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A model of the reading process applied in EFL reading in Taiwan

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A MODEL OF THE READING PROCESS

APPLIED IN EFL READING IN TAIWAN

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ABSTRACT

Reading in English as a Foreign Language(EFL) is needed both in schools and in the domain of work in Taiwan. On many occasions, reading ability is all that is needed by learners of EFL in Taiwan, but its importance seems not to be emphasized enough. In addition, many researchers indicate that the reading comprehension in English of Taiwanese is limited to the decoding of words and the understanding only parts of a given text. In short, it means that reading instruction in Taiwan has problems.

Therefore, the purpose of this project is to provide a reading model for instructors as a reference to identify their instructional problems, and to plan, regulate, and evaluate their teaching methods in order to help readers to attain better reading comprehension.

This project contains five chapters. The first chapter, the introduction, provides a general understanding about the project. The second chapter, the literature review, investigates the theoretical concepts of this project. The third chapter, a model of the reading process, provides the design and function of the theoretical framework. The fourth chapter, the curriculum design, incorporates concepts of the model into aspects of the curriculum. The fifth chapter, the proposed assessment, describes a way to evaluate the effectiveness of the instruction. Finally, this project provides two units that feature reading strategies and film analysis designed according to the concepts of the model.

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CHAPTER ONE: INTRODUCTION

Reading in English as a Foreign Language in Taiwan

English as an international language is important for Taiwanese. Through English, international trade and science are developed and carried out. Among the four skills--reading, writing, listening and speaking, reading is one of the most needed both in schools and the domain of work (Tse, 1985, 1987, 1995). In fact, on many occasions, reading ability is all that is needed by learners of EFL. On the other hand, reading is often all that is taught to students. Reading is a basic requirement for learning and teaching in English in Taiwan, and its importance cannot be emphasized enough.

Most of the students in Taiwan consider that their reading ability is much better than the other three skills (Chang, 1992; Jih & Chen 1988). However, this seems to be an illusion. Many researchers indicate that the reading comprehension in English of Taiwanese is limited to the decoding of word and the understanding only parts of a given text (Chang, 1992; Hinds, 1987; Jih & Chen, 1988; Sao, 1992). The real situation of real reading instruction in Taiwan tends to be "elementary literacy." According to a research conducted by Yau in 1993 in Taiwan, even graduate students use the method of "bottom up" to comprehend a text. This research compares 501 graduates in their reading in Chinese and English. The result shows when reading in Chinese, these graduates tend to use the "top-down" method to understand a text, such as text structure and main ideas. However, when the graduates confront difficulty in

reading English, 91 percent agree that checking up a dictionary is a good way to resolve the difficulties. The result of this study shows that graduates in Taiwan still tend to use the lower level of techniques (decoding words and analyzing sentences) to understand a text.

Yang (1993) investigated Taiwanese students' beliefs and learning strategy use; the research revealed that many students in this study placed strong faith in formal structural studies of English. Learning vocabulary, grammar, and translation were considered the most important facts of learning English. For example, 55% considered learning vocabulary as the most important part of learning a foreign language, and 91% agreed that language learning involves a lot of memorization. However, this study also showed that students used metacognitive strategies frequently to manage or regulate their learning, such as seeking a better way to learn English (90%), monitoring their learning process for errors (83%), and evaluating their progress (68%).

Moreover, a questionnaire which investigated reading instruction of high school English teachers showed that more than 70 percent of English teachers used grammar analysis as a method to help students when students confronted a difficult sentence. Still, when these English teachers defined what a comprehensive reading ability should include, 70 percent of them neglected to mention reading skills (Jih & Chen, 1988).

These researches reveal problems of teaching and learning reading in English as a foreign language. These problems are as follows:

Lack of a Reading Model as a Reference in Instruction and Learning

Lacking a reading model as a reference, instructors do not know what a appropriate instruction should be. This is why many instructors prefer to use the method of grammar translation in teaching, because it is traditional and easy. They confuse the goal and the means in instructing reading. Grammar should serve as a means in reading comprehension, but not an ultimate goal. However, if instructors have an appropriate model to direct their reading instruction, they will know that the goal and the means should not be reversed. If instructors have a model for reading instruction, they can follow the elements in the model to select reading text, to plan their teaching methods, to organize teaching activities, and to evaluate their teaching effects.

Lack of Applying Background Knowledge in Learning

Instructors and learners in Taiwan use bottom-up methods, such as memorizing vocabulary and analyzing grammar in teaching and learning. They neglect that a given text can be comprehended from the top-down point of view. The top-down viewpoint emphasizes background knowledge of learners. Learners actively apply their prior knowledge in comprehending a text rather than passively receiving information from the text. Learners can apply their personal experience, interests, and knowledge of the world to construct meaning from a given text. By doing so, the learners is motivated and they learning is more effective.

Lack of Construction in Pragmatic Awareness

Pragmatic knowledge concerns the experience of the world, but the world experience is different from one culture to another. Instructors in Taiwan do not incorporate pragmatic knowledge; the only focus in teaching reading is on linguistic components. If pragmatic knowledge is not considered, the comprehension of a given text can not attain 100 percent.

Lack of Explicit Training in Learning and Metacognitive Strategies

Obviously, instructors do not teach much about learning strategies. Without explicit teaching of learning and metacognitive strategies, students will develop their own reading strategies; however these strategies may be not effective or not appropriate in comprehending a given text. For example, the strategy of checking up a dictionary is a good way to look up the definition of a word, but it is not a suitable tool for resolve reading difficulties. However, according to the research described, Taiwanese tend to check a dictionary to resolve any given reading difficulty. Therefore, explicit instruction in learning and metacognitive strategies is necessary. Learning strategies can help readers to comprehend a given text effectively, and the metacognitive strategies can help readers to monitor and repair their reading difficulties.

Lack of the Understanding in Textual Knowledge

Although the text often is the only source in reading instruction, the importance of text structures often not emphasized. Different text genres have different structures. Moreover, different text structures require different learning

strategies. If instructors use the same attitude in teaching every text, it will result in problems.

Lack of Using Correct Techniques to Motivate Students

Although instructors may notice that students have low motivation in learning English, the activities that they used to encourage students may result in no success in reading comprehension. For example, if instructors use film in teaching English, but are not knowledgeable in its use, they cannot improve reading comprehension at all. The application of using film should include the characteristics of the film, such as theme, point of view, image and sound, in order to accelerate its learning.

This project explores effective concepts and theories to resolve these problems. Since the 1970s, researchers have shifted their attention from teaching to learning. This innovation changes the relationship of reading pedagogy to the learning process. Because the learner is the focus, every aspect which concerns the reader is important. First, contemporary researchers think that readers are active rather than passive. Therefore, readers do not just receive information from the text; more importantly, they are able to use their prior knowledge to comprehend new information. In addition, because the role of a reader is active, they are viewed as capable of influencing their reading by means of learning and metacognitive strategies. These strategies help readers to identify the main idea, enhance memory, comprehend vocabulary and grammar. Metacognitive strategies help to monitor and regulate reading

comprehension. Readers use their metacognitive awareness to comprehend a text, and when they confront reading difficulties, they identify key problems and select strategies to solve the problems. The relationship between learning strategies and metacognitive strategies has to be clarified. They both serve to increase reading comprehension, but if learning is viewed in a hierarchical structure, learning strategies falls under metacognitive strategies. This means that learning strategies are a component of metacognition. You can say that learning strategies are a means to enhance reading comprehension. Learning is a cognitive process. Metacognitive strategies help to manage these cognitive processes.

Second, researchers think that understanding of textual knowledge, such as text genre and text structures, would help comprehension to attain deeper levels. In addition, film analysis can be used as a means to promote pragmatic consciousness and motivation in reading. These are discussed in the next part.

A Model of the Reading Process

To address the needs of readers in the EFL classrooms of Taiwan, a model of the reading process is identified and adapted to this project. The model describes how a reader interacts with a text to achieve reading comprehension. Moreover, it provides suggestions for instruction. The model contains several factors, and which serve to integrate the features of language (e.g., lexical items used, syntax, topic, etc.), the features of the comprehender (e.g., learning strategies, metacognitive strategies, prior knowledge, reading

proficiencies), the features of the text (e. g., text structure, cohesion, story grammar) and the features of media (film) into a model to enhance reading comprehension of students. The main concepts, which are background knowledge, pragmatics, reading proficiency, learning and metacognitive strategies, text structures and the use of film, are discussed in Chapter Two. The framework of the model is discussed in Chapter Three.

Target Level

Vocational high schools and vocational junior colleges in Taiwan are the target levels of this project. There are about 200 minutes of instructional time in English every week in these schools. Class size is about forty-five to fifty students in a class. Schools offer regular English classes which emphasize four skills in general, and Special Purpose English (SPE) classes, which emphasize special needs such as English for business, industry, medicine, nursing, journalism and foreign language in different grades (Chen, 1996). The English proficiency of these students is from Novice-Mid to Advanced levels according to different grades and different schools; however, the average level of these students is around Intermediate-Low to Intermediate-High.

In vocational high schools and junior colleges, English is a required course. Very often the only source of comprehensible input in a classroom is the textbook and the teacher. As the textbook is often more easily accessible as well as more dependable than teachers, it is the most popular source of information. In Taiwan, the textbook provides the curriculum in the classroom,

and teachers follow textbooks as they are designed. Most of the textbooks lay out the lessons, the instructional sequences, the activities and response modes, the teaching approaches, and assessment. Therefore, it is important for teachers to develop their own curriculum to make up for the shortage of formal curriculum in order to satisfy the special needs of students.

Significance of the Project

The purpose of this project is to provide a theoretical basis and curriculum to the teaching of reading comprehension in English as a foreign language, which will develop the students' reading comprehension more effectively and efficiently than current methods.

There are five chapters in this project which are as follows:

Chapter One: The *introduction* describes learning background in English as a foreign language in Taiwan, problems with it and basic concepts of this project.

Chapter Two: The *review of literature* explores concepts such as the reading process, background knowledge, pragmatics, reading proficiency, learning and metacognitive strategies, textual knowledge and the use of film.

Chapter Three: The *model of the reading process* integrates concepts mentioned in Chapter Two and provides a model to guide the teaching of reading comprehension.

Chapter Four: The *curriculum design* contains two units. Each unit has six lessons. These two units are designed to use the model contained in Chapter

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Three to provide cultural understanding about Ireland. The first unit is about Ireland and Irish culture. The second unit features an analysis of the film-- *My left foot.*

Chapter Five: The *assessment* describes the purpose and methods assessing reading comprehension.

CHAPTER TWO: REVIEW OF LITERATURE

The Reading Process

Reading comprehension in a foreign language is a complex process. Under the constraint of culture, the reader brings prior knowledge and various strategies to bear in the attempt to process the content and formal structure of the text. Various researchers have tried to explain or describe processes of reading in a foreign language. According to Bernhardt (1986), reading is an interaction of text-based and extratext-based components. The reader recognizes words and syntactic features, brings prior knowledge to the text, links the text elements together, and thinks about how the reading process is working (metacognition). Bernhardt notes that text-based components include word recognition, phonemic/graphic decoding, and syntactic feature recognition. Extratext-based components are intratextual perceptions, prior knowledge and metacognition. Interactive and multi-dimensional, these components work in a circular fashion and in different ways for individual readers reading particular texts.

According to Smith (1994), reading is a creative and constructive activity having four distinctive and fundamental characteristics: It is purposeful, selective, anticipatory, and based on comprehension, all matters where the reader must clearly exercise control.

Reading is seen as a process in which readers negotiate the meaning with a text. Reading is an active process in which the reader makes efficient use of

strategies to understand printed information. According to the text/linguistic

concept, reading is regarded as an information-gathering activity, which heavily

draws on factors such as textual cohesion, text structure and sentence

connectivity. In addition, there is a mutual understanding between the reader

and the writer. The reader can expect the writer to observe conventional

structures of the text and the writer can expect readers through these

conventional structures to understand the text without problem. Reading

comprehension is missing when either writers or readers are not equipped with

this knowledge.

The viewpoint of what it means to process a text from different

perspectives is quite different. From the bottom-up point of view, processing a

text starts from decoding words. The more familiar is the content vocabulary, the

more comprehension the reader will achieve. Actually, much research shows

that difficult and unfamiliar vocabulary is the one of the main reasons for reading

difficulty. Furthermore, the reader has to deal with sentences. The reader has

to have appropriate syntactic concepts to understand sentences. Finally, the

reader has to deal with text structures. The "top-down" point of view begins with

the reader's hypotheses and predictions about the text and the attempts to

confirm these by working down to the smallest units of the printed text. For

foreign language learners, top-down point of view do not appear to fit the

process of reading in the second language unless the learners are already

proficient readers. These two viewpoints can not explain the reading process in

a foreign language completely. Therefore, an interactive model has resulted. The interactive model suggests that fluent reading comprehension not only depends on mastery of grammar and a large vocabulary, but also relies on use of background knowledge and learning strategy. According to this concept, many models have been developed. Adamson 's model (1993) is one of them.

Adamson (1993) represents a model of how ESL students accomplish academic task (see Figure 1). The model includes bottom-up and top-down processing. His model can be divided into two parts. The boxes at the bottom represent the knowledge and ability that students can draw on to reach a basic understanding of content material. The rest of the model shows how they can use academic strategies to enhance their basic understanding and to complete assignments.

Adamson considers that students are able to reach a basic understanding of academic material by accessing three kinds of knowledge and abilities: universal pragmatic knowledge, knowledge and skills in the target language (that is, language proficiency), and background knowledge. Notice that pragmatic knowledge and background knowledge are used for top-down processing, whereas language proficiency is used for both top-down and bottom-up processing.

First, Adamson thinks that universal pragmatic knowledge is comprised of language and culture-specific knowledge, and it includes basic-level concepts, image schema, and the cooperative principle. The first two kinds of knowledge

are universal because they are directly constructed by the human concept-making capacity, and the cooperative principle arises from the nature of rational behavior.

