006) investigated the ways in which children build on their knowledge and understandings of technology-related multimodal narratives by conducting a short-animated film making project. In her research, children demonstrated their awareness of similarities and differences between the story on paper and the stop-motion animated version on the computer and drew on the awareness in making use of sound or music that they had heard and knew from their lives. Children in her research also appeared to be able to construct their understanding of narrative such as characters, setting and plot due to their engagement with various narrative practices in homes from an early age to create animated narratives in meaningful ways. This was in line with Ormerod and Ivanic's research (2000). They investigated children's ways of selecting and using materials in the representation of words, drawings and other visual elements during a project of topic-based text production. Children appeared to manipulate materials appropriately by making use of characteristics of different kinds of materials around them, such as black pencil for representing shadows, word-processing for overcoming bad handwriting and a binder for producing a more book-like book. They also appeared to draw on their book reading experiences in early years in that multiple senses such as touch and smell were used by producing a book with different kind of materials. Burnett (2010) indicates that children's interactions with technology can be references made by children embedded in their lives and the content encountered through digital texts enable children to manipulate and organise them in meaningful ways for their writings. Burnett and Myers (2006) investigated what children are doing during writing on a screen rather than looking at final written pieces, and proposed the potential of digital engagement of children as 'the priorities for the composition of print-based texts' for later school work (2006, p4). The research suggests that children's multimodal and technology experiences in early years allow children to understand the characteristics and functions of different modes around them. The ways in which children use the characteristics and functions are central to the meanings that

they wanted to convey (Burnett and Myers 2006, p23). As a consequence, children build on understanding and knowledge through various modes, and 'deploy their own knowledge and understandings in the uses of different texts' (Gillen, 2009, p65).

In addition to the exploration of the ways in which children link their prior experiences and understandings to use of different modes in different contexts, McTavish (2014) investigated the ways in which children recontextualise school literacy practices into out-of-school contexts in terms of knowledge and skills relating to instructional routines and materials. For example, a six-year-old girl took the mapping skills learned from her school and recontextualised them in a meaningful way to design a virtual bedroom on a computer at home. She changed the computer game rules to construct a strategy that was more suitable to her from picking random letters to unscrambling them as per the worksheet practices in her school, and integrated instructional routines in her school library into her play with her book lists at home. From these examples, McTavish suggests that children are able to build meanings about their experiences in and out of school contexts and the meanings move across contexts in 'a unidirectional pattern' in flexible and meaningful ways (ibid, p340).

This is in contrast to Levy's work (2009). Young children who participated in her research appeared to make sense of alphabetic word meanings represented on screen and manipulated them in a confident and independent manner, even though they did not know spellings. However, when entering into a school where they encountered letters and words in isolated forms, they appeared not to draw on their understandings constructed on screen when in school, and consequently, felt difficulty in decoding printed texts. This consequence, the failure or difficulty of achievement in school, was also found in the case of the children in Trackton (Heath, 1983), even if Heath's study did not consider technology experiences. However, this neither means that print-based learning in school is more useful than on a computer at home, nor that doing something on a computer is no use in later formal school learning. Rather, it indicates the value of children's diverse and flexible engagement with multimodal digital texts and the re-thinking of print-based literacy learning (McTavish, 2014). It also suggests the need for investigation of 'the relationships between digital literacy learning in formal and non-formal settings' (Burnett, 2010, p264), and the consideration of the ways of 'sustained their engagement' across the contexts for future use (Levy, 2009).

2.4.2. Children's engagement with popular culture

Early experiences of popular media such as television and film can influence children's social and literacy learning. Children draw on various popular media sources for the purpose of expressing their intention and communicating (Kress, 2000; Marsh, 2004). In particular, children's daily life at home is deeply embedded in popular culture (Marsh, 2000, 2004), and consequently literacy practice can occur naturalistically in home settings (Marsh, 2000, 2004; Pahl, 1999, 2005; Kenner, 1999, 2000a, 2000b, 2000c).

Marsh (2000, 2004, 2005, 2006, 2010) investigated how popular culture and media contribute to children's literacy practice and argues that media-related experiences in the early years can be important aspects of early literacy development. Marsh's research shows that popular television programmes are 'the primary source of textual pleasure for the young children' (2004, p3), and watching them is a fundamental daily activity of children (2010, p41).   Children show a tendency to be active viewers as well as performers (2004, 2006) while and after watching television. This means that children actively respond to the characters of the programmes and take part in play, such as role-play related to the programmes after watching them. Moreover, when children play, their parents are supportive of their playful response to television. Marsh argues (2006, 2010) that such children's play and the appreciation of parents to support their children's play contribute to the development of a range of linguistic and social skills. In a similar way, Roberts and Howard (2005) investigated the young children's social interaction and playful engagement with the television programme *teletubbies* by observation and analysis involving the children's body movements, vocalisations and facial expressions. From their investigation, the children appeared to respond to the programmes actively through singing and dancing, imitating the character's action, talking to the characters, or 'verbal echoing' which participants repeat language that they heard. Through these responses, children's development of social and linguistic skills is expected. In relation to social interaction to the programmes, Bromley (1996) indicates that television is mostly watched in a social context with family members at home, and thus that television viewing is a social activity. While or after watching television programmes, children can have time to get involved in discussion or conversation about the programmes with their parents or siblings. Bromley, thus, argues that through this discussion or conversation 'new understandings are constructed, new

meanings are made, and learning occurs' (ibid, p80).

In addition to home contexts, Marsh (2000) explores the potential of the incorporation of popular culture embedded in young children's daily life at home and literacy curriculum at nursery. The research shows that popular culture provides children less than five years of age with motivation and excitement in their literacy learning at school. When a variety of literacy activities related to the programme episode, such as making recipes, writing a letter to the characters and writing stories are introduced, the children show active engagement in the literacy activities. Through the active engagement, their literacy development is expected. Particularly, this research emphasises that the inclusion of popular culture familiar to children highly motivates the children to participate in literacy practice by encouraging them to draw upon the popular culture as a meaningful resource. In other words, children's early experiences of popular culture are embedded in their daily life, particularly, their active response and engagement with the television in the home context take an important role in 'the orchestration of a complex range of skills, knowledge, and understanding' (Marsh, 2004, p63), and in improving children's literacy development.

2.4.3. Children's adaptation of popular culture media experiences

Research also demonstrates that children are able to draw on a variety of popular culture engagements in their oral and written story production. Children are able to identify familiar features, adapt these features to a new context, and 'recontextualise their cultural sources' (Dyson, 2001a, p28). Recontextualisation can be explained as 'processes of transporting and transforming linguistic and cultural resources across practice boundaries' that can reveal children's ability of adaptation of these resources in meaningful ways (Dyson, 2001a, p11). It involves 'the selective appropriation and restructuring of different forms of knowledge', and this knowledge may be transferred from one context to another (Maybin, 2017, p422).   Given this, a number of studies have provided examples of children's recontextualisation through crossing boundaries of schooled literacy and their cultural contexts.

In Robinson and Turnbull's longitudinal case study (2005), a two-year-old girl, Veronica, demonstrated how she used her knowledge about dinosaurs built on by her wide variety of experiences across media such as books, films, and toys. Veronica made use of the Disney film narrative of *Dinosaurs* in her play by connecting the scenes of the film and her toy dinosaurs. She also demonstrated that she was able to replace the animals in a book with dinosaurs by their relative roles and similarities. For example, the lion was replaced with a tyrannosaurus rex for a predator, the giraffe with a brachiosaurus for a tall figure, and the mouse with a small dinosaur, gallimimus. Robinson and Turnbull (ibid) indicated that Veronica's ability was not only built on by herself naturally but also by her parents' attentive support. Nevertheless, her interest and active exploration of dinosaurs across media helped her build on knowledge. Shegar and Weninger (2010) demonstrate similarly how engagement with popular culture texts at home provided five Singapore preschoolers with prior linguistic and textual experiences and supported their text creations. Through engagement with various popular cultural texts, children are able to build a specific repertoire of linguistic resources and are willing to deploy in their daily encounters with other texts. For example, when a boy talked about a dinosaur book, he mostly followed the book's storyline and pictures. On the other hand, he tended to borrow some story elements from other texts on dinosaurs that he had experienced, such as the movies *Walking with Dinosaurs* and *Jurassic Park*, and to use the linguistic features about dinosaurs, such as fierce, bony frills, roar loudly or powerful big tooth. This example showed the boy's ability to reuse and incorporate structural and linguistic elements that linked his newly encountered text to the texts with which he was previously engaged.

Dyson explored (2001a, 2001b) how two six-year-old American-African children, Denise and Noah, made use of various popular culture media experiences at home in their written production at school. Denise who was a big fan of rap music demonstrated her ability to change some lyrics and compose rhymes inspired by the characteristics of rap music. Noah showed his ability to produce stories by drawing on his experiences of cartoon, animated films, and games (*Looney Toons* and *Donkey Kong*) and combining characters, plot, and visual images borrowed from them with the school textbook story (*Little Bear*). Dyson, therefore, suggests that children can move to formal school contexts from familiar informal home experiences by 'adapting, stretching, and transforming their cultural resources' if they are provided opportunities to

participate in the literacy practices of school in meaningful ways (2001a, p29). Similarly, Parry and Taylor (2018, p109) suggest that children's experience as 'readers of different media texts' can be valuable tools to create their texts as writers. Children create their written text by adapting and incorporating the conventions of various types of texts that they have interacted with, such as a boy who has drawn on his video game experiences by representing fight scenes through a protagonist's overcoming obstacles and the comic strip conventions familiar to him. Millard (2003) considers children's engagement with popular culture as an important part of their meaning making across different modes and argues that children are ready to 'adapt knowledge gained from their out-of-school interests to meaningful tasks in school' (ibid, p5).

While Dyson and Millard explored how children's home experiences related to popular culture are brought into school literacy practice, Pahl (2002, 2013) investigated the ways in which children drew on the popular cultural resources around them in their text and art making within homes. For example, Sol, a six-year-old boy, appeared to act as a professor character, the creator of Pokémon creatures while making his own Pokémon cards and clay figures (2002), and a boy, aged 5, used a console game *Super Mario* narrative in his drawing (2013). He, particularly, demonstrated how he brought the experiences and knowledge developed by practices in and out of school with him. He represented the genre of a console game that he played at home, such as a series of sequential steps to go up to the final exit stage, and the key features of map making, such as the description of a route to find something that he had learned at school for representing the sequences of becoming the champion. Children thus show that they not only reflect their own cultural resources embedded in their home tradition but also incorporate them with schooled learning experiences.

In sum, popular culture and family tradition embedded in children's everyday life can have a role in shaping children's own meanings and knowledge, which could enable children to deploy them in understanding new world and creating new meanings. Such children's ways of adapting and integrating linguistic, social and cultural resources rooted in their everyday life might also have potential for helping children to make sense of narrative. More detailed discussion about narrative understanding will be presented in the next section.

2.5. Children's narrative understanding

In children's language learning, an essential part of what is learned and how it is learned is related to the social contexts that shape their understanding of the world based on their interpretation and expectation. Through interaction with others and the world that they encounter, children can make sense of how language works, and use language in creative and meaningful ways based on the understanding that they have constructed. As with their understanding of how language works, children may understand similar characteristics of narratives through their experiences and interaction with the world that a narrative occurs and apply their understanding to construct a narrative. From early years, children can learn narrative discourse from their various types of engagement with narratives such as story reading, listening and viewing. Stories provide the context through social interactions where children can interpret what is said and what is expected in the light of the action in which they are involved (Cameron, 2001, 2003). Through listening and reading stories, children become aware of the meaning of stories (Craig et al., 2001). Children then are able to develop their narrative-related skills and knowledge and draw on them for understanding a new narrative. Such skills and knowledge that they may develop include identifying story elements such as characters, events and settings (Linebarger and Piotrowski, 2009), organising the elements in structural form (Labov, 1973; Peterson and McCabe, 1983), predicting, guessing and making inference (Wright, 1995; Lynch and Van Den Broek, 2007), connecting with each sequence (Araujo, 2002), and thinking and reasoning such as cause and effect or problem-solving relationships which are required to understand narrative (Eagan, 1993; Ghosn, 2000; Hoey, 2001). They may build on 'goal structured knowledge' related to the children's natural social desire to do something such as request, demand, needs or emotional reaction (Paris and Paris, 2003, p39).

2.5.1. Understanding of genre-specific characteristics

Children's narrative understanding or narrative development has been examined on the basis of its organisation of structural components and of the way in which the events are organised in temporal sequences, such as Labov's proposed structure (1975). The structure is determined by whether and how the narrator organises his/her story within recognizable conventions (Pinto

et al., 2016), and the children's knowledge about story structural component is considered to be related to their development of narrative understanding (Schick and Melzi, 2010; Peterson and McCabe, 1983). Such knowledge can be developed through early social experiences of daily life as well fictional narrative. Children may initially and naturally learn discourse features related to narratives from the interaction with others and the world around them, and make sense of what it means to compose a story (Dyson, 1989, p455). Children may 'develop a repertoire of knowledge about daily routines' such as 'scripts' from repeated experiences, and draw on the developed repertoires of the knowledge for representing the past and present events (Hicks, 1990, p58), and this allows children to interpret what is happening and expect what is going to happen when they encounter fictional narrative.

Research in relation to children's narrative understanding has documented that such early narrative experiences thus would support children's understanding of story structure and their narrative knowledge development. In children's language learning, their prior knowledge related to schemata or scripts can be constructed through interactions in social contexts, and children are able to deploy it in appropriate ways for their interpretation. Sipe (2001) indicates that children can build up schematic knowledge about a story genre or a particular type of story through identifying similar events that often happen in the stories to which they have listened. In his study, children appeared to be able to make sense of 'the crucial elements that enable them to identify a story as a particular type of story' (p342). For example, after listening to three different types of Rapunzel story, most children mentioned that all the stories included the King and the Queen having a baby and Rapunzel being locked up in the tower, and one child said that if Rapunzel was not locked up, it could not be a Rapunzel story. These responses demonstrate that children are able to understand what is needed for a story to be a Rapunzel story. As children listen to and discuss the similarities and differences of the same story, as Sipe concludes (ibid, p360), they may be able to generalize a story structure. Moreover, the structural generalization that they built may become 'a rich and textured foundation for their experience of the next story' and may help them to interpret and understand the next story as they read stories. In Kucer's research (2011, p134), it appears that 'familiarity' with text type and background knowledge may contribute to children's understanding of two different type of texts. This research examines the meanings that children constructed but were not consistent

with the text after reading a narrative and an expository text. As a result, the children's retelling about a narrative showed more consistency with the given text than those about an expository text. From this research, Kucer argues that the structural features in the narrative were more familiar to the children, and that insufficiently developed schemata for expository structures and background knowledge related to the text content may have led to this result. This research thus suggests that it contributes to comprehension or understanding of a text generating available schemata and background knowledge constructed by the children's experiences of texts with similar structural features.

Hudson and Shapiro (1991) investigated how primary school-aged children apply their knowledge acquired from what they had heard and watched from early years into different types of narrative production (scripts, personal narratives, and fictional stories). The authors suggest that children understand the functions that the different narratives serve and incorporate what they knew and understood into the different narrative genres. The children appeared to represent general routine events (script), specific past events that s/he had experienced (personal narrative) and what happened to fictional characters (fictional story). Similarly, Hicks (1990, p.69) argued that children are able to distinguish different narrative texts and that they can 'shift their way of telling' as they are engaged with storytelling and news-reporting tasks from the analysis of the narratives produced by first and fifth graders. Her analysis shows that children produced texts for the news-reporting and storytelling in different ways, particularly in terms of the uses of evaluative commentary. Children in both grades tended to tell about more detailed relationship between characters ("The balloon and the boy were friends."), emphasize emotional states such as "The boy felt sad", and add some comments related to fantasy ("It was a magic balloon.") in their storytelling. On the other hand, they tended to focus more on the events in their news reporting, indicating that they understood and could reproduce the genre conventions of each. In addition to understanding the characteristics of different narrative genres and applying their understanding into their oral narrative production, children appear to be able to recognize critical elements sensitively to form the particular genre. Pappas (1991) analysed four kindergarten children's discourse through their 'pretend readings', in which children were encouraged to read an information book their own way after being read to them by a teacher. The children's discourse was analysed by focusing

on linguistic features of information books; present verb tense and representation about general information such as about an animal 'squirrel', not a specific character 'Squirrel', and in this study children appeared to understand the linguistic features of information books. Children also appeared to make sense of linguistic features embedded in narratives and bring with them in their story retellings.   By the analysis of children's use of linguistic features in their retelling (Geva and Olson, 1983), the children's 'insertions' of story-structured elements which did not appear in the original stories are found (p88). For instance, many children start their stories with typical story openings such as 'Once there was…' or 'One day…' , even though the original story did not start in that manner.

This suggests that children understand how a story begins and bring the understanding with them when they reconstruct the story. Zecker (1996) investigated kindergarteners and first graders children's purposeful written literacy events that took place in their environments and found that children are able to classify the range of characteristics of different genres such as stories, personal letters, and shopping lists. Zecker argues that the knowledge of how a particular genre is typically composed is related to the understanding of different functions that different types of texts serve. For example, a five-year-old boy's writings were mainly composed of scribbles or wavy lines that could hardly be read from an adult's perspective. On the other hand, his reading of his own written product demonstrated his knowledge about genre-specific structural characteristics. His personal letter has a message, as an invitation to his birthday party for an intended recipient, and his story included an opening, character's actions and feeling, and an ending.

Such understanding of the characteristic of narrative could be found in bilingual contexts. Bohnacker (2016) investigated whether Swedish and English speaking bilingual children are able to make use of similar structure in both their language, and the result shows that story structure scores in one language correlated with story structure scores in the other at a given age. Sneddon's work (2000, p278) also supports this result where Gujerati and English bilingual children's storytelling reveals a strong relationship between their narrative understanding in both languages. This study argues that narrative understanding that children built on in their first language can be applied to the second language once a schema related to the narrative structure was constructed through having opportunities for narrative experiences

in their first language in their home or communities.

In sum, through experiences of narratives, existing research suggests that children can recognise and understand both structural and linguistic elements required in composing narratives, draw on their understanding of how the elements are represented and used, and relate these elements to each other in constructing a narrative.

2.5.2. Understanding of media-related narratives

Research suggests that children's media-related experiences also support their understanding of specific features to compose a narrative. Television and print have similar structural story factors, thus, narrative comprehension skills can be developed from early years through exposure to stories in books as well as television programmes (Robinson, 1997; Van den Broek, 2001). Bazalgette (2010) suggests that through experiencing moving-image media such as television and film, children can identify characters, not only from what the characters say, but also from what they look like and how they act. Key features of a setting provide 'clues' about where and when the story takes place. Children are also able to understand what is happening and predict what is going to happen from the presentations of a series of scenes (p40). The children's experiences that television narratives offer, thus, could support their narrative understanding. Linebarger and Piotrowski (2009, p51) examine the effect of exposure to television narratives, in particular, in order to see whether they might have a role in developing preschoolers' 'story knowledge' as well as 'narrative skills'. 'Story knowledge' is children's knowledge about the elements that a story consists of, and 'narrative skills' are related to the children's ability to construct meaning and understand the television story. By activating their background knowledge and experiences, children can predict and understand a story and make inferences beyond the actual content. The study suggests that both story knowledge and narrative skills can be helped by repeated viewing of television programmes. As a consequence, television might play a role for young children to understand narrative and develop their narrative comprehension.

In addition to reading comprehension skill development, the experiences of television programmes may support narrative production. Uchikoshi (2005) attempted to examine whether the exposure to the television programmes has a beneficial effect on the narrative production of children. A television animation series, *Arthur,* was chosen as the material of which episode focused on narrative structure, thus it is expected that children who viewed *Arthur* could have exposure to storytelling structure. Children were provided with some pictures and asked to tell a story, and the result indicated that the children who had viewed the programmes showed the development of narrative outcomes. For instance, a boy who tended to remain silent at first started to tell a story including more evaluative words in his stories later. Uchikoshi (2005), therefore, argues that viewing television programmes may help to improve children's narrative production. The repeated exposure to film narrative may also help children understand characters, and this understanding is associated with narrative understanding. In Finch's research (2012), children start to build their understanding of characters from 'literal engagement' such as mimicking the character's action, facial expressions or repeating dialogues (ibid, p41). They then show their 'interpretative understandings' through commenting and interpreting the character's action or motivation, such as "It's not very nice. He's going to be frightened", "He wants Malfoy to be like Harry". This interpretation encourages children to relate the character's actions to build an understanding of 'key plot events' (ibid, p45) such as "Harry Potter is a leader. He will figure out what is going on". The development of understanding of characters, as Finch argues, is strongly associated with narrative understanding, and this understanding can be built through repeated film experiences.

Research shows that these children's experiences during early years may extend to their later school achievement (Griffin et al., 2004; Van den Broek, 2001; Van den Broek et al., 2008; Kendeou et al., 2005; Pinto et al., 2016). Pinto et al. (2016) and Griffin et al. (2004) argue that knowledge of narrative structure gained from narrative experiences during early years might be a predictor for written narrative competence in primary school. On that basis, they argue that the development of narrative structural knowledge from oral storytelling to written stories can support their primary school achievement. Van den Broek (2001) particularly finds that young children's narrative comprehension skills in television viewing context can have a positive effect on their later reading comprehension, and that the comprehension skills develop

independently from the basic language skills. When he investigated (2001) the early narrative comprehension at aged 4-6 through watching television and the reading comprehension development two years later, the result indicated that the early narrative comprehension could directly predict later reading comprehension. According to another piece of research (Kendeou et al., 2005, p94), narrative comprehension is 'independent of basic language skills' such as decoding letters, words, or sentences for 4 and 6-year-olds. In other words, his research suggests that children can learn narrative comprehension skills from television viewing before they can read, and the comprehension skills learned at an early age can support their reading comprehension later.

The research reviewed above, thus, suggested that generic comprehension skills can be gained through viewing television programmes or films, and these skills can be developed from early years and extended later to school achievement. However, this research focused on the result of the exposure to programmes and was thus limited in exploreing the understanding of media-specific features that children may discover through meaningful interaction with media.

Media researchers argued that with repeated media experiences children may be able to recognise and aware of media-specific conventions, like linguistic grammars, and decode in order to understand the medium (Bazalgette, 2004). Children thus become more familiar with the media convention such as 'salient visual and auditory features' (Volkenburg, 2004, p48), are more able to notice 'textual cues' (Robinson, 1997, p178), and can comprehend the content in terms of the convention (Bromley, 1996). For example, in a film when a character is shown at the bottom of a staircase and heard phone bell ringing from the upstairs, and then he answered a phone, children can understand that the latter scene implies that the character moved up the staircase to answer the phone. This understanding, which is needed to connect scenes, can be developed from repeated film experiences (Parry, 2014). As well as the connection of visual scenes, audio-sounds such as sound effect or music can also support children's understanding of television narratives through their television experiences. Children can predict what is going to happen by listening to sound effects or music that provides cues to aid children's attention and their understanding (Pearman, 2008). Parry (2013, 2014) explored children's engagement with film narrative and their narrative production and claimed that children actively draw on their film experiences associated with story elements as well as media-specific features such

as shot composition, music or lighting in constructing their own narrative. Marsh (2006) investigated the ways in which children build on their knowledge and understandings of technology-related multimodal narratives by conducting short animated film making project. In her research, children demonstrated their awareness of similarities and differences between the story on paper and the stop-motion animated version on computer and drew on the awareness in making use of sound or music in constructing their understanding of narratives in meaningful ways. Children hence can recognise and make sense of how a narrative works through constructing meanings of language and visual-auditory elements that compose a narrative and draw on their understandings into narrative construction. In other words, children draw upon experiences from different media in understanding and constructing a narrative in addition to linguistic elements. These experiences are referred to as 'fund of knowledge' (Moll et al., 1994), 'orchestration' (Dyson, 1987, p4), and 'the layered palimpsest' (Sipe, 2001, p349). This means that children use and deploy significant elements to them such as topics, linguistic items, characters and text types that they find through meaningful interactions with different media into their narrative production.

Up to now, the review has discussed a number of studies that have claimed to show that children's various narrative experiences embedded in their social and cultural lives can support their narrative understandings. These studies provided useful insights about what needs to be considered in order to look into children's understanding of narratives: how they form a narrative structure and what meaning they construct.

2.5.3. Narrative structure

To investigate ways in which children form a narrative, one of the traditional narrative structure models suggested by Labov (1975) can be drawn. Labov (ibid) sees narratives as 'recapitulating' past experiences or events, and particularly, argues that one of the ways to recapitulate the past experiences is 'to match sequential clauses to each event which occurred' (p359). A narrative includes the elements with different functions to compose a narrative, which

are referential and evaluative. Referential elements include what the story is about, such as character, settings, and events, and they are represented by 'Abstract' to show what s/he is going to tell about, 'Orientation' to provide background information about characters and setting, 'Complicating action' to represent the series of events in sequential order, 'Result' to explain a conclusion, and 'Coda', to give some final remarks to show the narrative is finished. A narrative, as Labov suggests, can be developed through 'successive answers to the questions' such as "What happened?" and "Then what happened next?" (p366). Thus, a complete narrative begins with an abstract and orientation to identify setting and characters (Who was in the story? What happened to them? When and where it happened?), develops through the complicating actions (Then what happened?), and concludes with the result (Finally what happened?).

Labov also suggested that 'evaluation' is as one of important elements to complete a narrative. Evaluation does not relate to sequential order. Instead, it can be inserted in the middle of a narrative, and in can be found in specific lexical forms throughout the narrative (p369). Through the evaluation elements, the narrator conveys the information about why the narrative is 'reportable' (ibid, p370), how the narrator felt, why this story is told and what this story meant to the narrator (Labov, 1975, 2001; Peterson and McCabe, 1983). The evaluation, thus, reveals the narrator's viewpoint influenced by his/her social and cultural contexts, and it can be found in specific lexical items. Labov (1975) identifies evaluation from the lexical items to show a narrator's intention or feeling. For example, 'Intensifier' includes quantifiers, repetition, and expressive phonology such as exclamation. 'Comparators' includes negatives, futures, modals or the grammatical comparatives and superlatives such as "He is a little taller than me" or "This is the most important" (ibid, p386). 'Explicatives' are used to add some explanations by using subordinate clauses such as "A dog followed the basket because he is hungry" as the example given by Geva and Olson (1983). To investigate evaluative elements in children's fictional narratives, Griffin and her colleagues (2004) classified them into 'Textual evaluation' including adjectives and intensifiers such as "They had a very big meeting.", 'Performed evaluation' represented by repetition, exclamation and onomatopoeia such as "He was bad, bad, bad", and 'Emotional states', the words to portray character's or a narrator's emotional states such as "He felt sad", which represent what a teller or writer felt and what s/he intended to emphasise. As aforementioned above, in children's narrative, evaluation can be found as

additional comments, and such evaluation is linked to the children's socially constructed experiences and knowledge of the world (Geva and Olson, 1983; Hudson and Shapiro, 1991; Hicks, 1990, 1991; Pappas, 1991). Through investigating evaluative elements, the relationship 'between narrative form and emergence of meanings in the events' (De Fina and Georgakopoulou, 2008, p386) and 'between linguistic form and communicative function' (Johnstone, 2016, p54) can be explored. The evaluation therefore needs to be considered as one of the important elements of investigating in what ways children understand and construct a narrative. For example, in Papas's study (1991), a girl tried to explain about 'tunnels' as follows: "Some tunnels are built by prairie dogs and groundhogs".　Even though the word or the picture of groundhogs was not presented in the book, the girl might try to draw on information that she had already known to provide the information about animals that built tunnels. A boy similarly attempted to reflect his prior knowledge shaped by his experiences to illustrate a big port as "The big boat carries coffee cans to the dock." In his mind cans stored coffee, thus, he seemed to make 'his own specific information' about cans that the boat carries in a big port (ibid, p217).

The evaluation elements have a similarity to 'significance' suggested by Gee (2011). 'Significance' is a signal by which a speaker/ narrator shows others what certain things are significant for her/him. For example, the utterance 'Hornworms sure vary a lot in how well they grow.' signals that the speaker takes the variation in the hornworms to be significant by the use of the adverb 'sure', which can be a marker or attitude or feeling about the certain thing (the variation of hornworms) (ibid, p17). It also overlaps with Kress (2000)' s theory of children's meaning making even though Kress looks at children's drawings or scribbling, not their speaking.　He sees the children's drawings as 'motivated signs', which are motivated by the children's interest or significance. When missing chess pieces need to be replaced to buttons, the biggest buttons might be used to replace the most valuable piece. In this case, the size represents significance, which is affected by the child's socially and culturally constructed knowledge or experience. Hence, lexical items as well as multimodal elements such as drawings, gesture, facial expressions, or selections of colours are in relation to evaluative elements. Even though the questions may be articulated universally or generally in interactions such as "What happened next?", the response may depend on a reader's or viewer's social and cultural context.

Therefore, children's narrative understanding needs to be explored beyond looking into a set of structure or consistency of what they read or watched. It is needed to explore where a child derives from the idea, what evaluative and social meaning he or she constructs in understanding a narrative. In other words, if a child relates an inconsistent story based on what he or she read or watched, it may not be concluded that he or she was not able to understand the story. From the investigation of evaluative and social meaning which might be constructed socially and culturally, valuable insights into their various early experiences of narratives might be found.

Variations in narrative structure

Labov's structure has a tendency to identify a narrative as 'only well- organized text' from an adult's perspectives that might not be tied to children's aspects (De Fina and Georgakopoulou, 2008, p380). Even though children's additional comments may reflect their social meaning, the narrative structure tended to focus more on 'what was missing in the narrative' than what was added (Champion, 1998, p253). Moreover, the structure Labov suggested is related to ways of 'recapitulating' of personal past event, not of 'reconstructing' of fictional narratives (Patterson, 2013). It, thus, may have a limitation in examining in what ways children construct a narrative through interactions with a fictional narrative that they have read or watched, which is important in their narrative understanding.

Hoey (2001) suggests possible structures that readers can develop through interactions between writer and reader. He suggests that the text is seen as an interaction site for writer and reader in which they seek to answer the questions. The questions for readers to raise are related to time sequences such as "What happened next?" or "What did s/he do then?". Thus, as readers including children interact with a text through the questions and answers, they are able to understand how the text will develop, and consequently, they can draw on the interaction strategy meaningfully to understand and interpret a new text they will encounter. However, according to Hoey, not all texts imply their meaning in a time sequence, and 'the interpretation is unlikely to occur spontaneously' regardless of time sequence because each reader's experiences or knowledge that can be drawn on are different (ibid, p121). Thus, non-time sequence-oriented questions such as "What did she do?" "How did she react?" can also be

developed through interactions. For example, one of his suggestions of narrative structure is related to understand similar patterns that a story involved. It means that a story tended to have similarly repeated patterns in structure, and a reader can recognise the patterns from similarity and contrast. He gave an example from the famous stories *Goldilocks and Three bears* (2001) and *Hungry Caterpillar* (1989). Goldilocks repeatedly attempts to eat soup in each bear's bowl, sit on each bear's chair and lie on each bear's bed. In *Hungry Caterpillar* also develops the story with a similar pattern such as the caterpillar ate something on each day, but he felt hungry. From the series of event with repeated pattern, a reader can try to interpret and find the answer of the questions such as "What did s/he do?" "How did s/he felt?", and answered "She [Goldilocks] sat on the baby bear's chair." "It was too small" or "The caterpillar ate strawberries" "He felt hungry". In the case, readers, children can make sense of a story through recognising repeated patterns, and developed questions and answers. As readers, including children, interact with a text through such as questions and answers by themselves, they are expected to be able to interpret how the text will develop, to form hypotheses, and consequently, they can draw on the interaction strategy meaningfully to understand a new text they will encounter. The questions that the children asked to develop the narrative structure depend on the children's interpretation. Telling about what happened in the story can reflect that a child thinks that particular events are tellable, thus, its structure lies in the selection of events made by the child (Hoey 2001, p99). This means that depending on a teller's meaning constructed from the story, the structure of their telling can be diverse, and can reflect the teller's meaningful choices selected among elements that the story consisted of.   The narrative structure that readers or viewers constructed therefore might be different from the standardized pattern. 'There is no reason to suppose that the same is true' (Darnton, 2001, p41), but 'other paths are possible' (Hoey, ibid, p99).

In relation to the investigation of other paths, Nicolopoulou (2008, 2011) argues that children are able to construct coherent narrative which involves not only connecting a series of actions and events in sequential order, but also choosing, constructing and maintaining a set of characters and events that are connected in continuous and meaningful ways.   Nicolopoulou (2008) analysed a number of fictional verbal stories that young children aged 4-6 created, the researcher found that children's narratives were characterized by 'paradigmatic images of

social relationships' linked in narrative purposes. It means that children tried to link narrative elements to the narrative purposes and intentions that they were trying to achieve. Nicolopoulou (ibid, p314) used a term as 'the framework of social relationship', for example, girls' stories usually brought the characters and events linked in a framework of stable and harmonious social relationships. It means that the characters and events are not just randomly arranged, but intentionally sequenced in accordance with a specific framework of social relationship, and this framework might help them to construct a coherent narrative. In constructing their narratives, the children drew the elements from a wide range of other stories and their experiences, such as fairy tales and popular cultural films, selectively and reconstructed them for their own purpose. Michaels (1981) also indicates that although children's storytelling seemed to jump from an event to another event randomly by rarely using appropriate lexical connectives, they were linked implicitly to a particular topical event or theme. This is referred to as 'topic associating narrative strategy', which was inferred from the series of episodes rather than described linearly, and the topic associating narrative derives from each child's narrative experiences and expectations. Thus, diversities in structures that children construct and how and why such diversities might occur also need to be considered.

Ways of telling

When considering social context such as interactions with the text as well as the others when constructing a narrative also needs to be considered. Social interactions with more proficient peers such as adults or siblings play an important role to support children to learn the ways to develop their knowledge (Vygotsky, 1978). Children's narrative construction, thus, can be developed in accordance with narrative elements by a guidance of others through asking questions even though it is strongly inspired by their narrative experiences. For example, a child in Cooper's research (2005) chose 'Spiderman' as a main character for his storytelling, and developed his idea through asking questions with his teacher such as "What does the spiderman do?", and "Why did he do that?", and answering "The spider man used a web", and "The bad guy was there". Researchers thus suggest that children's narrative understanding needs to be considered in terms of storytelling events that occur in social contexts where socio-

culturally shaped ways of telling can be seen (Heath, 1984; Hicks, 1991; Wolf and Hicks, 1989; Michaels, 1991; Georgakopoulou, 2006; De Fina and Geogakopoulou, 2008; Bloome et al., 2003; Bloome and Katz, 1997).

Bloome and his colleagues (2003, p203) define the narrative as ways to 'conceptualise experience and meaning in social context'. Thus, 'narrative performance', which is the interactional event where the social relationship between a storyteller and audiences could be built, is also important in children's narrative understanding. They argue that in children's narrative understanding the meanings that they constructed from a narrative text need to be considered in terms of its structure as well as 'outside of its use and context'. Hence, 'dynamic aspects of the use of narrative within a face to face event' needs to be examined (ibid, p208). In other words, in children's narrative, it is also important to see their creative ways of establishing a structural feature through their narrative production in social contexts where their social and cultural experiences and knowledge could be expressed. This is illustrated by the example of an African-American girl's story. This showed the social relationship and identity that are constructed through the interactions with the audiences at school as well as her family at home by inserting the audiences as characters of her story and drawing on textual styles such as rhythmic repetition. Therefore, instead of looking at narratives with fixed structural characteristics, as Bloome and his colleagues suggest (ibid), it is needed to consider narrative structures as creative and evolving responses to reconstruct their experiences or the events, and as resources to draw on their knowledge and experiences more strategically. While Bloome and his colleagues focus on children's creative or changeable way of building on narrative structures based on their personal experiences through face-to-face interaction, Wolf and Hicks (1989) examine children's spontaneous narrative telling when engaging in their film watching by changing their stances as a narrator as well as the use of different linguistic features. For example, one six-year-old girl maintained her position as an 'outside spectator' to depict the events in which one of the boys ran out and grabbed the hat and pulled it back in the bushes (p340).   On the other hand, the other six-year-old girl positioned herself as 'a participant in an on-going event' by using the characteristic of direct speech while telling a story (p347). This shows that two children use a particular stance and distinctive linguistic features to convey information represented in a story and to reconstruct the story in their own ways.

In addition to the stance that a child takes, the distinctive ways of talking about events reflect children's different social and cultural diversity, including repeated practices (Heath, 1983; Michaels, 1981). Their diverse social and cultural experiences developed in social groups, such as homes or communities, may be able to move to different contexts where they are engaged in different experiences of narratives. Narratives in daily conversation, face-to-face interaction or retellings can also reflect 'the ways of knowledge accumulation and transmission, the enactment of routines or practice of social groups' (De Fina and Geogakopoulou, 2008, p215). They can also affect the ways in which children maintain, apply, or change their socially and culturally developed experiences and knowledge in understanding or constructing narratives (Bloome and Katz, 1997). Narratives, thus, need to be treated as an evolving and dynamic response to a context rather than as a specific genre with the fixed structural distinction (Georgakopoulou, 2006).

In this section, I discussed a number of research related to children's narrative understandings. Through various experiences of narratives from spaces (home, school and community) and different media (books, popular cultural programmes and multimedia), children can develop generic understanding of narratives, and adapt it. However, there remains little in-depth research on children's narrative understanding in EFL contexts. Although I have reviewed related research, this was mostly conducted in monolingual contexts. More in-depth investigation of how children make sense of television programmes presented in a foreign language such as English seemed to be required. In particular, children's understanding expected to be emerged from their meaningful engagement with English television programmes in their homes has rarely been examined. Thus, it is limited to build on the understanding of how they make sense of narratives represented on television where a different language is used from their native language, and what meanings they construct from viewing them at home. Therefore, I developed the following research questions aiming to explore children's understanding of English television programmes which offer experiences of narrative and to seek whether the early experiences of English television programmes may play a role in children's language and narrative learning at home in EFL contexts.

RQ1.   In what ways do Korean children understand English television programmes?

    RQ1-1.   What do Korean children do while viewing the programmes?

    RQ1-2.   Do they construct a narrative of what they have watched?

    RQ1-3.   Do they construct a narrative consistent with the structure of

           the television programmes?

RQ2. What meanings and practices emerge from children's engagement with English
    television programmes in Korean homes?

RQ3.   What do parents or caregivers think about Korean children watching English
    television programmes?

    RQ3-1   Do they perceive any value in children watching English television

         programmes?

    RQ3-2.   If so, what do they think children learn from the experience?

        If not, what problems do they see?

    RQ3-3.   What are the attitudes of parents towards the meanings and practices that
        emerge from children's engagement with English television programmes
        at home?

Chapter 3. Research Methodology

In this chapter a detailed explanation of the research methodology designed for this study will be presented. The explanation includes the rationale for the choice of story retelling and drawing methods within a qualitative research approach. The ethical issues to be considered when conducting research with young children will then be discussed. This will be followed by the description of the pilot study which was performed before the main study. Lastly, the process for data collection for the main study and the framework of data analysis will be discussed.

3.1. Research methods

3.1.1. Qualitative method

The methodology for this study was developed within a qualitative research paradigm. Since it is conducted one to one or in small groups in natural settings, qualitative research can allow researchers to understand the social world where they observe and interpret the ideas, experiences and actions of individuals or groups in social and cultural context (Armstrong, 2010). It can provide researchers with detailed information and richer insights into 'processes, practices, and social and cultural rituals' that the individuals or groups employed (Manning and Kunkel, 2014, p435), and into 'meanings, actions, non-observable as well as observable phenomena, attitudes, intentions and behaviours' (Cohen, Manion and Morrison, 2011, p.219). Qualitative research is concerned with understanding the meanings and experiences that the participant bring with them (O'Reilly et al., 2013), how they make sense of the world (Clark et al 2014), and 'enables the voice of the participant to be heard' (Greg and Taylor 1999, p46). Thus, in research conducted qualitatively 'context' and 'social meanings' are accounted for (O'Reilly et al., 2013, p167).

My research was not aimed to measure or assess children's linguistic and language ability nor to focus on investigating the cause and effect relationship between television narrative experiences and children's language or narrative development. Rather it focused on the ways in which children understand narratives, based upon phenomena that might reflect on each child's variable experiences and knowledge that might be constructed through participation and interaction in social contexts where the individual child has been involved. In my research thus it is important to explore how children make sense of the world that they are observing and engaging in, and how their experiences and knowledge are activated depending on the situations that they encounter. In particular, as a number of research has been reviewed in Chapter 2, social interactions are critical in children's interpreting and constructing meaning of the language and the world where the language is used. Thus, qualitative research was expected to provide me with a useful method to look at children's interaction with other people and texts that allow children to construct meaning as Manning and Kunkel suggest (2014).

The key principles of qualitative research, 'understanding', 'meaning', 'experience', 'interaction', 'natural', and 'social contexts' correspond to my research aim. Therefore, I believed that qualitative approaches might be suited to gain rich, detailed and interesting insights into the ways of the participant children's narrative understanding from my research.

3.1.2. Data collection tools

Within the qualitative research paradigm, observation, story-retelling, story-drawing, and individual interviews were used as data collection tools for my research. I will begin to show the relation between each research question and the data collection tools on the following table, and then explain why these tools are needed for my research.

