An Exploratory Study of Fiction Writing's Relationship to Additional-Language Narrative Performance and Ownership

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Abstract
Narrative competence, the ability to construct and comprehend especially fictional narratives, has long represented an advanced ability for language users (Pavlenko, 2006). This study explored whether additional language (AL) writers, who demonstrated narrative competence in English by composing fictional stories about imagined future scenarios, differed in degree of expressed *English-language ownership* (Hanauer & Dolan, 2014; Nicholes, 2017b; Olckers, 2013) from AL writers who performed statements about imagined futures. In this study, seventy (N = 70) AL writers were invited to write fictional accounts of their imagined futures and then report their perceived ownership of English. Writers were grouped by those who accomplished stories and those who composed statements imagining their futures. Mann-Whitney U tests of difference indicated that those AL writers who composed stories, with characters, description, setting, or other story elements, reported statistically significantly more ownership of English both pre-intervention ($U = 429$, $p = .028$, $r = .26$) and post-intervention ($U = 403$, $p = .013$, $r = .30$). Meanwhile, the writing experience did not itself relate to significant changes in reported ownership for the group of participants who wrote either stories or statements. This study indicates that narrative performance may predict or otherwise be associated with AL perceived ownership of English as an additional language and concludes with theoretical and pedagogical implications for fiction writing in the AL classroom.

Keywords
Creative writing, ownership, narrative competence, additional language writing, fiction writing

1 Fiction Writing's Relationship to AL Narrative Performance and Language Ownership

Additional language (AL) creative-writing research and arguments flourish, illustrating vibrant interest in the field. Empirical studies in AL creative writing have cited benefits to language users, such as awareness of English phonemes (Garvin, 2013), vocabulary expansion (Garvin, 2013; Iida, 2012), vivid

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writing about sometimes-intangible emotions (Chamcharatsri, 2013b; Iida, 2016), heightened genre awareness (Garvin, 2013; Iida, 2012), and the emergence of self-empowering identity (Zhao, 2015). Among these benefits remains the question of what may be impacting writers' investment (Early & Norton, 2012; Norton, 2010) to carry out autobiographical and creative writing tasks (Chamcharatsri, 2013a, 2013b; Hanauer, 2010, 2012; Iida, 2012; Nicholes, 2015, 2016, 2017a, 2017b). In the present study, I explore creative-writing performance regarding students' feelings of *owning* English as a linguistic resource.

The issue of *narrative competence* concerns us here: Narrative competence denotes the ability to construct and comprehend especially fictional narratives (Pavlenko, 2006). Previous research, largely concerning pre-college students, has identified narrative competence as an indicator of language-learning and school success (O'Neill et al., 2004; Oakhill & Cain, 2012; Pearson, 2002). Specifically, narrative competence has been associated with meaningful self-presentation and accurate cross-cultural communication (Pavlenko, 2006), reading comprehension and performance (Oakhill & Cain, 2012), and general language development above the sentence level (Pearson, 2002). Other scholarship has named narrative competence as essential for such life events as relationship-building in the workplace and elsewhere (Holmes & Marra, 2011; McAdams & McLean, 2013), and the coherence of the stories people tell about their lives has been linked to mental well-being (Baerger & McAdams, 1999). Narrative competence and performance, then, deserve the attention of language educators and researchers because they are relevant to learning and learners' socially constructed writer and language-user identities.

Because narratives remain vital for people to make sense of their "presentation of self" and "organization of autobiographical memory" (Pavlenko, 2006, p. 105), the question asked in the present study was whether the ownership AL writers reported feeling about English was related to their performance of AL fiction writing, which was explored here as externalizing one dimension of narrative competence.