COMPLETED ACADEMIC TASKS

lead to

PRODUCTION STRATEGIES

ENHANCED UNDERSTANDING   COPING
                                STRATEGIES

lead to

STUDY STRATEGIES

BASIC UNDERSTANDING

lead to

PRAGMATIC KNOWLEDGE basic level image schematic, cooperative principle	LANGUAGE PROFICIENCY	BACKGROUND KNOWLEDGE scripts for school subject specific
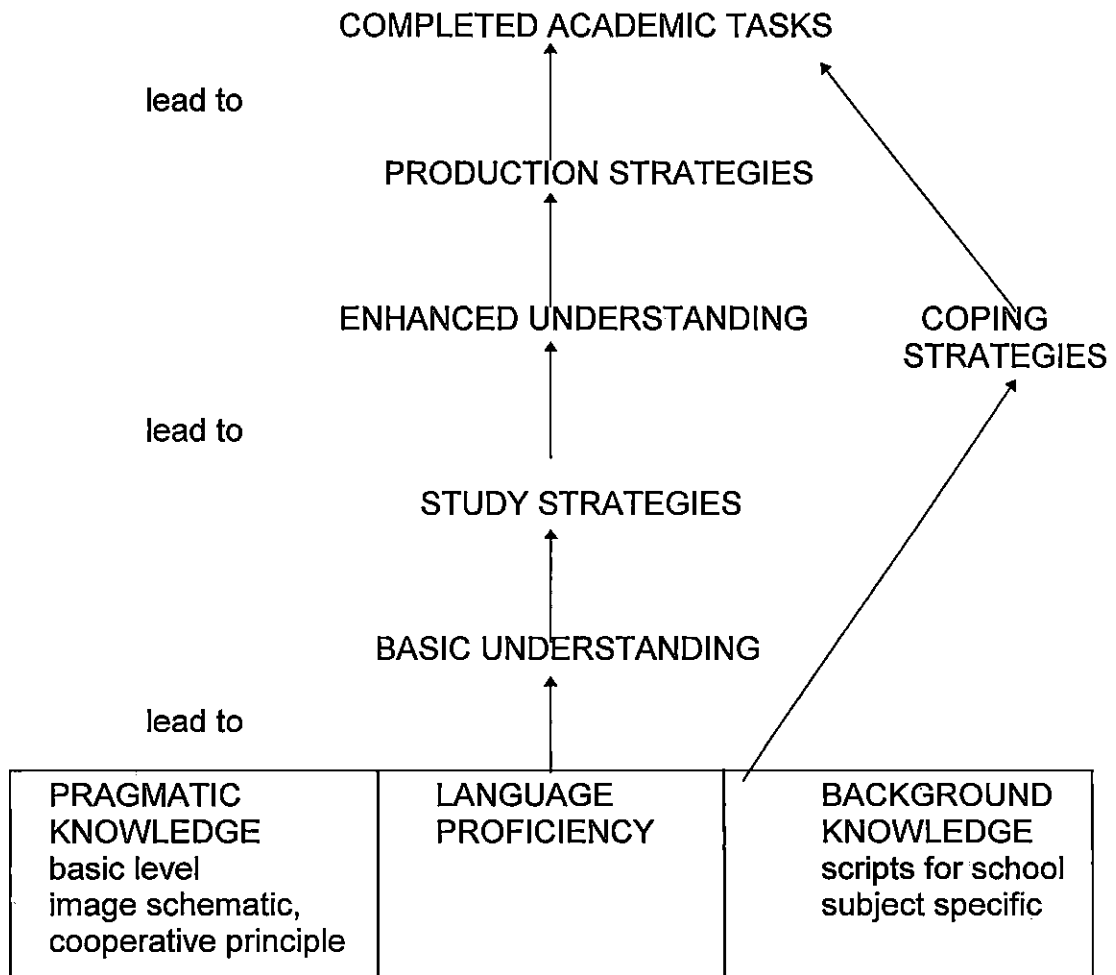
Figure 1. How ESL Students Accomplish Academic Tasks. (Adamson, 1993, p. 106).

Second, this model allows for different profiles of proficient learners, who exhibit different typical features at varying degrees of strength. While there is no profile of an ideal academic ESL student given, some of the features are clearly more important than others for academic success.

Third, background knowledge contains both to a specific content area and also to scripts for school. Fourth, the upper portion of this figure suggests how academic strategies are used to accomplish school tasks. The best students in the case studies developed effective strategies that accomplished two things. Study skills enabled them to enhance their understanding of material that they did not understand well at first. The second function of academic strategies is to enable students to complete assignments adequately without attempting 100 percent of the material.

To summarize, in this model at least three abilities contribute to academic competence: (1) the ability to use a combination of linguistic, pragmatic, and background knowledge to reach a basic understanding of content material; (2) the ability to use appropriate strategies to enhance knowledge of content material; and (3) the ability to use appropriate strategies to complete academic assignments with less than a full understanding of the content material.

Based on Adamson's academic competence model, this project tries to establish a new reading process model for EFL. Therefore, several theoretical concepts are taken into consideration in forming a new reading process model.

Review of these concepts does not only contain concepts of pragmatic

knowledge and background knowledge from Adamson's model, but also looks at

concepts of reading proficiency, learning strategy (cognitive and metacognitive

strategies), textual knowledge, and use of film. The following parts discuss the

theoretical concepts which comprise the model. These are background

knowledge, pragmatic knowledge, reading proficiency, learning strategy and

metacognitive strategy, textual knowledge, and use of film.

Background Knowledge

Coady (1979) has suggested a model in which EFL/ESL reader's

background knowledge interacts with conceptual abilities and process strategies

to produce comprehension (figure, 2).
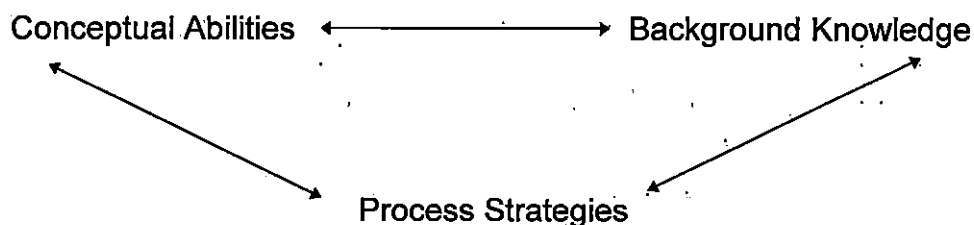
Figure 2. Model of the ESL Reader. (Coady, 1979).

In this model, conceptual ability means general intellectual capacity, and

processing strategies means various sub-components of reading ability, such as

syntactic information, lexical meaning and contextual meaning. Coady suggests

that when learners' cultural background resembles that of speakers of the target

language, they tend to learn the target language faster than those without such a background. He also suggests that background knowledge may be able to compensate for certain syntactic deficiencies. He says that interest and background knowledge will enable the student to comprehend at a reasonable rate and stay involved with the material in spite of its syntactic difficulty (Coady, 1979).

One way of examining the role of background knowledge in language comprehension has been called *schema* theory. According schema theory, how readers comprehend a text is dependent on their previously acquired knowledge. The previously acquired knowledge is called the reader's background knowledge, and the previously acquired knowledge structures are called schemata. Proponents of schema theory assert that activating or building readers' existing knowledge prior to reading improves and/or alters reading comprehension and recall (Johnson, 1982).

In addition, comprehending a text is an interactive process between the reader's background knowledge and the text (Carrell & Eisterhold, 1983). Thus, what is understood from a text is a function of the particular schema that is activated at the time of processing the text (Carrell & Eisterhold, 1983). One type of schema a reader brings to a text is content schema, which is knowledge relative to the content domain of the text. Another type is a formal schema, which is knowledge relative to the formal, rhetorical organizational structures of different types of texts (Carrell, 1987).

Carrell (1987) investigated the ESL reading comprehension of content and formal schema, and showed that familiar content and familiar rhetorical form yield better comprehension than did unfamiliar content and rhetorical form. Moreover, Carrell's results indicated that when both content and formal schemata were factors in reading comprehension, generally content was more important than form. Failure to activate an appropriate schema (formal or content) resulted in a poor reading comprehension.

The research that has been done in background knowledge can be subdivided into three categories. First, there are studies that have examined "cultural background." Second, there are studies that have examined "topic knowledge" background. Third, a number of studies have investigated the manner and type of "background knowledge" that might be given to readers in order to increase comprehension (Bernhardt, 1991).

The first group of studies examined the impact of cultural background knowledge on reading comprehension. Steffensen, Joag-Dev and Anderson (1979) conducted research in which subjects from the United States and India read letters about an Indian and an American wedding and recalled them following interpolated tasks. Subjects recalled the larger amount of information from the native passage than from the foreign passage. In Malik's research (1990), 15 EFL proficient readers were analyzed as they read culturally familiar and unfamiliar expository texts. The results showed that cultural schemata

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significantly affected the reading comprehension of EFL proficient readers reading expository text.

The second group of studies examined the effect of background knowledge of topic. Johnson (1982) investigated the effects on reading comprehension of building background knowledge. Seventy-two advanced ESL students on the university level read a passage on the topic of Halloween. The passage contained unfamiliar and familiar information based on the subjects' recent experience of this custom. Subjects studied the meanings of pre-selected unfamiliar vocabulary words before reading and/or found them in the text. Statistical analysis of recall of the passage and of the sentence recognition task indicated that prior cultural experience prepared readers for comprehension of the familiar information about Halloween in the passage. The cultural background of the topic influenced reading comprehension. Furthermore, Nunan (1985) and Zuck and Zuck (1984) also found that topic familiarity was more often a greater predictor of comprehension ability than text-based linguistic factors such as syntactic ease or explicit vocabulary knowledge. In conclusion, knowledge obtained from reading experiences in the foreign culture has been found to be effective for increasing reading comprehension of a passage on that topic (Johnson, 1982).

The third group of studies manipulated different types of mechanisms for providing background knowledge (Adams, 1982; Chen & Graves, 1995). In Adams's research, 298 subjects participated, and different levels of schemata

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were used as an independent variable. The result showed that the presence of

a script activator yielded a higher comprehension score. In short, subjects

whose background knowledge was activated or received background knowledge

before reading achieved greater comprehension. In Chen & Graves's study

(1995), 240 Taiwanese college freshmen were randomly assigned to one of four

treatment groups and read two short stories. Results on short answer and

multiple choice posttests showed strong positive effects of combination in

providing preview and background knowledge presentation, and a weaker

positive effect of only background knowledge treatment. This affirms the

influence of schema building on reading comprehension.

Pragmatics

The broadest interpretation of pragmatics is that it is the study of

understanding intentional human action. Thus it involves the interpretation of

acts assumed to be undertaken in order to accomplish some purpose. The

central notions in pragmatics must then include belief, intention, plan and act.

According to Leech (1983), when we use language to communicate (to make

meaning) we make use of all available linguistic resources. But these resources

are not confined to rule systems. There are also a number of principles which

guide our production and interpretation of utterances. These principles, which

are in general the concern of pragmatics, are related to the concept of language

capacity. In addition, according to Oller (1984), pragmatics is the domain of

language study, or of grammar, which is concerned with the relation between

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texts (including conversational and other manifestations of language) and facts- - what he describes as the pragmatic mapping relation. Furthermore, he thinks that a pragmatic curriculum for ESL is essential claiming, that the connection between texts and the facts of experience is the foundation both of comprehension and also of language acquisition in general.

Therefore, if pragmatic theory is taken seriously, a language curriculum is one in which the world of experience (that is, the world of facts, the real world plays a large role (Oller, 1984). It is obvious that the world of experience is different from one culture to another culture, though there exists several universal experience (pragmatic rules). Many researchers have studied cross-culturally pragmatic rules to apply to the field of education in English as a foreign or second language. For example, researchers looking at pragmatic competence have studied cross-cultural requests (Rose, 1992; Huang, 1993; Tirawanchai, 1992). Rose (1992) conducted a large-scale study of requests in American English and Japanese involving more than 150 Japanese subjects and 90 English subjects. The study used both the Discourse Completion Task (DCT) and Multiple Choice Questionnaire to determine the efficacy of such instruments in eliciting reliable data for cross-cultural speech act research. The results on the DCT challenge the prevalent notion that Japanese cultural norms prefer indirectness in verbal communication. The DCT results showed that Japanese requests were more direct than English requests, and conventionally indirect requests were most frequent for both groups. Huang (1992) conducted a study

involving 53 subjects in Taiwan and 27 subjects in the USA which showed that Chinese preferred the strategies of direct request, including imperatives and query preparatory, which refer to the addressee' ability and willingness to carry out the act. American English speakers, on the other hand, preferred the query preparatory in all situations. Also, there were significant differences between the use of alerters, such as "excuse me" or a term of address. The Chinese data had more occurrences of alerters, especially terms of address, in all situations as compared to the English data. Tirawanchai's study (1992) involving eight American and eight Thai subjects showed that whereas the most common request strategy in the American data is query preparatory, the Thai subjects had no preferred strategy across the situations. What is significant is that in several situations, the Thai subjects preferred not to request in order to avoid confrontation.

All of the researchers mentioned above have confirmed that pragmatic rules for one action are different form one culture to another culture. To avoid misunderstanding resulting from cross-cultural linguistic interaction is one of the aims in teaching English as a foreign or second language. Therefore, some researchers emphasize the awareness of pragmatic consciousness. Pragmatic consciousness-raising has as its aim developing learners' pragmatic awareness through classroom application of available descriptive frameworks and research results. According to Rose (1994), pragmatic consciousness-raising does not attempt to teach specific means of performing a given speech act, but rather

attempts to sensitize learners to context-based variation in language use and the variables that help determine that variation. This concept is similar to Oller's concept. Pragmatic theory for Oller (1984), suggests that teachers should not ask students to invent and practice many different ways of apologizing, asking permission, refusing an offer, etc. In a pragmatic curriculum, they may perform these communicative acts, but only in meaningful contexts where the notions and functions in question arise in connection with the natural course of events.