Table 3.1.   Research questions and data collection tools

Research questions	Data collection tools	Strategy for Data collection

RQ1. In what ways do Korean children understand English television programmes? 1-1.What do Korean children do while viewing English TV programmes?	Observation	• Video recording • Making field note • Transcribing
1-2. Do they construct a narrative of what they have watched? 1-3. Do they construct a narrative	Story retelling	• Video recording of children's retellings • Transcribing
consistent with the structure of the TV programmes? RQ2. What meanings and practices emerge from children's engagement with English tetevision programmes in Korean homes?	Story drawing Conversation with children	• Video recording of the conversation with children while drawing • The children's drawings
RQ3. What do parents or caregivers think about Korean children watching English TV programmes? 3-1. Do they perceive any value in children watching English television programmes? 3-2. If so, what do they think children learn from the experience? If not, what problems do they see? 3-3. What are the attitudes of parents towards the meanings and practices that emerge from children's	Interviews with parents	• Audio recording • Transcribing

engagement with English television programmes at home?		

3.1.2.1. Observation

Observation, according to Greig and Taylor (1999), needs to be involved if the purpose of the research is to gain the understanding of meanings that individuals constructed in a particular social context that they belong to. In my research it is important to collect data in each child's daily life where literacy events such as watching stories on television take place in order to seek the explanation of what meanings the participant children constructed and what they brought with them when engaging in these events. Observation thus can be useful for my research since observation, particularly with an ethnographic view, allows researchers to gather specific instances from real life situation, and to grasp 'a portrayal and explanation of social groups and situations in their real-life contexts' (Cohen, Manion and Morrison, 2011, p170). Through directly looking at what children say and do and how they react to the programmes in their everyday real life it might be expected to enable me to find the explanation.

In research with children, as considering their limited linguistic ability, observation can also be a valuable tool to 'get deeper insight unto the spoken, the unspoken words and the complexities of different meaning making process of children' (Clark et al., 2005, p179). 'Unspoken words' or 'non-verbal signs' can include children's body movement and facial expressions (Flewitt, 2005a, p208). Thus, in television viewing contexts, the observation of physical and verbal interactions to the television programme while viewing is important to gain insight into children's understanding. Relevant actions include imitating the character's action, talking to the characters, or 'verbal echoing' in which participants repeat language that they heard (Roberts and Howard, 2005). Therefore, closely looking at what a child said and what s/he did was critical to make sense of the child's understanding process for this study. It was also needed to observe the child's interactions with their parents or siblings while viewing. Since the participant children were allowed to watch the programmes with their family members in a similar way to their normal television viewing context, they were able to have a conversation

freely with their caregiver or siblings while viewing. As interactions with other people as the assistance of more knowledgeable persons, are important in children's language learning, it might be needed to explore how these interactions support the construction of their understanding while viewing the television. Observation was thus chosen as a data collection tool for this research in order to help to understand how the child engages with viewing television in order to understand narratives, and to provide data to tackle Research Question 1 and 2.

In order to collect these observational data, video recordings were used, which could be advantageous to enable me to gain insight into children's understanding by observing their physical and verbal reactions and interactions while and after viewing.

The researcher's role during observation

When the observational method is used, what to observe as well as how to observe need to be considered. For this research, I have to be a part of the viewers of the programme with each participant child. To do this, I visited each child's home. As my research focused on the natural home context, it was important to allow the participant to watch in the manner that he/she usually did at home. I thus planned to stay on 'the sidelines' so as to reduce the effect that I have on the interactions (O'Reilly et al., 2013, p192). To put it differently, in order to investigate how a child engages with the television programmes more in-depth, I tried to observe the child's physical and verbal reactions to the television and the interactions or communication with his/her parents or siblings while viewing the programme.

During the research, however, I did not maintain the planned role, an observer who stayed on the sidelines, but flexibly participated in activities in accordance with the children's responses. For example, when a child invited me to play with her/him, I took part in her/his play. Play is an important part of children's social activities, particularly in their natural home context. Thus, in order to try to capture children's meanings that they made in a natural social context from this research, I needed to change my role flexibly. If I had tried to stay on the sidelines even though I was invited to play, I would have missed capturing the meanings that the child brought into her play and would have demotivated her in participating in the research willingly and naturally.

The researcher's role also was a co-constructor of a narrative with the children. For example, when a child drew a snowman not associated with the programme, I tried to support him to construct a narrative as well as to make meaning actively by giving him the questions related to narrative elements such as who the snowman was and what the snowman was doing. Such flexible changes of the researcher's role supported me to gain valuable insights into the children's narrative construction as well as their creative production, which will be discussed in Chapter 6.

3.1.2.2. Story retelling

After viewing the programme, the participant children were asked to retell what they had watched to me. When the participant child retold the story, he or she was not necessarily required to speak in English. This research focused on how children make sense of English programmes, thus, I allowed him or her to speak in Korean. The participant's story retellings were video recorded and transcribed for further analysis.

Rationale for story-retelling

The retelling activity might not look natural in a home context. Nevertheless, I chose it as one of the data collection tools because I wanted the participant children to express what they had seen in their own words and to reconstruct it instead of answering the prepared and planned questions related to the story. Morrow (1985, p146) suggests that children's story understanding can be facilitated when children reconstruct stories actively in accordance with the individual interpretation of the text, and retelling stories is 'an active procedure that may aid reconstruction of stories'. To explain it, in order to retell a story, readers or viewers are required to identify story structural elements such as characters, settings, and events, and relate the various parts of a story to construct a narrative. Such identification of structural elements, making connection of each part of a story, and the story reconstruction are important for narrative understanding and comprehension. Story retelling has thus been widely used as a comprehension assessment tool (John et al., 2003; Morrow 1985, 1986; Roberts et al., 2005; Sudweeks et al., 2004; Van den Broek, 2001, 2005). However, my research was not designed

to focus on children's story comprehension even though I examined the consistency with the stories told on the programmes. Rather I planned to more deeply look at children's own ideas through investigating their retellings. By encouraging the children to tell what they had seen and heard more freely and comfortably without considering 'right' answers, I tried to capture the meanings that the children intended to convey through retelling, and knowledge and experiences that they brought with them when they encountered English narratives.

According to Araujo's research (2002), through retelling stories children reply on their own knowledge of narrative structure as well as express their interpretations and their personal opinions. Since story retelling allows children to respond according to personal interpretation of the world (Morrow, 1988, p128), it might be possible to investigate children's construction of meanings beyond what is presented in the text (Kucer, 2011).   In other words, I tried to use retelling stories as a procedure which may encourage children to interpret, understand, reconstruct stories, and construct the meaning in their own words. As a result, the retelling activity was expected to give me an opportunity to discover interesting and important aspects about the ways in which children make sense of the English narratives that television programmes offered.

Retelling guidance

Cameron (2001, p176) points out that in a foreign language context, story retelling is a 'demanding task' for children which may possibly demotivate them. Thus, Morrow (1985, 1986) indicates that children need to be provided with guidance in order to know how to retell. If children did not know about how to retell, they might possibly tell me less than they understood. Therefore, I attempted to encourage children to continue their retelling and to elicit them to tell more by asking 'So what happened?' 'Why do you think she did that?' as if I responded to their story (Greig and Taylor, 1999, p123; Morrow 1986, p141). In the case of Beck and Clarke-Stewart's research (2004), the researchers tried to ask a child questions such as 'Is there anything else?' in order to elicit them to tell about everything he/she saw in the television until the researchers felt that 'nothing could be elicited' (p552). There is a danger that if taken to far, this approach could mean that the researchers coerce children to tell more, rather than encourage them to. It might be unnatural and demotivate children to participate in

the research actively, and consequently might fail to capture the children's own understanding. Rather, in eliciting children to tell or retell a story, it is important 'to establish harmonious relationships in a non-threatening context, based on mutual trust and a familiarity of the situations in which the children worked' (Coates and Coates, 2006, p226). Thus I tried to create and maintain a comfortable atmosphere by providing positive and friendly responses, and listening to them as naturally as possible to try to ensure that the children did not get stressed nor feel their retellings as a test to be measured.

3.1.2.3. Story drawing

After the participant retold the programme story, I invited them to draw about the programme freely. Suggestions for drawing were a central character, the most impressive scene, or to make a poster to introduce the programme.   Their drawings were collected for data analysis.

Rationale for story drawing

This activity is designed from the assumption of that children might feel difficulty in clearly expressing themselves and communicating efficiently in words. It is also designed from the suggestion of that visual methods might be useful tools to help children to overcome the difficulty and support researchers to gain rich insights into young children's perspectives or understanding. The use of visual methods such as drawings, alongside observation and interview, can mediate the communication between the researcher and the children (Christensen and James, 2008) as 'one of the many languages which children use to talk about their world' to the researcher (Ring 2001). Drawings thus are 'the alternative forms for communication' to invite children to 'express their views and interpretation of the world, and to fill with their own meaning' (O'Kane, 2008, p132).

Researchers related to media studies also emphasise on the importance of the usage of visual methods (Gauntlett, 2005; Eisner, 1993; Parry, 2014).   Gauntlett (2005, p154) argues that in order to explore children's understanding or response to 'the complex audio-visual experience', researchers related to media need to attempt to give participants the opportunities 'to express their response by the way of operating on the visual plane' to reflect their visual experiences.

In Parry's study (2014) to investigate the children's understanding of media language and narrative, some children have clearly shown richer descriptions about the film when drawing pictures rather than when producing orally. The media-related research shows that the use of drawing method is not used only for expressing children's ideas as supplementary tools, but also used for investigating the meanings that children constructed from their media experiences. As children attempt to deploy the language by choosing to convey the meaning they constructed appropriately and meaningfully (Halliday, 1993), through visualising their ideas in relation to shot compositions, lightings and character's descriptions, it could be illuminated that children drew upon their popular cultural film experiences and deployed them meaningfully as semiotic resources to convey meanings and construct their story (Parry, ibid).

However, regarding drawing activity as a valuable tool for data collection in the research, it needed to be considered that not all children actively participated in the drawing activity. Some children might want to avoid the activity in relation to their worries about lack of ability to draw. I thus tried to invite the participant children to enjoy engaging in drawing activity by encouraging them 'to control over the nature of their engagement' such as encouraging them to take time (Einarsdottir et al., 2009, p220), or to represent the features of the images that they wanted to create according to their own intention (Soundy and Ducker, 2010). In other words, the drawing activity was conducted flexibly by each child's determination of the content and duration so as their engagement with drawing activity to be a comfortable, positive, and meaningful experience for them (Einarsdottir et al., 2009).

I also encouraged flexible engagements as a way of helping me to explore the children's way of constructing stories in their sociocultural world. The children who drew an interesting scene from the book *The Snowy Day* in Soundy and Ducker's research (2010), for example, demonstrate to incorporate their own interests into the drawings. A boy started to depict the features of two snow-covered mountains which had been represented in the book. He then drew a pterodactyl, a flying dinosaur that was not included in the book and created a story about a pterodactyl sliding down the snowy mountains, and a girl changed the snowman's gender and reconstructed the story where the new snow girl character decorated with colorful accessories was created. In addition, it was found that the children's interests that the children represented in the pictures were closely related to their home cultures including their favorite television

programmes, songs, and films that the children wanted to share with others (Coates and Coates, 2006).   I thus tried to encourage the participant children to represent in accordance with their interest and intention with minimal instruction while drawing.

Conversation with children about the drawing

I also had a conversation with the child about his/her drawing while and after he or she drew pictures, and the conversations were video recorded. This was designed to give children time to talk about their drawing and to explain it (Christensen and James, 2008; O'Kane, 2008). By providing the children with the opportunity to 'add verbal explanations to their drawings with a view to conveying the right message' (Papandreou, 2014, p88), it was expected to capture more detailed or hidden information about the drawing which might be derived from their understanding of the narrative as well as interpretation. Cox (2005) suggests that the meanings of visual images are differently interpreted by children in response to the social context even though the images are similarly represented in children's drawing. For example, a four-year-old boy drew black vertical lines when a zebra picture was given to him as a model, and explained his drawing as that it was raining, which means that the black stripes of zebra were interpreted in a different way by him as rain. This suggests that similar images or marks to the given picture could represent different meanings by children, very different from the expectations of an adult researcher.

In addition to children's explanation to be told after their picture was completed, the verbal comments generated through conversations while drawing often provided important insights in drawing contexts. Conversation while drawing is 'an evolving process' to represent the children's thinking and intention (Wright, 2007, p47), and it can show not only what the representation is about but also how the representation is made (Papandreou, 2014, p92). For example, in Wright's study (2007), a five-year-old boy was required to draw about what he would do in the future, and he decided to describe that he would move to a house when he grew up. He started to draw two houses; one was a house where he lived at the moment and the other was a future house where he would move. He then drew people and dogs between two houses and integrated the depicted elements into a story by giving the elements roles as characters and settings such as police officers, police dogs and a police station. While telling and drawing, the

setting such as the house which he would move to in the future was transformed into a police station, the characters were developed, and a police story was constructed, which reflected how the story was made. When the boy was asked about the relationship between his drawing and the given theme, however, he truncated his story without details by saying "This is when I'm an adult, and I'm leaving home".   Such truncated type of story could be seen from children's explanation about the final product, according to Wright (ibid). This might limit to unfold how the representation was made.   Conversation while drawing thus was expected to understand what the drawing meant as well as how it was created.

To sum up, drawings may offer the insights about children's experiences and knowledge, their interpretation, their intended meanings to be conveyed and ways of constructing stories, and these are important for this study to be explored. As I, particularly, became 'an active listener' (O'Kane, 2008, p129) as well as a conversational partner in such a participatory drawing context, I hoped that this would support my investigation of their understanding of televised narratives.

3.1.2.4. Interviews with parents

Semi-structured interview

Interviews with the participant children's parents were conducted in this research in order to gather background information from participants such as their English learning experiences and their television viewing experiences, including what programmes the child liked to watch or what s/he did in relation to the programmes. Interview questions also included the participant children's home activities related to their English and narrative experiences at home. Since the participant children's diverse experiences in and out of home might influence on their responses, their formal learning experiences were also asked about.   Even though a set of questions was prepared, a semi-structured interview with the parents was used in this study.   Semi-structured interviews offer a more flexible approach to accommodate the interviewee (Rowley, 2012). Interviewees can be provided more opportunities to expand answers, and interviewers can

formulate questions spontaneously in response to the interviewee's answers even though the questions were not originally considered (Dyer, 1995; Flewitt, 2014).   The interviews with the participant children's parents for this study were open-ended which enabled them to demonstrate their unique experiences (Cohen, Manion and Morrison, 2011). I invited the parents more freely to talk about their child's experiences related to English and television programmes at home in a comfortable and friendly atmosphere and added some specific questions flexibly in response to their answers as well as in the basis of the observational data which I collected.

In particular, the main purpose of collecting the interview data was to learn what parents or caregivers think about their child's television viewing experience that takes place at home as a way of seeking the answer of whether children's early experiences of English television programmes may play a role in children's language and narrative learning at home. In Arthur's research about parents' perceptions of the link between media and children's language and literacy learning (Arthur, 2005), most parents in the research positively believed that the experiences with media in home contexts assisted their children's language and literacy learning. Among the media experiences, particularly, viewing television and videos were a notable part of their children's daily experiences. The parents' comments show that children are highly engaged in and knowledgeable about the characters and events associated with narratives and dialogues represented in the programmes. Children enjoy imitating and using dialogues in their play or sing songs drawn from viewing of a television programme or a video. Marsh suggests (2006, 2010) that the appreciation of parents to support their children's experiences related to popular culture contributes to children's linguistic and social learning. Hence, it might be needed to generate the data of parents' perceptions and attitude related to the contribution to the children's engagement with the English television programme. I asked the parents what they think their child learned from television programmes and what examples they could give in order to investigate the values of television experiences that the parents perceived.   The parents were also asked what limitations or problems they indicated.

The questions given to the parents included participant children's television programme experiences in his or her daily life regardless of presented language. It means that I did not limit the scope of questions to the English television programme experiences.   For this

research children's engagement with narratives on television could be an important resource to interpret and explain the children's responses to English narrative context that they encountered in the basis of their existing knowledge and experiences that they had. I thus gathered the interview data about the parents' perspective on the children's television viewing experiences including both Korean and English programme experiences. The interviews were managed flexibly depending on the parent's schedule in a comfortable and friendly atmosphere. The interviews were conducted with six parents, five mothers and one father, in Korean, and were audio-recorded. Figure (3.1) presents the examples of questions which I used for the interview.

Figure 3.1. Examples of questions used for the interview with parents

Examples of questions asked to parents

1. Regarding the participant children's experiences

  1) English learning experiences (including formal and informal)
  - Can you tell me about your child's English learning experiences?
  - What does your child do for his/her English language learning?

  2) Television viewing experiences (including popular culture and film)
  - What is your child's favorite programme/ film/ character?
  - What does your child like to do while or after watching the programme?

  3) Children's daily activities at home (including story related activities)
  - What does your child like to do when s/he is at home?
  - Are there any activities that your child particularly enjoys at home?

3.1.3. Procedure of the data collection

So far I have discussed the data collection tools which were used in this study. I outline the procedure of the data collection to investigate the children's understanding, and the figure will be shown below.

1) Viewing

The participant watched the programme that he or she chose to watch in the similar to their normal television viewing context at home, and I observed what the participant did and said while viewing. The aspects to be observed included the participant's verbal and physical reactions to the programme and the interactions with other people who watched the programme together.

2) Story retelling

The participants were asked to retell the story after viewing the programme. I listened to their retellings and encouraged them to tell about what they had watched by responding to them. The aspects to be investigated by the participant's retelling focused on the ways in which the participant children reconstruct English narratives on television that they encountered.

3) Story drawing

After the participants retold the story, they were given time to draw pictures related to the story of the programme.   They were encouraged to draw what they wanted to represent and to explain their drawings through conversations with the researcher. Through drawing activity, it was explored what the children represented and how the representation was made.

Figure 3.2. The data collection procedure

Selecting a programme that a child wants to watch

Watching the programme that a child selected

Retelling a story of the programme

Drawing about the story
Talking about the drawing

Intervewing with parents
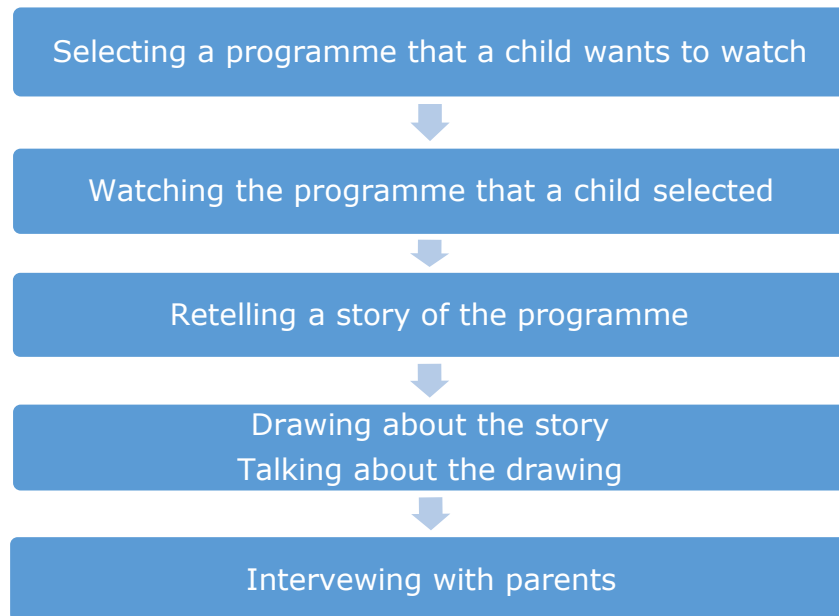
3.2. Ethical considerations

Cohen, Manion and Morrison (2011) note that ethical issues may be raised from each stage in the research context.   In particular, the researcher needs to take a consideration of ethical issues carefully that may stem from the context for the research, methods of data collection, and the type of data collected when they included highly personal and sensitive information such as observational data collected at home (ibid, p51). Therefore, I prepared for information letter and consent form that were sent to the participant children and their parents where initial considerations were included; voluntary participations ensuring that participants freely choose to take part in or withdraw,   comprehensible information providing the participant children

and parents with research purpose, the time and place, the procedure, the research tools, and the guidelines clearly addressed, and confidentiality ensuring to protect their privacy (adapted from Cohen, Manion and Morrison, 2011; Flewitt, 2005)

3.2.1. Informed consent

I provided the potential participant children and their parents with the information letter (Appendix A) and the consent form (Appendix B) where more detailed research procedure and the research guideline were addressed for parents by e-mail, and had a meeting with them and their children.   In addition to the documents for parents, those for preschool were made (Appendix C/D). For the children participants who are not fully able to read the information letter and consent form, I made a child-friendly leaflet outlining my research so that the parents could read them with their children (Appendix E/F). By preparing for the child-friendly leaflet, I tried to provide the children with the opportunity to understand what the research is about and decide to participate in the research with their own interest and will.

3.2.2. Right to withdrawal from participation

On the information letter and the consent form, I made clear to the parents and the children that they can withdraw at any time if they do not want to be involved in this research in order to, and to allow them the right to be excluded from the research participation, and to inform them of the research procedure and of the right for their privacy to be protected.

3.2.3. Right to privacy and confidentiality

In this research, observation, children's activities such as retelling the story of the television programme, drawing a picture, and interviews were audio or video recorded, thus special care had to be taken with the data. Before conducting the research I gained permission of the video recording from the parents of the potential participants. If the parents of the participants did

not want their child to be video recorded, I obtained consent to use audio-recording instead. If the participants' activities were video-recorded, the participants and their parents might be able to recognize themselves even though the data was anonymised. Thus, I clearly informed the parents that pseudonyms were used instead of each participant's real name. Furthermore, in order for further analysis, I needed to collect some personal background information from the children participants related to their English learning experiences (i.e: whether they go to a private institute or they take additional English classes) from interviews. I thus informed them clearly that the information related to participant children's English experiences was not used to assess or test their English proficiency.

3.2.4. Data storage

When I sent information letters and consent forms to the parents of participant children and preschool where children attend by e-mails, I always used my University e-mail address rather than externally-hosted e-mail facilities. After gaining informed consent, I downloaded and stored the signed documents securely. Electronic documents were stored in the University archive, and paper documents were kept in a locked storage in my work room at the university so that no one except myself could access the data.

3.2.5. Protecting children from harm

Even though this research was conducted at each participant's home, and the participant children were allowed to watch in the manner that they usually did at home, it was important that they were encouraged to take part in this research without any fear or stress of being observed. Thus, I made effort to maintain a comfortable and friendly mood for the children in order for them to enjoy participating. Furthermore, I made it clear to both potential participant children and their parents that the television programmes that I was going to show them were carefully selected under the consideration of their age and cognitive development among the programmes that have been broadcast in CBeebies, the channel for preschool children owned by BBC. Thus, anti-social factors that might possibly harm children such as violence were not

contained.

A favorable ethical opinion from the AREA Faculty Research Ethics Committee was obtained on 23rd of October, 2015 (Appendix G).

3.3. Pilot study

A pilot study was conducted on September, 2015 in order to review the data collection procedure, and check the appropriateness of my data collection tools. In particular, through this pilot study I wanted to look at whether the retelling and drawing methods could be effective tools to gain insights into Korean children's understanding of narrative after watching the programmes presented in English. Since the research was designed to investigate children's understanding that could be interpreted through their active responses, it needed to consider the possible difficult situation that could happen such as the participant children did not want to talk, they felt too nervous to talk, or said repeatedly "I don't know". Thus, I wanted to practice my skills as a researcher in comforting the children and invite them to participate in the research actively without nervousness or stress. Checking the effective time duration for the research was also considered. Even though I tried to encourage children to take time to express themselves, if the children spend too much time, it might give burden on the participant children as well as his or her family. The study context including participants and research site, the procedure, and the lessons that I learned will be described in detail.

3.3.1. Participants and site of the pilot study

Two Korean children aged 5 took part in the pilot study, which took place in their home. The participant children were dizygotic twins who had lived in Leeds, the UK for around 1 year. Before they came to Leeds, they had learned English in their preschool twice a week in South Korea for six months. Since their mother felt that she had lack of English ability, she rarely used English at home, so Korean was still their main language outside school even though they have been learning and using English in school in Leeds. Before conducting the pilot study, I

gained informed consent after providing the participant children and their mother with an information letter, informed consent form, and child-friendly leaflet via email. After gaining informed consent, I visited their home informally and had time to build rapport with them through talking about their favorites and playing with them. When visiting their home, I discussed the schedule with the participant children and their mother. I told the children that they may watch the programme together since they were sisters. They, however, wanted to do all activities such as viewing, retelling and drawing separately. Since each child did not want to show what she told and drew to her sister, I set a separate time for each child. The pilot study was organized over two occasions in two weeks using the following procedure.

3.3.2. Procedure

1) Selecting and viewing

I visited the participant's home and asked them to choose a programme that they wanted to watch. Yoon (pseudonym) chose *Peppa Pig*, and Hee (pseudonym) wanted to watch *Bing*. Yoon had already watched *Peppa Pig*, while Hee had never watched *Bing* before, and wanted to watch something new. After choosing, each child watched the programme. I observed the child's response and behavior, and took field notes. While viewing, Yoon and Hee showed their interests with a smiling face, and paid attention to it. However, neither Yoon and Hee showed particular behavioural features. They just concentrated on watching it, rarely showing interactions such as responding to the characters or asking questions to her mother. Thus, the data expected to be generated from the observation while viewing was hardly gained.

2) Retelling the story

After watching the programme, I asked each child to retell the story she had watched, and allowed her to speak in Korean. The children's retellings were video recorded. While retelling, Yoon, particularly, seemed nervous and hesitated to speak. I tried to encourage her to speak without nervousness and anxiety, and reminded her that her English ability was not being measured. As the retelling guidance that I have discussed above, while they retold the story, I asked them some questions such as 'So what happened?' to encourage them to continue to retell.

If they suddenly mentioned a character, I asked them 'who is that?' to find out whether or how they would identify the characters. I used Korean when asking questions.   The children's retellings were transcribed and translated in English. Specific examples were shown below.

Extract. 3.1. Data from Yoon's retelling - *Peppa pig'* s episode 'George catches a cold'

Yoon :   On a rainy day Peppa pig….her brother didn't wear a hat so he had a cold
             So (he) sneezed. So a doctor came and told George to drink warm milk to sleep well.
             So (George) drank warm milk and slept.
JO: So what happened?
Yoon: He could sleep well. But Peppa couldn't sleep well because George was noisy.
JO   Was George noisy?   Did he sneeze?
Yoon   Not sneezing   [She pretended to sleep and snore.]
JO   Ah~ Did he snore?
Yoon   Yes.

Extract. 3.2. Data from Hee's retelling – Bing's episode 'sleepover'

Hee: Bing's friend came, and played at bedtime…and fairy lit on…
JO: Who is the fairy?
Hee: Fairy mouse. Fairy mouse lit on and then…turned off the light…and then Bing was
             afraid…   and then a little one came.
JO: Who is the little one?
Hee: The one who read a bedtime story
JO   Ah, I see.
Hee   And then Coco came and then the mouse had a light and the little one… and then…
             The little one read a bed time story.

Despite difficulties related to research with children, the pilot retelling led me to expect that

retelling could provide useful information about ways of children's narrative understandings. They actively tried to reconstruct the story by integrating what they had watched and their knowledge into reconstruction of the story. For example, Yoon showed the knowledge of causal relationships using the connectives or clause such as *so, because*, and provide detailed information about what happened and why it happened. Hee seemed to activate her social knowledge to interpret what happened in the story by providing evaluative elements such as 'Bing is Big Bad Wolf, but Coco is a good girl.', or 'Bing was sad'.

The pilot retelling also let me practice how to encourage children to retell stories naturally. Since Yoon showed a tendency to be reluctant to speak, I tried to relax her, and gave her enough time and wait for her to be ready.   At the second visit, I changed the procedure since Yoon wanted to draw first instead of starting to retell. Thus, I allowed her to draw first, and asked some questions related to her drawing to see her understanding of narrative.

3) Drawing

After collecting the data from children's retelling stories, I asked each child to draw a picture related to the story and had a conversation while she drew. I recorded the drawing activity and the conversations using a video.

Extract. 3.3. Data from Data from the conversation with Yoon while drawing

JO   What is that, the brown lump?

Yoon   Muddy puddle

JO   What is that yellow one in the puddle, then?

Yoon   George's hat.   He threw his hat into the muddy puddle. He didn't wear his hat.

Through the drawing activity and the conversation, I could gain more detailed information, particularly the information about what the children had not told me in their retellings.   For example, I could find that Yoon understood the 'orientation' element (Labov, 1975) such as the introduction of characters and settings in the narrative structure through her drawing (Figure 3.3).   While Yoon's retelling more focused on 'complicating actions' such as what happened

to George after he played outside without his hat, she represented the characters (Mommy Pig, Peppa, George) and settings (on a rainy day, went out to play on the field near the house) more clearly when she drew her picture. The reason why George did not wear his hat that was not stated in her retelling was represented in her drawing and was explained in detail through the conversation as 'He threw his hat into the muddy puddle' (Extract. 3.3).

Yoon's drawing showed that she had a meaningful way of deploying letters, colors and symbols. She drew circles in different colours and wrote each character's name in English next to the different coloured circles even though the spelling of 'George' was not written correctly (Figure 3.3). The colours of the circles were from each character's clothing, such as Mummy pig in orange, Peppa pig in red, and George in blue. Yoon thus demonstrated how she used letters, colors and symbols meaningfully in order to introduce the characters in the episode.

From looking at Hee's drawings, it could be found that drawings included evaluative elements showing how she made sense of characters.   For example, Hee drew Bing bigger than Coco even though Bing was not much different in size in the programme (Figure 3.4).   When I asked Hee why Bing was drawn so big, she said, "Bing is a boy. Boys are bigger than girls". In Hee's mind she seemed to have the perception that boys (men) are or should be bigger than girls (women), which might be constructed from her social and cultural experiences. This perception may have an influence on her understanding of a character 'Flop' in *Bing.*   In Hee's retelling (Extract 3.2), she indicated 'Flop' as 'a little one'.   Flop is a caregiver of Bing.   Flop is smaller than Bing in size even though he typically sounds like an adult male.   Thus, Hee seemed to confuse to identify who Flop was, and it might be because she might think that adults are bigger than children. Even though Hee had not watched *Bing* programme before piloting, she could identify the characters' names and their relationship after viewing at that time by saying "Bing's friend came" or "Coco came".   However, she indicated Flop only as a little one.   When I asked her who the little one was, she said that the little one was the one who read a bed time story.   She indicated what Flop did and what he looked like, on the other hand, she could not identify who actually Flop was. Therefore, it was expected that children would not only reply on their knowledge of narrative structure but also reflect their ideas and perception constructed socially and culturally through their retellings as well as drawings.

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Figure 3.3. Yoon's drawing (*Peppa Pig* - George catches a cold)
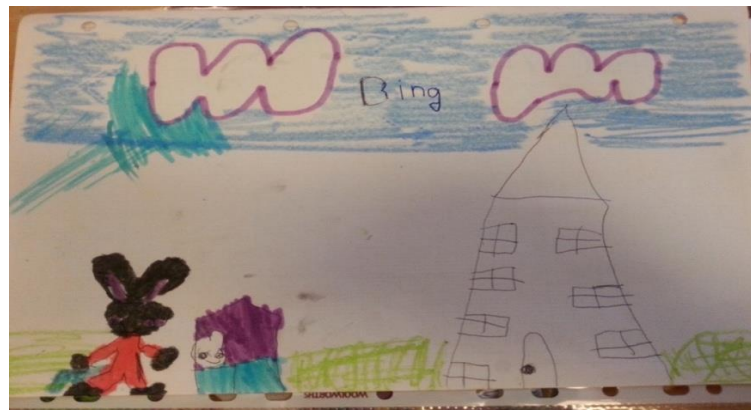
Figure 3.4.   Hee's drawing (*Bing*- Big Bad Wolf game)

3.3.3. Lessons learned from the pilot study

From the pilot study, I have learned some lessons that helped me to consider in conducting for the main study, as follows.

Feasibility

From the pilot study I found that the data collection tools such as retelling and drawing could be useful to investigate children's narrative understanding. At the beginning, they tended to hesitate to retell. I thus waited them to be ready and encouraged them to tell or draw anything that they wanted.   Since I assumed that their reluctance might be possibly because they felt the research context as 'test-like situation' (Pappas and Pettegrew, 1991, p431), I reminded

them that this research was not a test and I did not judge their ability. They then might feel relieved. As a consequence, I could gain useful insights in relation to the ways in which they made sense of the world represented in the story and constructed meaning, which were significant for my main study.

The inclusion of conversation while drawing was found to have the potential to gain detailed or hidden information about the drawings that I could miss. On the other hand, it was also found that the ways of asking questions needed to be considered more carefully. In the pilot study, I tended to ask what she was drawing or what that she represented was while the child was drawing. Yoon answered my questions in a friendly way. Hee, on the other hand, seemed to feel bothered or irritated by them, when she was concentrating on drawing. It thus might be needed to give the participant children time to draw freely in order them not to feel interrupted, but to feel encouraged.

Flexibility

I learned that the procedure of the study could be changed depending on the context. Yoon hesitated to tell me about what she had watched and asked me whether she could draw first and retell later. I then invited her to draw first. She looked relieved. Thus, I learned that the activities that the children participated in after viewing a programme could be conducted flexibly in accordance with the children's preference or 'willingness to be involved' (Einarsdottir et al., 2009).

Time management

Before conducting the pilot study, I worried that the data collection tools might be too time consuming. Both Yoon and Hee, however, finished their retelling and drawing within an hour. This means that the pilot study was conducted within the time that I planned even though I tried to encourage them to take time to be actively engaged. I planned that the duration of time to visit was less than 2 hours including the time of viewing a programme and informed it in the consent form. I thus found that the maximum 2 hours might be appropriate in each occasion for this study.

Video recording

In addition, through retelling, I found that video recording might be more useful than audio recording. Children tended to pretend to act in order to explain what a character did. For example, Yoon pretended to sleep and snore to show what George did during that night. She used 'sneeze' in English when explaining that George caught a cold.   She seemed to know 'sneeze' in English but did not know or forgot the word 'snore' in English. Thus, she seemed to try to explain it using action and sound (Extract 3.1).   As seen in Yoon's case, Korean children, the potential participant children of my research, also possibly use action or body language to explain what they wanted to tell.   Hence, in order to capture children's action, body language or facial expressions as one of ways of which meaning is conveyed, video-recording seems appropriate for the research.

Up to now the research paradigm and the data collection tools used in this research was explained, and through conducting the pilot study the feasibility of the data collection tools was explored.   The process for data collection for the main study is now discussed in more detail. Identifying research site, participant children and materials are included.

3.4. Main study :   Field work

As described above, observation, story-retelling, story-drawing, and individual interviews with parents were used as data collection tools. Video/audio recording, collecting children's drawings and field note taking were used for collecting data and further analysis.   Six preschool children aged 4 to 6 living in Seoul and Gyunggi province in South Korea took part in, and children's programmes produced in the UK were used as materials. Considering the children's television viewing event which mostly takes place in their homes, this research was conducted in each child's home. Table 3.2 shows the overall context for the data collection including the information about the participants, research site, and materials.   More detailed explanations are discussed below the table.

Table 3.2. Participants and Research site

Participants	6 Korean preschool children living in Korea
Age of the participants	4 to 6
Place for the research	Each child′s home
Number of home visits to gather data	3 to 6 per child
Number of informal pre-data collection home visits	1 to 2 per child
Length of each home visit	Flexible, but less than two hours
Material	Children′s programmes produced in the UK

3.4.1. Participants and Research site

As home visiting is a very sensitive matter, I have started contacting my friends or relatives for the choice of the participants and asked for a preschool teacher in Seoul to recommend participants. I sent them the written information letter, consent form and the child-friendly leaflet by email in the UK, informed them of the research procedure and of the right for their privacy to be protected, and allowed them the right to be excluded from the research. Since I contacted my friends and relatives for this study, they might feel that they had to participate in this research in order to help me even though they did not want to be involved. I thus made clear to them that they could withdraw to take part in this study at any time without giving any reasons or without worrying about my study. Information letter and consent form for a preschool were also prepared and sent to the preschool (Appendix C/D).

I then could meet 11 potential participants and their parents, and get their agreement of the participation from 9 among them in March, 2016 after going back to South Korea. After the participant children were selected, I visited each child's home informally before the actual research was conducted. While visiting informally, I explained them again what my research was about and what they were going to do. I also discussed the convenient time to visit with the parents and arranged the research schedule for the purpose of respecting their daily life

schedule. In addition, I had times to talk, play with the child with his/her favorite toys, and watch his/her favorite programmes together to build rapport and allow him/her to be accustomed to my visit for the research.

9 children took part in when this research began, however, three of them have withdrawn: one left because of the child's sickness, and one child had to stop participating in because of the difficulty of scheduling the visiting time. In case of the other one child, the child's mother wanted to withdraw, which might be because she was anxious for her child's English ability although she had shown her great interest in this research at the beginning.   Her child tended to remain calm and speak in some reluctant ways while retelling the story, whereas the child was actively engaged in drawing activity, and liked to talk about his drawing. I explained that participant's linguistic competence was not measured in this research, nevertheless, the child's mother might have been concerned about that her child did not seem to express what he had watched well.   The data therefore could be collected from the six children who took part in the research at the end. The list of the six children is shown in the table below.   All the children's names are pseudonyms, and their ages given refer to their age when the data collection started.

Table 3.3. Description of the participant children

Name	Hoon	Nara	Woo	Somin	Junsoo	Sung
Gender	Boy	Girl	Boy	Girl	Boy	Boy
Date of Birth	May 13 2010	March 17 2011	January 7 2010	November 24 2010	April 30 2012	April 25 2010
Age	6 years and 1 months	5 years and 2 months	6 years and 5 months	5 years and 11 months	4 years and 2 months	6 years and 1 month

Among the six participant children, I got to know Nara, Woo and Junsoo before conducting this research. Because of the personal relationship between his or her parent and me as a friend

and a colleague, I had a few chances to meet some of the children at unofficial occasions. In case of the other three children, I had never met them until the research was conducted. Thus, I tried to build rapport with them by establishing friendly relationship and to create and maintain a comfortable and friendly atmosphere while visiting each child's home both informally and formally.   In the beginning of the research, the participant children tended to be shy and hesitated to talk to me. They mumbled by themselves or whispered to their parents. However, while the research was being conducted, the participant children seemed to feel familiar with me and the research context. They then seemed to see me as an adult who participated in a social event with them. They began to actively talk to me and express what they wanted. They viewed the programme without their parent, asked me to view another episode, invited me to play with him or her, and showed me their favorite toys or books.

3.4.2. Data collection schedule

I planned to visit each child's home for data collection three or four times in addition to the informal visits. However, some children enjoyed participating in this research and wanted to do more, or some looked to need more time to be accustomed to the research process. I thus slightly increased the number of visits with parents' consent. The number of home visits was counted only when either children's retelling or drawing data was collected. Some cases where a child only watched the programmes without retelling and drawing were not included. The data from each child's home visit was collected from April to August, 2016.   The schedule was incorporated with each child's personal schedules. Table 3.4 shows a detailed schedule of each child's home visits which were conducted in this study.

Table 3.4. Data collection schedule from each child's home visits

		Hoon	Nara	Junsoo	Somin	Woo	Sung
Informal visits	1	12-06-16	28-03-16	09-05-16	01-04-16	04-05-16	06-04-16
	2	26-06-16		16-05-16	10-04-16		12-04-16
Formal visits	1	03-07-16	05-04-16	13-06-16	18-04-16	01-06-16	01-05-16
	2	16-07-16	15-04-16	20-06-16	02-05-16	05-07-16	09-06-16
	3	22-07-16	06-05-16	28-06-16	26-05-16	13-07-16	23-06-16
	4	04-08-16	20-05-16			13-08-16	27-06-16
	5	18-08-16	03-06-16			22-08-16	
	6		25-06-16				

For the research at each child's home, I brought a portable DVD player with me for viewing the programmes after checking whether DVD facilities were equipped in each child's home. I also prepared drawing facilities such as crayons and paper, and allowed the participant children to use their own drawing materials such as coloured pens or pencils freely if they wanted to.

3.4.3. Materials

As noted earlier, the materials used in this research are chosen among preschool children's programmes produced in the UK under the careful considerations of the children's age and the programme contents in order to arouse children's interest, draw their attention, and facilitate their understanding of the story presented in English. Steemers (2010, p122), as a programme maker, suggests that in order to maintain children's attention and help their understanding of television, the content should be is sufficiently comprehensible close to their life experience, and story structures need to be 'concrete and linear without going back and forth in time so that younger children can follow the logic of what is happening or predict it based on prior knowledge'.   The materials thus include the children's daily life events, animated and imaginative characters, visual and aural attractions such as lively music and vivid colours and sound effects. On the basis of these considerations, I selected the following materials.

1) *Sarah and Duck*

Sarah and Duck is about 7 minute length animation series in which the attractive and imaginary characters, and an adventurous story are included.   Sarah is a 7- year-old girl, and Duck is Sarah's best friend.   The setting contains imaginary situation including anthropomorphized characters such as talking umbrella or bread, but it is closely related to children's daily life experiences such as inviting a friend at home, going to the park, or getting a cold.

2) *Mike the knight*

Mike the knight is about 15 minute animation series, and the main characters are a boy named Mike who is in training to be a knight, and his two anthropomorphized dragon friends, Sparkie and Squirt. The story is set in medieval times unfamiliar with Korean children, however, it might not be a big obstacle to prevent their attention because the description of settings such as a castle, knights, dragons, and witches appears a lot in other fairy tale stories. The series of

events focuses on learning lesson from the mistakes made by Mike such as sharing and cooperating with friends.

3) *Bing*

Bing is also an animation series. All the characters in this programme are vivid coloured anthropomorphized animals; the playful Bing is a black coloured rabbit, and Bing's friend, Sula is a pink elephant. The characters are imaginary, but the story is realistic closely related to children's daily life such as friendship.