1.1 Fiction instruction in the AL classroom

So far, work on AL creative writing has tended to explore poetry writing (Chamcharatsri, 2013a, 2013b; Garvin, 2013; Hanauer, 2010; Hanauer & Liao, 2016; Iida, 2012, 2016). In addition, much research is available on nonfiction narratives or storytelling in general (Early & Norton, 2012; Ghiso & Low, 2013; Holmes & Marra, 2011; Lee, 2014; Weinberg, 2015). Much less empirical work, however, has focused on AL fiction writing.

Work on AL fiction writing helps to suggest in what kinds of TESOL activities and contexts learners may develop and draw on narrative competence as a resource. Stillar (2013) reported that Japanese users of English, prompted to write from the viewpoints of marginalized or villified members of Japanese society, raised their critical awareness of others. Through textual analysis, Stillar noted students wrote enthusiastically from third-person perspectives of others and, in surveys designed to gather end-of-semester perspectives, students reported being open to assuming new points of view and of taking on new identities during the writing. Meanwhie, Zhao (2015) explored cognitive processes involved in AL creative writing in general, finding learners aligned "past experiences with the kind of identities they see as appropriate, liberating, or convenient in the immediate creative writing context" (p. 454). Nicholes (2017a) explored the process of writing followed by the rewriting of stories of imagined futures, arguing that rewriting with greater awareness of fictional resources clarified and complicated students' possibilities for self-hood (Ivanič, 1998). The process of AL fiction writing, then, is implicated in identity construction.

Regarding AL fiction-writing workshops and pedagogy, Roberts (2013) discussed the theoretically expected virtues of literary analysis to help with learners' own short stories, finding in end-of-semester open-ended questionnaires that students reported that the workshops helped them with vocabulary and

discussion skills. Nicholes (2015) also detailed a workshop sequence involving the close analysis of modes of characterization (description, action, thought, exposition, dialog) of an exemplary short story, a sequence that concluded with learners attempting to use their new awareness of these elements of storytelling for fictional self- and other-understanding. Finally, Spiro (2014) described a creative-writing pedagogy in which experienced, practicing writers helped to nurture AL writers' voices, specifically through a cycle entailing "student choice of text, the articulation of reasons for their choice, applying their reading insights to writing creative texts of their own, and reflection on the process as part of a writing community" (p. 23). All three of these writing models forward some version of introducing AL users to the symbolic domain of literary fiction, having the writers reflect on what they find aesthetically and emotionally moving in selections from the domain, and drawing from their understanding of the domain for unique and personal expression.

1.2 The concept and measurement of ownership

To link fiction writing and identity theoretically, the concept of *ownership* is helpful here. Identity here is defined as performative; that is, we are how we present and perform ourselves in socially co-constructed interactions (Jacoby & Ochs, 1995). Our performances of identity are shaped by, but not always fully recognized by those we interact with socially as reflecting, our internal senses of selves. That is, what we feel a strong personal or emotional connection to, or to be an important part of ourselves, may not be seen as such in our co-constructed identities. That is because co-construction does not imply cooperative interactions: What we wish to perform may not be how others view us or co-construct us (Jacoby & Ochs, 1995).

Getting at the internal drivers of our identity performances, ownership has been defined as a cognitive-affective "state in which individuals feel as though the target of ownership or a piece of that target is 'theirs'" (Pierce et al., 2003, p. 86). Ownership implies a relationship between that target and a person's sense of self, even becoming perceived as an extension of self (Dittmar, 1992). In identifying the needs underlying ownership, specifically the need for efficacy and effectance, the need for having a place, and a need for self-identity (Pierce et al., 2003), Karahanna et al. (2015) defined *psychological ownership motivation*, noting that different needs might motivate different actions but that an overall high or low level of psychological ownership motivation would predict behavior. Olckers (2013) created, piloted, and validated an instrument to measure ownership. The resulting 35-item, four-factor instrument measured identity, autonomy, responsibility, and territoriality (Olckers, 2013). These studies and their instruments informed the language ownership instrument used in this study.