Finally, Kachru (1994) notes that language use is intimately connected with our notion of who we are. Understanding and awareness of culturally different patterns of behavior, including the performance of speech acts (pragmatic rules), is one thing; adopting culturally different patterns of behavior wholesale is quite another. Furthermore, he thinks that a more realistic and more effective pedagogical strategy would be to respect the social meanings learners bring to language learning task and extend their range by means of the social meanings inherent in the target language.

In order to achieve this goal, Rose (1994) suggests that one of the best ways to help students to grow pragmatic consciousness is the use of video or film. He thinks that it represents an ideal medium for introducing pragmatic issues in the classroom. In his view, although video does not represent authentic speech at any or every level, it does not disqualify it from use in EFL settings. The fact is that video provides ample opportunities to address virtually

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all aspects of language use because it provides language used in rich, recoverable contexts which can be exploited in consciousness-raising activities.

Reading Proficiency

One of the major research issues in EFL reading comprehension concerns whether the EFL reading problem is a language problem or a reading problem (Alderson, 1984). Jolly (1978) claims that success in reading a foreign language depends crucially upon one's first language reading ability rather than upon the student's level of English, "if this is identifiable." For some researchers, the reading problem is all about the language problem. Therefore, the proficiency level of English learners decides their reading ability. For these researchers, the difficulty of reading comprehension results from the poor knowledge in a foreign or a second language. Yorio (1971) claims that the reading problems of foreign language learners are due to largely imperfect knowledge of the language, and to native language interference as well. In other words, reading in a foreign language involves the learner's reading abilities, skills or background knowledge. No matter if the knowledge or abilities are learned from their L2 or their L1, they help learners comprehend their second or foreign language. Many studies have confirmed this concept from the research on background knowledge, reading strategies and text structures. It is true that both reading ability and reading proficiency affect reading comprehension. However, reading ability and reading proficiency affect reading comprehension in different ways. According to the concept of "threshold level of linguistic competence"

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raised by Cummins (1979), it shows that foreign language readers will not be able to read as well in the foreign language as in their first language until they have reached a threshold level of competence in that foreign language. It means that foreign language readers need to have a certain level of language proficiency past the threshold level to activate reading abilities effectively.

The ACTFL Proficiency Guidelines describe proficiency according to five scales (speaking, listening, reading, writing, and culture), each with three dimensions (linguistic functions, content, and degree of accuracy). Each scale divides into novice-low, novice-mid, novice-high, intermediate-low, intermediate-mid, intermediate-high, advanced, advanced plus, superior. Reading proficiency is described as follows:

Intermediate-Low

Sufficient comprehension to understand in printed form the simplest connected material either authentic or specially prepared, dealing with basic survival and social needs. Able to understand both mastered material and recombination of the mastered elements that achieve meanings at the same level. Understands main ideas in material whose structures and syntax parallel the native language. Can read messages, greetings, statements of social amenities, or other simple language containing only the highest frequency grammatical patterns, and vocabulary items including cognates (if appropriate). Misunderstandings arise when syntax diverges grow that of the native language or when grammatical cues are overlooked.

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Intermediate-Mid

Sufficient comprehension to understand in printed form simple discourse for information or social purposes. In response to perceived needs can read for information material such as announcements of public events, popular advertising, notes containing biographical information or narration of events, and straightforward newspaper headlines and story titles. Can guess at unfamiliar vocabulary if highly contextualized. Relies primarily on adverbs as time indicators. Has some difficulty with the cohesive factors in discourse, such as matching pronouns with referents. May have to read material several times before understanding.

Intermediate-High

Sufficient comprehension to understand a simple paragraph for personal communication information, or recreational purposes. Can read with understanding social notes, letters and invitations; can locate and derive main ideas of the introductory/summary paragraphs from high-interest or familiar news or other informational sources; can read for pleasure specially prepared, or some uncomplicated authentic prose, such as fictional narratives or cultural information. Shows spontaneity in reading by ability to guess at meaning from context. Understands common time indicators and can interpret some cohesive factors such as objective pronouns and simple clause connector. Begins to relate sentences in the discourse to advance meaning, but cannot sustain

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understanding of longer discourse on unfamiliar topics. Misinterpretation still occurs with more complex patterns.

According to Bragger (1985), for educators, the most important consideration in choosing materials for the Intermediate Level is that they provide students with ample opportunity to create with the language. To do this, students must be accorded time; they must be allowed to work without constant supervision of the teacher, and they must be put into situations that are neither too structured nor too open-ended.

There are many ingredients that have to be included when talking about reading proficiency. Vocabulary as a component in reading proficiency affects reading comprehension dramatically. Many researchers have testified that vocabulary is a directly causal link affecting reading comprehension. Thus, the more individual word meanings taught, the better students will comprehend new or difficult material they read (Anderson & Freebody, 1981).

Learning and Metacognitive Strategies

Because the field of teaching and learning in EFL/ESL has shifted from emphasizing the method of teaching to the characteristics of learners, learning strategies have been the center of focus of current research. Learning strategies in EFL refer to language learning behaviors in which learners actually engage in order to learn and regulate the learning of a second language (Wenden, 1987; Rubin, 1987). Strategies, therefore, reveal a reader's resources for understanding (Langer, 1982). One of the leading goal of learning strategies is

to help learners become autonomous language learners. It implies that by acquiring learning strategies not only do learners make their learning more effective, but also they can apply the strategies to plan, regulate and monitor their language learning processes. Eventually, learners achieve the goal of autonomy in reading.

Typology of Learning and Metacognitive Strategies

Most of the research to date has enabled us to identify many of the major strategies used by language learners. Johnston (1983) identifies two types of learning strategies. The first type, cognitive strategy, aids the reader in constructing meaning from text, a framework for understanding. The second type, metacognitive strategy, is used to monitor understanding and take action when necessary. Rubin (1987) identifies cognitive strategy as the step or operation used in learning materials. Rubin (1987) also indicates that metacognitive strategy comprises the following: (1) knowledge about cognitive processes, and (2) regulation of cognition or executive control or self-management through such processes as planning, monitoring, and evaluating.

Furthermore, Rubin indicates that there are about six cognitive learning strategies which may contribute directly to language learning. (1) *Clarification/verification* refers to those strategies which learners use to verify or clarify their understanding of the new language. (2) *Guessing/inductive* inferencing refers to strategies which use previously obtained linguistic or conceptual knowledge to derive explicit hypotheses about the linguistic form,

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semantic meaning or speaker's intention. (3) *Deductive reasoning* is a problem-solving strategy in which the learner looks for and uses general rules in approaching the foreign or second language. (4) *Practice* refers to strategies which contribute to the storage and retrieval of language while focusing on accuracy of usage. (5) *Memorization* refers to strategies which focus on the storage and retrieval of language. (6) *Monitoring* refers to strategies in which the learner notices errors, observes how a message is received and interpreted by the addressee, and then decides what to do about it (Rubin, 1981).

McNeil (1987) identifies three interrelated metacognitive processes that relate to reading: (1) Self-knowledge--recognizing one's strengths and weaknesses in comprehending; (2) Task knowledge--knowing the importance of matching a comprehension task with an appropriate reading or memory strategy; (3) Self-monitoring--being aware whether one has or has not understood the text and knowing the value of what to do when failing to comprehend.

<u>Influence of Learning and Metacognitive Strategies in Reading Comprehension in Native Language and English as a Foreign Language</u>

Research has revealed that both cognitive and metacognitive strategies enhance the reading comprehension. Several studies conducted in L1 suggest that metacognition is effective in enhancing the reader's comprehension. Research conducted by Tregaskes & Daines (1989) showed that after 12 weeks' training in metacognitive strategies, subjects in the experiment group scored significantly higher in Cloze and Error Detection tests than the control group. In

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addition, other studies have confirmed that metacognition is helpful for students in reading comprehension (Applegate, Quinn & Applegate, 1994; Groller, Kender, & Honeyman, 1991; Nolan, 1991).

In second and foreign language research, studies have shown that good readers are more aware of using metacognitive strategies to comprehend text than poor readers. Moreover, other studies have shown that good readers are more capable of monitoring their comprehension, are more aware of the strategies they use, and are more flexible in using strategies than poor readers (Block, 1986, 1992). According Block's research, good readers adjust their strategies to the type of text and to the purpose for which they are reading. Good readers distinguish between important information and details as they read and are able to use clues in the text to anticipate and integrate new information. In addition, better readers have also shown to be better strategy users (Carrell, 1989; Devine, 1987).

Strategy research suggests that less competent readers are able to improve through training in strategies evidenced by more successful readers. Carrell, Pharis & Liberto (1989) conducted research which showed that metacognitive strategy training in semantic mapping and in the experience- text- relationship method are effective in enhancing second language reading.

Carrell & Carson & Zhe (1993) revealed that native and nonnative speakers perform similarly on Cloze tests in a given language (English) -- that native and nonnative speakers seem to use the same strategies on Cloze tests

in English. Chinese and English readers' responses tended to be similar in English, with differences due to whether the language was the reader's native or foreign language. However, Chinese readers' responses were not similar on the Chinese and English Cloze tests. Cloze is often suggested as a pedagogic technique for teaching successful reading strategies to second language learners. Moreover Cloze tests are also assumed to mirror and measure reading comprehension. This research included 60 native speakers of Chinese, with almost one-half from Taiwan (Taiwan, N=29); the other group consisted of 28 native speakers of English. The results indicate that the Chinese and English readers apparently tended to use similar strategies in English. When L1 (English) and L2 (Chinese) readers are compared on the English Cloze test, results show that the L2 readers tended to produce higher proportions of *Semantically* and *Syntactically Acceptable* responses than the L1 subjects. The authors think that *Semantically Acceptable* responses may reflect the use of 'reading' strategies, while *Syntactically Acceptable* responses may reflect the use of 'language' or grammatical strategies. Completely *Acceptable* responses reflect the efficient coordination of both reading and language strategies.

Feng (1991) studied Chinese readers' reading strategies. His concern was with what Chinese readers do as they read Chinese and English. By using a think-aloud technique, he identified twenty strategies which could be grouped into three categories: language-based strategies, text-based strategies, and reader-based strategies. Analysis of these strategies revealed that the

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language-based strategies focused primarily on the micro-structural aspects of the language, including looking for key words and using grammar. Text-based strategies focused mainly on the macro-structural aspects of the text including using context and recognizing text structure. Reader-based strategies focused on the reader's reactions to text content including anticipating and monitoring. The result showed that the most frequently used strategies in reading all the texts were three reader-based strategies (interpreting, commenting, and monitoring); and two text-based strategies (using prior knowledge, and using main idea).

Research has shown that Chinese readers used similar strategies both in Chinese and English, though Chinese readers tended to use some strategies more than the others when they read in English. Several strategies were as frequently used in English as in Chinese, indicating that some strategies are indeed used in both language. However, it was found that some strategies were used more frequently when the subject reading English than when they read in Chinese (Feng, 1991).

Ku (1995) investigated language strategies of EFL students at three educational levels in Taiwan. In this study, 904 Taiwanese students participated from nine schools at three different education levels in Taipei, Taiwan. It showed that students use compensation strategies most frequently to make up for the deficiency of their language learning. Use of cognitive and compensation strategies would lead to a high proficiency level in students. Besides, proficient

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students used strategies more frequently than less proficient students. The results showed that in junior high, students who used more social strategies had higher perception of their language proficiency. In senior high, students who employed more cognitive strategies tended to regard themselves as more proficient. In college, students who used more metacognitive strategies self-reported themselves as being better language learners (Ku, 1995). From researches, it indicates that the instruction of learning strategy, cognitive and metacognitive strategies, enhances reading comprehension in English as a foreign language.

Textual Knowledge

Text is a significant factor in the reading process. According to Smith (1994), reading is an interaction between a reader and a text and always involves a combination of visual and non-visual information. Comprehension consists of an interaction between the text-based and reader-based information (Rumelhart, 1977). Researchers have shown that comprehension is determined not only by the local effects of sentence or paragraph, but also by the overall organization of a text. Each type of text-- e.g., stories, fables, expository and scientific text--has its own conventional structure. Knowledge of these conventions (formal schema) aids readers in comprehending the text as well as in recalling it later.

To understand texts and those properties which distinguish a text from a mere sequence of sentences, texts must be studied as they are used in

communicative interaction. A text is viewed as the outcome of various

procedural operations, and as such, cannot be adequately described and

explained in isolation from the procedures humans use to produce and receive it.

Comprehending a text is not just knowing the meaning of words but

involves a more complicated process in the reader's brain. Meaning does not lie

within the physical part of the text--the characters that are used, but in the user

of language (writer) or in the interpretation of the reader (Smith, 1994). The

actual meaning always lies beyond words. Meaning does not come from the

sound of the words or the visual presentation of the characters. Meaning is

understood by keeping ahead of the incoming details of the text. It is called

expectation. With expectation in mind, readers do not have to read every single

word to comprehend the text. Therefore, they can skip information they do not

care about and obtain necessary information quickly.
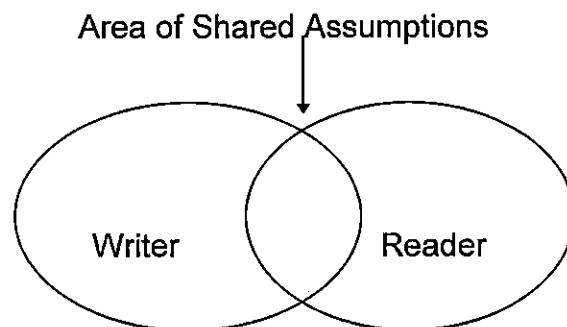
Figure 3. Presupposition and Communication. (Nuttall, 1982, p. 7).

