

A Young English Learner's L2 Literacy Practice through Dialogue Journals

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ABSTRACT

This case study examines the literacy practices of a first grade L2 student. I used dialogue journals based on Bakhtin's dialogism to investigate how English learners construct meaning through second language (L2) literacy activities. Anthony, the participant, exhibited four characteristic within the boundaries constructed by dialogue journals: (a) Anthony as an emergent author, (b) reading and learning through dialogue journals, (c) Anthony as an active artist, and, (d) Anthony as a collaborator. Discussion and implication address: (a) a sense of authorship and identity, (b), L2 literacy practice through drawings, and, (c) content learning through L2 literacy practice.

Background

Using their first language (L1), their second language (L2), or both, people learning English as a second language constantly practice literacy to make sense of what they encounter. Rapid growth in the number of English learners has made educators aware of their needs, which include fast reflection and the curricula adaptation (Kim, 2009). Educators in Canada and the United States agree that English learners' academic language proficiency is closely linked to their academic success and to their empowerment (Kim, 2009; Perego & Boyle, 2008).

As the dialogic journal develops authentic communication between two people, it provides a process that can support L1 and L2 progress. Dialogic journals for young children usually consist of three main components: writings, drawings, and the teacher's regular responses. The journals offer children a channel for self-expression and the opportunity to share their opinions about events freely. They often convey the learners' interpersonal and personal interests and concerns (Payton & Reed, 1990). Journal writings can promote literacy development, especially reading (Kendrick & McKay, 2002), for beginning English learners (Perego & Boyle, 2008). Kendrick & McKay (2002) indicated that children's drawings about their reading offer compelling insights into literacy in their lives.

English learners construct meaning while engaging in literacy activity. The nature of dialogic practice enhances reading and learning. As a "give-and-take exchange of language between two individuals" (Holquist, 1991), dialogue journals can be seen as dynamic and continual utterances between two people (Bakhtin, 1986). Dialogue journals often provide the context for learning (Payton & Reed, 1990). Perego and Boyle (2008) emphasized that, by sharing writing and drawings, dialogic journals also offer useful resources for examining clear sequences of L2 literacy practice, providing insight into the English learner's mindset and inviting the teacher's responses. The journals provide information that students need in order to construct more socially mature values, beliefs, and attitudes about themselves and the world.

...as dialogue journals are a daily activity, their importance should be acknowledged and implemented in school curricula. Dialogue not only invites the active interaction between teacher and student in the learning process (Payton & Reed, 1990), it also conveys learners' academic developmental processes to their teachers (Stanton et al, 1988).

Drawings are one of the most important tools for young children and English learners (Perego & Boyle, 2008). A drawing leaves a more permanent record of the learner's thought process. As a medium, drawings in dialogue journals constitute a different form of literacy (Unsworth, 2001). Drawing supports learning, from simple spontaneous concepts to the more complex ones, and it plays an important role in promoting higher mental functions (Brooks, 2009). Unsworth's (2001) image representation is used to help create a deeper understanding of dialogue as another core element of written forms. Studies based on English learners' daily literacy events, particularly dialogue journals, have focused on the interaction between the learner and the teacher. When considering dialogue journals as 'mosaic of utterance,' studies based on Bakhtin's (1986) dialogic perspective are rare. Furthermore, as dialogue journals are a daily

activity, their importance should be acknowledged and implemented in school curricula. Dialogue not only invites the active interaction between teacher and student in the learning process (Payton & Reed, 1990), it also conveys learners' academic developmental processes to their teachers (Stanton et al, 1988).

The purpose of this study is to investigate and report on how an English learner practiced second-language literacy and constructed individual meaning. The study is based on three research questions:

1. How does the English learner engage in dialogic journals while practicing L2 literacy?
 - a. How does the English learner engage in dialogue journals in authentic written conversation?
 - b. How does the English learner use drawings to develop L2 literacy through the dialogue journals?
 - c. How does the English learner interact with the teacher through dialogue journals?