1.3 Research questions and empirical approach

To add to the scholarship addressed above, the present study explored *language ownership*, defined conceptually as the feeling a person has that a language is something that is an integral part of themselves; defined operationally, language ownership is operationalized by survey items in the Creative Writing Ownership Scale previously used by Nicholes (2017b). The research question explored was, *Is there a significant difference in English-language ownership between AL writers who composed fictional stories and AL writers who composed statements about imagined futures?*

2 Method

2.1 Study design and hypotheses

This study is exploratory in nature. After AL participants were invited to view a video explaining how to compose and improve fictional accounts of one's imagined future, only 35 of 100 participants wrote

stories. The remaining wrote statements that explained rather than narrated future events. To explore possible differences between the 35 who wrote stories and the others who accomplished only statements, a random selection of statement-writing participants was placed in a group and compared with the story writers. Groups were formed in order to take a closer look at what characteristics were associated with those participants who composed stories and those who wrote statements.

The design involved inferential statistical analyses of difference between the English language ownership measures of writers who composed stories and writers who accomplished statements when asked to fictionalize their futures. Figure 1 summarizes the design.

Figure 1

Schematic of Study Design
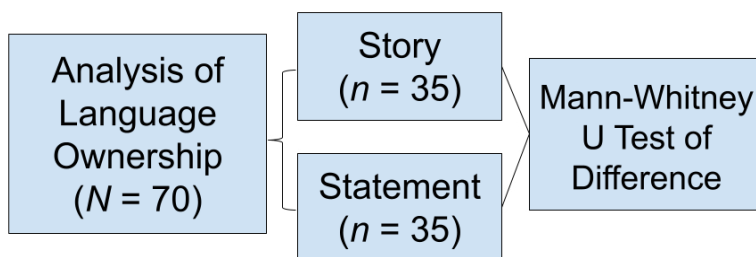
The following hypotheses were specifically tested,

• Null Hypotheses H_0: Language ownership of writers who composed stories *is equal to* that of writers who composed statements both pre- and post-intervention.

• Alternative Hypotheses H_1: Language ownership of writers who composed stories *is significantly greater than* that of writers who composed statements both pre- and post-intervention.

2.2 Participants

Participants were recruited using Amazon MTurk for .25 dollars per response. Therefore, this study did not take place in any one specific classroom-type context. Recruitment materials asked participants to join in order to "answer a survey about, and revise, a story about your future." The project was described as follows: "If you speak English as a second language, please consider participating." Table 1 below summarizes participants' information.

Table 1

Participant Self-Descriptions

Variable	Category	Frequency	Percent
Level of Study	Graduate (PhD; MA)	14	20
	BA	44	62.9
	Associate	9	12.9
	Another (Bacc; High School)	3	4.3
Gender Self-Identification	Male	44	62.9
	Female	26	37.1
	Non-Binary	0	-
Age	18-25	22	31.4
	26-35	35	50
	36-45	10	14.3
	46-55	3	4.3

L1	Bengali	3	4.2
	Brazilian Portuguese	1	1.4
	España Spanish	13	15
	French	8	11.4
	German	3	4.3
	Hindi	6	8.6
	Italian	3	4.3
	Japanese	1	1.4
	Konkani	1	1.4
	Malayalam	2	2.9
	Napali	2	2.9
	Portuguese	16	24.2
	Punjabi	1	1.4
	Tamil	6	8.6
	Telugu	2	2.9
	Urdu	2	2.8
Years Studying English	1-3	11	15.7
	4-10	40	57.1
	11+	19	27.1

2.3 Instrument

The instrument used in this study has been previously used in Nicholes (2017b) and Nicholes (2020), which measured the ownership participants felt related to English and types of writing in English with high internal reliability among items. The instrument reflected items used in previous ownership scholarship (e.g., Dittmar, 1992; Hanauer & Dolan, 2014; Olckers, 2013; Pierce et al., 2003) and underwent a multi-stage process to ensure readability, reliability, and validity with a team of fellow researchers in applied linguistics and writing studies. The ownership scale included three items: (a) I feel a strong personal connection to English; (b) I feel that English is an important part of me; and (c) I feel emotionally connected to English.