The writer uses the text to express his ideas and the reader uses the text to understand writer's meaning. Therefore, it is obvious that both the writer and the reader have to share a certain degree of assumptions or presuppositions about the text (Nuttall, 1982). These assumptions or presupposition may be culture, group, value genre, and etc. The more common assumptions or presuppositions they have, the more comprehension the reader will attain. Unfortunately, the writer and the reader do not share 100 percent of these assumptions. This mismatch results poor comprehension in reading. It is particularly true in reading a foreign language when the reader and the writer has less in common. Figure 3 presents a easy way of showing the situation. The overlap part presents the area in which the reader and the writer share assumptions. The larger overlap area is, the more opportunity the reader has to achieve higher comprehension.

Textual Characteristics and Types

The content of different kind of texts is organized and presented in distinctive and characteristic way (Smith, 1994). In written language, the reader can expect the writer to observe conventional structure of texts, and the writer can expect a reader to keep the frame of conventional structure in mind in order to understand the text. There have been studies that try to analyze the characteristics of the text. According to Meyer and Rice (1984), there are three primary levels at which the structure of a text can be analyzed. The first is the sentence or micropropositional level, which is concerned with the way sentences

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cohere and are organized within a text. The concern at this lowest level of text structure is with the interrelationships among individual propositions, that is with how each new proposition or item of information given relates to what has already been presented. The second is the paragraph or macropropositional level, which pertains to issues of logical organization and argumentation. At this level, the concern is with the relationships among ideas represented in complexes of propositions or paragraphs. The relationships at this level tend to be of a logical or rhetorical sort. A number of classifications of the types of logical relations which operate in text have been proposed. It was recognized by Meyer that there are five basic groups of rhetorical relations which include the following:

(1) an *antecedent/consequent* (*causation*) or covariance rhetorical relationship shows a causal relationship between topics.

(2) A *response* rhetorical relationship includes the remark and reply, question and answer, and problem and solution formats.

(3) A *comparison* relationship points out differences and similarities between two or more topics;

(4) A *collection* relationship shows how ideas or events are related together into a group on the basis of some commonality.

(5) A *description* relationship gives more information about a topic by presenting attributes, specifics, explanations, or settings.

Finally, the top-level structure of a text corresponds to its overall

organizing principles. It is possible to identify certain genres of writing which

have specific and typical structures. Such genres include texts, such as stories

and scientific articles. Each genre has its conventional layout, structure and

expression. These special patterns are called genre schemata (Smith, 1994).

Moreover, different cultures have different expectations and genre schemes; this

results in giving readers in a foreign language difficulty in comprehending foreign

texts. Though the importance of textual knowledge is obvious, Smith (1994)

says that the structures of texts should be seen as the basis for comprehension

but not for comprehension itself. This implies that the instruction of textual
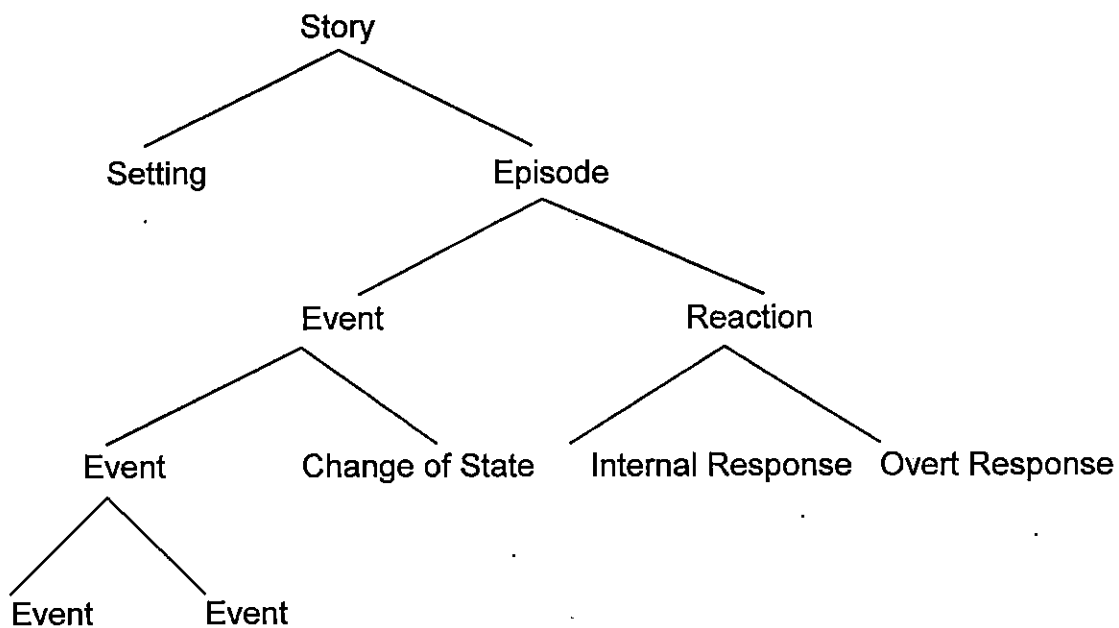
Figure 4. The Syntactic Structure of a Story Grammar. (Rumelhart, 1975).

knowledge has to serve for reading comprehension, and obviously, reading comprehension itself is the ultimate goal of reading.

Among text analysis systems, the story grammar approach has been intensively explored recently see Figure, 4. In the story grammar literature, what is presented is a conventional organization for a particular category or genre of texts--stories. This organization is independent of the specific content of any given story. Because of its highly conventionalized form, the story is the type of text structure that has been most widely studied. A story grammar is analogous to a sentence grammar, in that each is composed of a set of rules which describes the possible structures of the class of items which can be called well-formed stories or sentences (Meyer & Rice, 1984).

Influence of Text Structure in Reading English as a Foreign Language

If it is proven that different text structures do exist, and each text structure has its own character and organization, then there are three questions that should be investigated. The first question is whether the awareness of the text structure effects reading comprehension in English. The second question is whether different kind of texts result in varying impact in reading comprehension. The third question is whether instruction of the text structure enhances reading comprehension.

Carrell (1990) conducted a study to investigate the first question. The rationale for this study is that readers will better comprehend expository text when they are aware of the several expository text structures. This study was

conducted with a group of 45 ESL students, and a comparison/contrast and

collection of description passage were used as material. Two different measures

of awareness were included:(1) use of organization in written recall, and (2)

recognition of organization in response to a probe question. Results showed that

there were no differences in levels of awareness, regardless of how this was

measured. However, there were differences in the quality of information recalled

as a function of text structure. In terms of relationships between awareness and

recall, subjects who used the structure of the reading passages to organize

written recalls showed superior recall both quantitatively and qualitatively. The

results in this study confirm that students who possess a specialized kind of prior

knowledge (that is, an awareness of different patterns used by authors to

organize expository texts) attain enhanced reading comprehension.

The second question was investigated by Carrell (1984a, 1984b, 1985)

and Meyer and Freedle, (1984). These researchers studied whether different

kinds of text result in differential impact in reading English as a foreign language.

They have already confirmed that different kinds of text structure have a

differential impact on the reading recall to ESL readers. According to Meyer &

Rice (1984), rhetorical organization of expository prose includes collection,

description, causation, problem/solution, and comparison. Carrell (1984b),

reported the study of the effects of rhetorical organization of different types of

expository prose on intermediate ESL readers of different native languages.

Results indicated that recall was better for the texts with three more tightly

organized discourse structures of *comparison, causation,* and *problem/solution*

than the less organized *collection* and *description.* Further, this study also

indicated that if ESL readers possessed the appropriate schema against which

to process the discourse type of the text, more information was retrieved.

However, only about one-fourth of the ESL students in this study utilized the

discourse structure of the original text in their recall protocols. This suggests that

most of the ESL students may have failed to successfully identify the rhetorical

organization of the text they read; they may not possess the appropriate formal

schema, particularly if they come from a non-European background. In another

study (1984a), Carrell conducted a study of the effects of story structure on

second language comprehension, specifically reading comprehension in English

as a second language. Results shows that the quantity of story recall is affected

by differences in story structure. Quantity of recall was enhanced when the story

was structured with a rhetorical organization that conformed to the reader's

schema for simple stories, rather than when the story was structured with a

rhetorical organization that did not conform to the reader's schema. In summary,

what this implies is that devoting reading instruction to the identification of

different text structures may be effective in facilitating ESL reading

comprehension, and recall. Therefore, Carrell continued to investigate whether

instruction of text structure enhances reading comprehension, which is the third

question.

The third question was investigated by Carrell in 1985. Carrell found that training EFL readers in text structure improves their reading comprehension. Carrell (1985) conducted research to investigate whether teaching ESL reading by explicit teaching of text structure improved their reading comprehension. After one-week period of explicit teaching in expository text structure, the training experiment yielded promising results, demonstrating that explicit, overt teaching about the top-level rhetorical organization of texts can facilitate ESL students' reading comprehension, as measured by quantity of information recalled. The results of the qualitative analysis showed that the training facilitated recall of supporting detail as well as of major topics and sub-topics. Moreover, Horiba, Van den Broek, & Fletcher (1993) also found that knowledge about a text's structure aided in comprehension. To the extent the specific text structure may not be possessed by English as a foreign language readers, and it result in their lower reading comprehension. In summary, textual knowledge influences reading comprehension in English as a foreign language in various ways.

Film and Language Learning

According to Oxford (1993), motivation is one of the most important factors influencing the choice of L2 learning strategies. Oxford and Nyikos (1989) also found that motivation had a pervasive influence on strategy use in general. If motivation is a key factor that affects the learning of students, find out the way of stimulating the interest of students becomes important for teachers. Film is undeniably one of the most motivating media for learning. One survey

indicated that movies encourage students twice as much as texts (Kirk, 1992). Clary (1991) suggests that since today's young people are media oriented, films appeal to them. In addition, according to Ku's pilot study (1995), EFL students in Taiwan reported going to movies or watching TV to learn English frequently. Films in the target language expose students to aspects of target cultures and to ideas that help them build background for future reading. Therefore, using film as a teaching tool in Taiwan is probably an excellent idea.

Wood emphasizes that video can help with the development of teaching English as a foreign language:

> Video has vast potential for enriching language study and making it more enjoyable and effective. Researching how to best choose from and use the mountain of available materials is (the) primary goal. Video offers both a multilingual and a multicultural oasis, in what is essentially an otherwise monolingual and monocultural society. Its methodology extends across all disciplines involving areas of instruction, teacher training and research. (Wood, 1992)

Because Taiwan tends to be a monolingual and monocultural society, films in the target language and culture just provide appropriate channels for islanders to develop their background knowledge.

Allen (1989) says that the examination of language with culturally specific audio visual aids radically changes the model of language from a single level of

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expression to three levels; which, in turn, give rise to separate linguistic aspects: pronunciation, comprehension and meaning.

It is especially true that due to it real-life like situations, film is more memorable than text. Using video, it is easy to replay the plot of the film. Good video can engage the imagination and interest of viewers. Film is an alternative form of text, and it offer a chance for learners to gain background knowledge in order to enhance their background knowledge of culture and linguistics. Wood (1995) explains the main reasons why film is used: memorability; control; motivation, communication and compassion (Wood, 1995).

Influence of Using Film in Learning English as a Foreign Language

Research has documented that films are helpful to enhance reading comprehension of students in L1. According to Shiring (1990), "over years, in-class use of films and video tapes consistently proved to be the fastest way to allow teenagers to practice basic analytic strategies that could transfer to their own reading." In another case, Bristor (1993) suggested video can be used to improve reading comprehension by strengthening listening comprehension and visually presenting organizational patterns of text structure. Meigs & McCreary (1992) also said that "reading foreign films with English subtitles has proved to be an engaging way for our college developmental readers to expand their reading interests."

The use of film and video in the EFL classroom environment has been addressed in several studies. A study conducted by Seaton (1994) used 300

freshmen in Feng Chia University in Taiwan. Results indicate that film is a successful tool in enhancing the student's learning. The study revealed that after 12 or 18 weeks of training by using films as a teaching method, subjects in the experimental group had significant higher TOEFL scores than subjects in the control group. There was also a difference between subjects who received 12 week's training and 18 week's training. The result showed that the TOEFL scores of the group of 18 weeks is significant higher than the group of 12 weeks. Seaton suggested that the difference resulted in film teaching. He also implied that by using films students were highly motivated.

In addition, several studies have suggested the application of films and videos in improving foreign language proficiency. MacDonald & MacDonald (1991) suggested that the successful film course depends on: (1) goal-defined criteria for film selection; (2) development of thorough, helpful support materials: and (3) assignments and evaluative methods that motivate, encourage reference to support materials, and release student enthusiasm. Moreover, they emphasized that films can be selected to supplement an existing course, particularly a reading course. Another research done by Cardillo (1996), suggested that if films were used, more attention must be focused on ways and means to optimize students' comprehension of the film segments and to enhance second language learning. He conducted research using an integrated multimedia program that allows video and computer-generated information to be displayed at the same time, used as a supplement to a foreign language film.

The results indicated that students who had received the program of integrating of films and multimedia scored significantly higher in vocabulary and grammar tests than students who did not receive the program.

Film Knowledge

One challenge about film application is that we all understand the movies, but how do we explain them? Obviously, explaining a film entails certain knowledge of the film. The knowledge of the film helps students to understand the film. Moreover, in this way, students improve their English. The following discussion is summarized from Corrigan (1994).