4) *Peppa Pig*

Peppa Pig is an animation series, and each episode is approximately 5 minutes long. Peppa is a personified pig character who lives with her parents and her younger brother, George. The story is about her daily life such as getting new shoes, or taking a ballet lesson. While *Mike the Knight* and *Bing* more focused on the events with friends, *Peppa Pig* represents family events.

The participant's choice

Even though the materials were carefully selected, since those programmes were not widely known to Korean children, the participant children were likely to have not watched the programmes before. Thus, I gave each child an opportunity to choose a programme that he or she wanted to watch. In order to help the participant's choice, I gave participants the brief information about the programmes by showing them DVD cases, or showed them a short clip of each programme presented on the BBC internet site.

3.5. Framework for analysis

3.5.1. The analysis of children's retelling

In order to analyse children's retellings to explore their understanding of narrative through viewing televised stories, I firstly adopted the traditional narrative structure model suggested by Labov (1975). In Labov's model, a narrative consists of abstract, orientation, complicating action, result, and evaluation, and develops through 'successive answers to the questions' such

as "Who involved in the story", "What happened?" and "What happened next?" (p370). Labov's narrative structure thus can be looked at as the series of answers to underlying questions.

Table 3.5. Narrative structure elements (adapted from Labov (1975))

Narrative structure elements	The questions to be expected to answer
Abstract	What was the story about?
Orientation	Who was in the story? When and where did the story take place?
Complicating action	What did s/he do? What happened next?
Result	What finally happened?

In analysing children's retellings in terms of Labov's narrative model (1972), I explore 'the extent to which it conforms to general norms of narrative organization' (McCarthy and Carter 1994, p141). However, from what we know about children's characteristics as language learners (Chapter 2), children try to build on hypothesis based on their existing knowledge and current understanding of how the world works and modify and incorporate linguistic, social, and cultural resource in accordance with the world that they are involved. This means that although I adapted a traditional narrative model for analysing children's narrative structure, I did not assess the children's ability to construct a narrative according to how closely the child's retellings were formed to the given model. Thus, the analysis of texts suggested by Hoey (2001) was also used when analysing children's retellings. While Labov's narrative structure is developed on the basis of personal experience of past events, Hoey (2001) suggests possible ways of reconstructing a story through interactions with the story. Since children can reconstruct what they watched through developing questions and answers, the structure might be developed depending on the children's interpretation and expectation. Thus, I also looked at whether there was another structure that each child might develop.

In addition to the story structure, I also analysed evaluative elements in children's retellings in order to investigate how the elements are understood and evaluated by children. According to Labov (1975), evaluation is an important element in addition to the basic story structure. The evaluation reveals the narrator's view point influenced by his/her social and cultural context. In case of Korean children whose native language is not English, their repertoires of linguistic as well as social knowledge might be important in their making sense of English story. What a child said apart from consistency of the story structure therefore was considered as one of the most important elements of analysis of the data collected from children's retellings. Although I adapted Labov's evaluative elements when analysing data, I did not make a fixed list of lexical elements. Rather I tried to focus on what each child said holistically, to find unique or distinctive features from each child's retellings, and to look into what meanings s/he tried to construct. In particular, I tried to examine how the participant children used language. The children might draw on what they heard from the programme or from other resources and might deploy it meaningfully through selecting and adapting. Thus, I tried to capture unique features that the children demonstrated in their retellings.

Table 3.6.   Narrative elements to be analysed (developed by myself)

Linguistic, and social repertoires	
From the inside of the programme	**From the outside of the programme**
•The narrative elements (i.e. characters settings, events) or the comments that were consistent with the programme	•The narrative elements or the comments that were not consistent with the programme
•Imitating or repeating the English from the programme	•Using English words, phrases or expressions that were not represented in the programme

In summary, through looking at the narrative structure that the participant children constructed and linguistic and social elements that they brought with them, I tried to explore 'the dynamics of linguistic and textual travels' that they demonstrated (Maybin, 2017, p422), which might be

expected to support me to seek the answer of the research questions.

3.5.2. The analysis of children's drawing

Children's drawings were analysed by focusing on the inclusion of the narrative structural elements. In addition, visual analysis framework discussed by Kress and Van Leeuween (2006) was also adopted to analyse children's drawings.

Kress and Van Leeuween see visual representation such as image, symbol, color, size, layout and shot composition as a way of constructing meaning and expressing message for interaction and communication. Each mode has different 'representational potential for meaning making' (ibid, p41), and the potential meaning making implies that each mode can be used to make 'plausible form' for expressing their meaning (ibid, p13). Visual representation thus can be seen as a process to choose appropriate forms which implied its meaning to be expressed. In particular, Kress (2000, p91) argues that children's drawing or scribbling is a 'motivated sign', the intended way to communicate by representing their meanings socially constructed. Thus, the children's choice of material and representation of size, color, or layout as well as their gestures or body movement all implied meanings that they constructed. One example related to size could be found in a picture drawn by a child in the pilot study who drew Bing bigger than the other character reflected on her meaning constructed. This perspective overlaps with Labov's lexical elements of 'evaluation' to reflect teller's significant meanings. What I intended to discuss here is the relationship between visual representation (Kress 2000, 2003: Kress and Van Leeuween, 2006) and lexical choices (Labov, 1975), which might be in common to demonstrate the important meaning a narrator or a sign maker has in mind. In the visual grammar of compositional representation that Kress and Van Leeuween argue (2006), the meaning can be found from direction to show 'information value' such as left to right, top and bottom, 'framing' such as shot composition or layout by using frames, and 'salience' such as size, color, or symbols. For example, a close-up, box shaping (framing), color contrast and size (salience) generally implied significant meanings that sign makers want to express. Symbols also need to be considered. As the recent research reviewed, children understand the meaning of symbols or emoticons on television screen or multimedia devices and utilise them

to communicate in meaningful ways (Yamnda-rice, 2010; Levy, 2009; Merchant, 2009; Marsh, 2006; Kenner, 1999). Children appeared to be able to make sense of its function of lines, dots or lay out such as a wavy line above a letter to make the letter sound different in English and Spanish (Kenner et al., 2004), a dot behind a letter for punctuation mark (Pahl, 1999), the written texts depicted next to pictures to represent the ingredient of recipe (Kenner, 2000) or the headline of newspaper (Kress, 2000), and to draw on the understandings in their written production. Hence it might be useful to analyse their visual representation in drawings in exploring children's understanding of narrative in relation to their experiences of media at home. The framework for analysis of children's drawing is represented in Figure below.
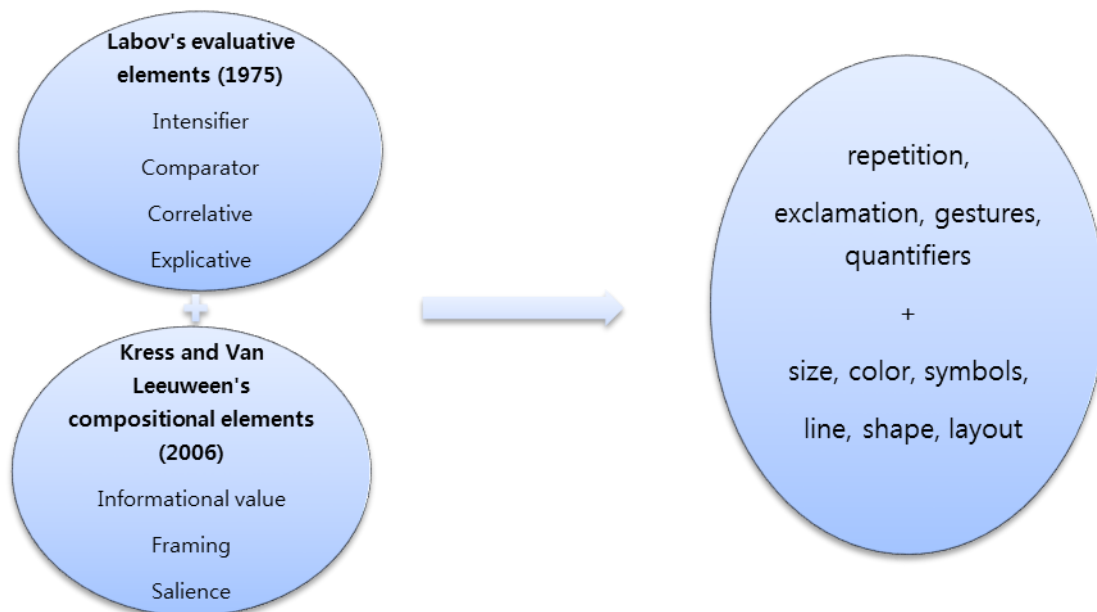
Figure 3.5.   Visual evaluative elements

3.6. Summary

In summary, this chapter has discussed the explanation of qualitative research paradigm that this study followed in relation to the nature of the qualitative research providing rich insights into how children make sense of the world and construct meaning in social context. The rationale for choosing observations, story retelling, story drawing and individual interviews

with parents as data collection tools was discussed.   The ethical issues that could be raised in doing research with children were considered and the considerations needed for the main study were discussed through the pilot study.   Lastly, the data collection process for main study was explained including participant children, research site, and materials, followed by the explanation of framework for analysis. In the next chapter the findings from the data collected through the field work will be presented.

Chapter 4. Findings from home visits

4.1. Overview

This chapter presents the findings from the analysis of each dataset. The data used for the analysis consist of video records of story-retelling, conversations while drawing, audio records of parents' interviews, and children's pictures that they had drawn. For analysing children's retellings and drawings, observational data was also included, which were collected before, while, and after viewing programmes for the purpose of accounting for the ways of the children's understandings from their verbal and non-verbal explanations.

In order to analyse them, the video data was transcribed into textual form. When transcribing, I tried to keep what each child said as verbatim. The children tended to mix Korean and English in their retellings, and their uses of two languages might be important to investigate the meanings that he or she wanted to express even though they mainly responded in Korean. In addition to their verbal data, what they did such as writing, bringing toys, or gesturing was also described in the transcription. After transcribing their retellings and the conversations and explanations of drawing, the data was translated into English. English translation was represented in square brackets, and the children's action or gestures were described in round brackets.   For the validity of the translation, I discussed with a bilingual professional who has been working in the field related to children's English language teaching in a university in Seoul. When analysing data, I tried to capture the unique features that each child demonstrated in addition to the elements classified in Chapter 3. The findings from the data derived from each child's retellings and drawings will be described in the next section, and more detailed interpretation and explanation by aggregating the findings from each child's responses will be discussed in the discussion chapter (Chapter 6).

The findings are described in accordance with each child's home visit. Each child's name was represented in pseudonyms. The introduction of each child was presented in brief to show his

or her learning and viewing experiences, and then the child's retelling and drawing were described. The information about each child was derived from the observational data and the interview data with his/her parents, which provided me with valuable information in interpreting what he said and what he drew.

4.2. Hoon

Hoon was a six-year-old boy and would enter a primary school on March, 2017. Hoon's parents are both highly educated professionals and have high expectations of Hoon's education. His mother decided to move house in order Hoon to be assigned to a good reputational primary school located near his house recently. Hoon has been attending a private English preschool every day for over four months and is able to read and write English letters and words.   In particular, he said that he enjoyed phonics learning in his English lesson and liked to read and write in English. He thus tended to make an attempt to find the relationship between letter and sound.   When I introduced him to the programmes, he said '밤 [night]' in Korean when he heard a programme's title '*Mike the Knight*'.   He thought that 'knight' was 'night' because of its sound.   After looking at the title written in English, he recognised that it has 'k' before 'night', and said, "knee 하고 똑같네 [It is the same as knee]" by pointing at his knee with his finger.   He has already known that the letter 'k' for knee was mute, and found that 'k' for knight was, too.   According to his mother, Hoon often tries to change Korean words to English letters. For example, Hoon one day spelled the Korean word '모퉁 [corner]' in transliteration such as 'm.o.t.u.n.g'.   He tended to try to read English sub-titles and choose an episode that he wanted to watch.   After watching the programmes, he frequently added to write some English words on his drawing. While viewing, he asked me to translate some English words into Korean directly that he heard from the programmes from time to time such as "What does 'delicious' mean?." or "What is 'museum' in Korean?".   He liked the drawing activity, however, he tended to draw pictures which were not related to the programmes that he had watched. Instead, he depicted some pictures to come up from his head.   In addition, he had a tendency to write English words on paper rather than to draw pictures. None of the English words that Hoon had written on were relevant to the episode. Hoon seemed to try to show me

that he could write English that he had already known and tried to copy some words written on books or on a machine around him. For instance, he once wrote a word 'play facto' on a piece of paper. I did not know what 'play facto' was, and why he suddenly wrote that word, either. Then, he pointed at a book on a desk. There was a math book named 'Play Facto', which was a text book used in Hoon's private math lesson. One day Hoon wrote down an English sentence 'Computer has a heart.' It was the sentence that Hoon made through looking at a heart sticker on a DVD player. A DVD player was not equipped in his house. I thus prepared a portable player for him which looked like a laptop computer and a heart shaped sticker was stuck on it. In other words, 'Computer has a heart' means that a DVD player has a heart sticker on that Hoon intended to write.

4.2.1. Visit 1

After I explained Hoon about what we were going to do, I showed DVDs to him. Hoon looked them carefully and chose *Bing* first. When he chose an episode, he tried to read each English subtitle and chose 'Ice Lolly' episode. While watching the episode, he tended not to concentrate on it. He suddenly put out a piece of paper and wrote some English words related to the characters such as *Bing, elephant*, and *rabbit*. He also wrote down the title, 'Ice Lolly'. He glanced at the monitor from time to time and kept writing. After the episode was finished, I tried to elicit him to tell about the story. Hoon did not want to tell. Instead, he asked me to watch another one. Thus, I gave him one more opportunity, and he chose 'New Shoes' in *Peppa Pig*.

Hoon' s retelling

> **Extract 4.1. Hoon's retelling (From the transcription/ *Peppa Pig* - New Shoes)**

> JO   페파피그가 뭐 했어요?   [What did Peppa do?]

> H   음, 뉴부츠가 안 젖도록 거기에서 놀고 싶은데 못 놀았어요

>   [Um, she wanted to play there, but she couldn't.   She did not want to get the new shoes wet.]

> JO   거기? 어디에서 놀고 싶은데? [There?   Where did she want to play?]

H   물에서   [In the water]

JO   끝났어요?   [That's all?]

H   네   [Yes.]

When I asked him about the story, he talked about what Peppa did in brief.   In the episode, Peppa lost her shoes when she played outside with George. Peppa went to a shoe shop and bought new shoes. She liked her new shoes too much, so she did not want to take them off even when she took a bath and went to bed.   Peppa wanted to play in the muddy puddle, however, she could not play because she did not want her new shoes to get wet. Finally, she took off her new shoes and played in the muddy puddles. In his retelling, Hoon demonstrated a part of complicating action. He did not say who was in the story and when and where it happened (orientation), and what finally happened (the result). If I had asked more questions related to narrative elements to encourage him to tell more, Hoon might possibly have told more. However, I did not ask him any further because it was the first time to conduct the research, and I did not want to press him.

Hoon' s drawing

Hoon's drawing was not consistent with Peppa Pig's story. Rather, it was related to a science topic, the growth of plants. At first, he depicted a big tree with green leaves on and some roots at the bottom of the tree. He then drew a blue colored circular lump, and said, "This one is for watering the tree".   He also said that this tree would begin to bud, and flowers would bloom, which showed his awareness of how plants grow.   After that, Hoon added some fantasy to the science.   He drew some apples on the trunk and around the roots, and put big pineapples on the leaves. Hoon created a tree on which both pineapples and apples grew, repeatedly saying "huge pineapples, huge apples" in English.

Extract 4.2. Conversation while drawing (*Peppa Pig* - New Shoes)

JO   그런데, 페파는 언제 나옵니까? 페파는 안 나와요?

[By the way, is there not Peppa Pig in your picture?]

H	페파가 좋아할 만한 음식을 그리는 거예요
	[I'm drawing the food that Peppa likes].
JO	아, 그래요? 페파 피그가 파인애플을 좋아할 것 같았어요?
	[Ah, are you? Then, do you think that Peppa likes pineapples?]
H	네. 애플도 좋아하고 [Yes. She likes apples, too].

While Hoon kept drawing the mysterious apple-pineapple tree, I asked him about Peppa Pig because I wanted to find out whether his drawing was in relation to the Peppa Pig's story or not. He then said that he was drawing the food (probably fruits) that Peppa liked. With Hoon's comment, it cannot be affirmed that his picture was relevant to Peppa pig's story, nor said that Hoon kept in mind the relationship between Peppa and the tree from when he began to draw. Rather it might possibly be his attempt to fit his idea to the story through responding to my question. He seemed to try to initiate his drawing by his interest and expertise at first and to relate it to the story by considering the researcher's inquiry.

Figure 4.1.   Hoon's drawing (*Peppa Pig*-New Shoes)

4.2.2. Visit 2

On the second occasion, Hoon chose 'Peace and Quiet' episode in *Mike the Knight*, and remained calm while viewing.

Hoon's retelling

Extract 4.3.   Hoon's retelling (*Mike the Knight* – Peace and Quiet)

JO   누가 나와서 뭘 했는지 얘기해 줄래요?

        [Can you tell me who was in the story and what they did?]

H: Mike,   Frog,   Mom, Horse,   Dragons,   Monsters

JO   괴물이 나왔어요?   뭘 했어요?   [Were monsters there in the story?   What did they do?]

H   음, 조용히 하라는 거 같은데. 걔들이 막 따라하고

        [Um,   I think that they must be quiet. They copied.]

JO   따라 했어요? 누구를요? 마이크를?   [Did they copy?   Copy whom? Mike?]

H   응. 엄마가 마이크한테 조용히 하라 그랬어요. 그리구 엄마가 블루베리를 가져 온다 그랬어요

        [Yes.   Mike's mother told Mike to be quiet. And his mother said that she would

         bring some blueberries.]

JO   그래서요?   [I see. And then what happened?]

H   모르겠다   [I don' know.]

Hoon began his retelling by providing who was involved in the story which was related to orientation, and told about what the characters did (complicating action). Hoon understood that Mike needed to be quiet because his mother asked him to. In the episode, Mike's mother told Mike to be quiet so as to count blueberries. Mike then went to the trolls who sang loudly to tell them to be quiet.   The trolls echoed what Mike said and followed him.   Mike, dragons and the trolls then played a quiet game together.   Thus, in his retelling, "Mike's mother told Mike to be quiet" (6th line) needs to come before "They (monsters) copied" (4th line).   It might possibly be because of my hasty intervention.   Because I asked him about monsters, Hoon might jump to refer to what monsters did, and then might go back to the beginning. Thus I wanted him to continue to tell about what happened after Mike's mother said, but he did not continue to retell by saying that he did not know.   In case of characters, while he recited each character one by one in English, he did not tell about it in detail such as its appearance or characteristics.   Among the characters that he mentioned, 'monsters' might be referred to the trolls, which could not be familiar with Korean children.   A troll defines 'an ugly creature depicted   as   either   giant   or   a   dwarf'   originated   from   Norse   mythology

(http//en.oxforddictionaries.com) who 'behaves like human beings living in isolated mountains or caves' (cited from Wikipedia). As the definition, trolls in *Mike the Knight* are portrayed differently from the other characters in size (big), outfits (ragged), color (purple), and where they live (cave).   In the episode, the trolls participated in playing the game with Mike and did not show bad behaviours that could spoil the game.   Nevertheless, Hoon might perceive the trolls as monsters, and which might be because of their appearance.

Hoon's drawing

Extract 4.4.   Conversation while drawing (*Mike the Knight* – Peace and Quiet)

JO   Worm Land 에 눈이 내리는 거에요?   [Does it snow in Worm Land?]

H   Snow Worm Land 에요.   [It's Snow Worm Land.]

While his drawing was not relevant to the episode similarly to the first occasion, Hoon might seem to try to create the setting and the characters in his drawing. He drew about 'Snow Worm Land' where a worm and a snowman lived together.   There was a tree with a silver colored trunk and green leaves on.   Beside the tree a brown colored wiggly worm crawled. This was 'Worm Land' created by Hoon.   After writing and drawing about 'Worm Land', Hoon started to depict snow and snowflakes falling and drew a snowman standing on the center.   He then changed its name into 'Snow Worm Land' by writing 'Snow Land' below 'Worm Land'. Hoon depicted the yellow circle shaped sun and crossed it out soon.   It might be because he thought that the snowman would melt down if the sun shone over it.   After creating the setting, he developed a character, the snowman.

Extract 4.5.   Conversation while drawing (*Mike the Knight* – Peace and Quiet)

JO   걔는 이름이 있습니까?   [Does the snowman have its name?]

H   삐삐   [Pipi]

JO   오, 삐삐. 여자애에요 남자에요?   [Oh, Pipi. Is it a girl or a boy?]

H   그런 거 없어요.   우는 거에요.   [It has no gender.   It is crying.]

JO   왜 우는 거에요?   [Why is it crying?]

H   눈 맞아서요   [Because the snow fell on it.]

From his description of the snowman that Hoon had drawn, it can be seen that he demonstrated the character's personal information such as its name (Pipi), its gender (no gender), and its characteristic (the snowman crying because the snow fell over it), which could not be found in his retelling. After explaining about his creation of the setting and the character, Hoon stopped drawing and did not try to develop a narrative. Thus, what happened to the snowman in snow worm land could not be clearly seen in his drawing. However, his way of constructing a narrative might be assumed. When he created the setting, he might seem to try to draw on what he was able to or wanted to write in English.   It means that he drew worm or snow because he already knew and wanted to write the words 'worm' or 'snow' in English.   After choosing the words to write, he seemed to try to develop them as the setting and the characters.   In developing them, he might draw on his previous knowledge and experiences such as science, stories, and his life experiences. After he drew a sun and wrote 'Sunny Land' in English on the paper, he crossed the sun out. He might choose a sun as an element of the setting because he wanted to write 'Sunny' or 'Sun' in English. He then brought his scientific knowledge with him while constructing the setting, as a consequence, he seemed to cross out the sun.   In his creation of the character, the snowman, it might not be said that he had the character's characteristics in mind before drawing the snowman because the information related to the snowman such as its name and gender was given after I asked him. Nonetheless, he demonstrated his attempt to make a snowman be a character by anthropomorphising it such as "It is crying because the snow fell on it".

Figure 4.2. Hoon's drawing (*Mike the Knight* – Peace and Quiet)

After finishing drawing, he suddenly put a new piece of paper on a table and asked me to write something in English on it.   As pushing me to write, he told me that I must be able to write in English well because I had been studied in the UK.   I thus started to write, and Hoon read along as I wrote; Today. I. met. a nice. boy. named OO (his English name used in his English class). We. had. a great time. to chat. together.   As soon as he read along, he opened a new piece of paper and started to write as I wrote.   Soon after writing 'I met a nis', he found out he wrote wrong and erased all he had written.   He might think that it was difficult to copy as I had written. He then started to write English words correctly like *family, father, mother, sister, And then OO* (his English name). From this, Hoon's interest in writing English could be seen once again.

4.2.3. Visit 3

Hoon's retelling

Extract 4.6.   Hoon's retelling   (*Peppa Pig* – Thunderstorm)

JO   Thunderstorm 은 무슨 내용입니까?   [What is the story about 'Thunderstorm'?]

H   천둥. 번개.   [Thunder.   Lightning.]

JO   네, 천둥 번개가 쳤어요.   천둥 번개가 쳐서 어떻게 됐어요?

  [Alright.   Thunder and lightning stroke.   What happened then?]

H   Peppa가 Teddy를 놓고 왔어요. 장난감.   [Peppa left Teddy behind.   A toy]

JO   장난감을 놓고 왔어요? 그래서요?   [Then what happened?]

H   그래서 Daddy Pig 가 가져왔어요. 그런데 비가 와서 Daddy Pig도 젖고 Teddy 도 젖었어요

  그래서 비가 house 안으로 들어와서요 바구니를 밑에 놓고 비가 들어와서 주전자를 났어요

  [So Daddy Pig went out and brought it back.   It began to rain so Daddy Pig got wet and Teddy got wet. And, the rain leaked in the house. Bucket, they put down a bucket. And the rain dripped down so they put down a pot.]

JO   그래서요?   [So what happened?]

H   Rain 이라고 쓸까 여기다가?   [Can I write down 'rain' here?]

JO   네, 써보세요. [Sure, go ahead.]

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As looking at Hoon's retelling, he seemed to make sense of the cause-effect connection. When he connected each event, he mostly used '그래서 [so]' which shows causal relationship such as "(Peppa) left Teddy behind. So Daddy Pig went out and brought it back" (4th line and 6th line), "It rained so Daddy Pig got wet" (6th line), "Rain dripped down so they put down a pot" (8th line). After telling about what happened to Peppa when rain leaked, Hoon suddenly asked me whether he could write rain in English. He then wrote down 'rain' in English on some paper and did not tell about what finally happened after they put down a pot. While retelling, he seemed to maintain his interest and expertise of writing.

Hoon's drawing

Hoon depicted pictures which were not consistent with the narrative of the episode as the previous two occasions. He chose apples as main objects for his drawing rather than the characters of *Peppa Pig*. Before starting to draw, Hoon told me that he was going to draw yellow apples. As what he had said, he drew five yellow colored circles to represent apples. Hoon then began to draw bigger yellow circles and told me that he would turn those circles into a snowman.

Extract 4.7. Conversation while drawing (*Peppa Pig* – Thunderstorm)

H	이거를 눈사람으로 바꿔봐야겠다. 단추랑 나뭇가지도 있어야 되니까. 이건 제 상상이에요. 애플이 스노우맨으로 바뀐 거에요
	[I am going to turn them into a snowman. It needs buttons and branches. It's my imagination. Apples tuned into a snowman.]
JO	스노우맨을 그릴 때 모자를 안 씌우는구나. 보통 모자를 많이 씌우잖아요.
	[You didn't draw a hat when drawing a snowman. Usually, we put a straw hat on the snowman's head, don't we?]
H	올라프는 없잖아요 [But, Olaf doesn't wear a hat.]

Yellow apples were transformed to a snowman as a character in his drawing, and the characteristic of the snowman seemed to be influenced by Olaf, one of the characters of Disney film *Frozen* even though the snowman that Hoon had drawn did not look like Olaf. Olaf is a

funny snowman character who supports Anna to look for her sister, Elsa. Olaf is portrayed with a long nose made of a carrot, arms made of tree branches, and a body with buttons on it.   Thus, Hoon might think that he needed buttons and branches to represent a snowman.   In addition, a snowman is usually represented as wearing a hat on its head. In Korea, particularly, a straw hat is used to represent a prototypical image of a snowman. However, Hoon did not draw a hat on the snowman's head.   When I asked him the reason, he said, "Olaf doesn't wear a hat" (3rd line).   In Hoon' s retelling or drawing it was rarely found that he brought with him popular cultural resources such as television programmes or films so far, whereas his portrayal of the snowman on this occasion could provide me with a little evidence of his experience of popular culture in creating a character.

Figure 4.3. Hoon' s drawing (*Peppa Pig* – Thunderstorm)

Writing in English

After drawing, as the second occasion, Hoon wrote some words in English on a small white board such as *kitten, puppy, and elephant*, which were not associated with the Peppa Pig's episode.   I asked him how he knew those English words. He then answered that he had learned them in his English preschool.   I wondered whether he had already known what thunderstorm was.   Hoon said that he had never learned the word 'thunderstorm' in English, and suddenly showed me to stamp his feet on the floor by saying '스톰 /stom/' repeatedly.   He might have learned or heard the word 'stomp', stepping on the ground hard, and thought that pronunciation of 'stomp' was similar to 'storm' for thunderstorm.   It seems that he brought with him his

previous linguistic knowledge and interpretation of sound similarity or sound and letter correspondence to make sense of a new word.   This tendency was found on the previous occasion.

Extract 4.8.   Conversation while drawing (*Mike the Knight* – Peace and Quiet)

H   (drawing a wiggly worm) 저 지렁이 그릴 수 있어요. Worm Land 에요 Worm Land

　　　　　[I can draw a worm. This is…..Worm land.]

JO   오,   Worm Land 에요? 오~   [Worm Land? Oh~~]

H   (writing 'warm' on the paper) 이거 맞나?   Warm Land   [Is it right?   Warm Land]

JO   아~~ worm, 벌레?   o 에요 worm.   a 는 따듯한 거에요

　　　　　[Ah, do you mean wiggly 'worm'?   It's 'o' for 'worm'.   'a' is for 'warm'.]

H   (changing 'a' into 'o')   Worm Land

　　　　　(writing 'eyes cream' in English)   eyes cream

JO   (pointing at eyes)   eyes 는 이거.   [These are eyes.]

H   (writing 'ice' in English)   Ice

JO   That's right.   'Ice' for Ice cream.

At the second visit, when Hoon tried to write down 'Worm Land' in English on the paper, he wrote 'warm' instead of 'worm' first. He thought that one of wiggly creature 'worm' was spelled as 'warm' because of its similar pronunciation.   So was found in his writing 'eyes' cream for ice cream, too.   As seen from his tendency to write, Hoon looked more interested in English words than a narrative itself when he watched programmes, and it might be influenced by his formal education.   In his English preschool Hoon has been learning English by focusing on phonics and reading, and he is interested in reading and writing letters and words in English.   Once he told me proudly that he was the best phonics learner in his class. He thus might concentrate on English words and sounds represented in the programme rather than its story.   Because of these his interest and educational background, he tended to write what he had seen or heard in English instead of representing pictures related to the story.

4.2.4. Visit 4

Hoon chose 'Museum' from *Peppa Pig* to watch this time.   After watching the episode, he asked me what museum meant in Korean. I wanted to know how he tried to understand a word meaning, thus asked him what he thought that was.

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Extract 4.9.   Conversation with Hoon (from the transcript; *Peppa Pig*-Museum)

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JO   Museum은 뭐하는 곳인 것 같아요?   [What do you think a museum is?]

H   구경하는 곳   [A place where we look around]

JO   구경하는 곳. 뭘 구경하지?   [What do you look around in a museum?]

H   ………….   (just manipulating the DVD player)

JO   백화점에서도 구경하잖아요. 그럼 museum이랑 백화점이랑 뭐가 다를까?

[You can look around in a department store. Then what is different between a department store and a museum?]

H   백화점에는요 먹는 거는 있어도 공룡이나 그런 건 없잖아요

[There is something to eat in a department store, but not something like dinosaurs in there.]

Hoon said that a museum was the place where we looked around. I asked him what you looked around in the museum, but he did not answer. I then asked him about the differences between a department and a museum. He said that there was not something like dinosaurs in a department store.   In the episode, Peppa looked at dinosaur bones in the museum so Hoon might guess what the museum was from what he had seen in the programme. Even though I gave some detailed questions by the comparison with a department store, Hoon demonstrated to try to understand the meaning of a word through the context represented in the programme. After that, I tried to elicit him to retell, however, he did not want to. Instead, he asked me to view another episode. I then gave him one more chance to choose another one. He looked the titles of the episodes carefully. When reading the title 'Tooth Fairy' written in English on DVD case, Hoon translated it literally as '이빨요정 [Tooth Fairy]' in Korean.   He might be curious about what '이빨요정' was.   He then started to watch the episode quietly.

Hoon's retelling

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Extract 4.10.   Hoon's retelling (*Peppa Pig* – Tooth Fairy)

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JO   오늘은 페파에게 무슨 일이 있었습니까?   [Please tell me what happened to Peppa today.]

H   이빨이 빠졌어요.   [Her tooth fell out.]

JO   그래서요?   [So?   What did she do then?]]

H   이빨을 닦고 잠잤어요.   [She brushed her teeth and went to bed.]

JO   그랬더니요?   [And then what happened?]

H   동전이 생겼어요.   [She got a coin.]

JO   누가 줬어요?   [Who gave that coin to Peppa?]

H   Tooth Fairy

JO   그럼 Tooth Fairy 는 누구인 거 같아요?   [Who do think that Tooth Fairy is, then?]

H   이를 가져가고 동전을 주는 요정.   [A fairy who took a tooth away and gave a coin.]

In his retelling Hoon's attempt to connect the series of events (complicating action) and the result could be found; Peppa's tooth fell out – She brushed her teeth and went to bed – She got a coin from Tooth Fairy.   While viewing the episode, he seemed to reflect his previous experience.   He probably has never had a chance to meet Tooth Fairy and get a coin from it because Tooth Fairy does not exist in Korean culture. However, Hoon might believe in Tooth Fairy's existence, thus he seemed to wonder why Tooth Fairy did not give him a coin when he had lost his tooth, and want to make sure of whether only he had missed the chance or not by asking me about my experience. From this, word meanings or vocabulary knowledge might be important for Hoon to make sense of a story. In the case of 'Museum' episode, he seemed to feel difficulty in understanding the story because he did not know what a museum was, and consequently he might want to refuse to retell because he thought that he was not able to tell what happened in a place called museum.   On the other hand, he knew the literal meaning of 'Tooth Fairy' before watching it, and this knowledge might be a role to arouse his interest in Tooth Fairy, invite him to pay attention to the programme, and encourage him to try to construct a narrative even though his retelling was not sufficiently elaborated.

Hoon's drawing

His interest and belief of Tooth Fairy seemed to have an influence on his drawing. His drawings have mostly been unrelated to what he had watched in the programme, whereas he attempted to illustrate Tooth Fairy on this occasion. In particular, in his drawing Hoon's meaningful use of symbols could be found. Hoon filled a piece of paper with hearts, stars, and spiral shapes first, and said that they all were things to twinkle to represent Tooth Fairy. Although he did not provide detailed explanations about what he had drawn, the stars might also represent a night when Tooth Fairy came. After that, he drew three pigs, which were Peppa, George and Tooth Fairy. He particularly colored the fairy's back to lay emphasis on the twinkling wings. He did not show detailed illustration about what Peppa and Tooth Fairy did, but seemed to try to represent that the shiny, twinkling Tooth Fairy flew to come to Peppa at night to give her a coin, which was consistent with the episode.

Figure 4.4.   Hoon's drawing (*Peppa Pig* – Tooth Fairy)

4.2.5. Visit 5

Hoon looked through the pictures and subtitles written on the DVD case carefully and showed interest in 'Pancakes' episode in *Peppa Pig*. He told me that he had never made pancakes before, but had eaten them in his preschool. After choosing the episode, Hoon paid well attention to it. When the scene where Peppa's family ate pancakes happily saying 'Delicious' was shown, Hoon turned back to me and asked about the meaning of 'delicious'. I was a little surprised with his response. I thought that Hoon had already known the word 'delicious' as

considering his English learning experiences. Instead of answering him directly, I recommended him to guess what it meant through looking at visual representation. Hoon then found out that 'delicious' had the same meaning as 'yummy' that he had already known.

Hoon's retelling

After finding the answer, Hoon concentrated on watching the episode.   However, when he finished watching, he was reluctant to tell and started to draw a circle for a pancake on a piece of paper.   He then made a mention of the story briefly: Mom made pancakes, and Peppa and her family ate them. On the previous occasions, he demonstrated his understanding of complicating action by answering the questions. However, it was rarely found in his retelling on this occasion even though I gave him some questions related to what happened. I assumed the possibility of that he might consider the interlocutor. It means that children tended to retell a story as 'gist' intentionally when they thought the interlocutor such as a teacher had already known about the story well even though they could tell more in detail (Geva and Olson, 1987). I thus tried to ask some more detailed questions to invite him to tell.

<div align="center">

Extract 4.11.   Hoon's retelling (*Peppa Pig* – Pancakes)

</div>

JO   아빠가 팬케잌을 위로 팍 던졌어요, 그쵸? 그래서 어떻게 됐어요?

[Daddy Pig flipped a pancake, didn't he? Can you tell me what happened then?]

H   천장에 붙었어요   [The pancake stuck to the ceiling.]

JO   그래서 어떻게 했어요?   [So what happened?]

H   그래서 페파, 조지랑 마미 피그가 위층에 가서 쾅쾅 뛰었어요. 그래서 팬케이크가 떨어졌어요.

아빠 머리에 콱 떨어졌어요. 그런데 조지가 또 머리로 던져서 냠냠

[So Peppa, George and Mommy Pig went upstairs and jumped there. So the pancake fell off the ceiling.   It fell onto Daddy's head. And George threw it and ate yum yum]

When I asked him about the situation where the pancake stuck to the ceiling, he started to tell about what happened next in detail in the similar way of the third occasion. He seemed to make sense of the problem occurred in the episode, and to make a result in order the problem to be solved, which might be related to the problem-solution pattern that Hoey suggested (2001) as

one of the other paths to construct a narrative: Daddy Pig flipped a pancake (the situation) - The pancake stuck to the ceiling (the problem) - Mummy Pig, Peppa, and George then went upstairs, and they started to jump on the floor together (response), and finally could get down the pancake (the result), which might support his narrative understanding.

Extract 4.12.   Conversation while retelling (*Peppa Pig* – Pancakes)

H   (trying to going on the desk, standing there and pointing at the ceiling)

           여기에 붙어 있으면요, 저는 여기 끝까지 올라갈 거예요.

           [If it stuck to the ceiling, I would go up there.]

           (trying to reach out his arm towards the ceiling to grab something from the ceiling)

At the end of retelling, Hoon tried to show me how to solve the problem if he had been in the same situation even though I did not ask him what he would have done. Through evaluating the character's actions, he seemed to try to find an alternative solution, which might show that he actively interacted with the programme. He, however, did not want to draw on this occasion. Thus, his drawing could not be collected.

4.3. Nara

Nara is a five-year-old girl living with her father in Seoul.   She has not attended private English institutes, but has been at a preschool for two years and learning English in her preschool twice a week for 6 months.   She can recognise alphabet letters, and read and write some English words. During her free time, she likes to watch children's animation television programmes or DVD, which means viewing television or DVD is a notable part of her daily experiences.   In particular, she is familiar with English animations produced by Disney.   She has a collection of Disney animation series including *Lion King, Mulan*, and *Frozen*, and watches many of them repeatedly. She also possesses the products related to Disney animations from toys and clothes to books and stationery. The house has a world map on a wall in the living room. She marked some countries in red circles on the map including the United States, Norway, and China that she wants to visit someday. The reason why she wants to visit those

countries is linked to the setting of animations such as Norway for *Frozen* and China for *Mulan*. This might be the influence of her father. Nara's father likes to travel abroad and works in an international marketing division in a company thus he enjoys sharing his experiences visiting foreign countries around the world and planning to travel with Nara someday. In particular, the kingdom called Arendelle in *Frozen* where the main characters, Elsa and Anna, lived is known for a fictional place inspired by a fjord and Norwegian architecture in Norway. Nara's father told Nara about the setting of *Frozen*, which invited her to look forward to visiting Norway. On the corner of the map, there were the pictures of national flags and the name of countries in English printed. Nara did not seem to be able to read each country's name in English but to recognise it through the flags. She enjoys looking at the map and putting a national flag sticker on each country on the map, which activity was motivated by the animations that she likes to watch. Her enthusiasm and interest of animations might help Nara to participate in this research in an enthusiastic attitude. She was keen to imitate the characters in the programmes she had watched and to sing the title songs. After finishing activities such as retelling and drawing, she liked to use dialogues or imitate the scenes drawn in the programmes.

4.3.1. Visit 1

When I visited Nara's home, she looked excited to watch an animation. Among the programmes she chose *Peppa Pig* first. She looked through the pictures on the DVD case and chose to watch 'Tooth Fairy' episode. Before the programme started, she brought her pink piggy doll and put it on the table. When the title song started to play, Nara swayed her hands and danced to the title song with a smiling face. After the episode started, she stopped dancing, sat nicely and paid well attention to the episode. Nara seemed to look forward to seeing the scene where Tooth Fairy appeared. She showed a big smile when seeing Tooth Fairy flying to come. Her interest and attentiveness of Tooth Fairy might influence her understanding of the episode. In both her retelling and drawing about the episode, Nara focused on what Tooth Fairy did rather than on what Peppa Pig did.

Nara's retelling

Extract 4.13. Nara's retelling (from the transcription/ *Peppa Pig* – Tooth Fairy)

JO 누가 뭘 했나 얘기해주세요. 한국말로 해도 되고 영어로 해도 되요

[Please tell me who did what?   You may speak in Korean or in English.]

NR   I see the fairy and Peppa Pig and house

JO   Ok…

NR And sun

JO   The Sun.   Ok, Good.

NR   ……………

JO 페파가 뭘 했나요?   [What did Peppa do?]

NR 배게 뒤에다가 이빨을 숨겼어요. 배게 뒤에.

[Peppa hid a tooth behind a pillow. Behind a pillow]

JO: 아~~ 그래서 어떻게 됐어요?   [Ah~~ So what happened?]

NR 그래서 자고 있었더니 어떤 요정이 날아와 가지고 요렇게 손을 넣었어요. 황금돈을 숨겼어요.

[She was sleeping. And a fairy came to fly and put her hand like this (putting her hand behind a cushion), and hid a gold coin.]

JO 황금돈을 숨겨놨어요? 와~~ 그래서요?   [So what happened?]

NR (Just biting her finger nails)

JO 끝났어요?   [Is it the end?]