The workshop materials included a video created to teach modes of characterization for creative writing (See Appendix A for full survey, including a link to the video). Modes of characterization were chosen because they represent semiotic resources associated with narrative genres (Nicholes, 2015). This video was used in Nicholes (2015), where it helped AL writers to analyze a published short story, Xiaolu Guo's (2007) "Winter Worm, Summer Weed," and then write their own. The source text was selected because it was written by an AL writer, expertly demonstrated use of these modes of characterization, and was relatively short and easy to access. It was also an authentic text rather than a textoid, adding some level of transferability (Guba & Lincoln, 1981) to future TESOL-related research and pedagogy.

2.4 Procedure

As reflected in Appendix A, participants were recruited and invited to participate in the study. After completing informed-consent forms, they completed ownership survey items. They then were prompted to think about their futures in a setting where they may use English. They were given a minimum of five minutes to write an episode fictionalizing that future. After writing, participants were asked to view the video on how to revise their story by including more modes of characterization. Again, they were asked

to complete the survey instruments once more. They were thanked for their time and invited to contact the lead investigator with any questions.

2.5 Data analysis

Data was analyzed for the assumption of equal distribution of ownership scores pre- and post-intervention for both story and statement groups, which justified the use of a non-parametric test. Shapiro-Wilk tests of normality indicated all pre- and post-data sets were not normally distributed ($p < .05$). Mann-Whitney U tests measured any difference between ownership values of writers who composed stories when prompted versus writers who composed only statements, both pre- and post-intervention. Further exploration occurred within-groups using Wilcoxon signed ranks tests. This was done to check whether ownership scores pre- and post-intervention differed significantly within each group.

3 Results

The stories that participants composed were analyzed to see if they contained at least one use of a mode of characterization to fictionalize a writer's imagined future (e.g., description, action, thought, exposition, dialog). *Stories* were coded as narrating that future with one of the above modes of characterization. *Statements*, on the other hand, were coded as anything written that stated, informatively, what writers imagined doing in the future. Table 2 presents examples of stories and statements.

Table 2

Examples of Stories Produced Versus Statements

Story	Statement
Includes as least one mode of characterization and creates a future, imagined story world; it narrates rather than only informs.	*Does not clearly include a mode of characterization; is a statement of future hopes that informs rather than narrates.*
I am traveling asia in van with my partner and now we are in cambodia chatting with an old man about traditional culture. He speaks a little english as we do.	i am going to attend job in corporate companies. i attain all promoting level that companies and good role in job .and i attain great level ins society.
A young woman just woke up. She is brunette of curly hair and black eyes that doesn't know or care what time it is. It's been now several years since they graduated and moved to London but it still feels strange not having a strict schedule. Nonetheless, her best friend felt the need to announce himself coming into her room very louldy: "EU SOU FODA! You're not gonna believe this!" He was a big man, also had curly hair but you could barely see it since it was several inches shorter.	i will be the richest engineer in the world in the next 5 years and Forbes will announce it for me and i will have alot of staffs working under me who are doing well as well.

in a private space of the house two figures meet each other. The young boy starts the conversation.

-hey man, how are you?

-i'm fine and you?

-not very well, i'm afraid

 -why?

- because with this virus i can't enjoy going out to dance, i loved that.

 -oh that is a problem you see. But don't be afraid, in no time you can go back to dance.

- yeah i know, but this is one part of the problem, the other part is that my work have been canceled and i might take more time to achieve what i desired.

- that's bad, but don't worry i will be here for you if you ever need me.

- thanks bro.