Preparing to watch a film. Of the several difficulties in viewing about film, one of the most prominent is getting a handle on an experience that has so many layers. Put simply: What should you choose to analyze and to understand about the film? the story? the acting? the editing? In short, as Jean Cocteau's words, "the cinema muse is too rich." Therefore, if prepare students for a film, the understanding and learning will be effective. There are three dimensions can explore students' interests. First, as an art form , the movies involve literature, the pictorial and plastic arts, music, dance, theater, and even architecture. A student interested in architecture might respond keenly to a movie when he can direct that interest at how the filmmaker uses architectural space to add to the drama. Ask students which art forms most interest them and which they know the most about. Could they use their knowledge of literature or painting as guide to a particular film?

Second, the film industry depends on and responds quickly to changes in *technology*. Sound technologies, color stocks, special effects can become the starting point for a revealing analysis. If students are interested in technology, instructors can prepare them to note features of the movie and its story that might depend on technology. Does sound technology seem to play a large part in the movie? Does the director make special use of black and white film stocks? Why?

Third, film technology, production, and distribution are commercial and economic enterprises. If, for instance, a viewer is going to see a low-budget, independent film, the expectations about that movie will and should be different from those about a glossy, $40-million epic. If it looks like a movie that was made inexpensively, does this reduced cost allow it to do and say things that a big budget movie might not be able to?

Film terms and topics. Every discipline has its own special language or use of words, which allows it to discuss its subject with precision and subtlety. With film, too, a critical vocabulary allows you to view a movie more accurately and to formulate your perceptions more easily. Following discusses the terms and concept of theme, narrative, characters, mise-en-scene, image and sound

The *theme* of the movie often comes down to stepping back and asking what this film is "about." Themes, in many cases, become the foundation for an analysis, because they point to the main ideas that inform a movie. Having

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stated a principal theme in a film, a viewer needs to explain them in terms of the specific situation and aims of the movie.

A *narrative* has two principal components: (1) the *story* is all the events that are presented to us or that we can infer have happened. (2) the *plot* is the arrangement or construction of those events in a certain order or structure. All films that sketch the life of Napoleon would tell the same story, describing his birth, his rise to power and the French Revolution. The plots in these different movies could, however, be structured and arranged in various ways: one might begin with Napoleon's last days and tell his story through a series of flashbacks, showing events that occurred earlier than ones already shown; another might start with his birth and move chronologically through his life.

The various relationships between a story, its plot, and a narrative style are numerous. When most of us think of a narrative film, however, we probably have in mind what is often called the classical narrative. A classical narrative usually has: (1) a plot development in which there is a logical relationship between one event and another; (2) a sense of closure at the end (a happy or a tragic ending, for example); (3) stories that are focused on characters; (4) a narrative style that attempts to be more or less objective. However, not all movies are classical narratives or even narratives: some movies are *nonnarrative*, meaning they do not tell stories, such as documentary films.

Characters are the individuals who populate narrative and nonnarrative films. Whether they are main characters or minor characters, they normally focus the action and often the themes of a movie or how they change.

Point of view can be psychological or cultural: a child's point of view regarding a dentist's office will probably not be the same as an adult's. Movies commonly use an *objective point of view*, whereby most of what is known is not confined to any one person's perspective. In specific scenes, however, that audience may be aware that they are seeing another character only through a specific character's eyes, and at these times, the camera is recreating that individual's *subjective point of view*.

In summary, concepts as narrative, character, and point of view are not only useful but necessary in analyzing film. Often they are the basis of examining a movie, but there are more topics about a film. Following parts describe elements of Mise-en-Scêne, image and sound.

The *mise-en-scene*, a French term translated as "what is put into the scene" (put before the camera), refers to all those properties of a cinematic image that exist independently of camera position, camera movement, and editing. It includes settings and sets, costumes and lighting. (1) settings and sets denote the location or the construction of a location where a scene is filmed. Settings can be much more than background, and a viewer interested in the use of sets and setting should start with two question: Do the objects and props in the setting, whether natural (like rivers and trees) or artificial (like paintings and

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buildings), have a special significance that relates to the characters or the story?; Does the arrangement of objects, props, and characters within that setting have some significance? (for example, are they crowded together?). (2) costumes, or the clothes the characters wear, can vary along a spectrum from realistic dress to extravagant fantasy; often they provide a viewer with a key to a character's identity. Some films are largely about costuming and changing appearances through dress and make-up to indicate the change of a character. (3) lighting comprises the various ways in which a character or an object or a scene can be illuminated, either by natural sunlight or by artificial sources such as lamps. It allows a filmmaker to direct a viewer's attention in a certain way or to create a certain atmosphere.

In any movie, it is the camera that films a *mise-en-scene*: when you watch a movie, you see not only setting, actors, and lighting but all of these elements as they were recorded and the projected. It is *image*. The composition of a scene through the film image is what distinguishes film from drama, and it is another important dimension of the movies that a viewer should be able to discuss.

The shot is the single image you see on the screen before the film cuts to another image. Unlike a photograph, a single shot can include a variety of action, and the frame that contains the image may move. One shot may show a cowboy at a bar and then magnify the figure as the camera moves closer. When the image switches to another position and point of view on the cowboy--say,

from the opposite side of the bar--the film has cut to a second shot. In viewing a film, you need to be sensitive to the two primary dimensions of the shot: its photographic properties and its moving frame.

The photographic properties of a shot are those qualities of the film image that are found in any photograph, plus the speed at which the scene is filmed. These would include: tone, film speed, and the various perspectives created by the image. Tone refers to the range and texture of the colors in a film image. Film speed is the rate at which the film is shot; it is most noticeable in instances of slow or fast motion. Action in slow or fast motion usually indicates a change in the nature of what is happening or how the audience is supposed to perceive what is happening. The perspective of the image refers to the kind of spatial relationship an image establishes among the objects and figures it is photographing. These relationships are the products of different kinds of lenses and the way those lenses are used. Thus, one movie may constantly present scenes with depth or deep focus, so that the audience can see characters in the background as sharply as it sees characters in the foreground.

The frame of the movie image forms its border and contains the mise-en-scene. Almost every film, though, must maintain a certain consciousness about the frame of the movie screen and the frame of the camera. A side-screen frame is especially suited to catching the open spaces of a western or the vast stellar spaces of sci-fi films. The smaller standard frame is perhaps best suited for personal interior dramas or genres like the melodrama, for which a small

frame can contribute to a sense of anything from domestic comfort and closeness to claustrophobia.

The edited image is the linking of two pieces of film (two shots). Usually the editing follows some logic of development or aims to make a statement of some sort. A shot can be held on the screen for any length of time, resulting in a certain editing pace or rhythm. Since the pace of the editing is relative, we want to understand whey and how a film or part of a film is edited according to a certain rhythm. We expect a chase scene to be rapidly edited, with lots of quick cuts and brief shots, but to make us comically aware of our expectations about editing, that chase scene could be edited with very slow rhythms and shots.

In the larger sense, editing, or montage, refers to how shots are built into larger pieces of a movie and hence larger units of meaning. A series of shots can thus be carefully joined to create a single *scene*, which is usually an action confined to one place and time. When these shots describe significantly more action and more time and more than one location, the interwoven and unified group of shots or scenes that results is often called a sequence.

Sound can be used and edited with as much complexity and intelligence as images can. Movie sound can take the form of dialogue, music sounds or noise, with any or all of these sounds being naturally or artificially produced. Film sound can have a multitude of relations to the image and the narrative; it can be background music; its source can come from on or off screen; and it can precede or follow an image it is linked to.

Film Genres

A French word meaning "kind," genre is a category for classifying films in terms of common patterns of form and content. Many of us casually practice the categorizing behind genre studies when we view movies: often we identify a set of similar themes, characters, narrative structures, and camera techniques that link movies together as Westerns, musicals, film noir, road movies, melodramas, or sci-fi films. For examples, Westerns feature cowboys and open, uncivilized spaces; sci-fi movies deal with adventures in outer space or intrusions by extraterrestrial (Corrigan, 1994).

Techniques of Using Film in Teaching English as a Foreign Language

Wood (1995, pp. 71-117), in his book Film Communication Theory and Practice in Teaching English as a Foreign Language, presented a selection of EFL techniques via film communication study. Most of the techniques were based on the communicative teaching of English to communicate or exchange information. That is to say, they involve students in using English to communicate or exchange information. These techniques are : (1) Cloze conversations or fill-ins, (2) conversations for communication practice, (3) correcting mistaken accounts of conversations and actions, (4) describing character and appearance (5) extensive listening and viewing, (6) guesswork, observation and confirmation, (7) identifying actions and speeches, (8) language practice, (9) matching speech and actions, (10) naturally occurring numbers, calculations and information, (11) observing and imagining changes, (12)

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opinions, ranking, and probability, (13) parallel conversations and scenes, (14) predicting and reporting conversations, (15) predicting in general, (16) previews, previewing and student-generated viewing activities, (17) reconstruction and cloze watching and listening, (18) review exercises, (19) role-playing and total physical response (TPR), (20) simulations, (21) singling out items for intensive viewing, (22) split, staggered and blocked viewing, (23) tests and follow-up activities, (24) thematic and personalized activities, (25) translating and interpreting, (26) using captions, (27) using movie music, (28) using the sound track, (29) visual effects. Every technique has its rationale and detail method for beginning, intermediate and advanced levels of learners.

CHAPTER THREE: A MODEL OF THE READING PROCESS

Description of the Model

A review of current literature has brought a set of theoretical concepts,

such as, use of background knowledge, pragmatics, reading proficiency, learning

and metacognitive strategies, text structures, and application of film analysis,

that are critical or helpful for reading comprehension in a foreign language.

Based on these concepts, a model of the reading process seems particularly

useful and can be adapted and expanded to apply to second language

comprehension (see Figure 5). Each individual concept is a factor, which has its

own function, and it interacts with the other factors. The interaction of these

factors results in reading comprehension. At the bottom of the model, there are

three reader-based factors, which are background knowledge. pragmatics and

language proficiency. Learning and metacognitive strategies, textual knowledge,

and film knowledge are above these. Finally, reading comprehension results

from this model. This model describes the reading process from bottom to top.

Moreover, it describes relations between factors.

First, reader-based factors have to be considered. They are at the basis

of the model. The reader-based factors include background knowledge,

pragmatics and reading proficiency. Language proficiency is a critical

```
        ┌─────────────────────────────┐
        │   Reading Comprehension      │
        └─────────────────────────────┘
                      ▲
                      │
                      │
        ┌─────────────────────────────┐
        │      Film Knowledge          │
        └─────────────────────────────┘
                      ▲
                      │
                      │
        ┌─────────────────────────────┐
        │     Textual Knowledge        │
        └─────────────────────────────┘
                      ▲
                      │
                      │
    ┌───────────────────────────────────────┐
    │  Metacognitive and Learning Strategies │
    └───────────────────────────────────────┘
          ▲           ▲          ▲
         ╱            │           ╲
        ╱             │            ╲
┌──────────────┐  ┌──────────────┐  ┌──────────────┐
│ Background   │  │ Pragmatics   │  │ Reading      │
│              │  │              │  │              │
│ Knowledge    │  │              │  │ Proficiency  │
└──────────────┘  └──────────────┘  └──────────────┘
```
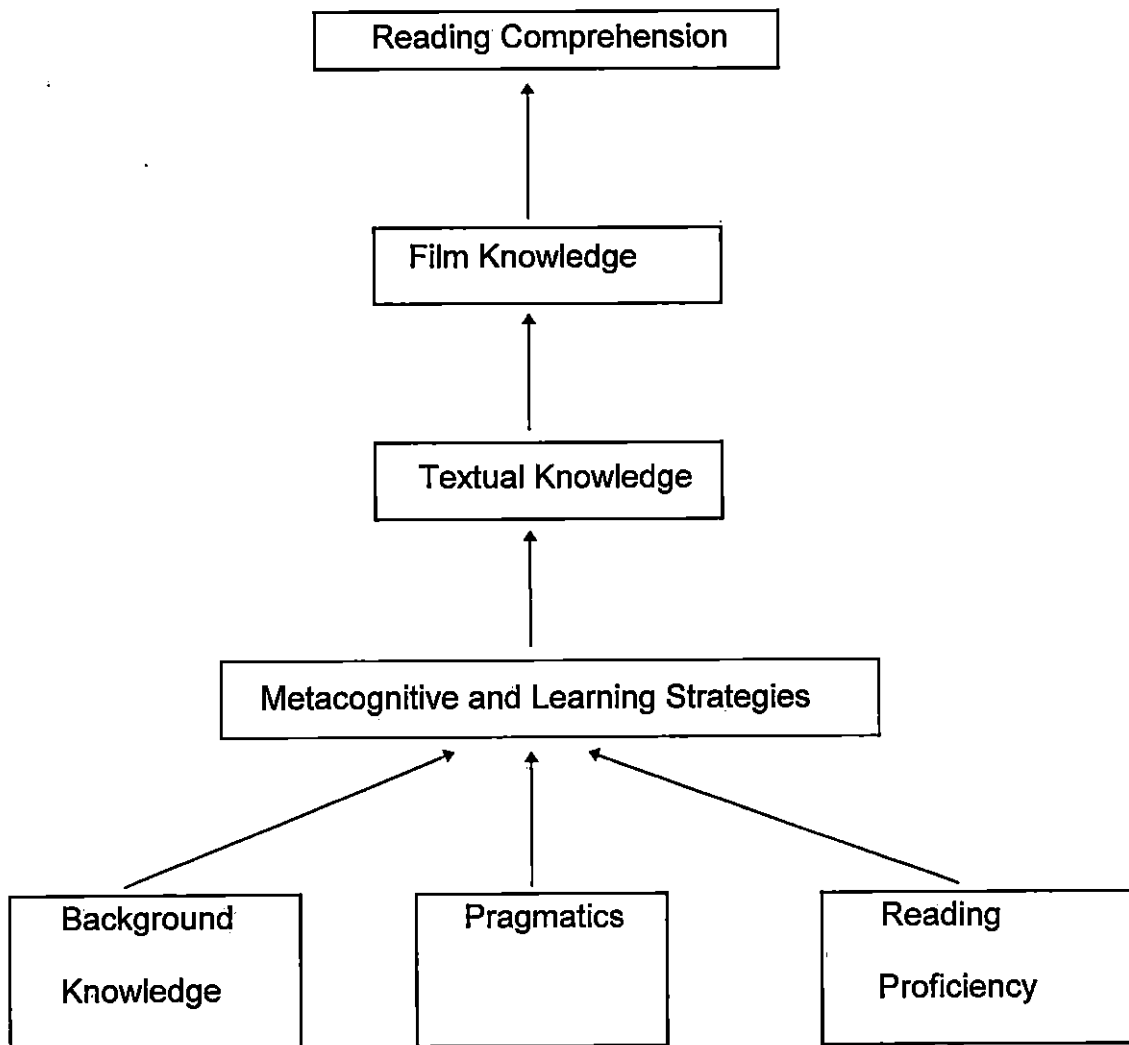
Figure 5. Model of Reading Process for the Text and Film

factor that has to be considered first in this model. It is obvious that the more a

reader knows about a foreign language, the more opportunity he will achieve a

higher level of reading comprehension. In other words, linguistic abilities

comprised of syntactic information, lexical meaning, contextual meaning, and

reading experience, pre-determine the degree of reading comprehension of this reader.