NR (nodding her head)

The first time I asked Nara to retell the story, she was reluctant to tell. It seemed that she did not know what she had to do. Thus, I tried to ask some questions to encourage her to tell about what she had watched such as "Who was in the story?" "What did they do?" or "What happened next?".   When I asked her to tell me who did what in Korean or in English, she started to talk about what she saw from the episode in English, which was related to the characters and the setting such as "I see the fairy, Peppa Pig, house, and sun". Nara did not repeat expressions from the programme.   It might be said that she brought her English linguistic knowledge into her retelling by selecting words and integrating them into her utterance.   She then moved to

'the complicating action' by starting to say, "Peppa hid a tooth behind a pillow" (8th line). Although she seemed to suddenly finish to tell without providing the related event of what finally happened to Peppa Pig, for example, Peppa woke up and found the gold coin, Nara tried to retell as what she had seen such as what Peppa did and what Tooth Fairy did by connecting two events that occurred simultaneously in the same place.   In other words, Nara's retelling included what happened in Peppa's room during the night. The result that happened in the next morning thus could not be found in her retelling. This might reflect Nara's interest and expectation of the moment when Tooth Fairy came, which was also found in her drawing.

Nara's drawing

Her drawing was nearly accordant with her retelling: Tooth Fairy came and left a gold coin under the pillow while Peppa Pig was sleeping. However, she illustrated characters and setting more in detail on her drawing.   She depicted Peppa Pig who was wearing yellow pajamas and lying on a bed, and a crescent moon on a window, which were clearly shown that it was a night time. Nara drew a yellow colored coin in Tooth Fairy's hand to demonstrate that the fairy brought a gold coin while Peppa was sleeping. The depiction of sleeping Peppa with a smile might express Peppa's anticipation of the happy moment to meet Tooth Fairy, and this also seemed to reflect Nara's expectation which could be assumed from what she said.

<p align="center">**Extract 4.14.   Conversation while drawing (*Peppa Pig* – Tooth Fairy)**</p>

NR 나도 8살 때 이빨 빠지면 배게에다 숨겨야지

    [I will hide the lost tooth under my pillow when I turn 8.]

JO 8살 때 이빨 빠지면 배게에다 숨길거예요? 8살에 이빨 빠진대요?

    [When you are eight years old, are you going to hide your tooth under your pillow?

    Does it mean that your tooth would fall out when you turn eight?]

NR 네. 그래서 페파피그처럼 황금돈 가질라고.

    [Yes.   So I will get a gold coin as Peppa Pig did.]

JO 페파피그가 8살이어서 이빨이 빠진거예요?

    [Because Peppa Pig was 8 years old, did she lose her tooth then?]

NR Yes.

As Nara expected to visit Norway where she believed that Elsa and Anna had lived, through the experience of watching the Tooth Fairy episode, Nara seemed to have the expectation in her mind that Tooth Fairy would come to her real life.   She believed that her tooth would fall out when she turned eight so she would hide her tooth under her pillow in order to get a gold coin from Tooth Fairy.   Even Peppa Pig's age was not clearly shown in the programme, Nara believed that Peppa Pig lost her tooth because she was eight years old.   This belief might come from Nara's life experience.   Nara's cousin, who lives close to her and gets along well with her, lost her tooth when she was eight years old around a year before Nara watched the Peppa Pig's episode. Nara might guess Peppa's age beyond actual content by reflecting on her experience.   She also made herself to promise to watch this episode again when she turned 8 in order not to forget to hide the tooth.   When considering evaluation reflects the significant meaning of a teller, and 'comparator' including futures is one of the evaluative elements that Labov suggested, it might be said that Nara's comment such as "I will hide the lost tooth under my pillow when I turn 8" (1st line) implied the meaning that she wanted to convey from viewing the episode, and the meaning was also represented in the depiction of the sleeping Peppa.

Figure 4.5.   Nara's drawing (*Peppa Pig*– Tooth Fairy)

Playing 'Treasure Hunt'

After drawing about 'Tooth Fairy' episode at the first visit, Nara wanted to watch another episode of *Peppa Pig,* so she chose and started to watch the 'Treasure Hunt'. While viewing

the episode, she did not say or ask particularly, but just concentrated on watching the programme.   However, as soon as the programme was finished, she said that she was going to find some treasure in her house and started to look around the living room, saying "Where is treasure?" in English repeatedly.   After looking around the living room, she went to the kitchen, found a chocolate box on the table, and said "보물 초콜렛을 찾았다 [I found treasure chocolate]'.   Nara then put out a piece of paper and started to draw a treasure map on which some arrows to show a route to reach an island were drawn. After making a treasure map, she rolled it like a shape of toilet roll. She put the rolled paper into her trousers, and said, "Pirate" in English. I could not know exactly whether Nara knew about pirates such as who they are or what they do. When I asked Nara about pirates, she did not answer. Through the observation of her play with a chocolate box transformed into a treasure box and a treasure map represented the place where the treasure is hidden, it could be found that Nara constructed her understanding of how a pirate story was composed; characters (Pirates are people who have a map and look for a treasure), setting (An island where a treasure was hidden), and events (The pirates went to an island to look for a hidden treasure).

4.3.2. Visit 2

As soon as I visited Nara, she told me that she wanted to watch *Peppa Pig*, too.   Nara chose the episode 'Thunderstorm' whose story is about a day when thunderstorm has occurred.

Nara's retelling

Extract 4.15. Nara's retelling (from the transcription / *Peppa Pig* - Thunderstorm)

JO   무슨 이야기였나 말해주세요 [Please tell me about the story.]

NR   Peppa Pig 하고 George 가 밖에서 놀다가 엄마가 불러가지구 thunder 가 thunder가 온다구 해서 집 에 다 들어가 가지구 인형을 놓고 와 가지고 인형을 dry 드라이 하고.. 아빠 pig도 dry했어요 그리고 또 부츠신고 진흙길에서 뛰어 놀았어요.

[Peppa Pig and George played outside. And Mommy called. She said thunderstorms would begin soon so all went into the house. And (Peppa) left a bear doll behind. She dried the doll and dried Daddy Pig.   And Peppa put on her boots and played in a muddy puddle.]

Nara's retelling might show her development of the understanding of narrative structure in comparison with the first occasion. Although I did not ask many questions to encourage her to tell, she tried to tell what she had watched. Her retelling at the first visit mostly consisted of complicating action, on the other hand, through her second retelling, Nara showed the possibility of that she was able to construct a narrative consistent with the structure of the episode even if it is not sufficiently elaborated. Nara started with 'orientation' and referred to what happened after thunderstorm began ('complicating action' and 'result'). In the case of her mention "And Peppa put on her boots and played in the muddy puddle" is consistent with the result of the episode. According to the episode, Peppa felt scary when it lightened and thundered. When it stopped raining, and the weather was clear, she found that the thunderstorm made muddy puddles for playing in. She then went out to play in the muddy puddles. While Nara seemed not to make sense of how Peppa felt when she had thunderstorms, it can be said that Nara demonstrated her attempt to construct a narrative from her retelling.

Nara's drawing

She started to draw Peppa with a teddy bear in the center and depicted George holding a green dinosaur toy in his hand. At the top of the paper, there was the sun drawn. When her drawing was almost finished, I found that it was clearly illustrated that Peppa and George played outside on a sunny day. She also drew a big dragonfly and a pink colored cherry ice cream cone that were not represented in the episode. While drawing pictures, she explained that Peppa met a dragonfly and played with it. I thought that Nara's drawing might not be consistent with her retelling nor with the narrative of the episode. However, Nara suddenly started to draw black colored clouds blotting out the sun and blue raindrops falling over Peppa and George.

Extract 4.16. Conversation while drawing (*Peppa Pig* – Thunderstorm)

NR   까만 구름이 날아와서 해님을 막았어요. 요렇게 새까매졌어요. 그래서 Peppa Pig 이 어서 가자고 부르는

중 이예요. 잠자리도 지금 비 와서 도망 가고 있어요. 그래 가지구 모두 도망가고 있어요. 집으로.

[Black clouds suddenly came and hid the sun like this. It turned black. So Peppa Pig is urging George to hurry to go. The dragonfly is running away because it is raining. And everyone is running away home.]

It might seem that Nara wanted to represent what happened when the weather suddenly changed in time order; Peppa and George played outside with a dragonfly on a sunny day. Suddenly the black clouds hid the sun. The sky turned black, and it began to rain. Peppa, George and the dragonfly then ran home.   It might reflect Nara's own strategy to represent the change of a scene.   She did not draw the scene on an empty space or another piece of paper. Rather she added black colour over the cloud and the sun and drew some raindrops. This might show the meaning that she constructed from the understanding of film technique such as 'dissolve', overlapping two or more shots on the same setting for representing the gradual change of time. It, therefore, might exemplify that Nara brought her understanding of moving images that might be constructed from her engagement with various animation films to make sense of linear sequences of narratives.

Figure 4.6.   Nara's drawing (*Peppa Pig*- Thunderstorm)

Mumbling and mimicking English

Nara tended to stay quiet when watching the episode, whereas she kept mumbling or humming while drawing.   While it was unclear what she was saying, she seemed to try to mimic English. Some words such as 'splash' and 'cuddles' could be heard. Nara repeatedly said 'shadow', 'shadow light' when she colored green under the Peppa's body, and said "Mister bear. mister mister mister bear" like singing or chanting while drawing a bear doll. When she was drawing a shape of dragonfly, she called it 'butterfly' many times in English, apparently confusing 'dragonfly' with 'butterfly'.   From her mumbling English, it might be said that Nara actively

responded to the programme by trying to use what she had heard and learned from the programme even though her English was not fluent nor accurate. Her mumbling also might reflect meanings that she wanted to convey. For example, saying and drawing 'shadow' might represent that it was a sunny day, and 'splash' and 'cuddles' might be assumed that she attempted to represent that Peppa and George 'splash' in the muddy puddles ('cuddles'). Hence, the features of her mumbling English while drawing indicate that Nara does not only repeat the expressions or words that she heard but also deploy them into her productions meaningfully to delineate settings, characters, and events.

4.3.3. Visit 3

Nara's retelling

<div align="center">

Extract 4.17. Nara's retelling (from the transcription/ *Bing* – House)

</div>

NR   빙이 Wolf 했구요. 다른 애들 쉴라는 다 돼지들이어 가지구 도망쳤어요

[Bing was Wolf.   And the others and Sulla, all were pigs, so they ran away.]

JO   돼지여서 뭘 했다구요?   [What did all pigs do?]

NR   다른 집으로 오고 또 다른 친구 집으로 오고 또 다른 친구 집으로 오고 그랬어요

[They came to another house and came to another friend's house…]

JO   알겠습니다. 그래서, 어떻게 됐나요?   [I see. So what happened?]

NR   빙은 Big Bad Wolf. 그런데 애들이 못 들어오게 해 가지구 불었어요

[Bing was Big Bad Wolf.   And, the friends didn't allow him to come in their house. So he blew.]

Nara started her retelling from saying "Bing was a wolf, and the others were pigs, so they ran away" (1st line). Nara seemed to have already known the story about *Three Little Pigs*.   Even though she could not clearly remember all about the story, she might know that Big Bad Wolf tried to blow the little pigs' house to eat them up.   She thus applied the previous experience of *Three little pigs* story to make sense of Bing's story. In her retelling, Nara did not mention what Bing blew. She said, "그래서 불었어요 [So he blew]" (5th line).   She tried to emphasise

that Bing was Big Bad Wolf by repeating it at the beginning and at the end of her retelling, and this attempt might imply her intention. Through the emphasis on that Bing was Wolf, she might want to say that Bing blew away a house because Bing was Big Bad Wolf who had blown away the little pig's house. Although she did not tell what happened after Bing blew the house which is related to the result of the episode, she might try to reconstruct the episode in consistent with the story of *Three Little Pigs*.

Nara's drawing

Nara drew Bing and a house that looked like a toy tent for children. Inside the house, she depicted three faces; two with long rabbit ears, and one with big ears and a long nose, which showed that there were three friends inside the house. They were two rabbits (Coco and Charlie) and one elephant (Sulla). In particular, she drew one rabbit small in size and called it a 'baby'. The baby was 'Charlie', Coco's baby brother. In the episode, Charlie was wearing a baby bib and riding in a baby stroller. Nara, thus, might be able to identify Charlie as a baby from the visual representation. She depicted that Bing blew a house by drawing curvy whirly lines coming from Bing's mouth and heading toward the house. Through using the curvy lines, Nara seemed to try to show what Bing blew more clearly.

Figure 4.7.   Nara's drawing (*Bing*-House)

4.3.4. Visit 4

As soon as I visited Nara and put out DVDs on the table, she excitedly looked though the DVDs and said that she wanted to watch a new programme. She chose *Sarah and Duck* and

'Umbrella and Rain' episode after looking at the episode list on DVD carefully. It was the first time that Nara had watched *Sarah and Duck*, thus when the programme started, Nara tended to watch it with curious eyes silently.

Retelling

Extract 4.18. Nara's retelling (From the transcription / *Sarah and Duck* – Umbrella)

NR: I see umbrella.

JO: Umbrella, ok. And?

NR: Umbrella is speak (pretending to speak moving her mouth)

JO: Umbrella is speaking. Ok

NR: Umbrella has (pointing her eye) eyes. And (pointing her nose)

JO: Nose

NR: Nose.. And (pointing her mouth) mouth

JO: And a mouth. Good. And?

NR: Umbrella is red.

JO: Umbrella is red.

NR: Really really tall, tall, tall umbrella

JO: Good. 누가 나왔어요? [Good. Who appeared in the story?]

NR Umbrella, Sarah, Duck

JO 뭐 했어요? [What did they do?]

NR: 하늘에 있는 살아있는 우산을 쓰고 갔어요. [Sarah held up a living umbrella and went away.]

JO 그래서? 우산하고 무슨 일이 있었어요?   [So? What happened then?]

NR: 우산하고 같이 그림을 그린 게 끝이에요. [She drew a picture with the umbrella. That's the end.]

When Nara was asked to retell the story, she started to talk about the umbrella in English. Among the previous three occasions, Nara's description about the characters has been hardly represented in her retellings even though she depicted them attentively on her drawings. Nara described the characteristics of the anthropomorphised umbrella as that it has eyes, a nose, and

a mouth, it can speak, and it is red and tall. She also referred to the umbrella as a 'living umbrella'. Nara might seem familiar with imaginary or fantasy animations and anthropomorphised characters. In the story, the umbrella suddenly started to speak and move around. Nevertheless, Nara might feel this situation natural and be interested in the umbrella. When I asked who appeared in the story, she mentioned Sarah and Duck shortly without any description as compared to the umbrella.   Her interest in the umbrella might affect her attention to the programme, and it was shown through her detailed and repeated description of the umbrella such as "really really tall, tall, tall umbrella'".   On the other hand, Nara did not mention what the umbrella did, or what Sarah did with the umbrella, which are important events of the story: the umbrella did not like getting wet in the rain. Thus, the umbrella tried to run away from Sarah. Sarah understood how the umbrella felt and took off her rain boot and put it on the umbrella to prevent it from getting wet.   Instead, Nara might make sense of the story as that Sarah met a living umbrella and hung around together in the rain happily.   When I asked her what the umbrella spoke to Sarah, Nara said that the umbrella greeted Sarah saying "Hi, nice to meet you" in English even though the umbrella did not say like that. While her response is not consistent with the episode, it shows Nara's attempt to infer what Sarah and the umbrella did and her active construction of a narrative; there was a red and tall living umbrella with eyes and a mouth that can speak (orientation). The umbrella met and said hi to Sarah. Sarah held up the umbrella and went away (complicating action). She drew a picture with the umbrella. That is the end (coda)

Nara's drawing

Extract 4.19.   Conversation while drawing (From the transcription / *Sarah and Duck* – Umbrella)

NR   다른 나라에서 사라집 옆에 있는 거기에 우산 나라가 보여서 거기에 빨간 우산이 있었어요

[In a land there was a land next to Sarah's house. There was Umbrella's land, and there was a red umbrella.]

여기에 집도 그려야 되요   [I need to draw a house here.]

JO   누구 집인데요?   [Whose house is it?]

NR   덕 집이요. 여기가 덕 세수 하는데, 여기가 샤워하는데, 여기가 덕 옷 갈아 입는데. 끝.

[This is Duck's house. (Pointing each part from top)   this is where Duck washes his face.

This is a shower room, and this is a dressing room. Finished!]

Nara seemed to make an attempt to provide more detailed information about characters and settings in her drawing. She depicted the setting (a rainy day) by representing blue colored rain and the three characters (Sarah, Duck and the umbrella). The red colored umbrella was drawn with its eyes and a mouth which is shown its anthropomorphised characteristic. Nara represented that Sarah held up the umbrella and went to the house as her retelling. She drew Sarah and the umbrella with a smiling face in the center, and this might show that Nara thought that Sarah and the umbrella were glad to meet each other. Nara also represented the place where the umbrella lived, which was not represented explicitly in the story. Sarah and Duck passed by a place looking like a small park near house residents when it rained and found a lot of umbrellas by accident. Among them, Sarah found a red colored umbrella that could speak. That was the represented scene to show where and how Sarah and the umbrella met in the story. While Nara did not mention it in her retelling, in her drawing she named the place where the red umbrella was '우산 나라 [Umbrella's land]' and provided information about its location (next to Sarah's house). Furthermore, Nara illustrated Duck's house in detail. She drew a two-story house for Duck with a bathroom, a shower room, and a dressing room where Duck can wash his face, take a shower and get dressed even though Duck's place was not shown clearly in the story. It demonstrates Nara's attempt to construct a narrative by recreating and elaborating the characters and the settings.

Figure 4.8.   Nara's drawing (*Sarah and Duck*- Umbrella and Rain)

4.3.5. Visit 5

Nara's retelling

Extract 4.20.   Nara's retelling (From the transcription/ *Peppa Pig* - Tooth Fairy)

NR   스파게티를 먹고 있는데. 스파게티를 다 먹은 다음에 그릇을 싱크대에 치우고 이빨이 나와서 거울에

보니 이빨이 빠졌는데 엄마가 배게에다가 이빨을 넣으면 Tooth Fairy가 와서 가져간다고 해서 얼른

치카치카 해서 이빨도 닦고 그랬어요

[Peppa is eating spaghetti. After eating up the spaghetti, Peppa and George put their cutlery into the sink after having breakfast. A tooth fell out, and Peppa looked into a mirror and found that she lost a tooth. Mommy said that Tooth Fairy would come and take the tooth away if she put the tooth under a pillow. So Peppa hurriedly brushed her teeth. She brushed her teeth]

JO   아 그랬어요. 그래서?   [Ah, she did that?   So?]

NR   빠진 이빨도 닦아주고 그랬어요.   그래서 자기 배게에다가 넣고 잘 잤는데 Tooth Fairy 가 오기 전에

Tooth Fairy 가 너무 보고 싶어서 안 자다가 그냥 자고 말아서 Tooth Fairy 가 coin을 줬어요.

[Peppa washed up the tooth that had fallen out.   So she put the tooth under her pillow and got to sleep. Before Tooth Fairy came, Peppa really wanted to see Tooth Fairy come, so she tried not to sleep. But she fell asleep, and Tooth Fairy gave her a coin.]

JO   아 그랬구나   [Ah~~ I see.]

NR   그래서 일어나봤더니 배게를 이렇게 봤더니 coin코인이 있었어요.

[So Peppa woke up and looked under the pillow. There was a coin.]

JO   네에. 그래서?   [I see. And?]

NR   그래서 Hooray 한 다음에 끝났어요.   [So, after doing Hooray, the story ends.]

The most striking feature of this occasion was that Nara tried to tell what she had watched without my support. It might possibly result from that she watched the same episode repeatedly. Nara wanted to watch 'Tooth Fairy' episode that she had already watched on the first occasion. With repeated exposure, she seemed to be able to pay attention to details.   In addition, through participating in this research, Nara seemed to make sense of what to tell as well as how to organise it when retelling. On the first occasion, she tended to answer my questions such as "Who was in the story?" and "What did Peppa do?".   On the other hand,

she tried to tell what she had watched without such questions on this occasion. Nara's retelling was consistent with the narrative of the episode, and the detailed information was presented. 'Orientation' and 'result' were included, which were absent from what she had retold in her first retelling. In addition, at the first retelling Nara tended to focus on what Tooth Fairy did, whereas Nara appeared to understand the character's mind by describing what Peppa did as well as how she felt in this retelling. Nara demonstrated her understanding of why Peppa intended not to sleep ("Peppa really wanted to see Tooth Fairy come") and how Peppa felt after finding the gold coin by saying "Hooray".

Nara's drawing

While drawing, Nara might seem to attempt to represent each structural element in chronological order on a piece of paper, which can be linked to Nara's sense of sequencing. Nara drew the kitchen scene where Peppa and George had breakfast and Peppa lost her tooth after finishing her meal (in the bottom right). After that, she moved to illustrate the bathroom scene where Peppa brushed up her tooth and changed her clothes into pajamas (in the top left), and the bedroom scene where Peppa fell asleep and Tooth Fairy came (in the bottom left). Finally, she depicted the scene where Peppa was awake and found a gold coin in an empty space of the paper (in the top center). Each scene clearly represented what happened to Peppa in a day, and was developed in accordance with changes of time and space. While Nara represented a part of the story in the previous occasion (Figure 4.5) such as Tooth Fairy brought a gold coin when Peppa was sleeping, in this time she reconstructed the episode in more detail.

When Nara explained her drawing, it can also be found that Nara reflected her own experience on her drawing.

Extract 4.21. Conversation while drawing (From the transcription / *Peppa Pig* – Tooth Fairy)

JO   페파가 자고 있어요?   [Is Peppa sleeping?]

NR   그래서 Tooth Fairy 가 왔어요. Tooth fairy 가 와서 아침에 일어나서.. 아침에 일어나는 건

여기에 그려 야지. 아니 아빠 방에서 아침에 일어나서 coin 했어요.

[So Tooth Fairy has come. Tooth Fairy has come. And (Peppa) got up. Let me draw here. Peppa got up in Daddy's room and said 'coin'.]

JO   일어나서 coin 했어요? 끝났어요? [She got up and said 'coin'? Is this the end?]

NR   아침에 밥을 다 먹고 나서 이빨이 빠져서 잘 시간이 되서 치카치카 하고, 잠옷으로 갈아입고

자고, 아빠가 재우고, 배게를 뒤져봤더니, 코인이 있어서 코인이다 외쳤어요.

[She had breakfast and lost her tooth and when it was time to bed, she brushed her teeth and put on her pajamas, and Daddy put her to sleep and (Peppa) rummaged around her pillow. There was a coin. And she shouted out 'coin'.]

After she drew about the scene where Peppa fell asleep and Tooth Fairy came, Nara started to draw Peppa sleeping in the other part and said that Peppa got up in Daddy's room. When she explained what she had drawn, she said that Daddy put Peppa to sleep. It was not represented that Peppa slept in daddy's room in the episode. Nara might reflect her daily experience that her father put her bed when it was time to bed on her drawing.
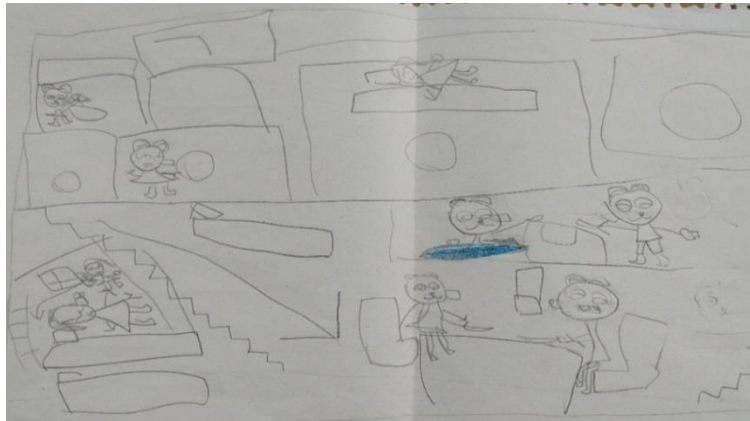
Figure 4.9. Nara's drawing (*Peppa Pig*- Tooth Fairy)

Playing with a secret box

After finishing her drawing, Nara wanted to watch one more episode and chose 'Secrets'. Before deciding it, she asked me what secret meant. I explained that it was something that only she and I knew, and she should not tell anyone about it. Nara then said, "아, 비밀 [Ah, it's a secret]" and wanted to watch the episode. As soon as the episode was finished, Nara started to draw a box and said, "이건 secret box 에요 [This is a secret box]". I asked her what a secret

box was. She then answered that it was a box with which you asked what was in it, which was consistent with the episode. After that, Nara suddenly stopped drawing and said that she also had a secret box. She then brought a small box and showed me what was inside. There were what she had collected such as beads, sea shells, dried flower petals, and some small toy figures in the box. Nara told me that it was her treasure box, but she would call it a secret box. From the observational data, Nara appeared to enjoy utilising what she had watched in her play. She made a treasure map and played pirates, played a secret box with her treasure box, sang a title song, imitated the characters, and searched for the places related to the settings on a map, which can demonstrate that animated narratives are deeply embedded in her daily life.

4.3.6. Visit 6

Nara told me that she wanted to watch *Mike the Knight* this time, and said she had watched the programme on Youtube before meeting me. As she might have watched the programme many times, she tried to sing the title song in English before me even though her English was not clear. She then chose 'Peace and Quiet' episode, and paid attention to it.

Nara's retelling

> **Extract 4.22. Nara's retelling (From the transcription/ *Mike the Knight* - Peace and Quiet)**
>
> NR   Mike the Knight 이 조용히 하라고 부탁했어요 [Mike the Knight asked for being quiet.]
>
> JO   누구한테?   [asked whom?]
>
> NR   동네 사람들이랑 무슨 보라색 귀신들한테.   [Neighbors and some purple ghosts]
>
> JO   그래서? 마이크가 조용히 해 그러니까 다 조용히 했어요?
>
>   [So what happened?   Was everyone quiet when Mike asked?]
>
> NR   아니요. 벨 울려 가지고 조용히 했는데 무슨 소리가 나서 달려갔는데..동굴로 들어 갔는데 무슨 보라색 괴물들이 있어 가지고 조용히 해 달라고 했는데 계속 따라 해 가지고 궁전으로 갔는데 나무 밑에 갔는데 계속 따라와 가지고 궁전으로 가서 숨었는데 또 따라해서 저 바깥으로 가 가지고 이렇게 숨어 있다가 문을 닫아 가지고 조금 있다가 게임 하자 그래서 문을 열어 가지고 가만히 움직이지 않는 게임을 했는데 먼저 보라색 괴물이 졌고 그 다음은 Mike the Knight 이 모자가 이렇게 얼굴을 가려가지고 움직였고 그리구 마법사가 동생이 요술봉이 떨어져서 움직였고 마지막에 용들이 아웃 됐어요.
>
>   [No. When a bell rang, everyone was quiet. Mike heard a sound so ran to a cave. There were purple monsters so asked them to be quiet. They copied Mike. Mike went to a castle and went

under a tree.   The purple monsters kept following. Mike hid in the castle and (the purple monsters) copied again. (Mike) went outside and then hid and closed a door. And a minute later they decided to play a game so opened the door. So they played the game not to move. The purple monsters lost first. And next Mike the Knight moved because his hat slipped down and then the witch his sister fell off the magic wand and moved, and the dragons were out at the end.]

Nara described in detail what happened in the story particularly in accordance with the change of a place such as 'ran into a cave', 'went under the tree', 'hid in the castle' and 'went outside'. Nara tended to focus on telling what happened while playing the quiet game.   She might be familiar with the rule of the game that the one who moves is out as she referred to who was out in order.   In this occasion, the interesting aspect from Nara's retelling is her understanding of characters. Nara referred to Evie as "마법사 동생 [the witch, his sister]". She identified Evie as the witch because of her possession such as '요술봉 [the magic wand]'. I wondered how Nara made sense of the relationship between Mike and Evie as referring to her as 'the witch, his sister'. Nara said, "같이 있으니까 [Because she is with him]", which might reflect what Nara has in mind about family including siblings.

Nara's drawing

Nara also focused on the game in her drawing.   She depicted two purple monsters (the trolls), two dragons, Mike and Evie. It is not sure that it represented Nara's intention, but it can be seen that the characters were classified into three pairs in accordance with the similarity or the relationship such as monster couples (the trolls) on the left, dragon friends (Sparkie and Squirt) in the center, and human siblings (Mike and Evie) on the right. They all looked like enjoying the game with smiling faces. Even though Nara referred to the trolls as monsters because they were purple, she represented that they did not look scary or threatening.   In the programme, the trolls are depicted in rags, whereas they were well dressed in bright colors in Nara's drawing. Thus, the meaning of '괴물 [monster]' that Nara referred to may imply that they look different, but they friendly get along with others.   Mike was dressed in blue in the similar as the image represented in the episode, and Evie, the witch was next to him putting a pointed hat on as Nara said that Evie was Mike's sister because she was with him.

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Figure 4.10. Nara's drawing (*Mike the Knight*- Peace and Quiet)

4.4. Junsoo

Junsoo is the youngest participant. He was four years old when the research began. Junsoo has never learned English formally but listens to English stories from his mother at home. His family likes to travel abroad.   Through his travel experiences, Junsoo can use some English expressions such as '*Hello, Thank you, Sorry, and Water, please*'.   After listening to or watching stories, he likes to act like a character in the story. Sometimes he tries to make a story book related to the character by drawing or pasting photos.   Junsoo likes to watch children's animation programmes, particularly a hero's story where a hero, a good and brave guy appears and defeats '악당 [villains]'.   He was a big fan of '번개맨 [The Lightning Man]', one of the super hero characters represented in a Korean television programme who moves fast like lightning, and use the lightning power when defeating villains. Junsoo liked to act like the lightning man until he met the legendary hero in another Korean animation programme entitled '레전드 히어로 삼국전 [The Legendary Hero]'; the story is about a man who fights against enemies to purchase '옥새 /oksae/', the stamp to give him the almighty power. His interest in hero's stories can be seen from his toys, which are mostly related to cars or weapons that the hero possesses such as swords or guns. When I visited his house, he showed me his favorite toy that was a plastic sword that sparkled and made an electrical sound when a button was pressed. The sword was a commercial product related to the progarmme, 'The Legendary Hero'. Junsoo repeatedly chose *Mike the Knight* to watch.   The programme is longer, and its plot is more complicated than the other programmes'. Nevertheless, he chose *Mike the Knight* with the

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expectation of that Mike would fight with the villains. When choosing an episode, he looked through the pictures carefully and tended to choose one in which there was someone looking like a bad guy or a fighter with weapons. However, contrary to his expectation, in the programme Mike is not an actual hero, but he is a boy in training to be a knight, and there do not appear antagonists such as evil characters. His expectation of a hero story thus might influence on his understanding of *Mike the Knight* story. Junsoo seemed to feel difficulty in understanding the story. However, he appeared to try to make sense of what happened in his own meaningful way even though it was not consistent with the story.

4.4.1. Visit 1

At the first visit, Junsoo chose an episode 'New Castle' in *Mike the Knight*. In Junsoo's house there was not a DVD player equipped. I thus brought a portable player for this research. Junsoo was interested in the equipment. He looked at how to manipulate the player carefully, and wanted to do by himself. Even though he was not able to read the word written on the player, Junsoo actively tried to manipulate it by clicking the buttons to open and select repeatedly. After choosing the episode, he fidgeted a little but tended to pay well attention to the programme. From time to time, he moved closer to the player as he tried to watch more carefully and grinned. When I asked him about the story, he spoke in reluctant ways.

Junsoo's retelling

Extract 4.23. Junsoo's retelling (from the transcription/ *Mike the Knight* – New Castle)

JO   어떤 내용이었어요? 얘기해주세요 [What was the story about? Please tell me the story.]

JS   잘 모르겠다~~   [I don't know.]

JO   본 데로 생각나는 데로 얘기해주면 되요. 마이크가 뭐했어요?

        [You can just tell me what you watched.   What did Mike do?]

JS   다 모르겠다.   [I don't know.]

JO   다 모르겠다~~ 마이크는 뭐하는 애예요? 누구예요 마이크는?

        [That's alright.   Who do you think Mike is?]

JS   싸우는 애. 악당하고   [A boy who fights with villains]

JO   악당하고~~ 그래서 마이크가 악당하고 싸웠어요?   [So did he fight with the villains?]

JS   아니. 도와줬어요. 아까 집 만드는 거.   [No. He helped friends to make a house.]

JO   어떤 집을 만들었어요?   [What kind of house did they make?   What's the house like?]

JS   돌멩이집.   [A house made of stones]

JO   그래서 어떻게 됐어요?   [What happened then?]

JS   모르겠다   [I don't know.]

Junsoo looked puzzled and repeatedly said that he did not know. It seemed that he did not understand why Mike did not fight in the story. Junsoo identified that Mike was a boy who fought with villains (6th line), thus he might expect that Mike would fight. His identification of Mike might be influenced by his interpretation of hero characters. When looking at the picture of Mike and his possessions such as a sword and a shield, Junsoo might draw upon his schematic knowledge about the hero characters whom he had met such as 'the lightning man' and 'the legendary hero' who wear amours and possess powerful weapons. By reflecting his favorite heroes, Junsoo might identify Mike as a hero to fight with villains. Mike, however, did not fight in the story, which might influence on his difficulty in making sense of the episode. I asked what happened then to elicit him tell more, but Junsoo did not want to tell.

Junsoo's drawing

Junsoo brought a small cotton pouch and put out something looking like stones which were crayons. Junsoo picked up a blue colored crayon and drew some circles.

Extract 4.24.   **Conversation while drawing (*Mike the Knight* – New Castle)**

JO   뭐 그리는 거예요?   [What are you drawing?]

JS   돌맹이 집   [The house of stones]

JO   왜 돌맹이집을 그려요?   [Why are you drawing that?]

JS   아까 이 집을 만들었으니까.   [Because he made this house.]

Junsoo attempted to draw about a house that Mike built by drawing some circles which represented the stones to make a house of. After adding some more blue colours to the circles, Junsoo said, "This is the blue one". I wondered what the blue one was. Junsoo then brought the DVD case and pointed at Mike wearing blue colored amour and said, "얘요 [This one]". The blue one whom Junsoo wanted to represent in his drawing was Mike. Although Junsoo did not draw Mike or the figure looking like a human, the blue colour represented his intentional choice, which is that Mike in blue made a house of stones.

Figure 4.11. Junsoo's drawing (*Mike the Knight*– New Castle)

4.4.2. Visit 2

Junsoo chose to watch 'Peace and Quiet', the one of *Mike the Knight's* episodes. He pointed at the picture in which the trolls were depicted. After choosing the episode, Junsoo pressed '열기 [open]' button to open the lid of the player to put the DVD in, and played it by himself. As the first occasion, Junsoo did not say or ask anything, just watched the episode.

Junsoo' s retelling

Extract 4.25. Junsoo' s retelling (*Mike the Knight*-Peace and Quiet)

JO   얘기해주세요   [Please tell me the story.]

JS   나왔어   [appeared]

JO	누가?	[What appeared?]
JS	악당이	[The villains]
JO	악당이 나왔어요. 그래서 어떻게 됐습니까? [Oh ~~ So what happened?]	
JS	안 싸웠어요	[(They) didn't fight.]
JO	그럼 뭐 했어요?	[Then, what did they do?]
JS	모르겠어 [I don't know]	
JO	그럼 악당이 나온 건 어떻게 알았어요?	[Then, how do you think that the villains appeared?]
JS	처음에 나쁜 짓 했잖아요	[Because they did something bad.]
JO	무슨 짓을 했는데요?	[Did they? What did the villains do?]
JS	계속 따라왔어요	[They Kept following Mike.]

Junsoo began retelling by mentioning that villains appeared and said that they (Mike and the villain) did not fight.   In other words, he mentioned what did not happen instead of what actually happened in the story.   I assumed that Junsoo identified the trolls as the villains.   In the programme, the trolls were not depicted as villains to put Mike in trouble.   They were rather mischievous. However, at first time when Mike met the trolls in the story, he showed terrified reactions and ran away. Junsoo thus might recognise the trolls as something bad and scary through looking at the troll's appearance and Mike's reactions. When the trolls met Mike, they copied what Mike said and followed along him to the castle.   From the situation, Junsoo seemed to perceive that following someone behind was a bad behavior so the trolls were villains. Junsoo thus might expect that the good guy (Mike) would fight with the bad guys (the trolls), which could be found in his utterance "안 싸웠어 [(They) didn't fight]".   The use of negatives expresses the fail to fulfill the expectation that something would happen, thus it can be interpreted that 'the events were against the background of other events which might have happened' (Labov 1975, p381).   Junsoo then said again "I don't know" in the same as the first occasion.   His utterance "I don't know" thus may mean that he did not know why Mike did not fight with the villains even though the villains appeared.

Extract 4.26. Junsoo's retelling (*Mike the Knight*-Peace and Quiet)

JO   계속 따라왔어? 그래서 마이크하고 친구들이 어떻게 했어요?

           [Did they keep following Mike?   Then, what did Mike and friends do?]

JS   꺼냈어,   [He pulled out.]

JO   뭘 꺼냈어요?   [What did he pull out?]

JS   (pointing at the picture of the sheathe on Mike represented on the DVD)

           여기서요. 여기서 뭘 꺼냈잖아요?   [Out of this. He pulled something out of this, didn't he?].

JO   아, 그래서 어떻게 됐어요? [Ah, did he take something out of that?   What happened then?]

JS   (opening the lid of the DVD player)   이거 어떻게 빼요? [How can I pull this out?]

When I asked Junsoo what Mike did after he went back home, Junsoo brought the DVD case and pointed at the sheathe that Mike put on and asked whether Mike pulled something out of it.   Junsoo might want to confirm if Mike pulled out his sword to fight against the villains as his favorite hero characters.   Junsoo, however, could not get the confirmation from me.   He thus might not understand what they did then, and this made him change the subject (6th line) and not to tell about the story any longer. I then asked him who else appeared in the story to know more about his understanding of characters.

Extract 4.27.   Junsoo's retelling (*Mike the Knight*-Peace and Quiet)

JS   용 나오는데   [There was a dragon].

JO   그쵸, 용 두 마리 나오잖아요 [That's right.   There are two dragons, right?]

JS   걔네는 마이크 친군데. 그런데 빨간 애 혼자서 용인데요.

       [They are Mike's friends. But only the red one is a dragon.]

JO   빨간 애만 용이예요? 그러면 조그만 애는 용 아니에요?

       [Is it? Then, what is the other one?   Is that not a dragon?]

JS   아니야. 입에 물이 있는데. 물. 불 아니고. 입에서 물이 나와

       [No. It has water in its mouth.   Water, not fire.   It squirts water from its mouth.]

In *Mike the Knight* there were two dragons, Sparkie, the big and red one and Squirt, the small and blue one. However, Junsoo identified only Sparkie, the red one as a dragon (3rd line). He

perceived that dragons have a characteristic of breathing fire from its mouth like Sparkie.   On the other hand, Squirt thus cannot be a dragon because it squirts water, not breathe fire.

Junsoo's drawing

Junsoo brought the stone shaped crayons again, picked up a red, and drew a rectangular shape. His drawing did not look 'drawing' but 'coloring', which was abstract. I thus could not help asking him what he drew directly.

Extract 4.28.   Conversation after drawing (*Mike the Knight* – Peace and Quiet)

JO   무엇을 그렸습니까?   [Please tell me what that is.]

JS   악당들이 있는 나무 집.   [It's a tree house where the villains live.]

JO   오 악당들이 사는 나무집?   [Oh, I see]

JS   피했어   [escaped.]

JO   피했어요? 누가요?   [Who did?]

JS   마이크   [Mike.]

JO   마이크가 이 집으로 피했어요?   [Did Mike escape to this villain's tree house?]

JS   아니. 다른 집으로. 마이크 성으로. [No.   From this house.   To Mike's castle].

In his explanation Junsoo seemed to try to demonstrate what happened in the trolls' house. "피했어" that Junsoo referred to (4th line) is usually used in the situation where one escaped or ran away from danger.   Hence, Junsoo might make sense of what happened in the trolls' house as that Mike felt dangerous when encountering the trolls, so he ran away home. Junsoo also seemed to consider this event was important.   He thought that he finally met the expected scene where the villains appeared in their house. Junsoo thus might choose the villains' house (the trolls' house) to be represented as a salient element of his drawing. In choosing the red color, he might choose an appropriate color to represent a tree house.   He might recognise the cave where the trolls lived in the episode as a tree house because of its dark color. Even though it was not a tree house where the trolls lived in the episode, Junsoo thought that it was a tree house where Mike met the villains, and it might be an important consideration for him.   From

his drawing, it could also be found that Junsoo tried to make sense of what happened to Mike after he met the villains. Since his expectation of that Mike would fight with the villains was not fulfilled, Junsoo might try to change the expected result and reconstruct it as that Mike did not fight and escaped to his castle.

Figure 4.12. Junsoo's drawing (*Mike the Knight*–Peace and Quiet)

4.4.3. Visit 3

When I visited Junsoo, he was building Lego bricks. He put the bricks aside as seeing me and wanted to play the DVD player by himself.   Junsoo seemed to understand the functions of the buttons on the player as well as the written passages presented on the monitor.   He opened the DVD case of *Mike the Knight*, took out the DVD, inserted it to the player, and pressed the start button by himself.   When the warning message written about the copyright appeared, he pressed a button to skip it as if he was not interested in the message. Even though he did not know exactly what it said in the warning passage, he might understand that it was not related to the programme. After the commercial was finished and the main menu page appeared, he clicked on the button for popping up the episode list.   Among the pictures on the list, he pointed at 'The Great Rescue' in which Mike riding a horse was depicted, and clicked on the picture.   While the episode was being played, Junsoo did not seem to pay attention to it. He turned his eyes away from the monitor from time to time and fiddled with Lego brick pieces.

Junsoo's retelling

JO   얘기를 해주세요   [Please tell me about the story.]

JS   (building Lego brick pieces)   떠다니는 배 [A floating ship]

JO   아 떠다니는 배 이야기에요? 그래서요? [Ah, was it about a floating ship? So what happened?]

JS   떠 다니는 거 안 나왔어.   [There was not a floating ship.]