After washing my face i get out of the front of the mirror and start my day.

my future is describe a love i also said this and there time was very precious and this time i thought very surprise for me and my partner said i love u will you marry me there was very superb time for me

Table 2 below presents descriptive results of participants' responses to ownership items both pre- and post-intervention, separated also by group (story vs. statement).

Table 3

Descriptive Statistics of Pre- and Post-Intervention Ownership by Group (Story Vs. Statement)

Variable	Group	M		Mdn		SD		95% Confidence Interval			
								Lower		Upper	
		Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
1. I feel a strong personal connection to English.	Story	4.40	4.34	5.00	4.00	.695	.684	4.16	4.11	4.64	4.58
	State	4.03	3.83	4.00	4.00	.747	.857	3.77	3.53	4.29	4.12
2. I feel that English is an important part of me.	Story	4.43	4.54	5.00	5.00	.778	.657	4.16	4.32	4.70	4.77
	State	3.86	3.91	4.00	4.00	.879	.981	3.56	3.58	4.16	4.25
3. I feel emotionally connected to English.	Story	3.97	4.06	4.00	4.00	.954	.986	3.64	3.72	4.30	4.39
	State	3.74	3.83	4.00	4.00	1.09	.985	3.74	3.49	4.12	4.17
Composite (α = .81)	Story	4.27	4.31	4.33	4.33	.709	.686	4.02	4.08	4.51	4.55
	State	3.88	3.86	4.00	4.00	.750	.781	3.62	3.59	4.14	4.13

Inferential statistical results, measuring any difference between story and statement groups both pre- and post-intervention, rendered the following:

1. A Mann-Whitney U test of difference indicated a statistically significant difference in *pre-intervention English ownership* between writers who composed *stories* (*Mdn* = 4.33) and writers who composed *statements* (*Mdn* = 4.00), *U* = 429, *p* = .028, *r* = .26, a small to medium effect size (Cohen, 1988).

   o Within the scale, a statistically significant difference appeared in the *pre-intervention* response to *I feel a strong personal connection to English* between writers who composed *stories* (*Mdn* = 5.00) and writers who composed *statements* (*Mdn* = 4.00), *U* = 446, *p* = .033, *r* = .26, a small to medium effect size (Cohen, 1988).

   o Also within the scale, a statistically significant difference appeared in the *pre-intervention* response to *I feel that English is an important part of me* between writers who composed *stories* (*Mdn* = 5.00) and writers who composed *statements* (*Mdn* = 4.00), *U* = 381, *p* = .003, *r* = .35, a medium effect size (Cohen, 1988).

2. Likewise, a Mann-Whitney U test of difference indicated a statistically significant difference in *post-intervention English ownership* between writers who composed *stories* (*Mdn* = 4.33) and writers who composed *statements* (*Mdn* = 4.00), *U* = 403, *p* = .013, *r* = .30, a small to medium effect size (Cohen, 1988).

   o Within the scale, a statistically significant difference appeared once again in the *post-intervention* response to *I feel a strong personal connection to English* between writers who composed *stories* (*Mdn* = 4.00) and writers who composed *statements* (*Mdn* = 4.00), *U* = 410, *p* = .01, *r* = .31, a small to medium effect size (Cohen, 1988).

   o Also within the scale, a statistically significant difference appeared once again in the *post-intervention* response to *I feel that English is an important part of me* between writers who composed *stories* (*Mdn* = 5.00) and writers who composed *statements* (*Mdn* = 4.00), *U* = 529, *p* = .004, *r* = .35, a medium effect size (Cohen, 1988).

To further explore the data, within-group Wilcoxon signed ranks testing was done. The results showed no statistically significant differences pre- and post-intervention for either the story or the statement group.

To summarize, contrary to expectation, the present creative-writing fiction workshop intervention did not seem to impact the ownership writers expressed toward English; however, significant difference appeared and remained between the ownership of writers who, when prompted, achieved narratives about fictionalized futures and the ownership of writers who only composed statements about imagined futures.