However, background knowledge, which is the second reader-based factor, may be able to compensate for certain reading deficiencies. But the efficiency of background knowledge has its limitation; researchers indicate that if language proficiency is below a certain threshold, background knowledge can not affect reading comprehension effectively (Alderson, 1984). This implies that while incorporating background knowledge into instruction, one has to be aware of language proficiency. When background knowledge is used to enhance students' reading comprehension, the components of language proficiency have to be emphasized as well.

Along with reading proficiency and background knowledge, the third reader-based factor, pragmatic knowledge, has to be considered. Pragmatics, which is the study of understanding intentional human action, helps a reader to notice the differences between the target culture and his native culture. This kind of understanding can be called pragmatic awareness. The pragmatic awareness is a key to achieve higher level of language proficiency, because it helps learners to become sensitive to accuracy in the target language. This becomes more important after learners achieve high level of language proficiency, because at higher levels, accuracy is an indication of language expertise.

Second, above the reader-based, are those that are teacher-influenced, such as learning strategies and metacognitive strategies. Learning strategies help students to read effectively in content areas. Metacognitive strategies help students to monitor and regulate their reading. If reading comprehension is facilitated by the readers' linguistic ability, pragmatic understanding and background knowledge, learning strategies and metacognitive strategies make the comprehension more efficient and effective. Understanding and applying strategies help the reader become a autonomous language learner.

Third, alone strategic knowledge in the model, is textual knowledge. Factors of textual knowledge may include the text genre, text structure, rhetorical relations of ideas, and sentence coherence. Many scholars agree that reading is an interaction between a reader and a text (Adam & Collins, 1977; Smith, 1982). Moreover, awareness and instruction of textual knowledge improve reading comprehension (Carrell, 1984a, 1984b, 1985, 1990; Horiba, van den Broek, Fletcher, 1993). Textual knowledge, enables a foreign language reader who has appropriate background knowledge and pragmatic knowledge, to comprehend a text to the fullest. Fourth are factors of film knowledge. The effects of reading a film script is that it activates students' motivation, connects to students' personal experience, enhances students' pragmatic knowledge, and provides a opportunity integrating four skills--writing, reading, speaking and listening. Finally, at the top of the model, reading comprehension results. Reading comprehension is the ultimate goal of reading. No matter what kinds of factors

are emphasized in this model, they should be seen as the basis for comprehension but not for comprehension itself. In short, they should be seen as means for comprehension but not as the goal.

Suggestions and Application for Instruction

This model of the reading process yields implications for instructors. Overall, the model can be applied in order to (1) enhance language proficiency; (2) activate background knowledge or contain background knowledge; (3) build up pragmatic awareness; (4) develop learning strategies and self-regulate metacognitive strategies; (5) learn knowledge of text structures, (6) motivate learning by films.

<u>Enhance Language Proficiency</u>

The importance of language proficiency cannot be minimized For instructors, language proficiency may be the most important that instructors take into consideration. Therefore, in reading, vocabulary and syntax are salient items for instruction. It is true that vocabulary is one of the main linguistic factors which influence reading comprehension. However, the instruction of vocabulary, according to this model, should be related to the prior knowledge of students.

The target instructional level of this project are students at intermediate proficiency. The reading proficiency of intermediate level has several characteristics when designing material and activities instructors should be aware of. According to ACTFL Proficiency Guidelines, the characteristics of reading proficiency at the intermediate level include: (1) understanding main

ideas and guessing meaning form context; (2) relying on adverbs as time

indicators; understanding cohesive factors such objective pronouns and clause

connectors; and (3) guessing unfamiliar vocabulary.

Activate Background Knowledge or Contain Background Knowledge

Readers' background knowledge is often culture-bound and may not

match the schemata needed for a given reading text. Therefore, instructors

should be aware of this. Before teaching a text, in addition to cultural content,

instructors should analyze whether the subject content, linguistic component, text

genre and text structure are familiar to students or not. All of this information can

be viewed as background knowledge. It can be said that the background

information in the mind of the reader affects comprehension at virtually every

level of text processing. If most of the information is familiar to students, that

instructors have to activate students' prior knowledge in order to help students to

develop reading comprehend.

On the other hand, if the text is unfamiliar to students, instructors have to

provide suitable background knowledge. Instructors can identify and teach

specific cultural knowledge and text structures in the text to students. By means

of visual aids, multimedia and authentic materials, specific information can be

provided.

Build up Pragmatic Awareness

A curriculum designed with pragmatic awareness has to consider the

world of experience that is the world of facts, the real world. The world of

experiences is different from one culture to another. Misunderstandings could happen, if EFL learners are not aware of this. Therefore, instructors have to sensitize learners to context-based variation in language use and the variables that help determine that variation (Rose, 1994). For example, a request form is a cross-cultural behavior, but in different cultures it may take slightly differences. Chinese prefer direct requests ("may I ask a request?"), including imperatives and query preparatory, which refer to the addressee' ability and willingness to carry out the act. American English speakers, on the other hand, preferred the query preparatory in all situations (Huang, 1992). Thais have no preferred strategies across situations. Moreover, Thais prefer not to request in order to avoid confrontation (Tirawnchai, 1992). In this example, if instructors have not observed the difference of request between the native culture and target culture, instruction may fail.

Develop Learning Strategies and Self-regulate Metacognitive Strategies

Instructors can teach learning strategies to students in order to learn better from the text. Examples of learning strategies are finding the main idea, and using graphic organizers, semantic mapping and SQ4R. Finding the main ideas is a major goal in reading comprehension. Only after readers can find the main ideas from a text, can they organize and apply their understanding in exams. Graphic organizers, semantic mapping and SQ4R techniques help readers to organize their understanding. Graphic organizers can be used in drawing the outline of a text and in comparing two texts with similar characters.

Semantic mapping can be used in learning main ideas and vocabulary. Semantic mapping requires the display of key concepts in a diagram which shows the interrelationship of new and previously learned concepts. Mapping is distinguished from pure outlining of the vocabulary or the text in that mapping encourages students to assess the match between their background knowledge and the text by means of a visual display of the relationships between and among ideas.

SQ4R (Pauk, 1984) is a student-directed study approach that is more text focused than reader-focused. The basic steps include *Surveying* text, formulating *Questions* based on the surveying step, *Reading, Recording, Reciting,* and *Reflecting* based on the answers to the questions. Rather than activate prior knowledge, SQ4R may actually create knowledge in the reader during the survey step prior to reading. Self-questioning and predicting occur during the survey and question stages.

Self-regulating metacognitive strategies include planning, monitoring, testing, revising and evaluating the strategies employed when reading and learning text (Baker & Brown, 1984). Effective readers who are metacognitively aware constantly assess the match between their own concepts and purpose and the details of the text; monitor the extent of this congruence; text their hypotheses; and revise these when the situation demands.

Metacognition is important because unless students are aware of when their comprehension is breaking down and know what to do about it, instruction

of learning strategies will fail. This is particularly true for at-risk populations since research indicated that poor readers tend to possess weak metacognitive abilities. Explicit training in metacognition helps underprepared students to become aware of the strategic nature of reading and become active learners. Two metacognitive strategies, RTR and Think-aloud, are used in this project. RTR is used to monitor or maintain reading comprehension and Think-aloud is used to repair reading comprehension.

The procedure of RTR is to form questions to *reflect back* on what they have read, to *think ahead to* what they will read, and to *relate* what they have read *outside* the text to what they know of the world (Casanave, 1988). The Think-aloud method is a technique of repairing reading comprehension which is used when readers confront reading difficulties. The procedure of Think-aloud begins when readers confront difficulties in readings, they think aloud to *identify* what kind of problems they have. Then, they think aloud to *choose* a effective strategy, which may be reread, restatement or check up dictionary, could fix-up the problem. Finally, they *evaluate* the effect (Casanave, 1988).

Learn Knowledge of Textual Structures

The explicit and overt teaching of textual knowledge enhances reading comprehension. There are three levels of textual knowledge that can be taught-- the level of text genre, text structure and rhetorical forms. First, by means of employing a variety of authentic materials, instructors can build up a meaningful environment for students in acquiring textual knowledge. Different genre of texts

can be presented in the classroom. For example, literature texts, such as novel and poetry; articles in newspapers and magazines, such as criticism and advertisements; expository texts, such as texts of comparison-contrast, description, cause-effect, and problem-solution; and narrative texts such as stories, myths, screenplays, etc.. Second, each genre has a different text structure. This means that each individual genre has a different hierarchical structure and a special way of expressing and connecting ideas among paragraphs. Different genres also convey different goals and meanings. Finally, there is the rhetorical form of words that has to be considered. These words are like signaling devices that label the hierarchical relationships of a text. These words, such as "thus", "therefore", "consequently", "nevertheless", "however", etc., may aid the reader to detect and infer ideas and meaning of a text. Commonly, writing is used as a technique to reinforce the learning of textual knowledge, especially in post-reading activities; because through writing activities, students can practice and clarify what they have already learned.

Textual knowledge influences reading comprehension and it also helps students to recall the content of a text. Carrell (1987) says that "the instruction of textual knowledge might profitably be geared to the identification of text structure so that readers can effectively learn and remember the materials they study ." Usually Taiwanese students are under great pressure from different tests. If instructors emphasize that the textual knowledge can help them to recall what they have learned in exams, students will be encouraged to learn it.

Motivate Learning by Films

Instructors can use film as a means to motivate students. Film is undeniably one of the most motivating forces for learning (Kirk, 1992, Ku, 1995). High motivation of students makes learning effective and efficient.

Besides enhancing motivation, instructors can use film to build up pragmatic consciousness and awareness of cultural differences. The film provides ample opportunities to address virtually all aspects of language use because it provides language used in rich contexts. For EFL students, movies can provide cultural insight that would otherwise be hard to gain and since movies are a popular art and entertainment form, they are usually well received by students. Technically, the film is easy to stop, repeat, or rewind to elaborate students' learning.

Instructors also can use film to activate students' prior experience and feelings. Students connect their personal feelings with film by understanding and analyzing elements of the film, the characters, points of view, costumes, lighting, sound and so on. By doing so, students not only understand the film better, but also apply their experience in learning language. The last reason for using film is that it provides a chance to integrate four skills--writing, reading, speaking and listening--in a meaningful environment. Students can listen the conversation, and they can read the script and subtitles. Students can practice dialogue heard from the film and depending on the film they can do various writing activities.

CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Organization

There are two units in this curriculum. Each unit is built around six

authentic reading materials. The first unit is about Ireland and Irish culture,

which introduces culture, religion, holiday and story of Ireland, the second unit is

a film unit, *My Left Foot*, a autobiography of Christy Brown which describes how

he succeeds against his disabilities to express his talent in writing and painting.

The reading materials of the two units are collected from textbook

selections, juvenile literature, cook books, brochures, screenplays or

newspapers. The first unit contains six lessons with authentic texts, and the

second unit contains a movie review and four pieces of script. The background

knowledge that students attain from the early readings facilitates their

comprehension and enjoyment of the later lessons. It means that the content of

the latter lessons are based on the prior lessons.

Each lesson contains a lesson plan. The lesson plan is for the teacher,

like an instructor's manual, which provides ideas and activities for teaching. The

focus sheets and work sheets are for students, and provide reading material,

various activities and exercises for learning and practicing. The format of a

lesson plan describes subject content, regulates teaching procedures, and

provides various activities for teaching. Basically, the teaching procedure of

each lesson contains: (1) activating or providing background knowledge for

students, including pre-reading questions and warm-up activities; (2) instructing

content subject, which includes various while-reading activities, such as the teaching of learning strategies, metacognitive strategies, text structure, film knowledge, vocabulary, and grammar. These activities encourage students to interact with the text and each other; (3) evaluating or reinforcing activities, which invite different levels of students to reflect on their learning.

In addition, each lesson contains a focus sheet and work sheet. The focus sheet contains a text for reading. The work sheet contains while-reading activities, which are mentioned above. Finally, some lessons contain test sheet, which have different items for testing students' abilities. The ingredient of the test sheet is relates to what they have already learned in the specific lesson.

Incorporate Model of Reading Process into Curriculum

The design of this curriculum is based on the model of reading process mentioned in Chapter Three. The following describes how the curriculum incorporates concepts of the model into application.