JO   안 나왔어요? 그럼 마이크는 무엇을 했나요? [What did Mike do then?]

JS   (He didn't answer, but kept building blocks)

When I asked him about what he had watched, he said, "떠다니는 배 [A floating ship]". I wondered why he talked about it. I then asked him whether there was a floating ship in the story, and Junsoo said that there was not. He seemed not to want to tell about the story although I tried to elicit him to tell more about what Mike did in the story. The absence of the villains in the episode might influence that Junsoo lost interest in the programme.

Junsoo's drawing

Junsoo did not want to draw after retelling. Instead, he wanted to make something out of Lego bricks. He showed me a ship that he built, and said, "오늘 이야기에는 안 나왔는데, 마이크가 옛날에 타던 배에요 [This was not in the story, but Mike rode on this ship in the past]". He might try to connect his work to *Mike the Knight* story. In his retelling, he said that there was not a floating ship by using the negatives that might seem to show the event was against his expectation as the previous occasion. Junsoo might possibly expect that Mike went to rescue people by floating ship in mind. However, he found out that the expected event did not occur. He then seemed to attempt to relate the ship that he made to the story by creating an event that occurred in the past. In other words, Junsoo seemed to want to make a ship out of Lego brick before watching the episode and make an attempt to relate it to the episode. He tried to maintain his interest within a rule of the context, and the rule might be made sense of by him as that he needed to tell or draw about something relevant to the episode. The connection of the floating ship and the story thus might show Junsoo's sense of the context where he was

being involved as Hoon who related the fruits to Peppa's favorites (Extract 4.2).
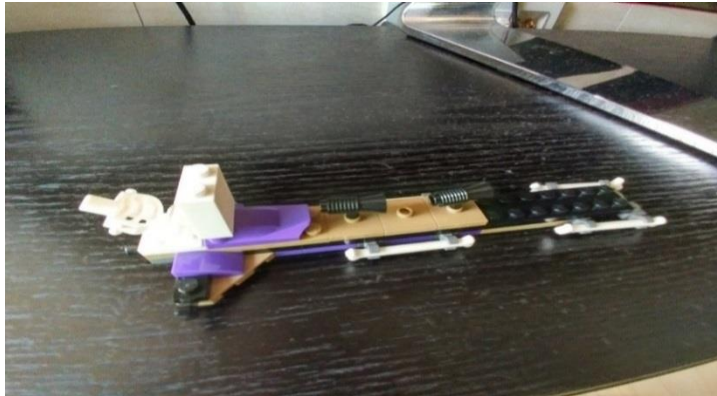
Figure 4.13. Junsoo's Lego craft (*Mike the Knight*–The Great Rescue)

4.5. Somin

Somin is a five- year-old preschool girl. She has been attending a private English preschool where all subjects are taught in English for two months since March, 2016, and takes extra private lessons such as Korean literacy, math, music, and ballet in addition to the preschool curriculum. Even though spending much time taking lessons, she likes to watch English television programmes such as *Mr. Maker*, or *Learning to draw ABC* and Disney animation films during her free time at home.   After watching *Mr. Maker* or *Learning to draw ABC*, Somin likes to make or draw as she watched according to her mother. Somin is generally calm and well-behaved. When I visited her house for the first research, she vowed at me politely at the gate and guided me to the living room where television and DVD set were equipped.   In the front of the television, pencils, crayons, some paper and a sketchbook were prepared tidily on the table.   Somin sat at the table with a smile politely, which she looked like to show me that she was ready to study.   She probably thought that the research looked like a private lesson which she got used to taking at home.   Even though she looked to get more relaxed after the first visit, she was always well-behaved. When she opened a sketchbook to draw, she told me that the sketchbook should be used from the first page and after drawing she did not forget putting crayons in order. When she retold the story, she tended not to say what she had

watched actively, but to hesitate. She seemed that she wanted to tell only what she was able to tell confidently.   I told her that she could say "I don't know" if she did not know, however, Somin seemed that she did not want to say like that.   When drawing, she told me that she was not able to draw pigs in a similar way of representing *Peppa Pig*.   Even though I told her that she did not need to copy the picture of Peppa, she did not depict any pigs at all in her drawings.

4.5.1. Visit 1

At the first visit, Somin chose *Peppa Pig* because she had watched the programme before. The episodes represented in the DVD were all new to Somin. She thus looked through the episode list carefully and chose 'New Shoes' first.   While the episode was being played, Somin sat nicely and paid well attention to the episode without distraction.

Somin's retelling

While she watched the programme without company with her mother, Somin seemed to feel nervous and wanted her mother to be with her and help her talking when retelling the story.

<div align="center">

Extract 4.30.   Somin's retelling (*Peppa Pig* – New Shoes)

</div>

Mother   New shoes?   신발을 새로 산 얘기야? [New shoes? Was it about buying new shoes?]

SM   네   [Yes]

Mother   누가? 누가 신발을 샀어?   [Who did?   Who bought new shoes?]

SM   페파피그가. 엄마가 사줬어.   [Peppa Pig.   Mommy bought them for her.]

Mother   페파피그가 사 달라고 했어?   [Did Peppa ask her mom to buy new shoes?]

SM   아뇨. 페파 신발이 정원에서 없어졌어요 [No. Peppe's shoes disappeared in the garden.]

Mother   신발이 없어졌어? 잃어 버린 거야?   [Heck? Did her shoes disappear? Did Peppa lose her shoes?]

SM   네, 신발을 잃어 버렸어. 그래서 엄마한테 사 달라고 해서 엄마가 빨간색을 해줬는데 잘 때도

　　　　　　하고 배고플 때도 하고 쉴 때도 신었어

　　　　　　[Yes. She lost her shoes. So Peppa asked her mom to buy new shoes. So her mom bought her

　　　　　　red shoes, and Peppa put them on when sleeping, when feeling hungry, and when taking a rest.]

JO   아, 신발을 안 벗었어?   [Ah, did she never take off the new shoes?]

SM   네. 그래서 비가 와서 그 때도 슈즈를 신고 왔는데 다행히 부츠로 바꿨어요

        [No.   So she kept wearing the new shoes when it rained. Fortunately, she changed them into boots.]

At the first time when Somin was asked to retell, she had a tendency of being reluctant of telling. However, she seemed comfortable when her mother was beside her and showed her active attempts to reconstruct a story by integrating each event, which was consistent with the episode: Peppa lost her shoes in the garden. Her mother bought her new red shoes. Peppa never changed her new shoes. She changed them into boots when it rained.   In particular, since Somin's mother did not watch the programme together, she did not know what the story was about. This might relieve Somin in telling her mother about more freely without concern about assessment about her telling.

Somin's drawing

At first, she began to draw two red oval shapes and a blue square which were a pair of red shoes and a shoe box. She drew lines vertically and horizontally like a grid to make a shoe shelf. She then drew different colored shoes on each grid.

<p align="center">Extract 4.31.   Conversation while drawing (<i>Peppa Pig</i>-New Shoes)</p>

JO   그림에 대해서 얘기해 줄래요?   [Can you tell me what you have drawn about?]

SM   신발 가게를 그렸어요. 신발이 많이 있는 거예요. 그리고 이거는 신발 담는 박스예요.

        [It's about a shoe shop where there are many shoes on the shelf. And this is a box to put shoes in.]

JO   그럼 상자에 담겨 있는 건 페파가 새로 산 신발이에요?

        [Are these red shoes in the box Peppa's new shoes?]

SM   네   [Yes.]

Somin focused on depicting a shoe shop where there were different kinds of shoes displayed and a shoe box.   Even though it might be implied that the red shoes in the box may represent

what Peppa did in the shoe shop, narrative elements were hardly found in her drawing. Instead, she seemed to try to represent different kinds of shoes that she has already known such as trainers, boots, some shoes with heels for women. While drawing, she talked about what kinds of shoes she usually put on in her daily life.

Extract 4.32. Somin's comment while drawing (*Peppa Pig*-New Shoes)

SM   월요일엔 체육이 있어서 운동화 신고 화수목에는 구두를 신는데 옷차림에 어울리는 신발을 골라 신어요. 수요일에는 발레신발을 신어야 해요. 부츠도 그릴 거예요. 그런데 이제 부츠는 못 신어요. 두꺼운 신발은 가을 겨울에 신어야 해요.

[I wear trainers on Mondays because I have PE class on Mondays. And on Tuesdays, Wednesdays, and Thursdays I wear shoes to match my dress. On Wednesdays, I need to wear ballet shoes. I am going to draw a pair of boots. But I don't wear boots anymore because I wear them in fall and winter seasons.]

Somin might try to explain that she needed to choose the different shoes according to the circumstances such as trainers for PE class, ballet shoes for ballet class, and boots for cold weather. I met Somin in the spring season (from April to May), and she said that she did not wear boots anymore because they were not suitable in the warm weather. As looking at the picture and her comments, it seemed to express her daily routines related to the topic (shoes) rather than a narrative (what happened), which might recognise from the way in which she used verb tenses. When retold the episode, she used past tenses, on the other hands, when she told about the shoes that she usually wears, she continually used the present tense. This pattern of using tense reflects Somin's recognition of linguistic features represented in different genres, which might be constructed through Somin's engagement with different types of texts.

Figure 4.14. Somin' s drawing (*Peppa Pig*– New Shoes)

4.5.2. Visit 2

Somin wanted to watch *Peppa Pig* again, and chose 'Ballet Lesson'. When choosing the episode, she told me that she had been learning ballet and expected the episode was interesting. As the first occasion, she concentrated on the programme nearly without any reactions.

Somin's retelling

Extract 4.33.   Somin's retelling (*Peppa Pig* – Ballet Lesson)

Mother   뭐 나왔어 거기서? 페파가 뭐했어? [What happened in the story?   What did Peppa do?]

SM   처음으로 발레레슨을 했어.   [She took a ballet lesson for the first time.]

Mother   오, 그래서 가서 어떻게 됐어? 잘 했어? [Oh, so what happened then? Was she good at the ballet?]

SM   근데 첫번째 갔으니까…[But, that was her first lesson.   So..]

Mother   아 첫번째 갔으니까. 그때 페파가 기분이 어땠어?

          [Ah, that was her first lesson. Then what do you think she felt like?]

SM   근데 거기서 원래 하던 친구가 잘했는데 다리를 꽜다가 풀면서 해야되는데, 위로 갔다 아래로 갔다 했어

          [There was the one who was good at ballet. And Peppa should have crossed legs and stretched them, but she only jumped up and down.]

Mother   오~~ 또 뭐 나왔지?   [Oh~~ And what else did she do?]

SM   그래서 집으로 가서 엄마 아빠한테 어떻게 하는지 설명해주고 그랬어요.

          [And she went home and showed her mom and dad how to do ballet.]

In a similar way of the first occasion, Somin asked her mother to stay with her, and her mother tried to encourage her to tell. From her retelling, it might be found that Somin tried to construct a narrative consistent with the episode structure.   She began with the situation (2nd line) and told about what happened then (6th line and 8th line).   Her mother asked her about what Peppa felt like when she took the first ballet lesson (5th line), whereas Somin continued to tell what happened in the ballet lesson in order.   Somin emphasised that it was Peppa's first experience of ballet by referring to it repeatedly (2nd line and 4th line).   This repetition might show the way in which Somin made sense of how Peppa felt.   Somin seemed to reflect on her first ballet

lesson while watching.   In the episode, it was not clearly represented that Peppa made a mistake nor appeared that there was an expert pupil as she mentioned, "There was the one who was good at ballet" (6th line), whereas Somin might expect that it was difficult for Peppa to follow the ballet moves because Peppa was a novice who learned ballet for the first time.

Somin's drawing

Extract 4.34.   Somin's comments while drawing (*Peppa Pig* – Ballet Lesson)

SM   이건 발레 스커트에요.   치마 아래에 하얀색 타이스를 그려야 되요. 신발끈도 그려야 되요. 겨울에는 긴 팔 옷을 입어야 해요. 긴 팔 옷은 발레 공연할 때 입는 거구요. 짧은 소매 옷은 연습할 때 입어요.

[This is a ballet skirt.   Under this, I need to draw tights in white. I also need to draw shoelaces.

A long-sleeved shirt is needed in winter. This is a long sleeved suit. This suit is suitable for a ballet

concert on a stage. And short sleeves are suitable for practices.]

One of the characteristics of her drawing is that the character representation was not found. The way of representation of characters such as the description of appearances, motion, or size can imply meanings that she constructed about characters, however, it was not found in her drawings. In a similar way of the first occasion where she described shoes displayed in a shoe shop, she depicted only ballet costumes at this time. When retelling the story, she demonstrated her narrative understanding, on the other hand, when drawing, she did not. Instead, she tended to focus on the topic such as shoes (New Shoes) and ballet costumes (Ballet Lesson).   As her drawing looked expository in the first occasion (Figure 4.14), she described ballet costumes in detail in the light of what she has already known about them.

Extract 4.35.   Conversation while drawing (*Peppa Pig* – Ballet Lesson)

JO   Do you want to speak In English?   Go ahead, please.

SM   Ballet toe shoes and ballet clothes.

JO   Ballet clothes.   Good.

SM   In the ballet class.

JO   Good job

SM   Yellow and blue.   And, I have a black skirt.

When I asked her to explain what she had drawn, Somin wanted to speak in English. She tried to explain about what they were ("Ballet toe shoes and ballet clothes"), where they were needed ("in the ballet class"), and what color they were ("Yellow and blue") by using phrases and words in English. She added what she has got ("And I have a black skirt") apart from what was represented in her drawing.   When looking at her use of English, Somin might be accustomed to the practice to answer the questions by pointing at a picture and requesting a label such as "What is this?" or "What colour is it?", which might be experienced in her formal English lessons.   She thus might seem to try to draw on the familiar patterns into the explanation of her drawing even if her English explanation was fragment and her description was not consistent with the narrative.

Figure 4.15.   Somin's drawing (*Peppa Pig*– Ballet Lesson)

4.5.3. Visit 3

As she seemed to get used to this research, Somin picked up *Peppa Pig's* DVD and said she wanted to watch 'Tooth Fairy' episode as soon as I visited.   Somin also looked comfortable although her mother was not with her. When retold the story, she was less reluctant and tried to what she had watched more actively.

Somin's retelling

      Extract 4.36.   Somin's retelling   (*Peppa Pig* – Tooth Fairy)

SM   이가 점심 먹는데 빠져 가지고 그리고 잠잘 시간이 되서 이 닦고, 빠진 이도 닦았어요

                [When Peppa was eating lunch, a tooth fell out. And at bedtime, she brushed teeth and washed

the lost tooth, too.]

JO   그래서 어떻게 됐어요?   [So what happened then?]

SM   그래서 배게 속에 넣고 자고 있는데, 이빨 요정 보겠다고 눈 떴어요. 그런데 이빨 요정이 늦은 게

아니에요. 안 온 거예요.

[So she put the tooth in the pillow and slept, and opened her eyes to see Tooth Fairy.

But, Tooth Fairy was not late.   She did not come.]

JO   그래서 어떻게 됐어요?   [Ah~~ so what happened next?]

SM   자 봤더니 왔어요. 그래서 이빨을 가져가고 금동전을 줬어요. 배게 안에다가. 아침이 밝았는데

금동전이 있었어요. 끝.

[Peppa fell asleep, and Tooth Fairy came. So (Tooth Fairy) took the tooth away and put down

a gold coin. In the pillow. And when the morning came, there was a gold coin. The end.]

Somin tried to connect each event in time order by saying, "When Peppa was eating lunch" "at bedtime" (1st line) and "when the morning came" (7th line), which was not found in the previous occasions. She reconstructed the episode from what happened first to what happened then, and signaled that the story was finished by saying, "The end" (7th line).   In her retelling, she inserted an evaluative comment such as "Tooth Fairy was not late. She did not come".   It is assumed that Somin wanted to emphasise Tooth Fairy's intention which was not represented in the episode.   Somin inferred that Tooth Fairy intentionally did not come when Peppa waited to see her with her eyes opened because Tooth Fairy could appear only while Peppa was sleeping. Tooth Fairy thus came after Peppa fell asleep.

Somin's drawing

Somin told me that she wanted to draw the scene where Tooth Fairy took Peppa's tooth and left a gold coin.   She then started to draw a big sized pink pillow in the center of the paper. Beside the pillow, she drew a small white tooth and a gold coin to represent exchanging the tooth for the gold coin as she said.   Somin seemed to try to represent what happened in the story when drawing on this occasion, however, she did not yet depict who exchanged the tooth for the gold coin.

JO   나중에 이빨 빠지면 배게에 넣을 거예요? [Are you going to put your tooth under the pillow?]

SM   네. 그리고 절대로 눈을 안 뜰 거예요. 눈 뜨면 안 와요.

        [Yes.   And I will never open my eyes. If I open them, Tooth Fairy won't come.]

Somin expected to put her tooth under the pillow to meet Tooth Fairy in real life as Nara did. Since she interpreted that Tooth Fairy did not come until Peppa fell asleep, she might emphasise that she should not open her eyes
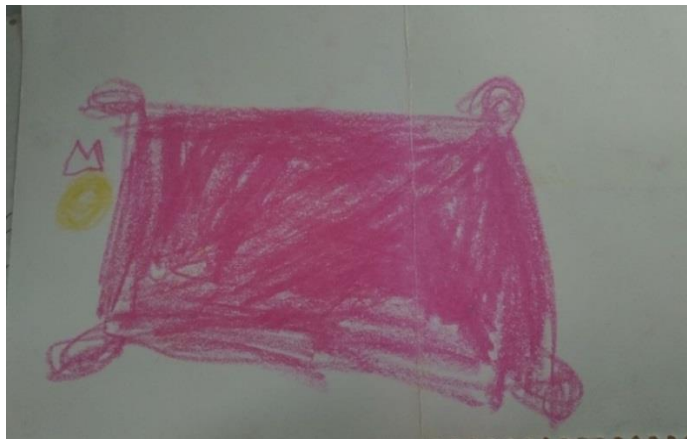
Figure 4.16. Somin' s drawing (*Peppa Pig*– Tooth Fairy)

4.6. Woo

Woo was a six-year-old boy when this research was conducted.   He lives with his parents, an older sister, and grandmother in Gyunggi province, the outside of Seoul. His parents do not want Woo to attend private institutes for prerequisite learning before starting formal schooling (in Korea formal schooling starts from seven years old).   Instead, his mother reads mostly written in Korean to him regularly. When I visited to his house, the most striking feature in the house was the bookshelves in the living room filled with books. His mother said that she and Woo liked to spend time reading, listening and watching stories and talking about them. His mother referred to the time as 'the time to travel to the story world'. She does not consider

whether Woo was able to understand a story, rather she wants Woo to use his imagination more freely.   Woo has also experienced popular cultural stories a lot.   He and his parents like to watch animation films in a cinema and musical performances in a theatre. Woo likes to imitate to sing the songs presented in Disney animations such as *Rapunzel* and *Frozen* after watching the films in English.   If he watches films or musicals in Korean, he attempts to utilise what he heard more actively.   One day I had a chance to get in his mother's car. When his mother played the song '지금 이 순간 [This is the moment]' used in a musical *Jekyll and Hyde*, Woo excitedly sang along the song. His mother said that Woo has not watched the musical as a whole yet but likes to watch a short clip from YouTube. While Woo enjoyed singing in the car, the gas was running out.   His mother tried to find a gas station, and Woo started to change the lyrics in accordance with the situation instantly: in his lyrics, the moment to fulfill the desire (*Jekyll and Hyde*) is changed into the moment to find a gas station.   English subject is not included in Woo's preschool curriculum, thus Woo has never learned English so far.   His English experiences mostly lie in stories that he has listened to or watched with his family informally.

4.6.1. Visit 1

At the first visit, Woo chose *Peppa Pig* to watch.   He has never watched the programme before, but showed his interest in the character, the pig family.   As his home experience, his mother was with him when watching and retelling. While watching, he sat on his mother's lap and concentrated on the programme nearly without moving or saying.

Woo's retelling

Extract 4.38. Woo's retelling (from the transcription/ *Peppa Pig* – Pancakes)

JO   어떤 내용이었어요. 얘기해주세요 [What's the story about?   Please tell me.]

W   돼지가 팬케이크를 한 번에 다 먹었어 [Pigs ate up the pancake at one time.]

JO   돼지가 누군데요? 친구들이에요? [Who are the pigs?   Were they friends?]

W   같이 사는 가족.   [Family living together]

JO 그래서 어떻게 됐어요? [So what happened next?]

W (didn't answer)

JO 시우는 팬케이크 먹어본 적 있어요? [Have you eaten pancakes?]

W 아니 [No]

JO 그런데 팬케이크인 건 어떻게 알았어요?

[No? How then did you know that they were pancakes that the pigs had made?]

W 나는 오므라이스인 줄 알았어. 위가 계란으로 노랗고 위에 소스가 있고

[I thought it was an omelette rice. It was yellowish made of eggs, and the sauce was poured on top.]

Woo told about the story in brief. I thus tried to elicit him to say more, however, he remained silent. Woo did not tell about the story in detail and tended to focus on visual features. He said that he did not know what Peppa's family made was a pancake and thought that was an omelette rice because of what it looked like. An omelette rice is a kind of food for children in Korea, placing fried rice on one side of the omelette and folding it in half. It is usually served with ketchup sauce on top. Thus, Woo thought a pancake with syrup on top depicted in the programme was the omelette rice that he had eaten. Even though he had chosen the episode entitled 'Pancakes', he told me that he did not know what Peppa's family made was pancakes. When I asked how he knew that was a pancake then, he said that he heard what the pigs said while watching.

Woo's drawing

Before the research with Woo began, Woo whom I had met was active and talkative. However, he looked nervous and shy when I visited him for this research. He tended to be quiet while watching and drawing. Even though I asked him some questions, he did not want to answer but just kept drawing. Thus, it was difficult to get enough information about his picture.

While Woo said that pigs ate pancakes in his retelling, he drew about that Mommy Pig, Peppa and George made pancakes in the kitchen. It means that 'orientation' (who was in the story, when and where it happened) which was absent in his retelling was represented in his drawing.

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He depicted that Mommy Pig was holding a spatula in her hand and making yellow round shaped pancake.   Woo referred to the characters as only 'pigs' in his retelling, whereas he referred to the biggest pig in the center as Mommy Pig who was making pancakes.   Even though he did not refer to the two other pigs represented small in size, they seemed to be Peppa in pink and George in blue. As the absence of mention about what Daddy Pig did such as flipping a pancake and making it stuck to the ceiling in his retelling, Daddy Pig was not included in his drawing.

Figure 4.17.   Woo's drawing (*Peppa Pig*– Pancakes)

4.6.2. Visit 2

At the second visit, Woo told me that he did not want to watch *Peppa Pig* again, and chose *Mike the Knight*.   When looking through the episode list with pictures, he asked me to read him each English title. While I read, he asked me what 'rescue' meant in Korean. I translated it for him, and that might influence his understanding of the story.

Woo's retelling

Extract 4.39. Woo's retelling (from the transcription / *Mike the Knight* – The Great Rescue)

JO   어떤 내용이었어요?   [Who appeared and what did they do?]

W   사람을 구해줬어요   [Rescued people]

JO   사람을 구해줬어요? 누가요?   [Who rescued people?]

W   음...병사   [Um….a soldier]

JO　　　마이크가 병사에요?　[Do you mean Mike?　Why do you think that Mike was a soldier?]

W　　　병사니까.　생김새가.　옷 입는 게　[He is a soldier. Because of his appearance and his outfit]

JO　　　그래서 마이크 병사가 사람들을 구했어요?　[Ok, so did Mike the soldier save people?]

W　　　네.　같은 마을 사람.　물에 빠질 뻔 했어

　　　　[Yes.　The people who lived in a village.　They almost fell into the water]

As the retelling at the first visit, he told me about what the story was about in brief. Even though I began with the questions about who appeared and what they did in the story, he answered that a soldier rescued people. As he referred to Peppa and his family as pigs, he called Mike '병사 [a soldier]'. 'Knight' might not be familiar with Korean children. Woo thus seemed to guess that Mike was a soldier from its outfits, and expect that the soldier would rescue people in danger. When Woo chose this episode, he might expect the dangerous situations where people need to be rescued or saved by drawing on his experiences while watching the episode such as a fire, a drowning accident, or an encounter with villains.　As a consequence, he seemed to make sense of the people who needed to be rescued were the ones who almost fell into the water, which was not seen in the story.　In other words, Woo tried to reconstruct the story on the basis of his interpretation and expectation of what would happen by combining the elements of the episode: Mike, the soldier rescued people who almost fell into the water.

Woo's drawing

Extract 4.40. Conversation while drawing (*Mike the Knight* – The Great Rescue)

JO　　　그림에 대해 설명해 줄래요?　누굴 그린 겁니까?

　　　　[Can you tell me about what you have drawn?　Who did you draw?]

W　　　병사　[A soldier]

JO　　　병사가 어디를 가는 겁니까?　[Is this soldier taking a horse? Where is he heading for?]

W　　　마을 사람들에게. 구해주려고.　[For the people in the village.　To rescue them.]

His drawing is consistent with his retelling.　He drew the soldier (Mike) riding on a horse with a helmet, a knife and a shield, and explained that the soldier ran to the town to rescue people.

In his drawing, Mike's outfits might influence his understanding of the character. Woo did not know that Mike was a knight. When he had retold the story, he guessed that Mike was a soldier because of his outfits. It showed that Woo depended on visual descriptions in understanding the story when he watched a progarmme. When I asked him who appeared in the story, he answered that there were mother, a dog, and dragons. However, he did not depict the other characters, people who need to be rescued, or the setting (the town).

Figure 4.18. Woo's drawing (*Mike the Knight*–The Great Rescue)

4.6.3. Visit 3

Woo seemed to get used to this research.   Unlikely to the previous two occasions where he was shy and reserved, he looked joyful.   He welcomed me gladly with a big smile and hurried me to show him a programme.   As soon as I took out the DVDs, he chose *Sarah and Duck* and 'Fairground' episode after looking at the picture of a Ferris wheel. The picture might remind him of his travel experience. He told me that he had been to the UK and ridden on a Ferris wheel. He did not know that it was called Ferris wheel. He said that he had ridden something looking like that.   When the progarmme was started, he concentrated on watching quietly.

Woo's retelling

Extract 4.41. Woo's retelling (from the transcription / *Sarah ad Duck* – Fairground)

W   놀이동산에서 놀아요   [Played in the fairground]

JO   놀이 동산에서 놀아요? 누가요?   [Who played in the fairground?]

W   닥이랑 사람이랑   [Duck and a girl]

Mom   그리고 또? 어땠어?   [And then?   What happened?]

W   같이 놀았어요 [They played together.]

Woo called the duck character Duck even though he referred to Sarah as a girl. He said that the duck character was a mallard duck and its name was Duck, on the other hand, he did not know what the girl's name was.   It might be because in the story Sarah called Duck frequently, but Duck could say 'quack' only.   At this third visit, I tried to encourage him to say what he had watched more in detail by asking him about what happened next.   Even though he tended to hesitate to answer and often said, "I don't know", his mother encouraged him to answer, and Woo started to tell about what happened in the story in detail.

Extract 4.42.   Woo's retelling (from the transcription / *Sarah ad Duck* **– Fairground)**

Mother   어떤 걸 탔어요?   [It's ok, tell me.   What did they do? What did they ride?]

W   빙글빙글 도는 거. 그리고 맛있는 거 먹고. 솜사탕. 한 입 먹었어.

           [(They rode) Something to turn around. And then they ate something delicious.

           A cotton candy. They had just one bite.]

Mother   그래서? 어떻게 했어? 한 입 먹고?   [So? what happened then?]

W   버렸어   [(They) threw away the rest of it.]

Mother   우리랑 똑같다 우리도 한입 먹고 버리잖아

           [They did the same as we did, right? We too always dumped a cotton candy.]

W   맞아. 너무 다니까 [Right, because it's too sweet.]

Mother   마지막에 누굴 만났어요?   [Who did Sarah meet at the end?]

W   달. 보름달.   [The moon. Full moon]

Mother   달인 거 어떻게 알았어? 엄마는 몰랐는데

           [How did you know it was the moon? I didn't know that.]

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W   하늘로 갔으니까.   그리고 하야니까. 보름달이야.

[Because it went up to the sky.   And because it is white.   It is a full moon.]

When his mother asked him about what they rode in the fairground, Woo answered what Sarah and Duck rode and what they did next ("And then (they) ate something delicious") even though I did not ask him what happened next.   He also mentioned what Sarah and Duck did after they had one bite of a cotton candy ("They threw away the rest of it").   He remembered that Sarah and Duck met the moon, and the moon went up to the sky at the end of the story.   Woo's interest in the Ferris wheel in a fairground might invite him to integrate the elements related to the episode and his own experiences. In particular, sharing his family experiences with his mother might support him to interpret the character's action such as throwing away the cotton candy and develop his story about what happened in the fairground. Although the order of events in his retelling was not consistent with the episode, Woo's story demonstrated that he brought his social knowledge and experiences meaningfully to construct his story about the events in the fairground.

Woo's drawing

Extract 4.43. Conversation while drawing (*Sarah ad Duck* – Fairground)

W   놀이동산에서 놀이기구를 도는 거 타는 거. 한 명은 여자애. 한 명은 달. 한 명은 오리.

[It is about going on a ride spinning around in the fairground. One is the girl, another is

the moon, and the other is the duck]

JO   그런데 달이 왜 거기 갑자기 탔어요?

[Did the three of them ride on? Then why did the moon suddenly ride on?]

W   하늘로 가야 되는데 높이 못 날아서

[The moon needed to go up to the sky. But it couldn't fly up high]

Woo started to draw a Ferris wheel by drawing a big circle and small rectangular shaped cars stuck on the circle.   Then he drew three faces from left, Sarah, the moon, and Duck in the biggest car located on the top of the circle, and explained that he had drawn about going on a ride spinning around in the fairground. The character's actions to compose this event proceeded

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to the result of the episode: Sarah met the moon. The moon recommended Sarah to ride a Ferris wheel to go up high and look down from up there. Sarah, the moon and Duck thus rode on the Ferris wheel, as a result, Sarah found a bench.   I wanted to know whether Woo made sense of why the moon rode on the Ferris wheel with Sarah.   Woo then interpreted the situation by drawing on his imagination as well as knowledge about the moon (3rd line).   Although his answer was not consistent with the story, Woo developed his story where the moon rode on a Ferris wheel with Sarah and Duck and finally went up to the sky.

Figure 4.19. Woo's drawing (*Sarah and Duck*–Fairground)

4.6.4. Visit 4

Woo's retelling

Extract 4.44.   Woo's retelling (from the transcription / *Sarah ad Duck* – Big Shop)

JU   그 여자애하고 오리하고 무엇을 했나요? [What did the girl and Duck do?]

W   쇼핑. 벡화점으로   [They went shopping. To a department store]

Mother   어떻게 갔어?   [How did they go there?]

W   버스 타고   [By bus]

Mother   거기서 뭐 했지?   [What did they do there?]

W   구경만 했어.   [(They) Just looked around.]

Mom   뭘 사러 갔는데 못 샀지?   [They wanted to buy something, but couldn't. What was that?]

W	펭귄. 펭귄이 너무 많아서 [A penguin. Because there were too many penguins]
Mother	그래서 어떻게 됐어? 마지막에? [So what happened in the end?]
W	못 샀어. 그래서 달을 만났어. 달이 선물을 줬어
	[She couldn't buy (a penguin). She met the moon. And the moon gave her a present.]

In a similar way to the third occasion, Woo tried to retell about what happened in the story through having conversations with his mother. His mother scaffolded him to organise his retelling by giving detailed questions such as "What did they do there?", "They wanted to buy something. What was that?", "What happened in the end?". His mother's assistance might thus support Woo to connect 'complicating actions' and proceed to 'the result'. While retelling, Woo did not merely answer the questions, but actively tried to interpret what happened. For example, he interpreted the reason why Sarah could not buy anything, but just looked around the department store, and guessed that Sarah could not choose one because there were too many penguins (8th line). His inference was different from the episode: there was not the penguin doll that Sarah intended to buy. It might be assumed from his shopping experiences with his sister.

Extract 4.45.   Woo's retelling (from the transcription / *Sarah ad Duck* – Big Shop)

JO	시우도 그런 적 있어요? 뭐 사러 갔는데 너무 많아서 못 고르고 그냥 온 적 있어요?
	[Have you had the similar experience before? I mean, have you not chosen what to buy because there were too many products?]
W	아니. 하나만 골라. [No (I haven't). I choose one.]
Mother	시우는 하나만 잘 사는데 누나가 못 고르지 항상. 고민만 하다 문 닫지?
	[You choose what you want to buy, but your sister doesn't. She can't decide until the shop is closed]

According to his mother, Woo's sister has an indecisive tendency when she went shopping. Woo thus might guess that Sarah could not decide which one to buy among penguin dolls in the light of his experience.

Woo's drawing

Woo kept drawing without commenting, thus it was difficult to have a conversation with him. Rather he provided me with some explanations about his drawing after finishing it. He said that he depicted penguin dolls on a shelf in the department store.   He might want to represent the situation in which Sarah looked around many penguins. In his drawing, penguin dolls displayed on a shelf in the department store were depicted.

Figure 4.20.   Woo's drawing (*Sarah and Duck*– Big Shop)

4.6.5. Visit 5

Woo chose *Mike the Knight* to watch.   After looking at the pictures, he pointed at 'Triple trophy triumph' episode.   When I read 'Triple Trophy Triumph' in English, he asked me what it meant.   I explained it in Korean as that it sounded like the story about winning a game. He looked interested in the story and decided to watch it. On this occasion, his mother was not with him. As the previous occasions, he tended not to say while watching, but to concentrate on the episode

Woo's retelling

Extract 4.46.   Woo's retelling (from the transcription / *Mike the Knight* – Triple Trophy Triumph)

W   시합했어   [He had a competition]

JO   시합? 무슨 시합을 했습니까?   [Competition?   What did he do in the competition?]

W	점프하고 달리기 하고	[He jumped and ran]
JO	그래서 어떻게 됐어요?	[Ah, did he? So, what happened then?]
W	마지막에 트로피를 다 가졌어요.	[He won all the trophies at last.]
JO	그래서 마이크가 트로피를 다 탔어요?	[Did Mike win all the trophies?]
W	아니, 하나 타고 나머지는 친구들 나눠줬어요	
	[No, he won only one trophy and gave the others to his friends.]	
JO	왜 친구들에게 나눠줬을까?	[Why do you think that he gave the trophies to friends?]
W	다 잘 했으니까	[Because everyone did a good job.]

Even though Woo was not supported by his mother, he tried to make sense of the story by connecting what Mike did actively: Mike had a competition. He jumped and ran. He won all the trophies at last. In particular, he used the phrase '마지막에', which means 'at last' or 'in the end' in English. Woo might want to show what the result of the competition by emphasising it. After Woo told about what happened at the end of the story, he corrected what he had told as that Mike won one trophy and gave the others to his friends (8th line), which was consistent with the episode. Woo also made sense of a problem that occurred in the story.

Extract 4.47. Woo's retelling (from the transcription / *Mike the Knight* – Triple Trophy Triumph)

JO	그런데, 거기서 마이크가 혼자 말을 탔잖아요. 그래서 어떻게 됐죠?.
	[By the way, in the story you may see the scene where only Mike rode a horse. So what happened then?]
W	용끼리 탔어요. 등에 [Dragons made a pair to run. A dragon rode on the other's back.]
JO	그럼 만약에 시우가 그 상황이라면 어떻게 했을거 같아?
	[Then, if you were in the same situation, what would you do?]
W	그냥 가요. 말 안 타고 [I would run without riding a horse.]

In the story, Mike was represented as a bossy and competitive character. He wanted to get all the trophies in a competition as his father did. He thus made an unfair rule to win, but finally

he found out his fault and gave the trophies to his friends after giving them a chance to race fairly. According to Woo's responses, for example, "Dragons made a pair to run" and "I would run without riding a horse", he seemed to make sense of what problem occurred in the competition (the race took place unfairly), how it was solved (the race condition needed to be changed), and finally what happened (Mike gave trophies to his friends). His understanding can also be found in his drawing.

Woo's drawing

Woo started to draw a man who rode a horse on the left side of the paper. The man represented Mike with a helmet, a shield, and a sword, which was similar to his depiction of Mike on the previous occasion (Figure 4.20). Woo then brought a cellophane tape and one more piece of paper and started to make the paper longer. After taping two pieces of paper, he drew two dragons behind Mike. And then, in the right corner, he drew a rectangular shaped table and four trophies on it. His drawing showed that Mike had a race against the dragons which made a pair like a horse riding, as a result, Mike won the race by representing Mike to be ahead of the dragons in his drawing. In the episode, the one who won the race against the dragon pairs was not Mike, but Evie, Mike's sister. Evie was represented as a referee in the competition who pointed out that the winning of Mike was unfair. Mike then found out his fault and gave the dragons and Evie a chance to have a race. Even though Evie appeared from the beginning of the episode, Woo might not seem to recognise her existence. He did not mention her in his retelling nor depict in his drawing. Interestingly, he drew four trophies on the table, not three. At the end of the episode, Mike gave three trophies to the dragons and Evie, and Mike's mother awarded Mike a trophy. His depiction of four trophies thus was the same as the episode. Woo did not mention Evie and mother, however, he remembered the four trophies were given.

Figure 4.21. Woo's drawing (*Mike the Knight*–Triple Trophy Triumph)

4.7. Sung

Sung is aged 6 and is the youngest child in his family. He lives with his parents and two older sisters who attend secondary school. He has learned English as one of the subjects in his preschool twice a week and can recognise alphabet letters and read some English words.   In his English class in preschool, a Philippine teacher visited and read English storybooks to them regularly. Sung likes to repeat some English expressions that he learned in his preschool. Even though what he said was unclear, according to his mother, he tries to repeat at home. While Sung tended to remain calm and reserved during this research, his mother said that Sung was lack of inhibition to meet new people and to talk with them. In particular, when his family travelled abroad, Sung liked to greet to natives in English. When his mother read English books to him at home, his mother said that she did not focus on separate words when reading. Rather she usually reads books in English and explains what it was about in Korean. Although she does not strictly control the programmes that he watches, she usually allows him to watch children's programmes produced in EBS (Korean National Educational Broadcasting System). His favorite television programme is '터닝 메카드 [Turning Mecard]' a transforming robot animation story.   In the programme, there is a catchphrase such as '그래, 배틀을 시작하자 [Alright, let's begin the battle]', and Sung likes to copy the catchphrase.   He sometimes does a role play related to a movie that he enjoyed to watch such as *101 Dalmatians*.   According to his mother, Sung watched that film repeatedly many times in English and played to make dotted clothes as a character put on.

4.7.1. Visit 1

When I visited him, Sung looked shy. He smiled quietly and nodded or shook his head instead of answering 'Yes' or 'No'.   He chose 'New Castle' in *Mike the Knight*. He put it in the player and pressed the button by himself.   He looked interested in watching the programme, however, after the programme began, he kept silent. From time to time he covered his face with his hands. He seemed to feel difficulty in understanding the story, and to worry to tell about it. I did not want him to be pressed to tell so gave him a chance to watch it again or choose another episode.

Sung told me to try to tell about the story instead of watching one more time.

Sung' s retelling

Extract 4.48. Sung's retelling (*Mike the Knight* – New Castle)

JO   네, 얘기해보세요.   [Alright, please tell me about the story.]

SU   마이크하고 개구리하고   [Mike and a frog]

JO   마이크하고 개구리하고 뭐했어요?   [Ok, what did Mike and the frog do?]

SU   개구리 잠잤고. 그리구 공주가 나왔고. 집 같은 거 만들었고.

        [The frog slept.   And a princess appeared. And he made something like a house.]

Sung started to retell about who appeared in the story by referring to Mike and a frog first. He then tried to tell what they did. Sung might be interested in the frog's sleeping and consider it as an important event of the episode.

Sung's drawing

After retelling, Sung was reluctant to draw and said that he did not know what to draw.   I told him whatever he liked to draw in relation to the story. I also told him that he did not need to draw if he did not want to in order not to press him.   He then said that he wanted to draw about building a castle and started to draw some stones. Sung might recognise that Mike gathered stones to build a castle through visual representations.
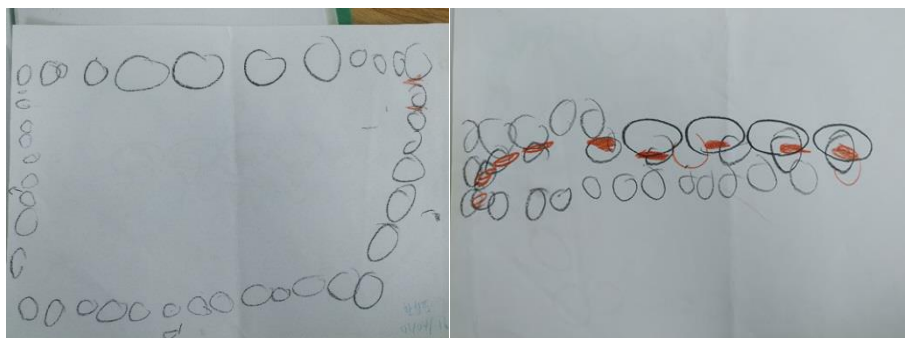
Figure 4.22.   Sung's drawing (*Mike the Knight*–New Castle)

4.7.2. Visit 2

Sung' s retelling

JU   네에, 얘기해보세요   [Alright, please tell me about the story.]

SU   토끼가 뽑기를 뽑았구   [A rabbit picked up a thing from a machine.]