4 Discussion

Language teachers and researchers have long identified narrative competence and performance as an important area of acquisition and social identity construction for users of English as another language (O'Neill et al., 2004; Oakhill & Cain, 2012; Pavlenko, 2006; Pearson, 2002). The results of the present analyses indicate that, at least in voluntary writing situations calling for fictionalization of imagined futures, narrative performance may be significantly associated with language ownership. As such, we find support for the alternative hypothesis (H1), that language ownership of writers who composed stories is significantly greater than that of writers who composed statements both pre- and post-intervention. Even though all participants were asked, and did, imagine their future, those who achieved narratives that imagined a future, fictional scene and employed at least one mode of characterization (description, action, thought, exposition, dialog) reported significantly more ownership of English both before and after experiencing a fiction-writing workshop.

What makes this study's findings especially unique is, as noted above, participants' levels of ownership toward English did not converge (that is, did not erode statistically significant differences) even after an intervention. The intervention required participants to explore, experience, and reflect on how to use modes of characterization to imagine their futures for at least ten minutes. In spite of that, participants still did not accomplish future fictionalization or inclusion of modes of characterization in either story draft. It is possible that the online delivery of this intervention failed to engage participants or encourage the significant effort required to write fiction in an additional language.

This study complements preceding theoretical and empirical scholarship. While the intervention carried out in Nicholes (2017a) seemed to suggest that rewriting with greater awareness of fictional resources clarified and complicated students' possibilities for self-hood (Ivanič, 1998), here this was not the case at least as measured by language ownership. Theoretically, it was expected that vivid imagining of one's future could clarify for writers their narrated identities and possibilities for AL-using self-hood. Although narratives remain vitally important for people to make sense of their "presentation of self" and "organization of autobiographical memory" (Pavlenko, 2006, p. 105), here a relationship cannot be seen that narrative writing—or experiencing a workshop presenting ways to more vividly write about fictionalized futures—causes or is caused by language ownership. Instead, much more complicated relationships are at play, conclusions for which lie beyond the scope of the present study.

Methodological strengths and weaknesses must be considered. This study included a quantitative design that assured participants interacted with identical prompts and items of the intervention, such as the video and invitation to participate. This allowed for analysis of trends of a number of participants— with varying language-learning and linguistic backgrounds—engaging with the same instruments. This study, however, must be considered in light of its limitations. The quantitative design does not allow for a full understanding of the phenomena of fiction writing, fiction rewriting, fiction workshopping/learning, and language ownership aside from statistical relationships. In addition, the participants' coming from wide linguistic backgrounds and expected proficiency levels, without any one specific educational context, differed substantially from some earlier studies (e.g., Chamcharatsri, 2013a; Chamcharatsri, 2013b; Iida, 2010, 2012, 2014, 2016; Nicholes, 2015, 2017a, 2017b; Stillar, 2013). This limits generalizability to specific language-education settings.

5 Conclusion

Narratives remain important for users of language generally and for learners of another language particularly (Pavlenko, 2006). This study, which asked if there was a significant difference in English-language ownership between AL writers who composed fictional stories and AL writers who composed statements about imagined futures, found that a statistically significant difference was confirmed. An association between language ownership and narrative (especially fiction) performance, then, seems like a potentially fruitful area of future research.

The value of this study for teachers is that it shines light on pedagogical implications. Namely, teachers should be aware of the need to help language writing be meaningful (Hanauer, 2012), meaning the writing is seen and performed by writers as being a potentially important, personally owned linguistic resource. Not only could writing center on genre conventions, and, in the case of fiction writing, on such conventions as modes of characterization used to communicate theme in fiction (Nicholes, 2015, 2017a), but also writing instruction could spend time on explication of personal significance and future applicability of a language as a resource. Theoretically, this study points toward the issue of narrative competence and performance as being a possible site for exploring this language ownership. Much more work, however, is needed to illuminate this complex phenomenon.