Dialogic L2 Practice

Educators consider L2 literacy practice to be a *set of* cultural practices and a product of social activity in the situated context. Journal writings are a one-of-a-kind writing activity, described as ideological, cultural, and identity works (Dyson, 1992), that also involve the writer's values and beliefs. As discussed in Bakhtin's dialogic practice of L2 literacy, journals not only explore language negotiation, but they construct personal and social identities (Flint & Cappello, 2003). Gee (2008) observed that English learners learn language by exchanging meanings in a situated context. Bakhtin (1986) indicated that dialogue begins as an utterance, which consists of three trajectories: the speaker, the active listener, and the situated boundary. Bakhtin (1986) proposed that his idea of dialogue was broader than mere rejoinders in a conversation. He highlighted the importance of active listening and of the boundary between the two speakers, a speaker and an active listener, as a necessary continuity for extending the dialogue. The boundary refers to literacy activity through dialogue journals. Bakhtin's (1986) dialogue, taken as a chain of utterances, creates new meanings, revealing "the possibilities and perspectives embedded in the word: they are essentially infinite" (p. 120).

This continuity of utterance exchanges becomes dialogue. Dialogue is an invitation to think and to produce meaning. Through meaningful L2 literacy practice, the English learner becomes of "a core of self," sometimes closely linked to *social identity* (Gee, 2008), which means "a way of acting, interacting, believing, valuing, and using signs, symbols, objects, and technologies so as to enact a particular socially recognizable identity" (p.146) as a specific person doing a specific thing. Kim (2009) extended the definition of identity to include being recognized by someone or recognizing himself or herself. Kim considered that L2 learners' identities could be recognized by someone, but someone could also actively identify himself/herself, defining who and what the person is. A live utterance with active responses becomes dialogue and is thus both ongoing and dynamic. Dialogue can take place sooner or later, but it also can be quieter or louder, and it influences both speaker's and listener's identities.

English learners read, act, think, adopt, create, critique, evaluate, and appreciate. Therefore, much as we consider language a medium of learning, drawings can be seen as a medium of learning as well.

Children's Drawings and Image Representation

As mentioned earlier, children's components for dialogue journals include written entries, drawings, and teachers' feedback. For young children, drawings make up essential parts of journals and are a kind of writing (Dyson, 1992). Drawings usually represent children's emotions and their semiotic exchanges (Anning, 1997), thinking (Cox, 2005; Kress, 1997), reading (Hsiano, 2010), and learning contents (Lodge, 2007). Anning (1997) stated, "Drawing offers a powerful mode for representing and clarifying one's own thinking and for communicating ideas to others. Young children instinctively use drawing in the same exploratory way that designers use sketching to 'converse with themselves' when generating ideas" (p. 219). Thus, drawings serve a medium of communication for young children.

Kress (1997) explored children's drawings as a domain of art, as well as representative of the thinking process. Cox (2005) saw children's drawing as "meaning making" and explored how children actively define reality. "As an aspect of interactive, communicative practices through which children's thinking develops, representation is a constructive, self-directed, intentional process of thinking in action, through which children bring shape and order to their experience, rather than a developing ability to make visual reference to objects in the world" (p. 115). Kress (1994) also discussed that children learn through reading and writing as a multimodal thinking.

Drawings lead children's thinking to reading. Hsiano (2010) investigated kindergarteners' artistic creative thinking and expressive drawing through the reading of picture books. She found that children's artistic and creative-thinking ability is intimately related to their reading, particularly descriptive, analytical, interpretive, and judgmental vocabularies. Through their picture book activities, children developed impressive thinking skills and extended their positive reading and drawing behaviors at home. Drawings also offered the context of learning. Lodge (2007) found that talking about drawings contributes to the joint exploration of understandings of learning.