JU   아 토끼가 뽑기를 뽑았어요?   [Did a rabbit pick a thing? Ok]

SU   그리구 다른 친구는 발레리나를 뽑았구 그리구 걔는 티용티용하는 걸 뽑았어요

       [And the other friend picked a ballerina. And he picked up something going boing boing]

Sung chose one of *Bing*'s episodes, 'Surprise Machine' and watched it quietly. After watching the episode, he started to retell by focusing on what the characters did. He told me that he had experiences of picking something from a picking machine as represented in the episode and was able to get what he liked such as a car and a robot from the machine. He might thus expect what the character would pick and pay attention to it. As a result, he told what they picked such as "the other friend (Sulla) picked a ballerina", "And he (Bing) picked up something boing boing". Although Sung did not tell about what happened before and after they picked ('Orientation' and 'Result'), he might seem to try to reconstruct the story through asking questions about 'what did they pick?' by himself.   When looking at what he said, the word 'pick' was used repeatedly.   It might be said that he might seem to shape his expectation about what they were going to pick by seeing the machine, try to find the answer, and relate the answer to his retelling.

In his retelling, on the second line, 'A rabbit' must be Bing and 'a thing' may indicate the green one in the episode. 'Boing boing' represented the motion that the green one was bouncy. According to the episode, Bing was disappointed with picking the green one at first but was glad to get the green one after finding out that it was bouncy.   Sung then seemed to try to tell that a rabbit (Bing) picked up a thing (the green one) from a machine and he found out that it was bouncy.

Sung' s drawing

His drawing was consistent with his retelling that Bing and Sulla picked something from a surprise machine in a shop.   Two characters, Bing the rabbit and his friend, Sulla the elephant appeared holding something round in each hand inside a house-looking shop. Beside the two characters, a machine filled with balls was depicted.   Sung did not give me a detailed explanation of his drawing. Nonetheless, as looking at his representation of Bing's face, Bing did not look happy. It thus might be assumed that Sung wanted to represent that Bing was disappointed with what he had picked from the machine at first.

Figure 4.23. Sung's drawing (*Bing*– Surprise Machine)

4.7.3. Visit 3

Sung wanted to watch 'New Castle' in *Mike the Knight* again.   His repeated viewing might help him to focus on more detailed features.

Sung' s retelling

Extract 4.50. Sung' s retelling (*Mike the Knight* – New Castle)

JO   마이크가 오늘은 무엇을 했을까요? [What did Mike do in the story?]

SU   음, 집을 만들었고   [Um, he made a house.]

JO   집을 만들었고   [Ok. And then?]

SU   거기에 동그랗게 해서 파서 물을 부었구 그래서 성을 지어서 개구리가 잠들었고

[(He) dug out the soil round and poured some water in there. And he built a castle. And a frog

fell asleep]

JO   아 개구리가 잠들었어요? 그리고?   [Did a frog fall asleep?   And?]

SU   그리구, 성을 짓다가 무너졌어요. [And, the castle crumbled.]

As the first occasion, he mentioned that Mike and his friend made something like a house.   In this occasion, he tried to refer to what happened more in detail.   He said what Mike did ("Mike made a house "), what Mike did to build the house ("He dug out the soil round and poured some water in there"), and what happened after the house was built ("A frog fell asleep", "And the castle crumbled").   Sung seemed to try to connect each event in order even though the order of the events was not consistent with the episode. The event that a frog slept (under a gap between crumbled stones) happened after the castle crumbled, and this was a motive for rebuilding a castle. In the episode, after the castle that Mike and his friend built out of stones crumbled, Mike and his friend found that a frog slept under the stones. They then started to rebuild a castle for the frog and dug out the soil around the stone castle to make a waterway for the frog.   In other words, for the correct order consistent with the episode, his retelling should have been this: Mike and his friend made a house (2nd line) – The castle crumbled (6th line)- A frog fell asleep (4th line)- He dug out the soil and poured some water in there (4th line). Nevertheless, his attempt to construct a narrative by connecting what he had watched could be found in his retelling.

Sung' s drawing

Sung depicted the picture which was consistent with his retelling. He portrayed a tall house in the center, the water flowing around the house, a frog sleeping in the waterside, and the stones piled up next to the house. Sung was reluctant to tell about what he had depicted, thus it was unclear what he represented. Sung drew a house built tall.   In the episode, the house crumbled because Mike tried to make it taller than a house near him in disregard of friends' opinion. I assumed that the tall house Sung had drawn might possibly represent Mike's intention. However, the meaning of the tall house could not be found since Sung did not want to explain what he drew in detail.
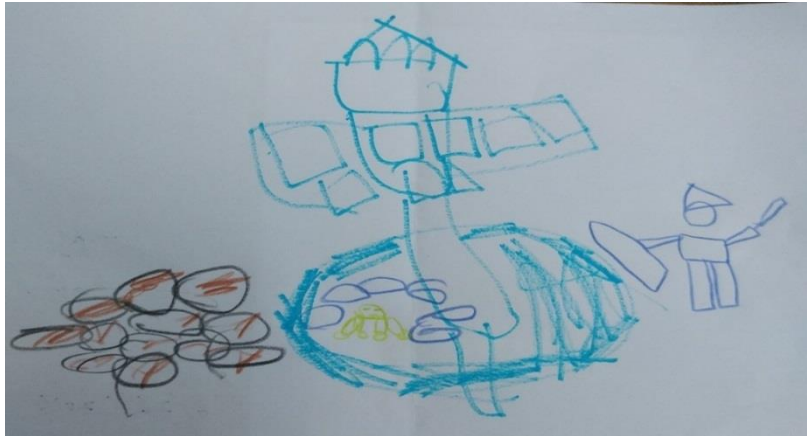
Figure 4.24. Sung's drawing (*Mike the Knight*– New Castle)

4.7.4. Visit 4

Sung's retelling

After watching 'New Castle' episode, Sung frowned and said that it was boring because Mike did something strange. I did not understand what that meant thus asked him to explain it.

Extract 4.51. Sung's retelling (*Mike the Knight* – New Castle)

SU 이상하게 했어요 [He did something strange].

JO 뭘 이상하게 했어요?   [What do you mean by that?   What did he do?]

SU 자꾸 틀리니까   [He kept doing wrong.]

JO 틀렸어요? 뭐가요?   [Did he? What did he do?]

SU 성을 지었는데요 틀렸어요 그래서 무너졌어요. 여기에 모서리를 쾅쾅 해야하는데. 망치로 쾅쾅.

[He built a castle, but he did it wrong. So the castle fell down. He should have hammered on

edge. Thump Thump.]

JO 그래서 어떻게 됐어요?   [Ah~~ So what happened then?]

SU 그래서 자기가 만든 성이 부서졌다고 다른 데로 갔어요. 그래서 개구리가 부서진, 버섯 같이

생긴 돌맹이에 거기 누워서 잤어요

[So he went to some other place.   So the frog slept under the crumbling stones looking like

a mushroom.]

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In his retelling, evaluative features were mainly found, and those features were used for criticising Mike's action. Instead of representing his identification of the characters (orientation), he started to say that Mike did something strange. From his choice of the start point, he seemed to think that Mike's action was problematic, thus might construct problem-solution structure. His choice of words 'boring', 'strange' or 'wrong' showed that Sung negatively evaluated Mike's action, and the negative evaluation elements were used to signal the problem that needed to be solved (Hoey, 2001). Sung's retelling such as "He built a castle, but he did wrong." indicated the problem that occurred in the situation, and "The castle fell down" showed the negative result of the problem. According to Hoey (ibid), the problem might be followed by an attempt at the solution. It means that the answer to the question such as 'What was done about the problem?' is needed to solve the problem. In Sung's retelling, the answer might look absent. Instead, he used the negative expression such as "He should have hammered on edge" to imply the fail to fulfill the expectation that something would happen as Labov indicated (1975). Sung might have a solution in his mind, but Mike did not do as Sung expected.   What was not done about the problem rather than what was done about the problem might thus lead the negative result. In other words, Sung tried to actively reconstruct a narrative by evaluating the character's action through interacting with the progarmme. Sung focused on telling what happened in the episode on the previous occasions, whearas he seemed to try to make sense of why it happened in this case; the castle crumbled because Mike did it wrong. Sung also seemed to try to make a cohesive link of each event such as the castle crumbled and the frog slept by saying, "부서진 돌멩이 아래 [under the crumbling stones]", and it might indicate that a frog fell a sleep under the crumbling stones after the castle crumbled. After retelling, he did not want to draw a picture. His drawing on this occasion thus could not be collected.

Chapter 5.   Analysis of interview data

This chapter provides an account of the findings of the interview data with the participant children's parents. The interviews with the parents supported me to gather background information about the participant children such as their English learning experiences and their television viewing experiences. The interview data was needed in seeking the answer of RQ2, which was related to the meanings, practices, and experiences the children brought with them into their narrative construction. In addition, the interview data was gathered to investigate what the parents thought their children learned from the television in relation to RQ3. From their answers I could explore their attitude to the children's viewing experiences in their homes, and their perception of benefits that English television can offer, which might suggest a contribution to the children's engagement with the television.

This chapter will first present the values and limitations of the children's viewing experiences as perceived by the parents including specific examples given by them. It will then discuss the ways in which the parents support their children's engagement with the television and the relationship with parents'attitudes. Lastly, how the parents contributed to the children's engagement with television will be discussed.

5.1. The values that the parents perceived

Supporting language and literacy learning

The interviews with the participant children's parents showed that parents were mostly positive about learning with television programmes in their children's lives. The participant children's parents shared common belief of the potential of English programmes or films for their child's English learning and language development when they saw their child imitate and repeat as what s/he heard from the programmes, sing the English songs, and respond to the characters by answering the questions or following the instructions in English.

He likes to copy what the character said. He talked and acted like a character when he played (Junsoo's mother).

He likes to copy some catchphrases presented in (Korean animation) programmse. He does the same when he watches English programmes. He likes to sing along the English songs presented in the programmes, too. He tries to say what a character says even though his English is unclear. From viewing English programmes Sung seems to have an interest of English (Sung's mother).

I saw her suddenly speak some words or expressions in English from time to time. One day when she played, she said "Don't scribble" in English. It was an expression on a DVD that she had watched..... One of her favorite programmes is 'Mr. Maker'. She really enjoys watching the programme. She likes to respond to Mr. Maker and to try to make as he did (Somin's mother).

In addition to imitate the character's talks and actions, the interviews show that English televisions have literacy learning possibilities such as building on their ability of letter recognition and extending vocabulary knowledge. For instance, Hoon's mother commented that her son tried to read English language appeared on the screen such as title, credits or sub-titles in a similar way to the children in Kenner's research (2000).

Hoon's mother also mentioned Hoon's interest and curiosity to know about what the English that he newly encountered meant.

When he saw a word written in English, he always tried to read it. When he saw a new word, he also tried to read it and asked me what it meant. Then I explained it in Korean (Hoon's mother).

From Hoon's mother's comment, Hoon's experiences of English television programmes may provide Hoon with the opportunities of literacy practice to relate his knowledge about sound-symbol correspondence to the English word that he encountered, and to extend his English

word knowledge as Kenner suggested (2000).

Supporting social learning

The participant children's parents particularly claimed that their child's experiences of viewing television programmes appeared to be adapted into his/her play or daily life, as a result, television viewing experiences assisted their child's language learning as well as social learning. In this respect, Sung's mother commented;

> *Sung likes transforming robot characters. He likes to play with the character figure robots, or does pretend plays with his friends. They (Sung and his friend) copy what the robots said such as "Let's start to battle". They pretend to fight and rescue people in danger as the robots did in the animation (Sung's mother).*

Sung's mother's comment indicated the values of pretend play that children take on after viewing television programmes or films as researchers suggest (Marsh et al., 2005; Parsons and Howe, 2013). Through taking each role, repeating the catchphrase and dialogues to try out the role, and pretending the character's action to achieve the goal (i.e. fighting with the enemy and rescuing people in danger), children can be enabled to rehearse and adapt social dialogues represented in the films in the real world. They also can be enabled to negotiate and collaborate to constitute a story for their play, and to develop understanding of characteristics of story structure and their creative abilities by experiencing different roles and contexts (Marsh et al., 2005; Parsons and Howe, 2013).

In addition to the advocate on children's language learning, the parents mentioned their children's learning from television by seeing their children imitate the positive behaviors that TV characters had shown. For example, Junsoo's mother said that Junsoo tried to brush his teeth after finishing his meal as a character did in a programme.

> *While he was having dinner, he repeatedly said, "I'll brush my teeth". He said that PooAng brushed his teeth after a meal and told him to try to do as PooAng did. I was*

surprised that Junsoo wanted to brush his teeth for himself even though I didn't tell him to do (Junsoo's mother).

The participant children's parents similarly gave a positive view on 'pro-social messages' presented on television. They indicated that television provided children with the opportunities to learn about friendship, helping or sharing with others naturally from watching what the character did or how the character reacted in a certain situation.

Arousing children's motivations and desire to learn English

Interview data also suggests that children's English programme viewing experiences support the children to have their own motivation and interest to learn English. In case of Woo's mother, she advocated the English programme viewing experiences as a way to invite her children to find out enjoyable moments with English and foster them to like English.

> *Woo and his sister started to hum the song in 'Rapunzel' in English after watching the animation and wanted to listen to the song repeatedly. From the moment when they sang along English songs presented in films, they seemed to find out that English was fun even though they were not good at it (Woo's mother).*

Junsoo's mother also indicated that television programmes motivated his son to have a desire to learn more about what he saw in the programmes. For example, Junsoo wanted to know more about sea creatures and attempted to find them from a book in a book store or a library after watching '*Octonaut*', a television series produced in BBC presenting that the anthropomorphic animals in a submarine explore sea creatures living under the sea.

Supporting children's creative production

From the parents' interview it can also be found that the children's engagement with the

television programmes and films support the children's creative productions. For example, Junsoo's mother mentioned that Junsoo demonstrated his interest and knowledge about dinosaurs by searching for books and making his own photo book after watching dinosaur programmes. In other words, Junsoo's interest and knowledge about dinosaurs built from the televisions helped him take an active exploration of them across modes and create his own production.

Similarly, Nara's father said that he found out a positive view on Nara's English television or film experiences when her experiences were adapted to her talk, play, and creative productions. According to him, Nara not only copied English but also applied it to communicate in a creative way.

> *One day when I was working on laptop at home, Nara yawned beside me. I asked her 'What are you doing?' in English like a joke. Then she said '하푸밍 /hapooming/'. I really laughed at her (Nara's father).*

Nara's father talked about Nara's 'invented word' by combining a Korean word and English. Yawn is '하품 /hapoom/' in Korean. Nara might attempt to answer her father by adding the English morpheme '-ing' to the Korean word '하품 /hapoom/' and invented the word 'hapooming', or she might try to make rhymes to use the same end sound /ing/ such as 'doing' and 'hapooming'. This example does not seem to be related to Nara's media experiences directly, however, he mentioned that Nara was keen to use what she heard or watched from a film enthusiastically through mimicking or inventing words or expressions like in the example.

He also said that Nara tried to draw on a character or settings in playing or creating her drawing or writing works even though she did not use English. He gave me a specific example about that Nara tended to identify him with a movie character from the similarities between her father and the character and this provided him with an opportunity to be reminded of a fatherhood.

> *She calls me 'Hulk' as my nickname. It is maybe because I look like Hulk, big and stout. And she seems to believe that I am as strong and brave as I protect her. So the nickname,*

Hulk, invited me to think about the responsibility as her father (Nara's father).

When Nara's father talked about Hulk, he showed me a piece of Nara's writing work about his father that he was given when going on a business trip. It was written in Korean and was translated into English here;

Hulk. This is the title.

The Hulk is my daddy. He is very strong. He eats very well. My daddy is funny. He works very hard. He is nice and he likes music. I love my daddy. He is not afraid of ghosts. He does not care of them. He is very busy. He loves coffee and plants. He is a sleepyhead as I am.

Nara's father is a single parent thus it might be affirming for Nara to have strong protective male characters in movies as shown that Nara related a character to her father who is strong and brave (not being afraid of ghosts). Nara's experiences of a popular film give her a model of a strong bond between a daughter and a father as well as motivate her to create a written work.
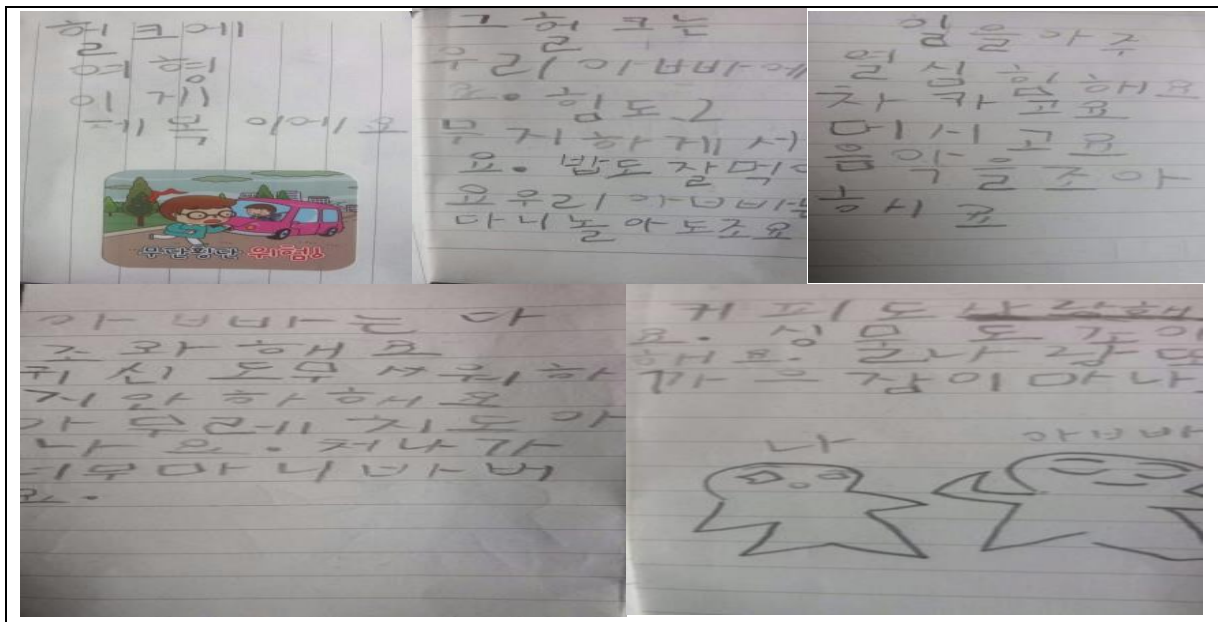
Figure 5.1. Nara's writing about her 'Hulk' father

The interview data that showed the parents' perspective on children's experiences of television can be categorised into four areas, specifically focused on children's learning, adapted from Marsh and her colleagues' study (2005);   Personal, social and emotional development, Communications, language and literacy learning,   Knowledge and understanding of the world, and creative adaptation to answer the research question 3-1; If the participant children's parents perceive any value in children watching English television programmes, what do they think children learn from the experiences?.   The table presents the four areas linked to examples from the parents' responses.

Table 5.1. What parents thought their children learned from television programmes (adapted from Marsh et al 2005)

Area of learning	What the participant children's parents thought their children learned from television programme experiences?
Personal, social and emotional development	• Understanding the social values or rules in working with other people such as friendship, collaborating, helping and sharing with others. • Learning their personal daily practice such as Junsoo's brushing teeth after meals. • Understanding the social roles and building social relationship such as building a strong bond between Nara and Nara's father as a daughter and a father.

Communications, language and literacy learning	·• Enjoying listening to stories, and repeating and imitating songs and dialogues such as Somin's use of the English expression in her daily life, Sung's repeating the catchphrases, • Woo's interest of singing a song presented in '*Rapunzel*'. • Actively responding to what they have heard, and following instruction such as Somin's trying to make as *Mr. Maker* instructed. • Linking sounds to letters, extending vocabulary, exploring meaning and sounds of new words such as Hoon's responses of when he saw English written words on television • Understanding of language use in a context such as Woo's response of when he found that a character in a film used the words that he knew • Developing understanding of characteristics of story structure such as Sung's pretend play related to the programme that he enjoyed. • Using language meaningfully such as Nara's inventing words to communicate with his father
Knowledge and understanding of the world	• Discovering, and identifying some features of living things, objects and the natural world such as Junsoo's finding out about sea creatures and dinosaurs after watching television programmes.
Creative production	• Using their imagination in art, and design, and creative play such as Junsoo's book making about dinosaur and Nara's written production about her father

5.2. The limitations that the parents perceived

The participant children's parents were more likely to see English television programmes positively for their child's learning, however, some parents indicated the limitations in terms of their child's understanding. Hoon's mother commented that Hoon felt difficulty in understanding English stories, and she suggested that vocabulary knowledge might be needed to support the understanding.

> *It may be possible to understand a story through visual representations such as character's actions or situations. However, if he already knew about what the words presented in the story meant, he would be able to make sense of the story more in detail, I think (Hoon's mother).*

Sung's mother was sceptical about the efficacy of viewing English programmes when her child watched alone, and said about the importance of parents or sibling's assistance;

> *I think it is positive in his English learning from watching programmes. However, I don't think that it can be an effective way to leave him to watch alone. When parents or siblings watch together with him and have a conversation about the programme, it might support his understanding. Watching alone is just watching. It is limited to learn language, I think. (Sung's mother)*

Sung's mother took a consideration of a viewing activity as a social activity as Bromley indicated (1996) that through the discussion or conversation with their parents or siblings that children can get involved while or after watching television programmes, 'new understandings are constructed new meanings are made, and learning occurs' (ibid, p80).

Woo's mother found out the limitation from the differences of Woo's media related activities when he watched animations in Korean and in English. She talked enthusiastically about Woo's play or drawing activities related to animations presented in Korean that he had watched, but she pointed out that Woo did not appear to extend his English programme viewing experiences

to his play activities as much as when he watched animations in Korean.

> *He likes to sing and dance as presented in English animations. But he tended not to create something related to the animations. He likes to use the dialogues or change the lyrics in his play after watching animation programmes or films in Korean, though. I think it is because he did not know what the characters said in English. Because he did not know what the character said, he was not able to use it in his plays, I think. So I think he needs more times to experience English (Woo's mother).*

5.3. Parents' attitudes on children's engagement with English televisions

The interview data suggests that the participant children's parents generally believed that children's early television viewing experiences at home support children's language and social learning as well as creative adaptation. Thus, they tended to try to support the children's meaningful engagement with television, which means that they allowed the children to select programmes, find meanings, and learn from it by themselves naturally.

Although Woo's mother pointed out Woo's lack of attempts to adapt English language as a limitation related to the English programme viewing experiences above, she did not mention this from the perspective of language acquisition. Rather, she seemed to indicate that Woo needs to be encouraged to have more opportunities to interact with the world where English is used and expand his linguistic repertoires so as to draw upon them in creative ways. In other words, Woo's mother expected that Woo might build on his English linguistic repertoires through formal and informal learning experiences and apply them to his creative production in a similar way in which he adapted dialogues and songs presented in prorammes and films in Korean.

Woo's mother tended to allow her children to find or learn something new for themselves without purposeful instructions in her children's learning with television programmes or films. She thus wanted to invite her children to learn from programmes naturally, instead of giving them clear instruction.

I want my kids to have an interest of English and to be motivated to learn English for themselves. I want them to enjoy English. Thus, I think popular animations are more helpful for my kids than English educational programmes. English educational programmes seem to be made for giving them direct instructions in learning such as 'do this, do like this, or read like this' (Woo's mother).

Similarly, Nara's father considered Nara's preferences at first in selecting English programmes or films. He said that he did not let Nara watch the programme for English language learning, but for fun. He encouraged Nara to watch what she wanted to watch as possible. Junsoo's mother also said that she allowed Junsoo to watch programmes that he wanted to watch for fun at this time, not for the purpose of learning English learning.

Somin's mother supported Somin to watch English educational programmes such as '*Learn to draw ABC*', which is about learning the alphabet through drawings, and she also encouraged popular cultural films. She said that Somin enjoyed listening, watching and using English by herself. Somin's mother thus tried to provide Somin with as many opportunities as possible to experience English with media and technology.

Such attitudes might contribute to children's learning and their creative productions. The examples given by Nara's father clearly showed Nara's creative use of language and meaningful adaptation of animation characters in her writing. Junsoo's picture book about dinosaurs demonstrated how he brought his knowledge built from television to the book making. Sung's mother said that Sung adapted the animation characters and dialogues in his play with peers. Hoon's mother encouraged her son in his interest and knowledge about the relationship between a letter and a sound. Woo's enjoyment of singing a song and modifying its lyrics demonstrated how his mother supported his creative production even though it was not related to English.

Even though the parents tended to claim that the children imitate what they hear or see in the English programmes, they seemed to indicate that imitation might not be the only value of children's English television viewing experiences. Rather, they indicated that the value might

lie in the meanings that the children constructed from their engagement with television, which were then adapted meaningfully in their plays or productions. Therefore, the parents' attentive support for the children's meaningful engagements with the television programmes and films might help children to make their own meanings, and the meanings would be brought into their creative productions as well as adapted appropriately in future contexts that they may encounter.

To summarise, the participant children's parents indicated some limitations of television viewing experiences. Parents showed the importance of assistance or cooperation from adults, and the needs for support for children's linguistic knowledge and ability to make sense of English stories. On the other hand, parents generally believed that viewing had positive impacts on children's language and social learning. They indicated that television programmes had the potential to motivate children to learn language and arouse their interest. Through watching how the characters act and talk, children can understand and learn social values or practices, and can be helped to build social relationships with others. Television viewing experiences also can enhance children's English language and literacy development through exploring, repeating, adapting, and using English in creative and meaningful ways. The interview data also suggests that parents' support for their children's active engagements with English television programmes and films contribute to children's language learning as well as their creative productions.

Chapter 6.   Discussion

The findings presented in Chapter 4 described the participant children's attempts to construct their understanding of narratives that television programmes offered. They showed that they tried to draw on their experiences including daily activities with family, television programmes, and popular cultural films at home, as well as formal English learning experiences. The children also reflected values and belief that they learned and practices with which they were engaged. The findings demonstrated that the participant children did not merely talk about what they heard or what they saw in the programmes. Instead, they showed their active attempt to integrate and adapt their experiences and knowledge constructed through their interaction in social context, and to deploy the experiences and knowledge within their social, cultural and linguistic repertoires appropriately and meaningfully. They actively interacted with the adults, with texts and with the world around them, which can be resources available to them in their environment and incorporated them into constructing their own understanding.

Based on the analysis of the data from this study, in this chapter children's understanding of English narratives by aggregating the findings will be discussed more in detail according to the research questions that this study tried to seek to answer; in what ways of which Korean children understand English narratives that television programmes may offer.

Adaptation of their knowledge and experiences

Previous literature suggested that engagement with narratives from popular culture and multimedia, as well as family tradition embedded in children's everyday life, can have a role in shaping children's own meanings and knowledge. It suggested that this could enable children to make use of them in understanding new world and creating new meanings. As the literature suggests, the children in this study appeared to draw on their various narrative experiences when constructing a narrative. The experiences on which they drew were not only television, film or book narrative experiences, but also their formal schooling and life experiences. This

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means that children can link their experiences through engagement with narrative in different contexts. They can choose relevant elements to develop the story and use their knowledge and experiences to construct a narrative. This finding is consistent with prior research, which refers to 'recontextualisation' (Dyson, 2003; Pahl and Rowsell, 2004; McTavish, 2014; Maybin, 2017), the lifting of particular genres, texts and practices from one context and another, and the adaptation of different types of children's narrative experiences and the knowledge. For example, Hoon, who proudly introduced himself as 'the best phonics learner', showed that he could apply his understanding and knowledge acquired from formal education in his preschool such as phonics, vocabulary, and sciences to construct a narrative. He tended to show his interest in writing words in English that he already knew on his drawings, regardless of whether they related to what he had watched. He did not represent characters, settings or the plot depicted in the programmes while drawing. Rather, he seemed to try to create his own story based on his knowledge. He seemed to choose the English words he already knew and attempt to bring the words with him for the elements of his narrative construction. In particular, at the first occasion (Figure 4.2), the features depicted in his drawing looked to deliver more scientific information about how a tree grows which he said that he had learned in school than to demonstrate what happened to the tree. On the other hand, at the second occasion (Extract 4.5), he seemed to try to more focus on a narrative to construct a setting (On a snowy day in Snow Worm Land), characters (a worm, a Snowman), and events (Snow fell over the snowman, so the snowman cried). From this example, he might show his understanding of how an information text or a narrative works and demonstrate his attempt to apply his understanding to construct his own. This might show how children draw on school literacy experiences for their own purposes in the outside of school context through reshaping those formal practices to construct meaning (Dyson, 2008).

Somin showed us her understanding of different genre from different linguistic features and drawing elements that she had used. When she retold the story that she had watched, she used past tense and tried to explain what the characters did in the story, whereas in the middle of retelling when she tried to tell about the shoes that she had which was not consistent with the story, she used present tense such as "월요일에는 운동화를 신어요 [I wear trainers on Mondays]", "가을 겨울에는 부츠를 신어요 [I wear them (boots) in fall and winter seasons.]" (Extract 4.32).

Somin used different linguistic features when she told a narrative and when she talked about a daily routine. This phenomenon was also found when she talked about ballet costume. In her explanation of the ballet lesson, there were no mention about character, setting and events, but about general information about what is needed for ballet such as "I need to draw ballet skirt and shoes.", " Long sleeved suit is suitable for ballet concerts on a stage, and short sleeves are for practices" (Extract 4.35), which were different from her retelling of what Peppa did in her first ballet lesson (Extract 4.34). She also tended to represent information in her drawing rather than narrative. For example, she explained her drawings as "It's about a shoe shop where there are many shoes on the rack. And this is a box to put shoes in" (Figure 4.14). These reflect that children can apply their knowledge acquired from what they had heard and watched from early years into different types of texts (Hudson and Shapiro, 1991; Pappas, 1993), cross the boundaries among different genre (Pahl and Rowsell, 2004), and 'shift their way of telling' when they are engaged with them (Hicks, 1990, p69). These findings can be said to reflect that different texts are recontextualised. In other words, children can deploy knowledge and understanding acquired from their narrative related their social experiences as well as different genre experiences in accordance with the context, and it also could be found in the ways of using English during the research.

Adaptation of their linguistic repertoires and language practices

One of the most important values of television programmes, particularly English programmes, can be their serving as a language resource for language learning from looking at the children's use of language presented in the programmes by repetition or imitation. The participant children's parents of this study also indicated that the benefits of their children's watching English television experiences could lie in verbal echoing or copying the English words or expressions that their children had heard and watched from the programmes. However, in this study, the participant children rarely appeared to copy the language presented in the programmes directly, except Nara who was heard to say the English expression "Where is the treasure?" repeatedly after watching the 'Treasure Hunt' episode. Rather the participant children tried to select, adapt, and use English language meaningfully that was not presented in the programme but might be learned through their English experiences, and this is a

significant finding of this study.   Hoon tried to draw on English words that were not related to the episode to create his own narrative text, and Nara made an attempt to use English to describe the characters in the story such as "I see the fairy and Peppa Pig and house." (Extract 4.13), "Umbrella has eyes, nose, and mouth", "Umbrella is red. Really really tall, tall, tall, Umbrella" (Extract 4.19).   When she drew a picture, she said words to herself in English such as "shadow", "butterfly" and "splash", which were not shown in the episode.   This feature indicates that Nara does not only repeat the expressions or words but also deploys them into their productions meaningfully to delineate characters. This was similar to a child who drew on the words related to dinosaur's characteristics such as bony frills and roar into their narrative production (Sheggar and Weninger, 2010), a girl who replaces her toys' names with dinosaurs' names in accordance with their characteristics (Robinson and Turnbull, 2004), and a boy who showed his ability to produce stories by drawing on his experiences of popular cartoon, animated films and games and combining characters, and visual images borrowed from them with the school textbook story (Dyson, 2001).   It also reflects Cameron's suggestion (2001) that children can practice selecting and adapting foreign language that they heard and learned in social context through muttering to themselves while they are working on activities.

Moreover, the participant children's use of English reflects that they draw on their language repertoires as well as social knowledge constructed socially from home and classroom texts and practices.   As per the research review about children's learning language through social interaction in Chapter 2, when children encounter foreign languages, they try to make sense of it by drawing on their social knowledge and experiences such as about how the world works and how people say to them. These knowledge and experience help children understand the foreign language as a means of communication by fitting words and phrases to a familiar context such as greeting and naming (Cameron, 2001). For example, Nara used English such as "Hello, nice to meet you" when she explained what Sarah said to Umbrella at the first encounter of each other even though Sarah did not say that in the episode. Nara might possibly have learned the expressions in her English lesson in preschool or picked them up from books and other films, and might seem to combine her English knowledge and experiences with her social knowledge to make sense of what happened in the programme. Nara's response in

English also might suggest that the participant children's use of English demonstrates their social desire to communicate and their meaningful consideration of the social context where they were involved such as the children who used their two languages by their intended consideration of their particular audiences or readers (Reyes, 2006; Whitemore et al., 2004). This means that children try to respond appropriately in accordance with the context in which they are involved and the interlocutors who listen to his/her responses. Hoon, Nara, and Somin might seem to identify the researcher as a person with high English proficiency like their English teachers at school. Such identification motivates them to use and practice their English, and their sense of their audience might provide them with the guidance of their decision of their language. Nara, particularly, demonstrated her sense of the context where the language was used. The reason that Nara responded to the question about what Sara might say to Umbrella could be that only English was used in the programme where Sarah and Umbrella met. This might show children's language use reflects 'their own interpretation of what is situationally appropriate' (Dyson,1993, p421).

It was also found that children's way of using English reflect their way of practicing. In the case of Somin, she might seem to try to draw on the familiar patterns of answering the questions by pointing to pictures and requesting labels into the explanation of her drawing (Extract 4.35). Previous research suggested that children are able to develop their bilingual ability by integrating the routines and practices developed in both home and school and making use of these routines and practices (Drury, 2000; Long et al., 2009). Accordingly, Somin seemed to draw on language practices developed through her English experiences and deploy the language and the practices in order to describe her drawing in English.

The participant children also demonstrated that they try to find their own way to practice using a foreign language by discovering and adapting the similarities between the two languages. For example, Hoon tried to spell a Korean word '모퉁 [corner]' in English through transliterating it such as 'm.o.t.u.n.g'. He also tried to write warm for worm, eyes for ice in English, and stamp on the floor after hearing the English sound 'storm'. He might have been drawing on his findings of the phonetic similarity between Korean word and English, or between English words, and trying to apply them to the context where he was being involved for practicing English. This is in line with a girl in Kenner's research (2000c, p22) who brought

her knowledge about the phonetic principle and tried to create sound-symbol correspondence by using transliteration when she tried to write the words 'frog' or 'fox' in Gujarati.

Since the participant children's English learning experiences or their engagement with formal English lesson have not been investigated in detail, it could not trace where the words or expressions that they brought came from.   Nevertheless, they appeared to try to make sense of what they have seen and heard actively and to relate it to their own knowledge and understanding constructed from outside of the episodes that they had watched. Their attempt may have 'a complex origin', which contains their formal and informal experiences with English (Pahl, 2007, p90). Children build on their experience from one context and use it in another (Greenhough et al., 2004), thus, their attempt to use English may reveal 'myriad constellation' of factors including their previous experiences, access to social and cultural resources (Gillen, 2009, p65), and ′the orchestration of a complex range of knowledge and understanding' constructed through their experiences (Marsh, 2004, p63).

The findings related to the children's language use seen from their engagement with English television programmes that offer narrative experiences also underscored that children do not merely repeat the language as presented in the programmes, but rather construct their understanding of how the language works and how the language is used from what they have seen and heard and use it in appropriate and creative ways. They are able to distinguish the characteristics of language rules and patterns, and to apply the rules and patterns naturally to convey meaning through creating words (Lightbown and Spada, 2006; Cameron, 2001). The similar features could be found in Nara′s creation of ′하푸밍 /Hapooming/′ by combing Korean word ′하품 [yawn]′ with the English morpheme ′−ing′ to refer her present action. Woo who demonstrated to change the lyrics of the song '지금 이 순간 [This is the moment]' presented in the popular musical *Jekyll and Hyde* in accordance with the situation instantly: in his lyrics, the moment to fulfil the desire is changed into the moment to find a gas station.   Woo's way of using lyrics remind me of Heath's illustration of how children manipulate pieces of conversation they picked up (1983, 1984).   Children incorporate language picked up from others into their own dialogue and insert new nouns and verbs into what they heard as 'applying productive rules' (Heath, 1983, p66).   Nara and Woo, thus, demonstrated their ability to

construct the understanding of language rules, incorporate language picked up from their social environment, and apply the language into the rules such as changing words and using rhyming patterns to respond to the social context in which they are engaged.

Hence, the findings can suggest that the inconsistency or irrelevance with the programme episode or language should not be considered as wrong or misunderstanding. Rather it needs to be considered as a process of knowledge and understanding construction through social interactions by bringing on their social experiences. It can thus be said that the perspective that limits the benefits of children's early narrative viewing experiences in lying on the viewer's English language acquisition or comprehension may not provide valuable opportunities for children to understand and manipulate language and narrative constructed through their meaningful and creative ways of interactions.

Adaptation into play

Children show a tendency to be active viewers as well as performers while and after watching television (Marsh, 2004, 2006). This means that children actively respond to the characters of the programmes and take part in the play such as role-play related to the programmes after watching them. This television viewing experience showed that children were actively engaged with the programmes by formulating their own responses and adapting the resources available to them (Parry, 2013). In case of Nara, she seemed to 'live in a world of many fictions' (Mackey, 2004, p56). She actively interacted with the fictional world around her by inviting the characters and settings to her real life, which was deeply embedded in her home and family life. Nara did not attend private lessons and spent most her free time watching television or DVDs at home after preschool, and the play related to the film that she had watched can include her narrative, communicative and social practices at home. Nara's map-making related to the settings represented in Disney films might demonstrate the association of her understanding of settings, and invite her to have a future plan to discover the countries that inspired to create fictional settings of film and encourage her to expect a happy moment to meet Tooth Fairy when she turns 8. From the experience of viewing the episode, Nara might establish her own

motivation or goal for that she could meet characters represented in films when she visits the countries and when her tooth would be pulled out.

Within her play observed after watching the programmes, she demonstrated that she could apply the 'conventional meaning' attached to an object around her and construct a new meaning better suited to her play (Wohlwend, 2009). After watching the 'Treasure Hunt′ episode, she tried to walk around the house to find a treasure box saying 'Where is treasure box?' in English, and after watching 'Secret' episode, she brought her own secret box to show me.   In her play, a chocolate box on the kitchen table turned into a treasure box, and her jewellery box in her room became a secret box in order to invite me to share her secret belongings.   She selected a similar object among what was around her to compose her play and to construct a new social meaning: participating and sharing experiences. Children communicate primarily with a social desire to participate in social situations rather than to get information, and children's television viewing experiences are also related to the children's desire to join in the world represented in the programme (Griffith and Machin, 2003; Dyson, 2003). The play can be described as a 'social performance' with interacting with the characters by talking and acting (Cohen, 2015, p270). Nara might thus seem to reflect her social desire to participate in the fictional world and share the experiences with others during her play. Nara's plays were influenced by the elements of the episode but were not composed as represented therein. Rather her plays showed that children's narrative experiences of films or books are brought in 'the imaginative and performative aspects of play'. It can be referred as 'imaginative reconstruction' (Grugeon, 2005, p6), which is children's attempt to make up alternative versions of the original objects represented in a media in their own meaningful ways. Nara's play also seems to be recognised as a repertoire stored with familiar elements that she could draw on (Parry, 2013), and appears to inform us that children's play related to their viewing experiences 'invite invention and encourage exploration of convention' (Whitemore et al., 2004, p309).   This means that children are able to construct a narrative through drawing on the familiar elements such as character, setting, and events and create their own story. Nara one day showed me a wooden box. That was a small cosmetic box on which a mirror and a drawer were attached. She then started to draw a person's face with eyes, a nose and a mouth on the mirror with the coloured pens, and said, "It is a magic mirror".   After watching the 'Treasure Hunt' episode,

she drew some foot printed shapes which looked like a map to show a direction to an oval shaped one by saying that it was an island and a skull on it. She then rolled the paper like a shape of a scroll and said "Pirates" repeatedly in English. She did not tell me where she got these ideas from, however, these ideas of play might come from her different story experiences such as *Snow White* (the magic mirror with a human face), and *Peter Pan* or other pirate films (a skull on a flag, a roll of treasure map).   It, thus, can be found that through imitating and adapting the fictional world around them children can build on the familiar structures of the programmes in order to create their own story and performances (Marsh, 2014), which was related to constructing their understanding of the characters, setting and events. Through acting and speaking in the pirate play, Nara demonstrated construction of her understanding of how a pirate story is composed: characters (Pirates are people who have a map and look for a treasure), setting (An island where a treasure was hidden), and events (The pirates went to an island to look for a hidden treasure).

The investigation of Nara's plays indicates that the imaginative and performative nature of the children's play related to television programmes or films reflects their social desire, and enables children to create new meanings of the objects around them to join in the world and construct a narrative through the plays. Children's engagement with the narrative by viewing and playing thus can be worthy of their narrative, communicative and social practices at home.