Background Knowledge

The design of this curriculum matches with the concept of background knowledge. First, this can be observed from the arrangement of the reading material. Step by step, each lesson builds up background knowledge for the next lesson. For example, the first unit is about Ireland and Irish culture, in which the first lesson, The Celtic Legacy, teaches about the importance of St. Patrick , literature, religion and culture in Ireland. Therefore, the next lesson talks about St. Patrick's Day. The third lesson talks about the food of St. Patrick Day. The

fourth lesson tells a story: The Curse of Macha. The fifth lesson treats about Halloween, which actually is a religious holiday. Finally, the sixth lesson treats about Irish Americans. The second unit of this curriculum is a film unit, *My Left Foot*, which is a autobiography of a Irish writer and painter, Christy Brown. In contrast, this unit provides variously personal themes, which concern family, friend, love, carrier etc.. However, these personal themes are acted under the constraint of culture factors. Therefore, the first unit can provide a solid background for comprehend the second unit.

Second, the design of the learning activities is based on the concept of background knowledge. Various activities try to involve students' personal experiences and interests. For example, vocabulary activity lets students decide what vocabulary words they should learn; then teaches students to use semantic mapping or games to build up and organize these vocabulary words. In addition, the section drawing out personal experience in the second unit invites students to share their personal experience with others.

Pragmatic Knowledge

Pragmatics is about human's intention, therefore, the film is the best medium for observation. In the second unit, several activities are designed to build up pragmatic awareness. For example, in the fourth lesson, students have to observe characters' behaviors without the sound track to determine what they are doing. In addition, in the process of teaching, instructors have to point out the differences in pragmatic rules between the target culture and native culture.

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Reading Proficiency

Reading proficiency is reinforced by many perspectives, according to students' language level. It should emphasize essential knowledge, which includes background and pragmatic knowledge which has been mentioned in previous paragraphs. Beside essential knowledge, reading proficiency is based a knowledge. To build up specific knowledge, readers must have linguistic ability and reading ability.

Linguistic ability can be thought about from many perspectives in reading, but obviously vocabulary capacity affects reading proficiency seriously. Therefore, almost every lesson of this project has a vocabulary section, which includes strategies and activities of building up and organizing vocabulary. The activities of teaching vocabulary include finding important vocabulary, drawing semantic map, finding similar words, finding common features, and playing games. A description of useful techniques can be found in the previous chapter. In addition, grammar influences reading proficiency, but in this curriculum only the first unit contains grammar sections, because the reading material of the second unit is a script which does not need much grammar knowledge. The activities of grammar section contain time markers, addition markers, and transition words. These activities analyze signaling devices, such as "before," "after," "however," "and," "also," that label the hierarchical relationships of a text.

Reading ability can be reinforced in many perspectives too, but this project focuses on learning and metacognitive strategy. The following parts describe these two factors.

Learning Strategies

Learning strategies used in this curriculum are used to comprehend the text. In addition, it can be applied in vocabulary too. Both units include learning strategies , but the development and learning of the strategy is emphasized in the first unit. The instruction of these strategies range from simple to complex. In the first unit, step by step, the instruction of learning strategy starts from the essential strategy which is finding the main idea, to organizing strategies which include semantic mapping and use of graphic organizers; finally, to self-learning strategies, which is SQ4R (the description of these techniques are mentioned in Chapter Three. The second unit does not teach new learning strategies; it only incorporates the practice of presented in the first unit. On the other hand, the second unit focuses on metacognitive strategies.

Metacognitive Strategies

The second unit teach two metacognitive strategies, which are RTR and Think-aloud. RTR technique is mentioned in the first lesson of the second unit, and it is used for monitoring the reading comprehension that is necessary for the reading process to be smooth and without problems. In contrast, the Think-aloud technique is used when readers confront reading difficulties, and it is

presented in the second lesson. These two techniques are practiced in the rest of the lessons.

Textual Knowledge

First, textual knowledge is reinforced by text genre. The curriculum contains narrative text in Lesson Four of the first unit and five pieces of script in the second unit; and expository text, in Lesson One, Three, Five and Six of the first unit. In addition, it also has a operational text and a newspaper article in Lesson Three of the first unit and the First Lesson of the second unit.

Second, textual knowledge is represented by text structure knowledge. It emphasizes the characteristics of different texts. For example, in the first unit, Lesson Three includes the elements of a operational text; Lesson Four teach the characteristics of a narrative text; and Lesson Six includes text organization--IBC pattern.

In addition, textual knowledge is reinforced by rhetorical knowledge. The contents of the grammar section in the first unit contain signaling devices which label the hierarchical relationships of a text. For example, in the first lesson, time markers, such as "before" and "after"; in the fourth lesson, addition markers, such as "also"; in the sixth lesson, transition words, such as "however" and "therefore".

The Use of Film

The second unit is a film unit. Therefore, first, the selection of materials fits the characteristics of the film. The second unit comprises five lessons. The

reading material of the first lesson is a review, which provides a general understanding and analysis of the movie. The second to the fifth lesson contain a script. The selection of the script is based on various scenes with rich theme. For example, Lesson Four explores the relationship between main characters, Christy Brown and his mother.

Second, the activities integrate the characteristics of sound and image in the film. Therefore, many activities are designed with or without sound or image to create a learning environment which may focus on listening, or observing the meaning of the film. For example, the first activity of Lesson Three plays the scene without sound to have students match speech and actions. The Cloze exercise of Lesson Four lets students practice their listening, too, and the first activity of it plays only images for students to have them observe pragmatic rules.

In addition, the activities also integrate the characteristics of genre and character in the film. The activities try to involve students' interests and personal experiences with the characteristics of the film. For example, the first lesson includes an activity of genre study. The second lesson includes a film activity, first impression, which tries to teach students to use elements of the film to gain a first impression from the film. This also includes an activity of character study.

In summary, In order to have a clear image of the design of this curriculum, a diagram, which illustrates the activities of each lesson, is provided.

However, some activities without an explicit section or exercise in work sheets are not listed.

	U	N	I	T	1		U	N	I	T	2
Number of the lesson	1	2	3	4	5	6	1	2	3	4	5
Vocabulary	✓	✓	✓		✓		✓	✓	✓	✓	✓
Grammar	✓			✓		✓					
Text Structure			✓	✓		✓					
Learning Strategy	✓	✓			✓	✓					
Metacognitive Strategy							✓	✓	✓	✓	✓
Film Knowledge							✓	✓	✓		

Figure 6. Diagram of Learning Activities

CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

According to Johns (1982), there are at least four major purposes for classroom-based assessment of reading. The first purpose is to study, evaluate, or diagnose students' reading behavior. The second purpose is to monitor students' progress. The third purpose is to supplement and confirm information gained from standardized and criterion-referenced tests. The fourth purpose is to obtain information not available from other sources.

In fact, from the perspective of teachers, most of the classroom-level assessments are used to make achievement decisions. Achievement decisions are decisions about the amount of learning that students have done. For example, instructors may find a need to make and justify changes in curriculum design, facilities, materials, equipment, and so on. Therefore, an achievement test must be designed with very specific-reference to a particular course (Brown, 1996). This means that the achievement tests will be directly based on course objectives and will therefore be criterion referenced. Such tests will typically be administered at the end of a course to determine how effectively students have mastered the instructional objectives. Moreover, a good achievement test can tell teachers a great deal about their students' achievements and about the adequacy of the course. The assessment activities in this curriculum tend to be various achievement tests.

Design of Reading Assessment

The design of assessment in this curriculum contains exams, quizzes, observations and self-assessments. An exam is given after finishing a lesson; a quiz is given immediately after an activity or technique is practiced; an observation is done by instructors in the process of teaching; self-assessment is done by the students as a part of their learning process.

Except for Lesson Three and Lesson Six, every lesson in the first unit contains an exam, and every two lessons of the second unit contain a exam. The content of an exam is listed by a Test Sheet. The components of a test are designed according to the characteristics of the specific material. There are many different activities that are listed in the Test Sheet, such as, learning strategy, reading comprehension, text structure, vocabulary and grammar. For example, Work Sheet 1-1 contains learning strategies--main idea, vocabulary, and grammar--time markers. Therefore, Test Sheet 1-1 contains the same contents--main idea, vocabulary and grammar. However, sometimes the contents are not the same. For example, Work Sheet 1-4 contains text structure--the element of a narrative text and grammar; but Test Sheet 1-4 contains sections of reading comprehension and text structure. This means that by means of these two sections the content of grammar can be evaluated too.

However, some learning activities are not evaluated by an exam, because the characteristics of these activities are not suitable to be put in a test sheet; or instructors want to evaluate students' learning immediately. For example, some

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of the vocabulary exercise in this curriculum let students play games and it is hard to follow the characteristics of it to make an exam, so such activities will use quiz as a tool to evaluate students' understanding. In addition, sometimes instructors want to make sure that certain learning activities response well enough to continue follow activities, so they can use quiz as a tool to evaluate immediately.

Besides exams and quizzes, instructors can evaluate students' understanding by observation. Sometimes, students' learning is hard to evaluate from quizzes and exams because the design may not be adequate to evaluate their learning. For example, sometimes pragmatic knowledge is hard to be put in any form of test, but it is not difficult to observe. Therefore, instructors can use observation to assess students' understanding in pragmatics. In short, observation can make up the shortage of exam and quiz; in addition, it can provide instructors immediate understanding of students' progress.

Finally, students' self-assessment provides another tool for both instructors and students to use as evaluation. Metacognitive strategies are one kind of assessment tool. Students can monitor their learning, select learning strategies, and evaluate their own comprehension and difficulties. Although it is a student-regulated activity, instructors still can evaluate this several ways. For example, Test Sheet 2-2 and 2-4 provide a Metacognitive Reading Awareness Inventory, which is not a test but an inquiry, which investigates students' metacognitive awareness. From this inventory, both instructors and students

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can apply for their own purposes. Self-assessment is important for students on the way to become independent readers. In addition to metacognitive strategies, instructors can develop other techniques for students to do self-assessment, such as technique of portfolio.

Incorporate Concepts of the Model into Reading Assessment

The concepts and designs of reading assessment are based on the reading model presented in Chapter Three. This means that instructors evaluate how well students learn from what they have taught. Therefore, if instructional content has followed the concepts of the reading model in Chapter Three, students should improve their ability in learning strategy, metacognitive strategy, textual knowledge, and so on, and these elements should be able to be evaluated. Two concepts, discrete-point tests and integrative tests, have to be clarified, before discussing take place about the model's application.

Discrete-point tests are those which measure the small bits and pieces of a language, as in multiple-choice tests made up of questions constructed to measure students' knowledge of different structures (Brown, 1996, pp. 29). In other words, it is written to measure whether the students know the distinction between a and an in English. Some assessment activities in this curriculum are discrete-point tests, for example, the matching activity in Test Sheet 1-1, and the multiple-choice questions in Test Sheet 2-2. They can only evaluate a piece of linguistic ability (a part of reading proficiency).

In contrast, integrative tests are those designed to use several skills at one time (Brown, 1996, pp. 29). Therefore, such a test may connect different skills--reading, writing, speaking, and listening. Most assessment activities in this curriculum are integrative tests. Such assessment activities may connect reading and writing, reading and listening, and so on. For example, Test Sheet 1-1 has learning strategy--main idea, which asks students to read an article in order to write down topic and topic sentence; Test Sheet 2-2 has dictation, which connects listening with writing. Moreover, these assessment activities not only integrate four skills, but also evaluate different elements of the reading model. Such techniques as writing, dictation, and Cloze exercise are used in these assessment activities.

First, writing can be used in various ways to detect students' reading comprehension, knowledge in text structure, learning strategy and linguistics. For example, Test Sheet 1-1 has learning strategy--main idea ,which asks students to read an article and write down their topic and topic sentence, so it involves learning strategy and reading comprehension; Test Sheet 2-4 asks students to answer questions of reading comprehension, and write a story to express elements of text structure, so it involves reading comprehension and text structure. Second, dictation usually asks students to listen carefully and write down sentences or a short prose passage as the dictation is read aloud three times. For example, Test Sheet 2-2 has a dictation section which asks student to listen and then write down five sentences and a short paragraph, so it also

involves knowledge of test structure and reading comprehension. Third, Cloze tests usually let students fill in blanks, which can be blanked every specific number, such as every fifth word a blank. For example, Work Sheet 2-4 has a Cloze exercise as a quiz. This kind of test asks students to involve their prior knowledge in text structure, grammar and vocabulary to guess meaning from the text.

APPENDIX 1

UNIT ONE: IRELAND AND IRISH CULTURE

Lesson One: The Celtic Legacy

Lesson Two: St. Patrick's Day

Lesson Three: Irish Kitchen

Lesson Four: The Curse Of Macha

Lesson Five: Halloween

Lesson Six: Irish Americans--A Success Story

Lesson One: The Celtic Legacy

Objectives:

1. To build up general understanding of Ireland
2. To know how to find main ideas
3. To learn the skill of choosing important vocabulary
4. To know how to use time markers

<u>Content</u>: Introduction of Irish history, religion, literature and culture.

<u>Vocabulary</u>: Decided by students

<u>Learning Strategy</u>: Main idea

<u>Grammar</u>: Time marker (while, at the same time, when, before, first)

Materials:

Focus Sheets 1-1, Work Sheet 1-1, Test Sheet 1-1

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

Have you known anything or any person that is associated with Ireland or Celtic culture? If you have, please describe it.
Did you know that northern Ireland belongs to England?
Can you describe the relationship between northern Ireland and England?
Have you ever noticed that some people in northern Ireland want to be independent from England?

Teaching with variety:

<u>Visual</u>: Illustrations in Focus Sheet 1-1

<u>Activity</u>:
1. General understanding: Before teaching, tell students that this lesson provides important background knowledge for the following lessons.
2. Learning Strategy--Main Idea: Give Focus Sheet 1-1 to students. Explain the meaning of the first three paragraphs

for students. Identify and explain the topic sentence of each paragraph for students (the first sentence of each paragraph in this lesson). Give Work Sheet 1-1 to students and ask them to look at the first section, which is Learning Strategy--Main Idea. This section illustrates the principles of finding the main idea, topic sentence and distinguishing the general and specific ideas. After describing and explaining these principles, divide students into groups according to the number of the remanding paragraphs that they have not read and have each group discuss one paragraph. Ask each group to identify the topic, topic sentence and specific details. Groups have to answer the questions from the other groups and the teacher. Students can make notes on the work sheet when the other groups present their paragraphs.