Finally, drawings provide a window for analyzing children's meaning construction. Unsworth (2001) explored how image representation demonstrated the way that artists make images in order to evoke creative meaning. She discussed three dimensions of image representation, such as *representational visual representation*, *interactive/interpersonal visual representation*, and *compositional representation*. Unsworth (2001) said:

This work recognizes that images, like language, realize not only representations of "material reality," but also the interpersonal interaction of *social reality* (such as relations between views and what is viewed). The work also recognizes that images cohere into textual compositions in different ways and so realize semiotic reality. More technically,

functional semiotic accounts of images adopt from systemic functional linguistics the meta-functional organization of meaning-making resources. (p. 72) Thus, drawings show a range of representations, from objects/events to compositional meaning construction. Images, like language, elicit viewers' (readers') meaning construction and semiotic exchanges, co-constructing meaning between views and what is viewed.

Methodology

In this qualitative case study (Merriam, 1998), I examined Anthony's L2 writing process and his L2 literacy development through his dialogue journals. In this case, Anthony and his teacher, Ms. Lee, wrote on a regular basis for ten months, beginning immediately after Anthony's arrival from Korea in Vancouver, Canada. Anthony Song (all names are pseudonyms), a beginning English learner, was a first grader. I measured Anthony's proficiency in English by assessing his language skills, including speaking, listening, reading and writing. Anthony produced his journals through dialogue-journaling sessions in the classroom. His teacher, Ms. Lee, conversed with Anthony about his entries daily.

Data Sources and Analysis

I used the following five data venues: (1) Anthony's journal entries during his first year after his arrival in Vancouver (a total of 140 entries written at home and school), (2) Anthony's drawings in his dialogue journals (140 entries), (3) the teacher's feedback in his dialogic journals (137 entries), (4) an interview with Anthony (fifty minutes in Korean), and (5) an interview with Anthony's father (one hour in Korean). I transcribed both interviews and translated them into English. I also compiled my researcher's field notes during the interviews. As I interviewed Anthony's father, I did a member check (Lincoln & Guba, 1985). Using multiple data sets, I analyzed the journal entries, basing my analysis on qualitative research data analysis and grounded theory (Lincoln & Guba, 1985), as well as on the drawings (image representation) using Unsworth's (2001) techniques.

Data analysis was conducted via a qualitative research paradigm (Lincoln & Guba, 1985). First, I created coding as I read and reread all written entries, focusing on topics, contents, and writing styles. I initially coded focusing the content of journals. I described patterns as I worked. After analyzing Anthony's written entries, I also reviewed the teacher's feedback, based on the functional approach: classifying the data based on language functions (e.g. reporting, requesting, thanking, evaluating, predicting, complaining, apologizing, and giving) (Nassaji & Cumming, 2000). I also analyzed the data qualitatively while reviewing the teachers's feedback, based on Nassaji & Cumming's (2000) language functional approach.

Kendrick & McKay's work (2002) concerned methods of analyzing drawings. Despite how much has been published about visual works, little has helped to interpret them (e.g. drawings) (Kendrick & KcKay, 2002). Focusing on my research question, I analyzed Anthony's drawings while using Unsworth's (2001) image repre-

sentation. This image representation offered a deeper understanding of dialogue in language learning. Due to specific contexts and the small number of participants, the qualitative research was not generalizable, but the as the study provides thick description and Anthony's *emic voice*, its implication is transferable to other learners and settings.. Peer debriefing and member checking also ensure the trustworthiness of the study (Lincoln & Guba, 1985).

Findings

The four emergent themes were: (a) Anthony as an emergent author, (b) reading and learning through dialogue journals, (c) Anthony as an active artist, and (d) the teacher as a collaborator within the boundary constructed by dialogic journals.

Anthony as an Emergent Author

Anthony came to recognize himself as an emergent author through his entries. His first journal entry concerned his moving to a new country. As an author, Anthony drew himself and his mother in the airplane traveling to the new country. He wrote the word "NLAB," a "self generated word" (Peregoy & Boyle, 2008) and represented "airplane," demonstrating his substantial experience and his level of language proficiency upon his arrival. Anthony showed his excitement at living in a new country through the happy faces he drew. From this first entry, Anthony explored various topics, contents, and writing styles, which he continued through over a hundred more entries.