Hypotheses forming through interaction

The participant children demonstrated how they interact with the programme as well as the world around them. Hoon showed the way of his narrative construction through the adaptation of different types of narrative experiences and the various knowledge he had constructed, and Nara demonstrated the way of interaction with fictional worlds through her imaginative play. The investigation of children's retellings also indicated that a way of children's narrative understanding is to make attempts to meet the expectation that they had by constructing hypotheses about what is going to happen in the episode through social interaction with the world and the programmes that they encountered. For example, Junsoo referred to Mike as a

boy who fought with the villain when encountering the story of *Mike the Knight* at the first visit (Extract 4.23), and identified the trolls as villains who he waited to meet in the episode by observing the trolls' behaviour following Mike (Extract 4.25). By drawing on his understanding socially constructed about how good heroes looked and how bad guys acted, he might identify the characters. It demonstrated that Junsoo actively tried to make meaning from the character, which might help him to understand the story. It could be argued that Junsoo misunderstood or had the stereotypical idea about the bad guy from the influence of media like a boy who believed that good guys did not wear hats from the negative media portrayal of pirates wearing hats (Tobin, 2000). Rather I would argue that Junsoo tried to generate the hypothesis that he constructed from his social experiences like a young child who built the hypothesis about that an adult would pick up the spoon for him after he had repeated experiences of spoon dropping (Cameron, 2001). Through his interest and experiences of hero stories, he constructed hypothesis when encountering the story of '*Mike the Knight'*: Mike, the hero, would defeat the villain with his power or weapons like what the Lightning Man or the Legendary Hero did. Junsoo, thus, expected a villain to appear while he had watched the programme in order to find his hypothesis would be correct. When he encountered the story of Mike the Knight at the first visit, he identified Mike as a boy who fought with the villain (Extract 4.23). However, he failed to find a villain in the episode, thus he might repeatedly say "I don't know" in response to my question about what happened then. At the second visit, Junsoo firstly said, ″나왔어 [Appeared]″ (Extract 4.25). ′Theme′ functions as the starting point for the message in orienting listeners and readers. The first position of a sentence can be a signal to orient a different meaning of the sentence (Halliday, 1985). The different choice of theme thus can contribute to constructing different meaning. In other words, a child's language choice for Theme has its important meaning that he or she wanted to convey. Junsoo seemed to believe that he finally met a villain which could provide him with a chance to find out the hypothesis was right. He might thus choose the appearance of the villains as the starting point of his retelling to express the importance of it. Junsoo had a chance to fulfil the hypothesis by the encounter of the villains, however, he found out what he expected did not occur, and said, ″안 싸웠어 [(They) didn′t fight]″, which might indicate that he expected that Mike the hero would fight with trolls the villains, however, the event was against the hypothesis that he had

constructed in the light of the background of other hero stories. He then said again, "I don't know" in the same as the first occasion. His utterance "I don't know", thus, may not mean that he did not know what happened consistently with the story, but mean that he did not understand why the event which might have happened did not occur such as why a villain was not seen (the first occasion), why Mike did not fight with the villains even though the villains appeared (the second occasion). Even after he found that the expected event did not happen, Junsoo may try to maintain the hypothesis that he built and to check whether it was right by pointing at the sheaths that Mike put on and asking me, "여기서 꺼냈잖아요? [He pulled something out of this, didn't he?]" (Extract 4.26). He might have wanted to check whether Mike pulled out his sword by using interrogative mood to convey meanings for a particular purpose in a particular social context (Matthiessen and Halliday, 1993). In his mind, Mike might have defeated the villains with his weapon as other heroes did, but he did not in the story. Junsoo thus did not seem to want to continue to tell what happened to them after finding out his expectation was not fulfilled, and this made him change the subject.

If Junsoo's retelling is assessed in terms of the comprehension of the story that he watched, Junsoo might be difficult to gain a good result, or his way of retelling might be considered as the reflection of a negative stereotype, which leads to a refusal to perceive new information or to change his idea (Cook, 1997). However, if the hypothesis construction is seen as the interaction between viewers and programmes in which viewers formulate hypothesis about what is going to happen in the story and attempt to find the hypothesis fulfilled through the question and answer process as readers interact with a text (Hoey, 2001), then the hypothesis construction that Junsoo generated might be expected to help him understand and interpret the story as he continues to be engaged in watching or reading story experiences.

As considering his age and his limited experiences of different types of story, Junsoo needs to be encouraged to go through the experiences, change the hypothesis and construct the different or alternative expectation when encountering stories where the heroes or the villains do not appear. This is similar to the example of a child who found out the spoon would not be picked up for him any more after having a new experience (Cameron, 2001). This possibility could be assumed from the comparison with Hoon and Nara who are older and have more narrative

experiences than Junsoo. Both Hoon and Nara identified the trolls as monsters from their weird looking appearances. However, the meaning of monster that they constructed did not include negatives such as bad guys or villains. Rather they are just one of the characters who get along well with others, even though they look different. In Nara's drawing (Figure 4.11), Nara represented the trolls as looking happy with joining in the game in a bright coloured dress even though they were depicted in rags in the programme. It means that the trolls, the monsters, did not confine Hoon and Nara into prototypical monster or hero stories when they made sense of the narrative.   Hoon and Nara's increased experiences as viewers of stories on screen as well as readers of the written texts might possibly support their own understanding and constructing a narrative (Brady and Millard, 2012).   Therefore, children need to be encouraged to 'develop the appropriate hypothesis forming skills' through meaningful interaction with the programmes rather than to focus on language practice only when they are provided with the opportunities to learn through stories as Hoey suggested (2001, p31).

In relation to hypothesis construction through formulating expectations, the concept of 'schemas' (Cook, 1997; Nunan, 1991; Wallace, 2000) or 'frames' (Tannen, 1993; Tannen and Wallat, 1987; Simpson, 2006; Burnett, 2015) have been addressed.   Both schemas and frames are associated with the background knowledge and experiences that can 'allow us to construct expectation about what might be expected to happen in a certain context', and that enable us to make sense of new experiences including new story reading or viewing experience (Nunan, 1991, p68). Schemas particularly can be defined as 'the storage and utilisation of background knowledge' (Simpson, 2006, p42), which vary according to cultural background and individual experience. Hence in unfamiliar situations where new experience is encountered, readers or viewers need 'attention to detail and willingness to abandon and change the schemas' (Cook, 1997, p86).   Even though Junsoo indicated that the story was not developed as his hypothesis, he did not refuse to perceive new information. Rather he appeared to try to make sense of what would happen if Mike, the hero, did not fight with the villains while drawing. When Junsoo explained his drawing (Extract 4.28), he said that Mike escaped to the castle by saying "피했어 [He escaped]". It might indicate Junsoo′s attempt to reconstruct the story to draw a result by changing the hypothesis constructed from the expectation about what might be expected to

happen in a hero story; Mike did not fight against the villains and escaped to the castle, even though this was different from the hero story that Junsoo had expected. The interaction process Junsoo might be engaged in can thus be a meaningful experience for him. His experiences and knowledge about hero stories constructed through meaningful interaction with the story do not seem confined or restrictive for his understanding of the story. Rather they thus might be 'layered' (Sipe, 2001, p349), and become 'the embodied knowledge' (Kenner et al., 2004, p127) and 'the fund of knowledge' (Moje et al., 2004) in supporting Junsoo to formulate hypotheses, develop interpretation of the hero stories, and draw on the interpretation in constructing and understanding a narrative. The interest or experiences of the hero stories that children such as Junsoo had therefore need to be considered as the valuable and meaningful experiences in constructing his understanding or knowledge of narratives and it is needed to examine the ways of guiding him to integrate his layered and orchestrated knowledge when he encounters unfamiliar experiences against his expectations.

Reframing the context

In terms of frames, which refers to the participants' sense of what is being done in a certain moment (Tennen and Wallat, 1987, p215), through the analysis of the conversation which a doctor and a mother of a child patient had in a doctor's office, it was investigated that 'a mismatch in schemas trigger a shifting of frame' (ibid, p207). This demonstrated the flexibility to change frames or schemas when a certain schema was conflicted to make sense of the situation where the interaction occurred. Simpson (2006, p52) also suggested that the expectations that learners and examiners bring to English speaking test vary, hence the frames which they brought about through interaction such as from 'formal test frame' to 'informal chatting' can be shifted. This frame shift invites learners with low English proficiency to be able to produce longer utterances. Framing, as Burnett argues (2013), can be useful in understanding how and why children do or do not draw on skills, knowledge, and experiences developed out of school. The dimensions of their skills, knowledge, and experience might not be relevant to school digital literacy, however, children's interactions are not confined, but 'intersected with and over-layered one another' (ibid, p206).

In this study, it was also found that not all the children might actively adapt their experiences and knowledge across the contexts. Somin took a lot of private lessons at home and at private institutes in addition to her formal preschool education. She, thus, seemed accustomed with the practices in formal learning contexts: being given instruction by a teacher. Her educational experiences and practices seemed to hinder her active participation of the research in the beginning. When I visited her home for the first time, she sat at the desk nicely where the pencils and a notebook were tidily prepared and called me 'Teacher' politely, which seemed to tell me "I am all set, Teacher". She might think that I was a teacher to teach English using video materials even though I had explained to her what we were going to do before the actual research begun. Thus, when I asked her to retell what she had watched, she looked puzzled and repeatedly said, "I watched, but….." in a nervous voice. It might be because she was not familiar with the researcher and the research context. She might expect the school-like context where a teacher gives an explanation or instruction derived from books or video materials, ask pupils some questions that have answers pre-specified in the teacher's mind and the pupils respond correctly. She, thus, felt confused with the unfamiliar context and could not find a way of how to tell correctly. In the drawing activity, she had a tendency to draw as she had seen or to do as she had been taught. She tended to represent the images similar to the way they were represented in the programme. She did not want to draw characters such as Peppa Pig because she felt that she could not draw pigs similar to the image of Peppa Pig. Somin might bring her identity as a good student who follows instructions well that might be constructed through her formal lesson experiences in the research context, which might have caused the difficulty of her active participation of this study at the beginning. However, as she was familiar with the research context, Somin seemed to try to change or reshape the frame from that of a formal lesson to that of an informal conversation and started to express herself more actively later on. More importantly, even though Somin might change the frame, she seemed to maintain her identity and try to draw on the experiences and knowledge that might be constructed from the practice in formal English lessons such as answering the questions by pointing at a picture and requesting a label as we have seen above. It can be said that Somin's different literacy experiences and practices from those of the research context were 'sedimented' within her retellings (Pahl, 2007, p90). Her experiences, skill, and knowledge

constructed through in and out of school literacy practices, thus, 'intersected with one another' (Burnett, 2013, p206).

Children like Somin therefore need to be provided with more time and opportunities to practice to accustom themselves with applying her experiences and knowledge into different contexts, and more considerations of appropriate ways of drawing on her knowledge constructed by her experiences across the context for future use.

Interactions with adults

Like interaction with other people is emphasised in children's language learning, it also took an important role in children's narrative construction in this study. Even though the ways of interacting with the adults were not investigated in detail in this study, the participant children's retelling was mainly conducted in company with his/her mother or me. The interaction, thus, particularly the conversation between a child and an adult, occurred naturally, and this appeared to be helpful to the children's narrative construction.

The participant children might have not known what to say so tended to hesitate to say or remain silent when retelling, however, they started to talk and develop their retelling a story through questions and answers with myself or the accompanying parent. Somin seemed to feel relieved and confident when her mother was with her and shared questions and answers with her. In particular, Somin's mother's support seemed to help her to shift the frame that she had brought from a formal lesson frame to informal conversation (Simpson, 2006). As I have mentioned above, she might seem to bring her experience in formal lessons such as a teacher (me) gives instructions and asks questions, and this seemed to confuse her when the research started to conduct. However, after her mother was with her, she started to talk comfortably. In particular, Somin's mother did not watch the episode with her while viewing so did not know what the story was about, which might seem to encourage Somin to shift the frame (Extract 4.30). Somin's mother started to talk by asking her about what the story was about after learning the episode title was 'New Shoes'. From her first utterance, Somin might feel that she did not

need to try to find the correct answer that the teacher expected to hear. Rather she might try to tell what the story was about to her mother who did not know about the story as the situation where she talked about what had happened in her school to her mother, for example. Somin might also feel that her mother was interested in what was going on in the story from mother's response, "Heck, did her shoes disappear?", and this seemed to elicit Somin to continue to tell more freely and actively. Somin might think that she was not able to tell appropriately to the researcher in the research context, whereas she tried to tell the story in detail to her mother who was not familiar with the story in a situationally appropriate way. The interaction with her mother, thus, helped Somin to change the frame and to find a way to tell, and thereby supported her narrative construction even without her mother's join.

Somin was able to initiate her retelling through telling about non-shared experiences with her mother. On the other hand, in the case of Woo, the interaction with his mother appeared to support understanding as well as constructing narratives by 'establishing common ground through co-constructing memories as narrative' as Cameron and Gillen found (2013, p263). Woo tended to say "I don't know" or did not want to tell about what he had watched at first, whereas he demonstrated his interpretation and understanding of character's action when his mother assisted him to say by relating the episode his family experiences. For instance, Woo was able to interpret what happened to Sarah in the department store when she went shopping. While Sarah could not buy a penguin because she failed to find the right penguin that she wanted to buy in the programme, Woo interpreted it as meaning that she could not decide what to choose by reflection of the shopping experiences with his sister in the conversation with his mother (Extract 4.44). Woo also shared his experiences with his mother when he mentioned that Sarah and Duck had one bite of a cotton candy and dumped it, and his mother said, "They did the same as we did, right? We too always dumped a cotton candy", to which Woo replied, "Right, because it's too sweet" (Extract 4.42). Such sharing of personal experiences may enable the children 'to develop their interpretive frameworks of understanding' and help them to maintain their interest (Cameron and Gillen, 2013, p263), and thereby to support their narrative understanding as well as jointly construct a narrative.

The interaction through questions and answers with adults also appeared to support children to know what to tell as well as how to organise it when retelling. In case of Nara, on the first occasion, she tended to answer my questions such as "Who was in the story?", "What did Peppa do?", "So what happened next?". From the second occasion, on the other hand, she tried to tell what she had watched without such questions. It might seem that Nara might understand the function of each question and activate this understanding to construct a narrative. Although she did not always give proper information, Nara tended to start with her retelling by providing information about characters and settings such as " I see Fairy, Peppa, and the Sun." , "I see Umbrella, Sarah, Duck" , "Bing was a wolf and the others were pigs", and continued to tell what happened next. This feature reflects the concept of the ZPD (Zone of Proximal Development) suggested by Vygotsky (1978) which the area of development between what a child can do by his or herself and what he or she can do with assistance from others. Adults or teachers, thus, help a learner know how to do something, so that the learner can gain confidence, later complete a similar task alone successfully (Gibbons, 2002; Pinter, 2006). In a similar way, through the interaction by questioning and answering with the adult (the researcher), Nara was gradually able to 'adapt at the use of discourse forms' that she encountered independently in such retelling activity (Hicks, 1993, p13).   The external, social conversation with the others (interpersonal) is gradually internalized to become a resource for individual thinking (intrapersonal), as a consequence, Nara becomes familiar with the process to retell the story.

Not only in retelling but also in developing characters and plots, the guidance of adults seemed critical as seen in the way of Hoon's creation of a snowman.   This was in line with Cooper's research (2005) which suggests that children's narrative construction can be developed by guidance of others even though it is strongly inspired by their previous popular cultural narrative experiences. For example, a child chose 'Spiderman' as a main character for his storytelling, and developed his idea through asking questions of his teacher such as "What does the spiderman do?", and "Why did he do that?", and receiving answers "The spider man used a web", and "The bad guy was there". Brady and Millard (2012) similarly indicated that when children were given an opportunity to write about a story taken from any medium, their stories tended to be dominated by elements such as characters drawn from popular culture, however, the stories tended to limit the narrative details they could include.   For developing their idea

into a narrative thus the cooperation or assistance with adults or peers might be needed. This could ʹbe used in modelingʹ by children more effectively (Brady and Millard, 2012, p23).

In relation to the interaction with the adult, 'mutual understandings' which mean that understandings are constructed by people jointly through their participating in communicative events (Gregory, 2001) were also found. The conversation of Woo and his mother about what Sarah met in the fairground might be exemplified.

Extract 4.42. Woo's retelling (from the transcription / *Sarah and Duck***)**

Mother   How did you know it was the Moon? I didn't know that.

Woo   Because it went up to the sky and, because it is white. It is a full moon.

While Woo's mother encouraged Woo to interpret the character's action by sharing family experiences, Woo activated his knowledge about the Moon and helped his mother by offering relevant information, which might expect social and collaborative learning to take place through the interactions.   This might not mean that Woo was more knowledgeable about the Moon scientifically than his mother.   Rather Woo seemed more expert to make sense of fictional or anthropomorphized characters in children's animations.   In the case of Somin's retelling activity with her mother, Somin's mother did not watch the episode, so Somin took a more active role in providing information about what happened in the story.

The interaction with adults, thus, showed that children themselves actively tried to understand what s/he had watched through the interaction with their parent as well as with the world around them such as the television programmes even though adults' guidance or modelling are provided (Rogoff, 1990). They are dependent not only on guiding adults, but also on features or routines of activities that are relevant to their knowledge and experiences (Dyson, 1989). This means that children are not passive learners or viewers who watch the moving images, listen to what they say, and simply copy them, but 'active seekers of meaning who construct knowledge about narrative as they work to make sense of the literate world around them' (Gregory et al., 2007, p15).

Developing the organization of narratives

The findings of this study support that children are exposed to narratives from very early ages, and this enables them to make sense of narratives. They could formulate their own hypotheses based on their narrative experiences and predict what might happen next in a story. Their various narrative experiences may thus allow them to 'internalize the more global features of narrative' (Bitetti and Hammer, 2016), to build on their understanding and knowledge, as a consequence, to deploy their own understanding and knowledge in retelling stories.

Key features of narratives as indicated in the literature are the organisation of past events in time sequence (Labov, 1975; Peterson and McCabe, 1983) to allow the speakers to express stories as a connected whole (Walker et al, 2015), the inference of intentional or motivational actions of the characters to achieve a goal (Lynch and Van den Broek, 2007), searching for meaning, predicting, and guessing (Wright, 1995), and thinking and reasoning such as cause and effect or problem-solving relationships (Cook-Gumperz, 1993; Hoey, 2001; Walker et al, 2015) that are required to make sense of narratives. The participant children appeared to understand the basic elements that compose a narrative. Although they tended to focus on the complicating action (what happened in the episode) in their retellings, they appeared to seek to include the other structural elements in their drawing. They represented orientation to provide information about characters and settings such as "One is Bing, and the other girl is the elephant" (Sung), and the result such as "(Mike) escaped to his castle" (Junsoo), "Mike gave his trophy to his friends" (Woo) which were not included in the retelling. They also demonstrated their attempt to connect each action or event by using proper transitions such as ʹ그리고 [and]ʹ ʹ그런

다음 [and then]ʹ, and ʹ그래서 [so]ʹ ʹ˚때문에, 왜냐하면 [because]ʹ.

However, in this study, more important findings than the traditional form of a narrative were children's different way of constructing a narrative structure through crossing the boundaries between convention and their creation (Maybin, 2017). The participant children's narratives were developed differently according to their social and cultural experiences and knowledge, and their expertise or interests such as phonics, musicals or animation films. The participant children composed their retellings within the conventional form of a narrative as per Labov's

model, however, they deviated from the conventional route in the process of bringing their own ideas, belief or interests into their retellings. On the other hand, the children started to tell or draw about a story irrelevant to the episode and attempted to restore the consistency with the episode by combining the irrelevant elements with the episode. Although Hoon created his own narrative unrelated to the episode, he tried to go back into the episode by transforming the objects of his drawings into the character's favourites. In a similar way, Junsoo tried to combine the Lego brick ship that he built with the episode by creating a character's past action. Sung reflected his social knowledge about a way of building a strong castle and related it to the episode to make sense of the character's action. Junsoo brought the schematic knowledge about the structure of hero stories to construct a narrative inconsistent with the episode. However, he tried to revise the result to fit it into the episode. From these examples, it might be found that children tried to reflect their knowledge and experiences established from the outside of the programme as well as to fit them into the programme. It, thus, can be said that children did not confine themselves into their experiences, but rather actively attempted to make relation to that the text represented. They reconstructed the story elements into their own story, at the same time, tried to relate them to the episode.

Similarly, even if the participant children's retellings were not consistent with the episode, they demonstrated to try to construct a narrative through applying their understanding of the causal relations embedded in their prior narrative experiences as well as life experiences to organise their retelling such as "Peppa was not good at ballet because it was her first class" 'Tooth Fairy did not come because Peppa did not sleep' (Somin), "Sara did not buy a penguin doll because there were too many penguin dolls", "Mike gave the trophies to his friends because everyone did a good job" (Woo). They also appeared to try to make inference of the motive of character's action by providing explicit statements such as "Peppa tried not to sleep. She wanted to see Tooth Fairy to come" (Nara), which can provide coherent relationships among events developed in a story (Lynch and Van den Broek, 2007).

Nara might construct a 'framework of social relationship', focused on stable and harmonious family relationships (Nocolopoulou, 2007, p34). She is the only child being raised by a single parent. This family context may influence on her understanding through constructing the

meaning of family including siblings as caring and accompanying. When she made sense of the relationship between Mike and Evie (*Mike the Knight*), she identified Evie as Mike′s sister. I then asked her how she had noticed that Evie the witch was Mike′s sister, and she said, ″같이 있으니까 [Because she is accompanied with him (Mike)]″, explaining what Peppa did as "Daddy put Peppa to sleep", "Peppa got up in Daddy's room" (Extract 4.21), which was not presented in the episode. She might, thus, make sense of narratives by constructing the meaning of family relationships.

Therefore, the inconsistency of their retellings with the programme episodes should not be considered as an error or misunderstanding. Rather it needs to be considered as a process to construct meanings by bringing on their social experiences. The children's ways of making sense of and constructing narratives through their narrative experiences therefore need to be acknowledged and encouraged in addition to their ability to identify the set of story structural components.

As considering the participant children's age and their limited English experiences, even though the narrative structure that they constructed limited the elements that the narrative needs to include, they are expected to bring their understanding, knowledge or skills that they brought to make sense of narratives to understand new narratives including foreign language (English) narratives. Therefore, as they read, hear or view narratives, they might be expected to be able to match the words that they heard or the scenes that they watched to the way that they expect that the narrative is likely to develop. The children's English ability, thus, seemed to limit their scope to express themselves in English, not to make sense of narratives.

Socialisation into narrative understanding

Concerning children's narrative understanding based on their social experiences and embodied knowledge in addition to identifying structural components that the children draw, it was also found children's own meaning influenced on their social and home cultural contexts when

constructing narratives. Their ideas tended to draw on their beliefs embedded in their social practice at home or community. Examples in the literature include a boy who showed his beliefs about the meaning of 'nice' to be related to 'wealthy' or 'rich' in his narrative, and a girl who reflected her home culture about that apples need to be washed first before eating (Khimji and Maunder, 2012), a boy who reflected his family collections of miniature trains, and a boy who was keen to represent birds related to his family tradition; his mother called him Kus which was a bird in Turkish (Pahl, 2002, 2007). Such belief, family tradition, and practices embodied children's narratives are revealed as linguistic and social repertoires children bring with them to construct and elaborate their narratives. Likewise, the participant children in this study appeared to relate their social knowledge and experiences to make sense of a narrative. For example, when drawing about Tooth Fairy episode, Nara depicted that Peppa and George put their cutlery into the sink after having breakfast (Extract 4.20) which was not represented in the episode. These showed Nara's home practice about that dish needs to be cleared after a meal and her daily experience that her father put her bed when it was time to bed on her drawing. From Nara's description about what Peppa did in her house, it can be found that children's making sense of a narrative is closely related to being socialised into her family and community.

From Junsoo's explanation about why the trolls are the ones who did something bad, it can be found that Jusoo perceived following someone behind was bad behavior, and Sung's perception of building a castle was related to his practice and belief by saying, " He (Mike) should have hammered on the edge". Junsoo and Sung's responses demonstrate that they made sense of what they were watching through comparing, evaluating the character's action, and 'fitting it into their experiences and belief' (Shegar and Weinner, 2010, p144).

Through drawing on their social beliefs they evaluated the character's actions such as Sung's response to the way of Mike's building a castle and Junsoo's comment about the troll's action. Sung's evaluation supports him to infer the result of Mike's action, and Junsoo's evaluation of the trolls elicits him to generate hypothesis for developing his narrative. Nara's social practices at home support her description of the characters and their actions elaborately, and her belief

about family and siblings helps her to make sense of the character's relationship, which all are important in narrative construction.

The consideration of such practice and belief reflected in children's narrative is related to the current understanding of that literacy focuses not only on the ability to read and write by acquiring additional set of skills but also on the understanding of how skills and knowledge are shaped by the social contexts and how the children use and apply the literacy skills and knowledge in contexts where reading and writing are used (Hamilton, 2007; Currie and Cray, 2004). Thus, through looking at the children's way of making sense of narratives based on what they are able to bring into their understanding, the adults might need to extend their understanding to that children's narrative construction is 'shaped by a myriad constellation of factors including their previous experiences, access to social and cultural resources' (Gillen, 2009, p65).   From their retellings and drawings, the participant children showed that they made attempts to make sense of what they have seen and heard, and to relate it to their own knowledge and understandings as well as their beliefs and practices, so the children's social experiences can be valuable resources in their narrative construction.

Building on understandings from visual images

Previous research suggests that early experiences of television and multimedia enhance children's language and literacy learning (Allan, 1985; Kozma, 1991; Tomalin, 1991; Hill, 1999; Lemish, 2004; Bus et al., 2015; Korat et al., 2014). In particular, animated visual features with a variety of sound effects can provide more supportive conditions in children's vocabulary learning than static illustrations by depicting verb meanings which convey continuous actions (Korat et al., 2014), and the representation of the background images helps children to understand settings of the story (Bazalgette, 2003, 2010; Parry, 2013).

In the present study, it was also found that the visual features depicted in the story support the children's understanding of the word meaning and settings. In particular, it was found that they did not only try to match the visual image to label a word, but also brought their knowledge

and experiences embedded in their daily life to construct the word meaning. For example, regarding Woo's understanding of 'pancake', when he first encountered the pancake from the story of *Peppa Pig*, he said that he thought that it was an omelette rice which he had eaten because of the visual similarity between an omelette rice and a pancake. Woo found out that it was a pancake by overhearing what they said in the story later (Extract 4.38). Junsoo also showed that he drew upon his social experiences and knowledge to make sense of the character. He, for example, claimed that Squirt was not a dragon because he did not blow fire but pour water from his mouth (Extract 4.27).

Hoon tried to make sense of the meaning of 'museum' through drawing on his experience of visiting a department store and by trying to compare his experience to construct the meaning of museum. To put it differently, Hoon at first constructed his own definitions of a department store and a museum as a place where to look around something (Extract 4.9).   He then found out the differences between them from the visual representation of the story.   As with looking at the process of his understanding, it can be found that he did not only look at the visual description but also actively bring on his social knowledge and experiences. After looking at what was in the place called museum and what the characters did in there, he may indicate that there are many things displayed in the place and many people including the characters walk around and look at the things.   He then may bring his schematic knowledge about a department store, and found out there was something different from what was displayed in a department store and, finally, constructed an understanding of what a museum was. Woo also appeared not only pay attention to visual representations to construct meanings of words, but activate his schemas relevant to the context after 'rescue' was translated in Korean. He brought his knowledge and experiences about the dangerous situations and constructed hypothesis about what would happen in the episode.   When retelling about the episode 'The Great Rescue' of *Mike the Knight*, he explained that Mike, the soldier rescued the people who almost fell into the water (Extract 4.39).   Through looking at the depiction of Mike, Woo appeared to identify him as a soldier. He then constructed expectation about that the soldier would rescue people in danger. Consequently, he seemed to make sense of the people who needed to be rescued were the ones who almost fell into the water, which was not seen in the story. Woo, unlike Junsoo who changed the hypothesis and reconstructed the narrative, maintained his expectation of

what would happen even though Mike did not rescue people from the water in the episode. In his drawing, he depicted Mike riding on a horse and said that he went to rescue people. This might possibly be because Woo did not pay attention to watching the story, or because the direct translation of the word 'rescue' may confine him. If the latter assumption might be right, it can help us to take into consideration how teachers or adults support children's vocabulary learning through stories or their narrative understanding through word meaning construction such as through pre-activities.

While Woo and Hoon demonstrated a way of making sense of the word-meaning from the visual depictions, Nara showed how she made meanings of the settings from the background image as Bazalgette's claim of that key features of a setting provides 'clues' about where and when the story takes place. Children, thus, are able to understand what was happening and predict what is going to happen from the presentations of changes of scenes (2010, p40). In Nara's drawing, it was found that she sensitively tried to describe a setting, even though it was not consistent with the setting of the story. In her description of Sara and Duck (Figure 4.8), she described the house where Sara and Duck lived as a two-storied building with a bedroom and a bathroom, even though the house was not represented in detail in the episode. She also appeared to be able to describe what the characters did in accordance with the changes of time and place in detail when she drew a picture about an episode about *Peppa Pig*. In Nara's description of drawing (Figure 4.9), it can be found that she tried to explain what Peppa and George did from morning to night in sequential order, and accounted for where it happened, even if the place is depicted in the background image in the programme without detailed narration. It might be said that Nara develops her understanding of how each scene connect in film from her film experiences (Parry, 2014) through inferring what was not represented among the scenes. She also demonstrated her knowledge about the composition of a house and explained what Peppa and George did in accordance with the function of a place such as "Peppa changed her pajamas in her bedroom", "Peppa went to the bathroom and brushed her teeth". Such Nara's descriptions might reflect her knowledge constructed through interactions with the world around her such as her house, the two storied building, and her knowledge might help her to construct a narrative elaborately and sequentially. This feature reflects that how children's social experiences support to develop the children's understanding of narratives as

well as to compose their narratives (Pahl and Rowsell, 2005), which might provide insights about that the opportunities to integrate children's experiences and knowledge need to be provided for their narrative learning.

Constructing meaning from visual and textual form

Previous literature indicates that children are able to recognise and make sense of how written texts and visual images are organised in a certain text through their own meaning making without formal instruction such as an envelope of a card, a word search board (Kenner, 1999), a recipe (Kenner, 2003), a newspaper (Kress, 2001), personal letters and shopping lists (Zecker, 1996), and musical notes (Moll et al, 2011).   This research demonstrated that children are able to formulate their understanding of the relationship between form and meaning in written texts (Kenner and Kress, 2003) and to be aware of how the written text is composed in the basis of their understandings. The findings of this study also indicate children's understanding of such visual organisation of texts. For example, Nara demonstrated her understanding of how a book is organised from the written text about her father that her father showed me during the interview (Figure 5.1).   On the first page, she wrote '헐크에요. 이게 제목이에요 [Hulk. This is the title]' on the upper part of the page, and below her writing, a sticker was pasted. On the sticker, a written text, '위험해 [Be careful]' was copied.   She then oriented readers by representing who is Hulk from the beginning of the second page and continued to elaborate Hulk in detail. It might be assumed that Nara made sense of how the book needed to be organised; a title and a picture on the front page, and a story began from the next page.   She wrote 'Hulk' and added an explanation to it 'This is the title' to show the title of her writing more clearly.   The text, 'Be careful' on the sticker was not relevant to her writing about her father. However, she might have wanted to make the front page look more like a book by adding a picture along with the title. This demonstrated that Nara drew on her knowledge and understanding of the text organisation in a meaningful way to her.   She also showed her meaningful use of a symbol. In her writing, the word   '사랑해요 [love]' was underlined in black. She might use underlining as a symbol to convey a significant meaning that might

express her love to her father from her writing in the book. Nara also showed her ability to recognise and make sense of English by relating its form and meaning. Through matching national flag stickers on which each country's name was written in English on the map, she seemed to be able to recognise each country's name. Even though she was not able to read it alphabetically, she could read it meaningfully. In a similar way, Junsoo seemed to be able to make sense of the meaning of written English texts on screen by clicking on a button and skipping the scene where 'warnings' about illegal copy was presented. He was not able to read English, but to understand what it meant. He understood that it was irrelevant to the story of *Mike the Knight*, thus he felt that it was not necessary to watch it.

It can be summarised as that children can build on their understanding of what the written text meant based on their interpretation and recognition of different visual and textual forms, and draw on the understanding in meaningful contexts to them. Their engagement with different text types including a book, a map, and written texts on DVD can have a potential to be meaningful literacy practices at home (Shegar and Weinnger, 2010), and support children to find appropriate ways to represent their own texts and convey meanings through drawing upon such a wide range of home literacy practices (Kenner, 1999, 2000a).

So far the accounts of the findings of this study have been discussed more detailed. On that basis, the most significant findings of this study lay in the recontextualisation. The children in this study demonstrated that they built on English narrative understanding through moving their knowledge and experiences across different genres, languages, practices, and contexts through revealing their ability of adaptation and transformation. They recontextualised language and story elements presented in the programmes into their play and brought their knowledge about genre into their retelling and drawing. They incorporated elements borrowed from various resources including films, children's books, textbooks for formal lessons, and their own experiences into their narrative construction.

They reflected their social beliefs and practices constructed through their social experiences in evaluating and inferring the characters' actions and generated hypotheses developed from previous viewing experiences into constructing a narrative structure. They did not confine themselves into fixed ideas. Rather they appeared to move the resources across contexts

flexibly and meaningfully. They were able to deploy language that was not in the programmes but might have been stored in their own minds in accordance with the context. All these are 'reflexive representations of social experiences which are amenable to recontextualisation across social space and time' (Maybin, 2017, p431).

Through attempts at recontextualisation, the participant children also tried to generalise their social knowledge and experiences to 'make a common meaning' that the text represented (Hoey, 2001, p122).   The children bring their own specific schematic knowledge shaped by their social experiences as well as try to meet the expectation that is represented across the given texts.

Even though the participant children tended to watch without certain reactions, such as responding to the characters or verbal echoing, they actively interacted with the world represented in the programmes. While viewing, they interpreted and constructed meanings in light of their previous knowledge and experiences and the present situations that happen on the television. They brought their interpretation and meanings into constructing a narrative after viewing.   Children recognise similar patterns of how people talk and how people act and draw on their recognition of those patterns to convey their own meaning by combining the elements such as words into their talks. This characteristic was also found in the present study. Through participating in various social contexts including viewing narrative context, children appeared to recognise similar patterns that narratives included. They, however, did not just follow the rules that they recognised, rather they applied the rules meaningfully and creatively.

It can also suggest that children select and use language meaningfully. The children learned or acquired English in formal and informal learning contexts, chose appropriate words, phrases or expressions among them, and incorporated their choices according to their own intentions. They used their linguistic resources to develop a narrative, explain their drawings, compose their play, communicate with others, and express their identities. They interpreted what was happening and what was going to happen and chose linguistic elements appropriate to the context.   They brought 'socially significant identity' (Gee, 2011, p44) or expertise constructed in social contexts such as the best phonics learner (Hoon), a good student (Somin), a fan of hero stories (Junsoo), and an active social relationship builder (Nara). Through

expressing and maintaining their identities and bringing their expertise, they deployed meaningful practices, skills and knowledge in understanding and constructing narratives.

The way of children's use of language, particularly English might reflect how their linguistic knowledge is adapted across contexts. Since the present study did not explore the participant children's English experiences and practices, it was limited to seeing where their linguistic knowledge came from. Nevertheless, it can be seen that they brought linguistic knowledge that might have been developed in a range of experiences from school, private institutions, television programmes and films, and books. Hoon and Somin might bring their English knowledge from formal English learning contexts to home. Through looking at Nara's narratives or plays, she brought knowledge that reflected her wide range of film experiences. This included linguistic knowledge as well as specific media-related knowledge such as connecting scenes, which supported her to construct a narrative. These findings might provide evidence that children bring with them their knowledge and experiences developed in various social contexts in meaningful ways.

Therefore, in children's language and narrative learning, children need to be provided with contexts in which their diverse social, cultural, and linguistic resources are encouraged to be chosen, adapted, and integrated meaningfully. From creating the learning context for children, they can be supported in building on understandings of narratives as well as new worlds that they encounter.

Chapter 7.   Conclusion

This chapter will discuss the present study's contributions to the existing field of research related to children's language and narrative learning in EFL context. This study's limitations will also be discussed, followed by some suggestions for future research based on the present study.

7.1. Contributions of this study

The findings of this study elucidate ways in which children make sense of English narratives. The participant children in this study were able to build on their understanding of narratives and language by integrating their existing knowledge and experiences constructed in social contexts. This study suggests that the children's daily experiences of narratives are meaningful for their narrative and language learning. The children's narrative-related experiences in early years allow them to make sense of the characteristics of narratives, to develop their social and linguistic knowledge and to bring with them their understandings and knowledge in different contexts. The children reflected their social beliefs and practices constructed through their social experiences and generated hypotheses developed from previous viewing experiences into constructing a narrative structure. They deployed their social and linguistic knowledge and experiences meaningfully and creatively by crossing contexts. This supports the literature asserting that meaningful social interactions are crucial for children's knowledge and understanding construction. Children can interpret meanings by integrating various pieces of information and construct their own hypotheses in the light of their viewing experiences. Children, therefore, need to be provided with more time and opportunities to practice and apply their experiences and knowledge into different contexts, and more appropriate ways of expanding their knowledge constructed by their experiences across the contexts for future use.

This study also provides a way of thinking about children's narrative and language learning in EFL contexts. It may be a significant implication that children can understand meanings

through the interaction with the English narratives, even though their mother tongue is not provided. The process of hypothesis formation leading to their understanding of the narratives in English, even though it is not complete, may enhance their narrative and language learning. They integrated their knowledge and understandings developed through experiencing narratives to construct the understanding of English narratives. This might indicate the possibility that if children build on their understanding and knowledge of narratives regardless of the language, they might be able to adapt them in foreign language contexts.

This study provides evidence that children's linguistic knowledge is also adapted across contexts. It was seen that children brought with them their English linguistic knowledge developed in a range of experiences from school, from private institutions, from television programmes and films, and from books. They were able to make sense of how languages were used, and actively tried to combine these understanding and knowledge with the English-language contexts that they encountered. Thus, children's English ability might not be an obstacle for constructing their understandings of English narratives. English learning might take place through interacting with the world where English is used without direct instruction.

This study also shows that children's daily experiences of English, including viewing English television programmes, can be meaningful social activities in which children's English language learning can occur. In this study, children were able to develop knowledge and skills through and across the programmes. They did not merely absorb what they saw and heard, but also tried to select and use what they saw and heard as resources to convey meanings. They did not confine themselves in fixed ideas. Their ideas and knowledge were meaningfully adapted in accordance with the social context. The findings show that the media texts children encountered are meaningful resources to be brought in their retelling, drawing, and playing. They were actively engaged with viewing programmes, constructed meanings, and built on their understandings. This study thus suggests that children's experiences of television programmes can contribute to their narrative and language learning and development by providing children with meaningful social experiences.

The findings of this study might enable teachers in classrooms to see the educational implications on how to support children's narrative and language learning in EFL classrooms.

The participant children showed what could happen when children are supported to draw on their ideas, interest, intention, and knowledge in flexible and meaningful ways. Children's learning is an active process in which they are involved in constructing their own understanding beyond simply reflecting what they hear or watch. Children's various experiences need to be acknowledged and encouraged to be chosen, adapted, and integrated meaningfully into the language curriculum or classroom activities. Teachers therefore need to provide children with time and space for constructing and sharing meanings by bringing into the classroom the children's resources that are rooted in their diverse experiences.

The findings also inform teachers what children are capable of, what they already know, and how they deploy it. Teachers thus need to consider how to design classroom activities. When English is taught to children, it may be important to offer children opportunities to understand the meaning of language through drawing on their knowledge and experiences in order to develop their language development. In other words, it may be crucial to support children to bring their own linguistic, social and cultural knowledge and experiences into their language learning. It is suggested that 'syncretic' educational contexts for language learning (Kenner and Ruby, 2012, p399) need to be created in order to 'embrace children's diverse experiences and capabilities relevant to their social, linguistic, and cultural practices' (Burnett et al., 2014, p13). This can broaden an understanding of literacy learning of EFL children. The participant children who did not recognise or read every alphabet letter were able to make sense of English narratives independently and showed their interest in the engagement with them. The children's passionate engagement with the narratives involves an active social process in constructing their own understanding which may enrich their future engagement with different texts. Literacy learning thus needs to integrate children's knowledge and experiences rather than to focus on their ability to read and write alphabetically.

7.2. The limitation and further study suggestion

This study tried to investigate in what ways Korean children make sense of English narrative programmes within qualitative perspectives. However, several limitations were found, which was related to the suggestions for further studies.

This study aimed to investigate children's narrative experiences with an ethnographic view and collected information on each child's formal and informal English learning experiences through the interviews with the parents. It, however, was limited in exploring how their ideas and understandings were constructed more in-depth. For example, in the cases of Hoon and Somin, it was assumed that their formal English literacy practices might influence their English narrative construction. If their school practices also had been investigated, it might have been provided with deeper insights into how they recontextulised their knowledge and practices in and out of school context.

In addition to linguistic knowledge, in this study, Junoo, for example, demonstrated his interests in hero stories, and Nara showed her various film experiences. I provided children with the flexibility to tell and draw whatever they wanted with minimal instruction. As a result, this research informed how children's television and film experiences are meaningfully used. Investigating how children's interest in popular cultural television programmes and films supports their narrative production more in-depth would provide more valuable insights into children's engagement with popular cultural programmes. In particular, researchers such as Heath (1983) and Levy (2009) pointed out the discontinuity between the children's home literacy experiences and school literacy achievement. Thus, exploring the participant children's later schooled experiences through longitudinal studies might provide important implications on how teachers and educators support the children's language and literacy learning at school.

Further research about the relationship between early television viewing experiences and later reading comprehension in EFL contexts would be conducted. Although recent studies showed that children's viewing experiences during the early years might support their narrative comprehension skill development (Linebarger and Piotrowski, 2009) and extend to their later school achievement (Griffin et al., 2004; Van den Broek, 2001; Van den Broek et al., 2008; Pinto et al., 2016), these studies were conducted in monolingual contexts. It thus might be possibly investigated whether English television programme viewing experiences influence children's reading comprehension of English narratives.