Future scholarship can extend the preliminary findings here in a few important ways. First, further

qualitative-design research, such as case study and phenomenological approaches, seems warranted to further explore the nature of writing, learning about, and rewriting autobiographical fictional stories. The experience of completing a survey that asks you to write—a large participant burden—may also be explored as a possible confounding variable here. In addition, relatedly, more work seems warranted on connections between psychological ownership of a language and narratives we tell about ourselves in and regarding that language. Implications for both teaching and further research are many, and the future directions promise exciting developments.

Appendix Survey

Consent to Participate in Approved Research Project Title: Measuring the Impact of a Fiction-Writing Workshop on AL Writers' Ownership of English

Description: To help teachers understand relationships between fiction writing in another language and feelings of ownership of that language, you will complete a brief survey and revise one brief story. Please feel free to ask the researcher any questions that you may have regarding this study.

Risks: There are no known risks for participating in this study. However, any work performed on MTurk can be linked to the user's public profile page. Thus, workers may wish to restrict what information they choose to share in their public profile. See Amazon.com's warning to workers (https://www.mturk.com/mturk/contact). MTurk worker IDs (i.e., the 14-character sequence of letters and numbers used to identify workers) will not be shared with anyone other than myself, will be removed from the data set, and will not be linked to survey/study responses.

Benefits: You may benefit by having a meaningful writing experience, and educators may benefit by your helping us to understand what kind of writing makes your educational lives engaging and meaningful.

Confidentiality: No identifying information will be publicized during this study. MTurk worker IDs will not be stored outside of the Amazon platform.

Future Use: Any information collected for this research project will be stripped of MTurk worker IDs and will not be used in other research in the future.

Time Commitment: The standard time commitment to complete the survey and revise a story is 20 minutes.

Right to Withdraw: Your participation in this study is entirely voluntary. You may choose not to participate without any adverse consequences to you. You have the right to stop the survey at any time. However, should you choose to participate and later wish to withdraw from the study, there is no way to identify your anonymous document after it has been turned into the investigator. If you are participating in an anonymous online survey, once you submit your response, the data cannot be linked to you and cannot be withdrawn.

IRB Approval: This study has been reviewed and approved.

Statement of Consent: By clicking CONSENT below, you agree to participate in the project entitled, Measuring the Impact of a Fiction-Writing Workshop on AL Writers' Ownership of English. Alternatively, you may WITHDRAW.

      CONSENT

      WITHDRAW

Is English your second language?

      Yes. English is my *additional* language. (1)

      No. English is my *first* language. (2)

Use at least 5 minutes to really imagine and write creatively about your future. Where do you hope you will be? What do you hope you will be doing? Think about yourself interacting with at least one other person. Then, write a brief, but interesting, short story to describe your hoped-for future and social interactions as clearly as possible.

_____

_____

_____

_____

_____

Use at least 5 minutes to learn from this video to help you learn how to revise your short story: https://youtu.be/nOOkaL1Gz1w

After watching the video above, use at least 5 more minutes to revise your story from earlier in this survey. Try using more modes of characterization--description, actions, thought, exposition, or dialogue--as needed.

Here is your story from before: "[Participant's story displays here]"

_____

_____

_____

_____

_____

Rate how much you agree with the following statements:

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I feel a strong personal connection to English.					
I feel that English is an important part of me.					
I feel emotionally connected to English.					

At what level are you--or were you recently--studying?

     PhD

     Master's

     Bachelor'

     Associate's

     Another _____

With what gender do you most self-identify?

     Male

     Female

     Another _____

     Prefer not to answer

How old are you?

     18-25

     26-35

     36-45

     46-55

     60 and up

     Prefer not to answer

What is your first language?

_____

How long have you been learning English?

_____

Rate how much you agree with the following statements:

	Strongly disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Strongly agree
I feel a strong personal connection to English.					
I feel that English is an important part of me.					
I feel emotionally connected to English.					

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