Three main topics appeared frequently throughout Anthony's work. They were general topics relating to Korea, various genres, and sports. The topics Anthony explored most often had to do with episodes and with daily activities he participated in and experienced, his culture, and his mother country-in this instance, Korea (e.g. his visits to various cities, events such as Halloween and Christmas, which were new to him); topics related to his readings; and content-specific topics such as science and health.

Anthony described his cultural background and Korean memories (e.g. Korean soccer game, Korean flag, Chuseok [Korean Thanksgiving day]); his Korean pride consistently emerged throughout his journals. Anthony enjoyed exploring aspects of his cultural backgrounds such as Taekwondo (Korean martial arts) and Korea itself. Anthony wanted to share his culture with his teacher. Eighteen of his entries were related to Korea, his experiences back in Korea, and cultural phenomenon such as Taekwondo and Korean soccer. He highlighted World Cup games and his soccer games with friends. Anthony demonstrated this connection to his culture and sports through several entries. In a Taekwondo entry, Anthony explained how his picture showed his pride in being Korean and showed a connection to Korean martial arts, and he drew the Korean flag. In the entry, he described the action of martial arts. He described his energy as "Oh ya," with his active emotion in the entry ringing clear to me as I read it (Figure 1). Ms. Lee supported Anthony's pride by inquiring about his belt color which indicates his

level of proficiency in Taekwondo (e.g. Do you have a black belt!).

In this entry, Anthony used invented or temporary spelling as practicing sound and symbol correspondence (e.g. carler, Lisin) (Peregoy & Boyle, 2008).

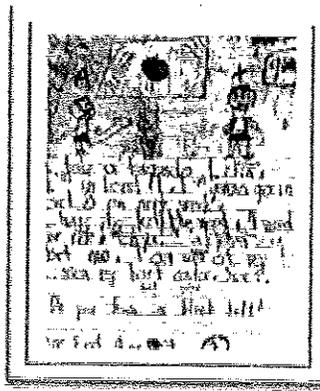
Anthony was a keen observer and wrote his observations on topics that interested him. He also drew upon various genres (e.g. scientific story, mystery, thriller, action, riddles, and jokes), and he wrote about sports (e.g. soccer, skating, skiing, and swimming). Surprisingly, after only six months in the new country, Anthony had become an exploratory writer who was not afraid to experiment with various genres of writing. He wrote a total of thirty eight entries about and with various genres. He provided the sequence for his journal by numbering events (entry: Monster ice cream), signed his name as the author (entry: Ms. Lee in the moon), used quotation marks (entry: I eet the milk), and added titles for the entries. As his L2 literacy proficiency grew, Anthony wanted to practice his literacy writing in various genres and by recognizing himself as an author. By signing “by Anthony Song” to his stories, Anthony identified himself as an author and as empowered, recognizing the boundary between himself and his audience.

Reading and Learning Through Dialogue Journals

Journal writing is not just a writing process; it is closely linked to reading activity (Hsiano, 2010) and the learning of various content subjects (Brooks, 2009). Anthony’s journals reflected his reading and revealed his L2 literacy development. After seven months of writing in his journals, Anthony used approximately 80-100 different words and formed complex sentences (e.g. using “because”) as he explored various genres. Anthony also demonstrated how his reading of various contents could be personalized to reflect (e.g. riddles, scientific fiction) and advance his content subjects such as science and health. He absorbed new content knowledge and internalized it (Vygotsky, 1978), creating new ways of inventing and exploring as cultural products.