Sneddon (2000) and Bohnacker (2016) argued that narrative-related knowledge and skills acquired in their L1 could be applied to L2 contexts. However, in this study, the participant

children's knowledge and understanding constructed from Korean narratives were not investigated in detail. Thus, in further study, the interrelationship between children's first language and English narrative construction in EFL contexts, would be investigated by focusing on the fluidity of bilinguals such as what, and how skills and knowledge are brought with them between two languages.

7.3. Final remarks

When I decided to conduct this study, I tried to investigate in what ways of children understanding English narrative television programmes in natural home contexts. To seek the answer, I borrowed Halliday's concept of language as a resource to convent meanings. From interactions with the world and others, children make sense of what something meant, and they draw on their understanding as a resource into a certain form in delivering what they want to express. I also drew on Labovian structure to understand the children's narrative constructions. However, I tried not to confine the children's responses to the categories of the structure because the children's responses and their engagements with the programmes could not be explained only in terms of the ways of 'recapitulating' what they had seen from the programmes (Labov, 1975). Thus, if I found that their retellings and drawings were not consistent with the programme, I tried to capture hidden meanings from them as I found the meanings from my daughter's snowman drawing that was different from what the teacher expected to be represented. As a consequence, as conducting the research with the children, I found that even those children who showed their sense of Labovian structure brought a lot more with them. I also found that the children tried to construct a narrative not only as I asked them to do, but also as they were able to do or as they wanted to do. It means that they tried to convey meanings that they constructed not only through talking and drawing, but also through writing, making, and playing. Thus, I tried to look at them with broader lens, and consequently I found that the children were engaging in recontextualising processes in which they brought their various knowledge and experiences with them across different contexts and modes. Hoon selected English words by drawing on his knowledge of phonics built from his school and created his own story through drawing and writing. Woo interpreted the character's action and the result

by relating them to his life experiences with his family. Junsoo tried to reconstruct what happened in the programme based on his previous engagements with hero stories. Nara actively drew on her family practices into her retelling, and her various film experiences into her drawing. She also brought the narrative elements to constitute an episode that she had watched into her play and written productions.

Likewise, the children recontextualised their English linguistic knowledge and experiences. They brought their English linguistic knowledge and experiences that learned from various contexts, selected words or expressions, letters and sounds among them, and incorporated their choices according to their own intentions.

It means that children brought what they already knew about genres, practices, modes and languages as 'resources', or 'assets' of meanings with them, which were selected, modified and combined purposefully and creatively in different contexts. The children tried to construct a narrative not only through recapitulating what they seen from the programmes, but also through recontextualising what they already knew. Thus, if I had focused on the consistency with the narrative structure or the language presented in the programmes, or if I had focused on the children's retellings and drawings about the programmes as planned, I would have missed finding the valuable meanings that emerged from their engagement with the programmes. The children actively interacted with the world presented in the television programmes by relating it what they brought with them. Their meanings constructed from their viewing experiences, I believe, would be brought into a different context in the future as the valuable 'resources', or 'assets' of meanings, and be selected and adapted into their productions creatively.

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Appendix A (English)

UNIVERSITY OF LEEDS

Information letter for parents

**University of Leeds
School of Education**

Name of Researcher: Juyoun Oh

Title of Research: Children's understanding of English television programmes in EFL contexts

The purpose of this letter is to request consent for you and your child to take part in the above research. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully.

The purpose of this research

I am conducting this research as part of my PhD study in language education and will closely   look at how and what extent Korean preschool aged children understand the story of English television programmes at home.   Through this research, I will seek whether the early experience of English television programmes may play a role in children's language learning at home in EFL (English as a Foreign Language) context.

The research procedure

If you decide to permit your child to take part in this research,   the research will be conducted as the following procedure.

①   **Visiting your home** - I will visit your home three times.   The time to visit will be discussed

with you in advance. Thus, I will visit at your convenient time in order to respect to your daily life schedule.   The length of the home visit will be flexible, but will last less than two hours.

② **Watching television** -   When I visit your home, I will ask your child to watch a television programme produced in the UK.   The programme that your child will watch is carefully selected under the consideration of children's age, thus anti-social factors that may possibly harm your child such as violence are not contained.   Your child will watch the programme with you or his/her siblings as the same manner as that he/she watches TV normally at home. While your child watches the programme, I will sit aside and observe what he/she will do and say.

③ **Retelling the story** -   After watching the television programme,   I will ask your child to tell about the story of the programme that he/she watched.   Your child will be asked to tell about what he/she saw and heard from the programme freely.   Your child retelling the story will be video recorded. If you do not want your child to be video recorded, you are free to decline.

④ **Drawing the story** -   After your child retells the story of the programme,   he or she will have time to draw a picture.   He or she can draw anything related to the story of the programme such as the most impressive scene, the favourite characters, or he or she can make a poster to introduce the programme.

⑤ **Interviewing** -   After your child's retelling and drawing activities are done， I will ask your opinion about your child's experience of English television programmes (i.e: What do you think about your child watching English TV programmes?   Do you think that there is any value in children watching English television programmes?)   The interview will be audio-recorded, and will last approximately 20 minutes.

The research guidelines

This research will be conducted as the following guidelines:

① Your child's and your privacy will be protected. Your child's name and your name will not be disclosed during the research and will not reveal in my thesis or any publications.   Instead, pseudonyms will be used.   The data collected from this research will be stored securely in locked storage of University archives.

② The audio or video recordings of your child activities made during this research will be used only for further analysis.   No one outside this research will be allowed access to the original recordings.   In particular, your child retelling activity will be video-recorded.   If you do not want your child to be video-recorded, you are free to decline.

③ Although you allow your child to participate in this research, he or she can withdraw at any time without giving any   reason if he or she does not want to take part in any more.

④ During the interview if you do not wish to answer questions, you can decline to answer.

If you would like to grant permission for your child to participate in this research,   please fill out the consent form, sign and date it, and hand it back to me.   If   there is anything that is not clear or if you would like more information,   please do not hesitate to contact me on +447525751858 or e-mail at edjo@leeds.ac.uk.

Researcher :   Juyoun Oh   **Supervisor**:   Professor. Alice Deignan

Department: School of Education   **Department**:   School of Education

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UNIVERSITY OF LEEDS

연구 설명서 (학부모용)

University of Leeds
School of Education

연구자 이름: 오주연

연구 제목 : 영어 텔레비전 프로그램에 대한 아이들의 이해도에 관한 연구

이 연구 설명서는 연구 참여에 대한 동의를 구하기 위해 만들어졌습니다. 연구 참여 동의에 앞서, 이 연구의 목적은 무엇이며, 어떠한 방식으로 진행 되는지 알려 드리고자 합니다.

연구의 목적

저는 현재 영국 리즈 대학교에서 영어 교육을 전공하고 있는 학생으로 본 연구는 저의 박사 학위 과정의 한 부분으로 이루어집니다. 이 연구는 영어를 외국어로 공부하고 있는 한국 어린이들이 영어로만 진행되는 텔레비전 스토리 프로그램을 어떻게 받아들이고 이해하는지를 알아보기 위한 연구입니다.

연구 진행 과정

귀하의 자녀가 본 연구에 참여하게 된다면 아래의 절차에 따라 연구가 진행될 것입니다.

① **집 방문** - 본 연구는 귀하의 집에서 이루어 지게 되며 총 3 번에 걸쳐 진행 됩니다. 방문 날짜는연구가 이루어 지기 전에 귀하와 협의를 통해 정할 것이며, 귀하가 편한 시간에 맞춰 방문, 생활에 불편을 드리지 않도록 할 것 입니다. 방문 시간은 유동적이나 최대 2 시간을 넘지 않을 것입니다.

② **TV 보기** - 제가 귀하의 집을 방문하게 되면, 귀하의 자녀는 영국에서 만들어진 유아용 텔레비전 프로그램을 보게 될 것입니다. 귀하의 자녀들은 평소 집에서 TV 를 보던 방식 그대로, 귀하와 함께, 혹은 형제 자매와 함께 시청 할 수 있으며, 저는 옆에서 귀하의 자녀가 TV 시청하는 모습을 관찰 할 것입니다.

③ **스토리 이야기 하기** - TV 시청이 끝나면, 귀하의 자녀는 TV 프로그램이 어떤 내용이었는지 이야기하게 될 것입니다. TV 에서 보고 들은 내용을 형식에 구애 없이 자유롭게 이야기 하면 됩니다. 귀하의 자녀가 이야기하는 내용은 비디오로 녹화가 될 예정으로, 비디오 촬영을 원하지 않으시면 거부하셔도 좋습니다.

④ **스토리 그리기** - 스토리에 대한 이야기 활동이 끝나면, 귀하의 자녀에게는 그림그릴 시간이 주어질 것입니다. 캐릭터를 그려도 좋고, 재미있었던 장면을 그려도 되며, 포스터를 만들어도 좋습니다. 그림을 그리거나 종이를 오려 붙이는 등 재료와 형식에 구애 없이 자유롭게 표현 할 수 있으며, 글을 첨가해도 좋습니다.

⑤ **학부모 인터뷰** - 자녀의 활동이 끝나면, 제가 귀하에게 연구 주제와 관련된 몇 가지 질문을 드릴 것입니다. 예를 들어, 아이들이 영어 프로그램을 시청하는 것에 대해 어떻게 생각하시는지, 영어 프로그램 시청이 아이들의 영어 교육에 도움이 된다고 생각하시는지 같은 질문이 주어질 것입니다. 인터뷰 내용은 오디오로 녹음되며, 인터뷰 시간은 20 분 이내가 될 것 입니다.

연구 지침

본 연구는 아래의 연구 지침을 준수하여 이루어 집니다.

①귀하와 자녀의 개인 정보는 철저히 보호될 것입니다. 본 연구의 결과는 연구자의 박사학위 논문을 위해서만 사용될 것이며, 논문이나 학회 등 외부에 연구 결과가 발표 될 경우, 귀하와 자녀의 이름은 익명 처리되어, 실명이 노출되는 일은 없을 것입니다.

② 본 연구를 위해 오디오 혹은 비디오로 수집된 내용들 (자녀의 스토리 활동 및 귀하의 인터뷰 내용) 은 리즈 대학 컴퓨터 시스템에 안전하게 저장되어 본 연구자 외에는 어떠한 외부인도 열람할 수 없습니다.

③ 귀하 및 귀하의 자녀가 연구 참여에 동의 했다 하더라도, 연구 도중 언제든지, 어떤 이유를 막론하고 그만 둘 수 있습니다.

④ 인터뷰 도중 대답하기 곤란한 질문이 있을 경우, 대답 하지 않으셔도 됩니다.

귀하의 자녀가 위 연구에 참여하는 것에 동의하신다면, 첨부된 연구 동의서를 작성하셔서 서명, 날짜를 기입하신 후 저에게 보내 주시기 바랍니다. 본 연구에 관해 궁금하신 점이나 의문 사항이 있으면 언제든지 아래의 연락처로 연락 주시기 바랍니다. 감사합니다.

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UNIVERSITY OF LEEDS

Informed consent form for parents

University of Leeds
School of Education

Consent to take part in Children's understanding of English television programmes in EFL contexts	Add your initials next to the statement if you agree
I confirm that I have read and understand the information letter dated DD/MM/YY explaining the above research project and I have had the opportunity to ask questions about the project.	
I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline.	
I agree for the data collected from me to be stored and used in relevant future research.	
I understand that my child's information such as child's name will be held and processed for the following purposes: ● I understand that my child's real name will not be revealed. Pseudonyms will be used for internal publication for a PhD project and submitted for assessment with a view to be published in academic journals/ conferences. ● I understand that quotations from the observation and interview may be used in writing up the results of the research and that these will always be anonymous and not attributed to them in any way.	
I understand that the researcher will visit my home for the purpose of this study.	
I understand that my child's retelling activity will be video-recorded.	
I agree to take part in the above research project and will inform the researcher should my child's contact details change.	

Name of parent	
Parent's signature	
Date	
Name of researcher	JUYOUN OH
Signature	
Date*	

UNIVERSITY OF LEEDS

연구 동의서 (학부모용)

University of Leeds
School of Education

영어 텔레비전 프로그램에 대한 아이들의 이해에 관한 연구	아래의 박스에 체크해 주세요
본인은 본 연구에 관한 연구 설명서를 충분히 읽고 그 내용을 이해하였으며 본 연구에 관해 궁금한 점이 있을 경우 연구자에게 질문할 기회가 주어졌습니다.	
본 연구에 참여하는 아이들은 자발적으로 연구에 참여할 것이며, 어떤 이유를 막론하고 언제든지 연구 참여 도중 그만둘 수 있다는 것을 확인하였습니다. 또한 본 연구 참여는 아이들에게 부정적인 영향을 미치지 않을 것임을 확인하였으며, 인터뷰 도중 대답 하기 곤란한 질문이 있다면, 대답을 거부할 수 있음도 확인하였습니다.	
본 연구를 위해 수집된 자료들은 안전하게 저장되며 연구자의 박사 논문 및 관련 활동을 위해서만 사용된다는 것을 확인 하였습니다.	
본 연구를 통해 수집된 자료들은 아래와 같은 과정을 통해 활용될 것임을 확인하였습니다. ● 박사 논문의 출판이나 저널 혹은 학회에서 본 연구의 데이터가 사용될 경우 참여자의 이름은 익명으로 처리될 것입니다. ● 아이들의 참여 활동 및 인터뷰 내용은 연구의 결과물로 기록될 것이며 연구 과정에 있어서의 모든 데이터는 익명으로 처리될 것입니다	
본인은 연구자가 연구 목적으로 본인의 집에 방문하는 것에 동의 합니다.	
본인은 자녀의 연구 참여 활동이 비디오로 녹화되는 것에 동의 합니다.	
본인은 자녀가 위의 연구에 참여하는 것에 동의하며, 연구 기간 동안 아이의 연락처가 변경 되었을 경우 연구자에게 알리는 것에 동의 합니다.	

부모님 성함	
부모님 서명	
날짜	
연구자 이름	오주연
서명	
날짜	

Appendix C (English)

UNIVERSITY OF LEEDS

Information letter for the preschool

University of Leeds
School of Education

Name of Researcher: Juyoun Oh

Title of Research: Children's understanding of English television programmes in EFL contexts

The purpose of this letter is to request consent for the children who are attending your school. Before you decide it is important for you to understand why the research is being done and what it will involve. Please take time to read the following information carefully.

The purpose of this research

I am conducting this research as part of my PhD study in language education in University of Leeds in the UK and will closely   look at how and what extent Korean preschool aged children understand the story of English television programmes at home.   Through this research, I will seek whether the early experience of English television programmes may play a role in children's language learning at home in EFL (English as a Foreign Language) context.

The research procedure

If the children of your school take part in this research,   the research will be conducted as the following procedure.

①   **Visiting each child's home** - I will visit each child's home three times.   The time to visit will be discussed with each child's parent in advance.

②   **Watching television** -   When I visit each child's home, I will ask the child to watch a television programme produced in the UK as the same manner as that he/she watches TV normally at home. While the child watches the programme, I will sit aside and observe what he/she will do and say.

③ **Retelling the story** - After watching the television programme, I will ask the child to tell about the story of the programme that he/she watched. The child will be asked to tell about what he/she saw and heard from the programme freely.

④ **Drawing the story** - After the child retells the story of the programme, he or she will have time to draw a picture. He or she can draw anything related to the story of the programme such as the most impressive scene, the favourite characters, or he or she can make a poster to introduce the programme.

⑤ **Interviewing** - After the child's retelling and drawing activities are done, I will ask his/her parents about their child's experience of English television programmes.

The research guidelines

This research will be conducted as the following guidelines:

① Your school's name will not be disclosed during the research and will not appear in any written reports or publications.

② Because this research will be conducted each participant's home, it will not have any influence on your school curriculum or schedule.

③ I will make an effort to ensure that the potential participant children will not put in any stressful situations during the research and that the results obtained from this research will not have any influence on their learning at school.

④ The children who will take part in this research can withdraw at any time without giving any reason.

If you would like to grant permission for the children who are attending your school in my research, please fill out the consent form, sign and date it, and hand it back to me. If there is anything that is not clear or if you would like more information, please do not hesitate to contact me on +447525751858 or e-mail at edjo@leeds.ac.uk.

Researcher : Juyoun Oh   **Supervisor**: Professor. Alice Deignan

Department: School of Education   **Department**: School of Education

Tel: +821029141804   **Tel**: **+**44113 3434920

E-mail : edjo@leeds.ac.uk   **E-mail**: a.h.deignan@education.leeds.ac.uk

UNIVERSITY OF LEEDS

연구 설명서 (유치원용)

University of Leeds
School of Education

연구자 이름: 오주연

연구 제목 : 영어 텔레비전 프로그램에 대한 아이들의 이해도에 관한 연구

이 연구 설명서는 연구 참여에 대한 동의를 구하기 위해 만들어졌습니다. 연구 참여 동의에 앞서, 이 연구의 목적은 무엇이며, 어떠한 방식으로 진행 되는지 알려 드리고자 합니다.

연구의 목적

저는 현재 영국 리즈 대학교에서 영어 교육을 전공하고 있는 학생으로 본 연구는 저의 박사 학위 과정의 한 부분으로 이루어집니다. 이 연구는 영어를 외국어로 공부하고 있는 한국 어린이들이 영어로만 진행되는 텔레비전 스토리 프로그램을 어떻게 받아들이고 이해하는지를 알아보기 위한 연구입니다.

연구 진행 과정

귀원의 학생이 본 연구에 참여하게 된다면 아래의 절차에 따라 연구가 진행될 것입니다.

①**집 방문** - 본 연구는 참여 어린이의 집에서 이루어 지게 되며 방문 날짜는 연구가 이루어 지기 전에 참여 학생의 부모님과 협의를 통해 정할 것입니다.

②**TV 보기** - 제가 참여 어린이의 집을 방문하게 되면, 참여 어린이는 영국에서 만들어진 유아용 텔레비전 프로그램을 보게 될 것입니다. 참여 어린이는 평소 집에서 TV 를 보던 방식 그대로, 부모님과 함께, 혹은 형제 자매와 함께 시청 할 수 있으며, 저는 옆에서 참여 어린이가 TV 시청하는 모습을 관찰 할 것입니다.

③ **스토리 이야기 하기** - TV 시청이 끝나면, 참여 어린이는 TV 프로그램이 어떤 내용이었는지 이야기하게 될 것입니다. TV 에서 보고 들은 내용을 형식에 구애 없이 자유롭게 이야기 하면 됩니다.

④**스토리 그리기** - 스토리에 대한 이야기 활동이 끝나면, 참여 어린이에게는 그림그릴 시간이 주어질 것입니다. 캐릭터를 그려도 좋고, 재미있었던 장면을 그려도 되며, 포스터를 만들어도 좋습니다.

⑤**학부모 인터뷰** - 참여 어린이의 활동이 끝나면, 어린이의 부모님께 연구 주제에 관한 몇 가지 질문을 드릴 것입니다. 예를 들어, 아이들이 영어 프로그램을 시청하는 것에 대해 어떻게 생각하시는지, 영어 프로그램 시청이 아이들의 영어 교육에 도움이 된다고 생각하시는지 같은 질문이 주어질 것입니다.

연구 지침

본 연구는 아래의 연구 지침을 준수하여 이루어 집니다.

①연구에 참여하는 유치원의 이름은 연구 과정 또는 어떠한 출판물에도 언급되지 않을 것입니다.

②본 연구는 참여 어린이의 집에서 이루어지므로, 유치원의 교육 과정이나 교육 일정에 어떠한 영향도 미치지 않을 것입니다.

③본 연구에 참여 하는 어린이들이 심리적인 부담을 느끼지 않도록 최대한의 노력을 할 것이며, 본 연구로 인해 유치원에서 이루어지는 모든 학습에 어떠한 부정적인 영향도 주지 않도록 할 것입니다.

④본 연구에 참여하는 어린이들은 연구 도중 어떤 이유를 막론하고 언제든지 참여를 그만둘 수 있습니다.

본원에서 공부하고 있는 어린이들이 제 연구에 참여하는 것을 동의하신다면, 첨부된 연구 동의서를 작성하셔서 서명, 날짜를 기입하신 후 저에게 보내 주시기 바랍니다. 본 연구에 관해 궁금하신 점이나 의문 사항이 있으면 언제든지 아래의 연락처로 연락 주시기 바랍니다. 감사합니다.

연구자 : 오주연

소속기관: School of Education

Tel: +821029141804

E-mail : edjo@leeds.ac.uk.

지도 교수 : Professor. Alice Deignan

소속기관: School of Education

Tel: **+**44113 3434920

E-mail: a.h.deignan@education.leeds.ac.uk

Appendix D (English)

UNIVERSITY OF LEEDS

Informed consent form for the preschool

**University of Leeds
School of Education**

Consent to take part in Children's understanding of English television programmes in EFL contexts	Add your initials next to the statement if you agree
I confirm that I have read and understand the information letter dated DD/MM/YY explaining the above research project and I have had the opportunity to ask questions about the research.	
I understand that the participation of the children of my school is voluntary and that they are free to withdraw at any time without giving any reason and without there being any negative consequences.	
I understand that this research will not have any influence on the school's curriculum and schedule.	
I understand that the school's name will not be revealed in any written reports or publications.	

Name of principal	
Principal's signature	
Date	
Name of researcher	JUYOUN OH
Signature	
Date*	

UNIVERSITY OF LEEDS

연구 동의서 (유치원용)

**University of Leeds
School of Education**

영어 텔레비전 프로그램에 대한 아이들의 이해에 관한 연구	아래의 박스에 체크해 주세요
본인은 본 연구에 관한 연구 설명서를 충분히 읽고 그 내용을 이해하였으며 본 연구에 관해 궁금한 점이 있을 경우 연구자에게 질문할 기회가 주어졌습니다.	
본 연구에 참여하는 아이들은 자발적으로 연구에 참여할 것이며, 어떤 이유를 막론하고 언제든지 연구 참여 도중 그만둘 수 있다는 것을 확인하였습니다. 또한 본 연구 참여는 아이들의 학습에 부정적인 영향을 미치지 않을 것임을 확인하였습니다.	
본 연구는 참여 어린이의 집에서 이루어지므로, 유치원의 교육 과정이나 교육 일정에 어떠한 영향도 미치지 않는다는 것을 확인하였습니다.	
유치원의 이름은 연구 과정 또는 어떠한 출판물에도 언급되지 않는다는 것을 확인하였습니다.	

원장님 성함	
원장님 서명	
날짜	
연구자 이름	오주연
서명	
날짜	

UNIVERSITY OF LEEDS

Child-friendly leaflet

This study is concerned with your understanding of English television programmes.	
	You will select an English television porgramme that you want to watch at home. And then, you will watch the programme you chose.
After watching, you will be asked to retell the story of the programme. You can tell about what happened in the television story.	
	After retelling the story, you will have time to draw a picture related to the story. You can draw anything such as the most impressive scene, your favorite characters, or you can make a poster.
If you want to stop taking part in this study, you can withdraw at any time.	

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Let's see who you can meet in English television programmes.

Hi, I'm Peppa, and this is my family. I love to play in muddy puddle!

Hello, my name is Sarah. I am 7 years old. This is my pet, Duck.

Hi! My name is Mike.

I am going to be a brave knight.

Hi, I am Bing, the black bunny. I love to play with my friends. .

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연구 설명서 (아이들 용)

이 연구는 영어로 된 텔레비전 프로그램을 여러분이 이해할 수 있는지, 이해 한다면 어떻게 이해 하는지 알아보는 거에요.	
	여러분은 집에서 영어로 된 텔레비전 프로그램을 보게 될 거에요. 평소와 똑같이 편하게 보면 되요.
프로그램을 본 다음, 어떤 내용을 봤는지, 저에게 이야기를 들려주세요. 누구에게 어떤 일이 있었는지 이야기 해주면 된답니다.	
	그리고, 텔레비젼에서 본 이야기를 그림으로 그릴 거에요. 재미있었던 장면을 그려도 좋고, 포스터를 만들어도 좋아요. 그림과 함께 글을 써도 좋아요.
만약 여러분이 저와 함께 하는 연구에 참여하다가 도중에 그만 두고 싶다면, 언제든지 그만 둘 수 있답니다.	

여러분은 TV 프로그램을 통해서 이 친구들을 만날 수 있어요.

안녕! 나는 분홍돼지 페파 라고 해. 나는 진흙에서 첨벙첨벙 노는걸 좋아해.

안녕, 내 이름은 사라야. 7살이지. 얘는 내 친구 오리. 반가워.

안녕, 나는 마이크야. 나는 나쁜 사람을 혼내주는 용감한 기사가 될거야

안녕, 나는 까만 토끼, 빙 이라고 해. 나는 친구들과 노는 게 제일 좋아.

UNIVERSITY OF LEEDS

Informed consent form for children

		YES	NO
	I understand that I will watch English television programmes at home.		
	I understand that I will retell a story of the television programme that I watched		
	I understand that my retelling activity will be video-recorded.		
	I understand that I will draw a picture related to the story.		
	I understand that that it is up to me to decide whether to take part in this study. I can stop whenever I want to.		

연구 동의서 (어린이 용)

	네	아니오
나는 영어로 된 텔레비전 프로그램을 본다는 것을 알고 있습니다.		
나는 내가 본 텔레비전 프로그램이 어떤 내용인지 이야기 해야 한다는 것을 알고 있습니다.		
나는 내가 이야기하는 내용이 비디오로 녹화되는 것을 알고 있습니다.		
나는 텔레비전 프로그램과 관련된 이야기를 그림으로 그린다는 것을 알고 있습니다.		
나는 연구 도중 그만두고 싶을 때 언제든지 그만 둘 수 있다는 것을 알고 있습니다.		

Appendix G

UNIVERSITY OF LEEDS

Juyoun Oh
School of Education
University of Leeds
Leeds, LS2 9JT

ESSL, Environment and LUBS (AREA) Faculty Research Ethics Committee
University of Leeds

23 October 2015

Dear Juyoun Oh

Title of study:	**Children's understanding of English television programmes in EFL (English as Foreign Language) contexts**
Ethics reference:	**AREA 15-001 response 2**

I am pleased to inform you that the above research application has been reviewed by the ESSL, Environment and LUBS (AREA) Faculty Research Ethics Committee and following receipt of your response to the Committee's comments, I can confirm a favourable ethical opinion as of the date of this letter. The following documentation was considered:

Document	Version	Date
AREA 15-001 ethical_review_application_Juyoun Oh(revision).pdf	3	12/10/15
AREA 15-001 information letter and participant_consent_form(parents 페이지번호).doc	1	12/10/15
AREA 15-001 fieldwork-assessment-form-medium-risk-2013.doc	1	08/09/15
AREA 15-001 information letter and participant_consent_form(preschool).doc	1	08/09/15
AREA 15-001 information letter and participant_consent_form(parents).doc	1	08/09/15
AREA 15-001 child leaflet.docx	1	08/09/15
AREA 15-001 information letter.docx	1	03/08/15
AREA 15-001 child leaflet & consent form.docx	1	03/08/15
AREA 15-001 Ju's participant_consent_form.doc	1	03/08/15

Committee members made the following comments about your application:

1. Risk assessment – The risk assessment will need to be signed by your supervisor.

2. S6.2: The amended note saying you will give parents the opportunity to ask questions afterwards is good.   You might offer to send participants a copy of the

thesis (they might or might not want that, but it would let people know that they can see how the research will be used).   Just keep in mind is that discussing how data is used with participants does not mean that participants can require that they are represented in a way that they choose – i.e. the researcher must report what they find not what someone might want them to find.

3. On the parent's consent form: the additional point ④ 'During the parent's interview if you do not wish to answer questions, you can decline to answer.'   It might be better to remove the phrase 'During the parent's interview' as this might suggest that this clause does not apply during the interview with the child – i.e. just say 'during the interview if you do not wish to answer questions, you can decline to answer'.

4. Children's participant information: the clause on withdrawing could be reworded to be better understood by children: in the same way as you amended the children's consent form to 'I understand that it is up to me to decide whether to take part in this project. I can stop whenever I want to'.

Please notify the committee if you intend to make any amendments to the original research as submitted at date of this approval, including changes to recruitment methodology. All changes must receive ethical approval prior to implementation. The amendment form is available at http://ris.leeds.ac.uk/EthicsAmendment.

Please note: You are expected to keep a record of all your approved documentation, as well as documents such as sample consent forms, and other documents relating to the study. This should be kept in your study file, which should be readily available for audit purposes. You will be given a two week notice period if your project is to be audited. There is a checklist listing examples of documents to be kept which is available at http://ris.leeds.ac.uk/EthicsAudits.

We welcome feedback on your experience of the ethical review process and suggestions for improvement. Please email any comments to ResearchEthics@leeds.ac.uk.

Yours sincerely

Jennifer Blaikie
Senior Research Ethics Administrator, Research & Innovation Service
On behalf of Dr Andrew Evans, Chair, AREA Faculty Research Ethics Committee

CC: Student's supervisor(s)

Appendix H.   Analysis of the participant children's retellings

▶ Hoon's retelling analysis

Visit 1 - Hoon's retelling (*Peppa Pig* - New Shoes*)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and Where?		Orientation
What happened? What happened then?	She (Peppa) wanted to play in order not to get new shoes wet, but she could not play there in the water.	Complicating action
What finally happened?		Result

Visit 2 - Hoon's retelling (*Mike the Knight* – Peace and Quiet)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Mike, Frog, Mom, Horse, Dragons, Monster.	Orientation
What happened next?	They (monsters) copied Mike.	Complicating action
What finally happened?		Result

Visit 3 - Hoon's retelling (*Peppa Pig* - Thunderstorm)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Thunder and lightning (occurred).	Orientation
What happened?	Peppa left Teddy behind. A toy.	Complicating action
What happened then?	So Daddy pig went out and brought it back.	
What happened then?	Daddy pig got wet and Teddy got wet.	
What happened next?	And the rain leaked in the house. They put down a bucket	
What happened next?	The rain dripped down so they put down a pot.	
What finally happened?		Result

Visit 4 - Hoon's retelling (*Peppa Pig* -Tooth Fairy*)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?		Orientation
What happened?	Peppa lost her tooth.	Complicating action
What happened then?	She brushed her teeth and went to bed.	
What finally happened?	She got a coin (from Tooth Fairy).	Result

Visit 5 - Hoon's retelling (*Peppa Pig* - Pancakes)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?		Orientation
What happened?	Mom made pancakes.	Complicating action
What happened then?	Peppa and her family ate them.	
What finally happened?	So the pancake fell off the ceiling.	Result

An alternative analysis of Hoon's retelling (adapted from Hoey, 2001)

Situation

Daddy Pig flipped a pancake.
------- *What was the problem?*

Requiring a response (Problem)

The pancake stuck to the ceiling
------ *What was done about it?*

Response

Mummy Pig, Peppa and George then went upstairs.
They started to jump on the floor together.
-------- *How effective is that?*

Result

The pancake fell off the ceiling.
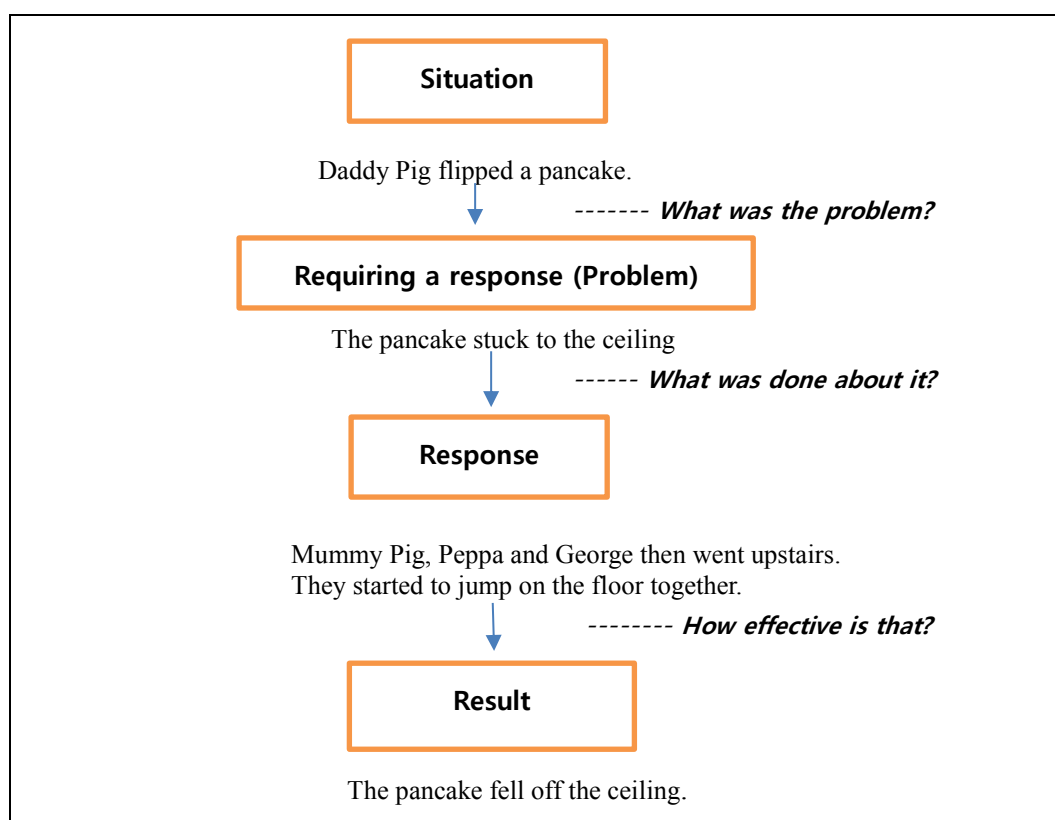
▶ Nara's retelling analysis

Visit 1 – Nara's retelling (*Peppa Pig* – Tooth Fairy)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	I see the fairy. And Peppa pig. And house and sun.	Orientation
What happened?	She (Peppa) hid a tooth under the pillow.	Complicating action
What happened then?	She was sleeping.	
What happened then?	And Fairy came to fly.	
What happened next?	And (Fairy) put her hand like this (under the pillow) and hid a gold coin.	
What finally happened?		Result

Visit 2 – Nara's retelling (*Peppa Pig* - Thunderstorm)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Peppa Pig and George played outside. Thunderstorms occurred	Orientation
What happened?	And all went into the house and (Peppa) left a bear doll behind.	Complicating action
What happened then?	She dried the doll and dried Daddy pig.	
What finally happened?	And Peppa put on her boots and played in a muddy puddle.	Result

Visit 3 – Nara's retelling (*Bing* - House)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Bing was a wolf and the others Sulla all were pigs.	Orientation
What happened?	(Bing) came to a house.	Complicating action
What happened then?	And he came to another house.	
What happened then?	And (he) came to another friend's house.	
What happened next?	And Bing blew the house down.	
What finally happened?		Result

Visit 4 – Nara's retelling (*Sarah and Duck* – Umbrella and Rain)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Umbrella, Sarah, Duck. I see umbrella. Umbrella is speak. Umbrella has eyes and Nose and mouth. Umbrella is Red. Really really tall, tall, tall umbrella.	Orientation
What happened?	Sarah held up a living umbrella and went off.	Complicating action
What finally happened?	They drew a picture with the umbrella. It's the end.	Result

Visit 5 – Nara's retelling (*Peppa Pig* – Tooth Fairy)

The questions	Retellings (From the transcript)	Narrative elements
Who was in the story? Where and when?		Orientation
What happened?	Peppa was eating spaghetti.	Complicating action
What happened then?	A tooth fell out Peppa looked into a mirror and found that she lost a tooth.	
What happened then?	She did like this (pretending to brush her teeth up and down). Peppa hurriedly brushed her teeth.	
What happened then?	Peppa washed up the tooth.	
What happened next?	She put the tooth under her pillow and got to sleep.	
What happened next?	Peppa really wanted to see Tooth Fairy come so she tried not to sleep. But she fell asleep.	
What happened next?	And Tooth Fairy gave her a coin.	
What finally happened?	Peppa woke up and looked under the pillow. There was a coin. After doing Hooray, the story ends.	Result

Visit 6 – Nara's retelling *(Mike the Knight* – Peace and Quiet)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?		Orientation
What happened?	Mike heard a sound so ran to ran into a cave.	Complicating action
What happened then?	There were purple monsters so told them to be	

	quiet.	
What happened then?	The monsters copied Mike.	
What happened then?	Mike went to a castle and went under a tree.	
What happened then?	The purple monsters kept following.	
What happened then?	Mike hid in the castle.	
What happened then?	And the purple monsters copied Mike again and went outside.	
What happened next?	They played the game not to move.	
What happened next?	The purple monsters lost first.	
What happened next?	And next Mike the knight moved.	
What happened next?	And then the witch his sister fell off the magic wand.	
What happened next?	And the last time the dragons were out	
What finally happened?		Result

▶ Junsoo's retelling analysis

Visit 1 - Junsoo's retelling (*Mike the Knight* – New Castle)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?		Orientation
What happened next?	He (Mike) helped friends to make a house.	Complicating action
What finally happened?		Result

Visit 2 - Junsoo's retelling (*Mike the Knight* – Peace and Quiet)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	The villains appeared.	Orientation
What happened?		Complicating action
What finally happened?		Result

Visit 3 - Junsoo's retelling (*Mike the Knight* – The Great Rescue)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	A floating ship.	Orientation
What happened?		Complicating action
What finally happened?		Result

▶ Somin's retelling analysis

Visit 1 - Somin's retelling (*Peppa Pig* – New Shoes)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and where?		Orientation
What happened?	Peppa lost her shoes.	Complicating action
What happened then?	So she asked her mom to buy new shoes	
What happened then?	Mom bought new red shoes (for Peppa)	
What happened next?	Peppa put them on when sleeping, when feeling hungry, and when taking a rest. She kept wearing the new shoes when it rained	
What finally happened?	She changed them into boots.	Result

Visit 2 - Somin's retelling (*Peppa Pig* – Ballet Lesson)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and Where?	She (Peppa) took a ballet lesson for the first time.	Orientation
What happened then?	Peppa only jumped up and down.	Complicating action
What happened then?	She went home and showed mom and dad how to do ballet.	
What finally happened?		Result

Visit 3 - Somin's retelling (*Peppa Pig* – Tooth Fairy)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story?	When Peppa was eating lunch, a tooth fell out.	Orientation

When and where?		
What happened then?	At bedtime, (Peppa) brushed her teeth, and washed the lost tooth, too.	Complicating action
What happened then?	She put the tooth in the pillow and slept.	
What happened next?	She opened her eyes to see Tooth Fairy.	
What happened then?	Peppa fell asleep and Tooth Fairy came.	
What happened then?	Tooth Fairy took the tooth away and put a gold coin in the pillow.	
What finally happened?	When the morning came,	Orientation
	there was a gold coin in the pillow.	Result

▶ Woo's retelling analysis

Visit 1 - Woo's retelling (*Peppa Pig* – Pancakes*)*

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and Where?		Orientation
What happened?	Pigs ate up the pancake at one time.	Complicating action
What finally happened?		Result

Visit 2 - Woo's retelling (*Mike the Knight* – The Great Rescue)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and Where?		Orientation
What happened?	A soldier rescued people	Complicating action
What finally happened?		Result

Visit 3 - Woo's retelling (*Sarah and Duck* – Fairground)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and Where?	Duck and a girl played in the fairground	Orientation

What happened?	They played together.	Complicating action
What happened then?	(They rode) something to turn around.	
What happened then?	And then (they) ate a cotton candy.	
What happened next?	They had just one bite. (They) threw away the rest of it.	
What finally happened?		Result

Visit 4 - Woo's retelling (*Sarah and Duck* – Big Shop)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Duck and the girl went shopping in a department store.	Orientation
What did they do?	(They) just looked around	Complicating action
What happened next?	She (Sarah) could not buy a penguin because there were too many penguins.	
What happened then?	She met the moon.	
What happened then?	She got a present from the moon.	Result

Visit 5 - Woo's retelling (*Mike the Knight* – Triple Trophy Triumph)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? Where and when?	Mike had a competition.	Orientation
What happened?	He jumped and ran.	Complicating action
What happened then?	He won all the trophies.	
What happened next?	The dragons made a pair to ride on.	
What finally happened?	He (Mike) had one trophy and gave the others to his friends	Result

▶ **Sung's retelling analysis**

Visit 1 - Sung's retelling (*Mike the Knight* – New Castle)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story?	Mike and a frog. A princess appeared.	Orientation

When and where?		
What happened?	The frog slept.	Complicating action
What happened then?	They made something like a house.	
What finally happened?		Result

Visit 2 - Sung' s retelling (*Bing - The Surprise Machine*)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and where?		Orientation
What happened next?	A rabbit picked up a thing from a machine.	Complicating action
What happened next?	The other friend picked up a ballerina.	
What happened next?	He (Bing) picked up something boing boing.	
What finally happened?		Result

Visit 3 - Sung's retelling (*Mike the knight* - New Castle*)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and where?		Orientation
What happened?	He (Mike) made a house.	Complicating action
What happened then?	He dug out the soil and poured some water in there.	
What happened then?	And he built a castle.	
What happened next?	And a frog fell asleep	
What finally happened?	And the castle crumbled.	Result

Visit 4 - Sung's retelling (*Mike the knight* - New Castle)

The questions	Retelling (from the transcript)	Narrative elements
Who was in the story? When and where?		Orientation
What happened?	He (Mike) built a castle.	Complicating action
What happened then?	The castle crumbled	
What happened then?	So he went to some other place.	

What happened next?	The pond was drained.	Orientation
	The frog slept under the stones.	Complicating action
What finally happened?		Result