Anthony’s journals revealed how English learners read and write in various genres and content areas. In the entry “Ms. Lee in the moon,” Anthony wanted to extend his learning about the moon and demonstrated how he clearly understood the concept of gravity. He created a question (Q: why if you go in the space, why you blow up?) about why the person is in the air and offered readers two possible options to choose from. One was

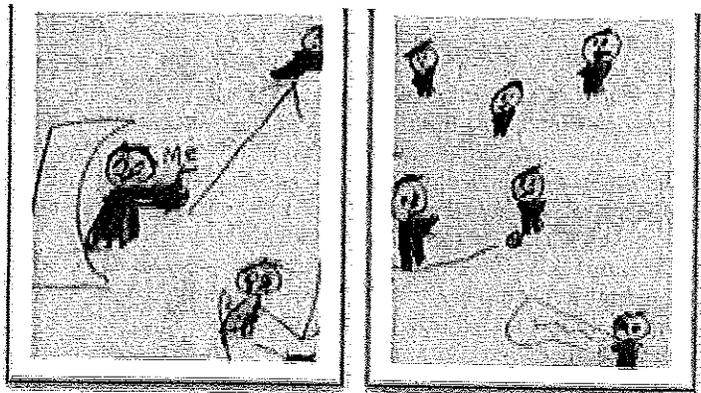
Figure 1: Taekwondo



I take a tagundo Lisin. I'm in level 7. I'm gonna go in level 8 on next weck. I have to kill the wood. 7 wood! For rele! "Oh ya!" jakychan can bet me. I am scam of my tec I men my beet carler. See? Ms. Lee's response: Do you have a black belt?

Note: Translation in the entry has not been modified for grammatical correctness.

Figure 2: Soccer games, A and B



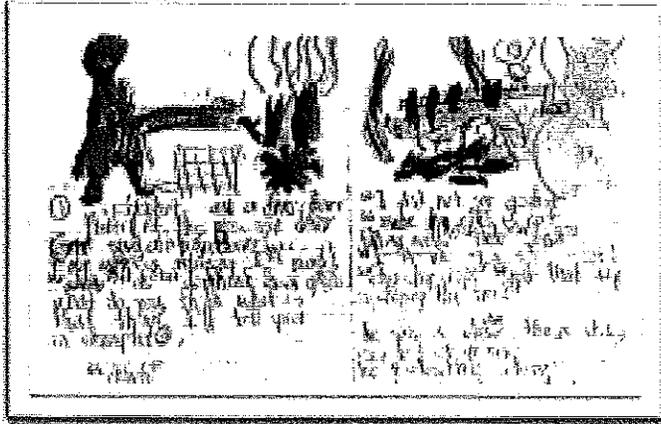
“you just do it like bird,” and the second was “In the space you are post be blow up.” The entry showed Anthony’s humorous personality and the creativity of his thinking. He internalized the science contents and produced the scientific story in addition to creating well-developed images for readers. Through this dialogic practice, he recognized himself as an author by writing: “even Ms. Lee wanted to know how the mystery was solved” (e.g. How did mystery solved?).

Anthony’s visual texts (interchangeably, drawings) also demonstrated his cognition and his reading process. Dialogue journals are a form of communication within the school context and home environment through which the English learner is learning the language and the culture in an integrated manner. Anthony’s father told me how Anthony had read several mystery stories and then gone on to write his own; Anthony also wrote scientific stories after learning content from school.

Anthony’s Creativity as an Artist

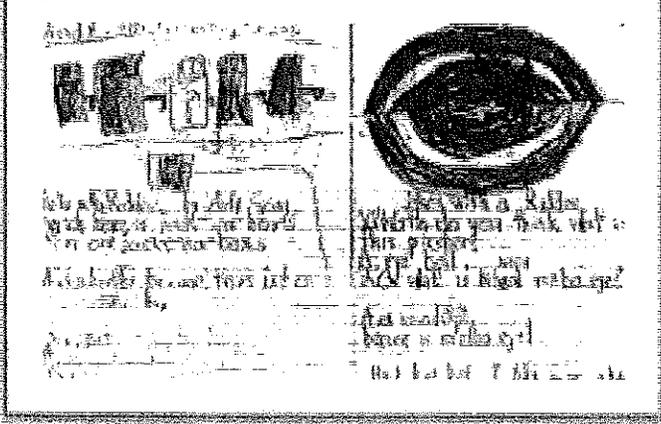
Unsworth (2001) suggested three kinds of visual representations, including representational visual image (RVI) referred to as modeling material reality; interactive/interpersonal visual representation (IVR), referred to as constructing viewer/image relations; and compositional visual representation (CVR) referred to as information valuing, framing, and salience, which were helpful as I

Figure 3: Ghost Story



(1) Ghost and one Baer
 Mstey of the missing dener
 GM said a big Baer!
 My sqres is missing I'm mad!
 "ohho" "oh!" "I think is a gopast
 What do you think what is
 that think? I will tell you in chapter (3),
 "ohhoh"
 "I did not see goghst!"
 "mebe may eres is not
 Felling well" "Hello" "ohhoh"
 "I-th-ink-I-s-a-rele-goghst!
 "chop chop chop!" "mabe that guy is chping
 the tree!"
 he saw a clow thir a stck,
 Ax, lost of grass.
 he farlow the clow....
*Ms. Lee's response: An exciting beginning to
 your mystery story!*

Figure 4: Joke and Riddles



Joke with Riddles? By: Anthony Song
 Wich box is kack-ina-box?
 A: Lumber 4 becase:thirs just one exchnmasesnmark.
 Q: what is in this box?
 A: as chan mark because thir Q schanmark.
*Ms. Lee's response: I see the boxes all have question
 marks except for the one with the exclamation mark!*

analyzed Anthony's drawings. Three themes emerged from Anthony's drawings. They are representation of material (e.g. objects); action and movement of objects; and transactional meaning, which involves constructing meaning between viewers and the viewed. Through Anthony's exploration of visual representations, I investigated not only the integration of visual representation and written journals, but also their mutual influences. In summary, RVI appeared throughout all Anthony's journal writings, IVR appeared in the five-month-through-ten-months period, and CVR appeared between the eight to tenth months of Anthony's journal writing period.

Representational visual images (RVI)

RVI construct the nature of events, objects, and participants involved and the circumstances in which they occur (Unsworth, 2001). Anthony drew representations of various events, objects, and cultural occasions. Another subject of his favorite drawings was soccer. For instance, Anthony drew the soccer game with his friend Brian. In this entry, there were four Brians, one Anthony, and a goal keeper. When I asked about this entry, Anthony said he drew four Brians to show his movements while playing the soccer game (Figure 2A). In the following entry (Figure 2B), Anthony drew arrows to indicate players' movements. Most of the earlier entries were developed using this technique. In Figure 2B, Anthony showed more active movement, using arrows to explain the way the ball moved during the soccer game. He also explained emotions and feelings in the picture. One of the players is crying in the picture because he missed the ball. Anthony, however, looks very happy because he is playing well. Five months after his arrival in the class, Anthony drew several entries modeling material reality, including "Monster ice cream," "Halloween," and others.

Interactive/ interpersonal visual representation (IVR)

IVR is the construction of the nature of relationships among speakers/listeners, writers/readers, and viewers and what is viewed (Unsworth, 2001). Anthony wrote a ghost story (Figure 3) within the mystery genre.

By showing scary participants in his picture, Anthony developed the content of the story as a genre. He also recognized his audience in this entry. Thus, this picture contains more *transactional images* (Unsworth, 2001) to enable the audience to express their responses occurs while viewing his writing and drawing. Anthony also explained the story context: "Ohhoh" and "I-th-ink-i-s-a-rele-

goghtst!” I sensed his evaluation as well as his real emotional expression from his use of hyphens in the sentence (Anning, 1997). This journal showed a good balance between Anthony’s writing and his drawing to demonstrate his intention and showed proficiency with both the writing genre and his content knowledge. Anthony also demonstrated phonemic awareness by his use of invented or temporary spellings (e.g. Baer, fallow, and clow).

Using a question-and-answer format, Anthony also offered content knowledge about the moon in his scientific story called “Ms. Lee in the moon.” While demonstrating the concept of *gravity*, in addition to employing various science vocabularies, Anthony developed more complex sentences. This entry not only showed the integration of visual representation and written journals, but also the mutual influence between the two. Anthony simultaneously improved his writing by encompassing advanced vocabularies, complex sentences, and using a plot. He improved his development in language and content in the same pattern and period in the drawings (Lodge, 2007).

Compositional visual representation (CVR)

Unsworth (2001) stated that CVR distributes the information value or relative emphasis among elements of the text and image. Anthony explored the cartoon as a genre for generating riddles or jokes. At this point, Anthony understood the concept of audience, as indicated by his explaining riddles or jokes in sequences. Thus, he wanted to make his dialogue journals more readable for an audience. I saw the same pattern and linkage between Anthony’s written forms and his drawings.

Anthony wanted to explain what he valued to the audience. Consequently, he wanted his audience to be involved in his riddle game. He drew the riddle and joke and asked questions of his audience (Figure 4).

Anthony shared his compositional images through his journals. He elicited the reader’s attention and interest by creating interesting dialogic cartoons and riddles. He tried to engage his readers’ involvement by providing them with various visual images. Anthony’s drawings were platforms, showing his thinking process and his aesthetic communication the audience (the teacher in this study). He understood his audience, and he crafted scientific stories, riddles, or jokes in sequences, concrete evidence of how Anthony, as an English learner, developed his language and content simultaneously (Brooks, 2009).

Anthony as a Collaborative Partner

Ms. Lee, Anthony’s teacher, came from China, was a skilled active listener, and became Anthony’s collaborator. Dialogue between Ms. Lee and Anthony was developed through all of his dialogue journals. As I reviewed Ms. Lee’s feedback, I saw that the teacher’s feedback and comments occurred in certain patterns.

As Anthony talked through his writing and drawing, Ms. Lee responded actively and positively. Anthony said he enjoyed Ms. Lee’s responses, illustrating his engagement. Ms. Lee’s lively responses empowered Anthony’s writing and his L2 literacy process, and thus he obtained new information, practicing his vocabulary

(Ms. Lee chose vocabularies using words that Anthony included in his entry, in order to show correct spellings or to encourage him), his writing style, and the various genres. Ms. Lee’s responses fell into three categories: praise (e.g., Good story! I like your pictures! Pretty funny jokes!), using Anthony’s ideas (e.g., How was the mystery solved? Do you like to play soccer?), and asking questions (e.g. Who won the soccer match? It was on TV... the World Cup! What do you like about Halloween?). Anthony developed the concept of “Genre” through the dialogue journals during the observed period. Obviously, Ms. Lee’s comments were integral as scaffolding for Anthony’s ideas or concepts. “Ms. Lee in the moon” was the best example of Anthony’s dialogic learning connecting to the content subject (science). Through his interaction with his teacher, Anthony was encouraged to write journals and, consequently, learned new contents, simultaneously learning and practicing his L2 literacy.

Discussion/ Conclusion

Three themes emerged from the findings. They are (1) sense of authorship and identity, (2) L2 literacy practice through drawings, and (3) content learning through L2 literacy practice.

Sense of Authorship and Identity

The results revealed the power of dialogue between the learner, the teacher, and the task. Anthony dialogued with his cultural background and his personal interests at the beginning of this task and chase to various genres to engage in a deeper dialogue. As the dialogue deepened, Anthony’s identity and authorship grew. Based on Bakhtin’s (1986) dialogic perspective, because Anthony had an active listener — Ms. Lee in this study, he recognized himself as an author within the given boundary of dialogue journals (Bakhtin, 1986; Kim, 2009). As he developed his authorship, Anthony was also “socially identified” by the teacher (Gee, 2008). Anthony engaged in his journal writing as a daily literacy activity, and, as a result, indicated remarkable growth and recognized himself as an author (Kim, 2009).

As he became an author, Anthony invited Ms. Lee to be his partner. Stanton et al. (1988) explored journal writings as a teacher’s and student’s craft and art woven together. Furthermore, from Bakhtin’s (1986) dialogic practice, Anthony built the new partnership with the teacher. Anthony was in “a core of self,” recognizing his dynamic identity (Gee, 2008) as a learner, author, and his teacher’s partner in the learning process. Even as his teacher guided him with her responses, Anthony, as an active learner, was constantly giving the teacher attention and fresh ideas. The power of dialogue (Bakhtin, 1986) was channeled into a partnership between the learner and the teacher. The teacher became a member of Anthony’s learning community, asking questions, laughing with Anthony’s humor, sharing information, engaging, and giving directions and guidance. Ms. Lee promoted dialogue through her responses (Bakhtin, 1986). She continually dialogued with Anthony, correcting him without any rejection, encouraging his ability, and offering to be his learning partner.

Content Learning through L2 Literacy Practice

Anthony recognized his identity as he developed ownership of learning. Anthony developed his language and content by expanding his thinking cycle through practicing L2 literacy. Anthony practiced his L2 reading through dialogue journals (Hsiano, 2010). As he read and learned new contents and genres, he practiced them in his entries. This study clearly indicated how intimately reading is linked to writing activity and vice versa. The results of the study showed that Anthony's language and content developed simultaneously and influenced each other. Integrating language and content across the curriculum reinforced Anthony's L2 literacy practice. It showed that, when an English learner learns the content, the learner develops additional language skills, and vice-versa. Also, as he engaged social activity through journaling, Anthony was actively involved in learning his content learning as well as practicing L2 literacy. He also not only confirmed various science concepts (e.g. Ms. Lee in the moon, Rocket ship, Alien story, Space guy), but also enhanced and reflected numerous genres such as mystery stories, riddles, and cartoons through his journal entries. All content learning and L2 literacy development were seamlessly interwoven with the learner's thinking skills (Brooks, 2009; Lodge, 2007; Peregoy & Boyle, 2008).

Anthony's drawings in his dialogic journals revealed his aesthetic mindsets, personality, and celebration of authorship

L2 literacy practice through drawings

Drawings in journals showed the interrelationship between L2 literacy, L2 content learning, and the learner's ownership of learning (Lodge, 2007). Anthony's drawings in his dialogic journals revealed his aesthetic mindsets, personality, and celebration of authorship. He developed competence and confidence corresponding to his content knowledge and its practice through L2 learning. The evidence of Anthony's story shows the importance of integrating language and content across curriculum (Brooks, 2009), and that integrating L2 practice into authentic daily writing will reinforce the English learner's L2 literacy development (Kress, 1994). Drawings also made the learning of various concepts and reading (Hsiano, 2010) contents (Lodge, 2007) and genres more concrete.

Conclusion

The incorporation of dialogue journals as a medium of a dialogic L2 literacy practice supported Anthony's development in his ownership of learning and practice on a daily basis. The English learner developed authorship and identity simultaneously. Dialogue journal writings offered Anthony a critical way to learn and practice content learning. The English learner read content and internalized content knowledge, and he demonstrated the meaning of learning to an audience: in this instance,

his teacher. The teacher not only promoted the English learner's content knowledge and thinking skills, but she also enhanced the English learner's reading and writing. Journal writing offered a learning partnership with the teacher, and dialogue journals supported the English learner's L2 literacy process. Ms. Lee's responses are good examples of how teachers can guide and navigate English learners' content learning and their L2 literacy practice, and encourage success. Teachers can embrace students' L2 literacy practice and celebrate their success while encouraging with them as learning partners. ■

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