3. Vocabulary--Important Vocabulary: Ask students to look at Focus Sheet 1-1 again. Have each group to find out the 10 vocabulary that they think are important. Then ask each group to explain their reasons. Usually, students will choose the vocabulary that they do not know, rather than the vocabulary that is important. After that, ask students to look at the second section--vocabulary of Work Sheet 1-1. This section illustrates how to identify the important vocabulary from a text. Explain and model how to find out important vocabulary from Focus Sheet 1-1. Then ask each group to identify the 10 most important vocabulary again. Finally, give students feedback and analyze their errors.

4. Grammar--Time Markers: Ask students to look at the underlined words of Focus Sheet 1-1, and ask each group to discuss the function of these words. Then, ask students to look at the third section, which is Grammar--Time Markers. Describe and explain the function and the use of time markers. Then ask each group to write a short paragraph including four kinds of time markers and present in class. Finally, give students feedback and answer their questions.

Responding to diversity with a range of activities:

Reorganizing an article and picking out time markers: The function of this activity is to evaluate students' comprehension of the text and reinforce what they have learned. Divide students into groups. Give each group a package of short texts. The texts are taken from an article that has been divided into pieces and mixed up. Ask each group to reorganize the article and present it in the class. In addition, ask each group to pick out time markers. Finally, give students feedback and analyze their errors.

<u>ELD Vocabulary Support</u>: Make a poster of time markers

<u>Take Home</u>: Have students write a paragraph. The paragraph has to
include four kinds of time markers and at least ten
vocabulary words which have just been learned.

Assessment:

1. Give students Test Sheet 1-1.

Lesson Two: St. Patrick's Day

Objectives:

1. To gain a basic understanding about St. Patrick's Day
2. To practice finding the main idea
3. To learn how to use semantic mapping to enhance reading comprehension
4. To practice locating the important vocabulary

Content: Description of who St. Patrick is, what St. Patrick's Day is and what kind of special activities are held in the United States

Vocabulary: Decided by students themselves

Learning Strategy: Main idea and semantic mapping

Materials:

Focus Sheet 1-2, Work Sheet 1-2, Test Sheet 1-2

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

What is a saint?
What do you think are the characteristics of a saint?
What do you think about religion and belief in God?
Do you have religion or belief in God?
Could you talk about it?

Teaching with variety:

Visual: Illustrations in Focus Sheet 1-2.

Activity:

1. Background Knowledge: Before teaching the text, use the technique of "searching information" to build up students' background knowledge about St. Patrick's Day. Give students Focus Sheet 1-2 and divide them into groups. Pre-select or circle information based on the text and ask students to scan Focus Sheet 1-2 to find answers. Each group has to compete with each other to answer the questions.

Finally, discuss students' answers and give them feedback.
2. Learning Strategy--Main Idea: Ask students to read Focus Sheet 1-2 and have them discuss the meaning in the group. After that, have students to locate the topic, topic sentence and specific details of each paragraph. Then randomly select few students to ask questions in order to evaluate their comprehension. Finally, give students feedback and analyze their questions.
3. Vocabulary--Insert Similar Words: Ask students to reread Focus Sheet 1-2 in pairs. As they read it, ask them to underline and block out the 10 important vocabulary words. If students forget the principle of selecting important vocabulary, ask them to review Lesson One. Then, tell students to insert words that they think will make sense in the context into the vocabulary which they have selected. After they finish, have students compare their notes with their partner and then with other pairs; students can write down their note on Work Sheet 1-2. Finally, match students' suggestions with the original words. Discuss which are acceptable and which are not.

Responding to diversity with a range of activities:

Semantic mapping: Understand how much students comprehend the text and reinforce their memory by means of semantic mapping. Give Work Sheet 1-2 to students. Ask them to look at the second section, which is learning strategy: semantic mapping. Show them the unfinished semantic mapping and then explain and model how to draw a semantic map according to the article in Focus Sheet 1-2. After finishing, have pairs of students discuss their maps with each other. Then give students feedback and analyze their errors.

Learning centers: Semantic mapping

Take home: Find out what holidays celebrated in Taiwan are original from other cultures and make a brief presentation.

Assessment:

1. Give students Test Sheet 1-2

Lesson Three: Irish Kitchen

Objectives:

1. To familiar with characteristics of operational text
2. To know how to write operational text
2. To use semantic mapping to build up vocabulary

<u>Content</u>: Recipe of three Irish foods

<u>Vocabulary</u>: nutritious, suspended over, scoop up, dough, wrap, coarse, pickled, brine, rinse, blot, slotted, called for, turnips, sprinkle, thyme, rosemary

<u>Text Structure</u>: Characteristics of operational text

Materials:

Focus Sheet 1-3, Work Sheet 1-3, Test Sheet 1-3

Involving students' background, interests, and prior knowledge:

Ask students following questions:

> What kind of text is it?
> What kind of characteristics of this text?
> Could you offer more similar examples?

Teaching with variety:

<u>Visual</u>: Drawing and acting

<u>Activity</u>:
1. Drawing and Acting: Give students Focus Sheet 1-3. Read and explain recipes to them. Divide students into groups and ask each group to choose a dish. Then have groups draw simple pictures of ingredients and kitchenware on cards according to their dish. After students finish drawing, model how to cook one of the dishes. Pretend the drawing cards are real materials and cook the dish. Then ask each group to present one dish.
2. Irish Kitchen: Ask each group to act out one dish. When a

group presents a dish, there has to have at least a cook, a narrator and a card holder. When the narrator explains the ingredients and procedures of cooking, the chef and card holder have to demonstrate actions and ingredient/kitchenware cards. Ask students to follow the procedures. First, ask student to introduce the dish. Second, ask them to introduce materials. Third, ask students to demonstrate critical gestures. Fourth, ask them to read aloud each procedure. Sixth, individual group has to clarify questions from the teacher and the other groups. Finally, answer questions for students and analyze their errors.

3. Vocabulary--Semantic Mapping: Ask students to look at the important vocabulary, and then ask them to look at the first section--vocabulary in Work Sheet 1-3. Explain and model how to use semantic mapping to build up vocabulary. Ask them to choose a vocabulary and practice in pairs, then exchange their mapping with as many pairs as possible. Finally, give feedback to students.

4. Text Structure--Operational Text: Give students Work Sheet 1-3 and ask them to look at section Text Structure--operational text. Describe and explain the characters of operational text and then show students more examples of operational text.

Responding to diversity with a range of activities:

Acting and guessing game: Reinforce what students have already learned. Write down several verbs on cards and give them to students. Ask students to do acting and guessing the vocabulary in pairs. One acts and one guesses, then the winner challenges. Give more vocabulary words to the winners and make them to challenge each other to continue the game. Stop the game whenever there is no time left and give feedback to students.

Take home: Write down your favorite recipe or operational directions. It has to use at least half of the vocabulary which is presented in this lesson.

Assessment: 1. Ask groups to present their favorite dish according to the acting procedure they have learned in class.

Lesson Four: The Curse Of Macha

Objectives:

1. To understand elements of narrative text
2. To follow elements of narrative text to write a short story
3. To understand addition markers

Content: Description of how and why the Curse of Macha happens

Grammar: Addition markers (and, also, too)

Text Structure: Elements of narrative text

Materials:

Focus Sheet 1-4, Work Sheet 1-4

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

What is a curse?
Do you know stories, fairy tales or folk tales in Chinese which are associated with curses?
What are the elements of these kind of texts?
What kind of characters typically appear in folk tales or fairy tales?
What do they look like?
How are the events ordered?
Are the events closely tied to reality?

Teaching with variety:

Visual: Illustrations in Focus Sheet 1-4

Activity:
1. Jigsaw Reading. Divide the reading passage of Focus Sheet 1-4 into individual paragraphs. Each paragraph is shown on one card. Arrange the class into 7-8 persons per group. Give each group a complete set of the passage. Make sure that each person has a different paragraph. Tell the students to put the paragraphs together in an appropriate order. Have them begin by reading their own paragraphs and then telling the other members of the group what they are about. Ask

the groups to share with the class the ordering that they have agreed on. Discuss the reasons for the various orderings the groups selected.

2. Text Structure--Narrative Text: Ask groups to look at Focus Sheet 1-4 again. Have them to find out what elements a narrative text should have and then present in the class. Then, ask students to look at the section on text structure in Work Sheet 1-4. These elements include setting, character, plot, conflict, symbol, point of view, tone, irony and theme. Explain elements from the reading article for students, then ask students to work in groups to finish the diagram, which illustrates the elements of this lesson, according to the Focus Sheet 1-4.

3. Grammar--Addition Markers: Ask students to look at underlined words in Focus Sheet 1-4. These words are addition markers. Ask students to look at Grammar Section--Addition Markers in Work Sheet 1-4. Explain and model how to use them. Then ask groups to do the following exercise as a quiz. Finally, give them feedback and analyze their errors.

Responding to diversity with a range of activities:

Telling a story: Divide students into 5-6 persons per group. Give students a set of elements to let them randomly select. For example, a group may select, setting--beach, character--Mary and John, theme--love etc.. Ask groups to present their stories according the narrative elements they have selected.

Learning centers: Text structure

Primary Language Support: Students can tell their story in Chinese.

Assessment:

1. Groups do vocabulary exercise of Work Sheet 1-4 as a quiz.
2. Test Sheet 1-4

Lesson Five: Halloween

Objectives:

1. To understand about Halloween
2. To know how to use technique of SQ4R to survey the text
3. To apply graphic organizer to comprehend the text
4. To learn how to use technique of "common features" to build up vocabulary

Content: Description of what Halloween is.

Vocabulary: Catholic, saint, superstition, symbol, associated with, harvest festival, ripened, mean, to ward off, to ward off, witch, colonist, feast.

Learning Strategy: Graphic organizer, SQ4R

Materials:

Focus Sheet 1-5, Work Sheet 1-5, Test Sheet 1-5

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

Have you ever heard about Halloween?
What do you think about Halloween?
What kind of activities are held in Halloween?
Do Taiwanese have a similar holiday?
If we do, what kind of activities do we have and what are the differences?

Teaching with variety:

Visual: Illustrations in Focus Sheet 1-5

Activity:
1. Learning Strategy--SQ4R: Give Focus Sheet 1-5 to students. Use the technique of SQ4R to comprehend the text. The basic steps include Surveying the text, formulating Questions based on the survey step, Reading, Recording, Reciting, and Reflecting based on the answers to the questions.

2. Learning Strategy--Graphic Organizer: Divide students into groups. Ask groups to find out characteristics of the text, such as facts, reasons, procedures and etc. Then, give Work Sheet 1-5 to students. Ask students to look at the first section-- Graphic Organizer. Explain and model how to make a graphic organizer. Ask students to fill in more characteristics and detail into the graphic organizer according the reading material in Focus Sheet 1-5. After students finish the graphic organizer, compare groups' differences and similarities, and then give them feedback.

3. Vocabulary--Common Features: Ask students to look at vocabulary section, which is called "Common Features," in Work Sheet 1-5. There are two circles around vocabulary, which are underlined words in Focus Sheet 1-5. Divide students into small groups and give each group a dice. All groups do the following activity at the same time. One student in each group throws the dice twice; the first throw corresponds to dial A and the second to dial B. For example, if he throws 5 the first time and 6 the second, his two words are "harvest" and "ripened". The group then has to make a note of the two words and think of something or someone which includes these two words in their meaning (e.g. rice). The next student in the group takes his turn to throw the dice and the groups thus build up a set of about five to six two-word combinations and an example for each.

Responding to diversity with a range of activities:

Identifying information: This activity is to enhance and evaluate students' comprehension of the text. Divide students into groups. Pre-select information or contents which appear in the reading material, which is in Focus Sheet 1-5. Put them on cards and mix with some cards which contain irrelevant information. Then give each group a package, and ask students to pick the information that appears in the reading material. This activity is used as a quiz.

> Take Home: Ask students to find out more information about Halloween to bring into class and share with classmates.

Assessment:

1. Test Sheet 1-5 and activity of identifying information as a quiz.

Lesson Six: Irish Americans--A Success Story

Objectives:

1. To understand the history and culture of Irish Americans
2. To practice technique of SQ4R to comprehend the text
3. To become familiar with the text organization (IBC pattern)
3. To understand transition words

<u>Content</u>: History of Irish Americans

<u>Vocabulary</u>: ethnic groups, descent, intermarriage, inhabit, enormous, tremendous, influence, be excluded, mainstream, obstacles, bleak, inspired, nominee, Protestant, aversion, exploited, resentment, inaugurated, rivalry, rivalry, accomplishment, ingredient, barriers, persecuted, parishes, dismal, privileged, vantage.

<u>Grammar</u>: Transition words (therefore, however)

<u>Textual Structure</u>: Text organization (IBC pattern)

Materials:

Focus Sheet 1-6, Work Sheet 1-6,

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

Which lesson's text organization (text structure) that you have learned is similar to this lesson? Could you describe it?
Look at the title of this lesson; what do you think the content of it?
What kind of experience and difficulties do you think a new immigrant will have in a strange country?

Teaching with variety:

<u>Visual</u>: Illustrations in Focus Sheet 1-6

<u>Activity:</u>

1. Learning Strategy--SQ4R: Give Focus Sheet 1-6 to students. Divide students into groups. Ask them to use the technique of SQ4R, which was presented in Lesson Five, to comprehend the text. If students have problems ask them to review Lesson Five or discuss with partners in the groups. Finally, answer their questions and analyze their errors.
2. Text Structure--IBC Pattern: Have students read Focus Sheet 1-6 again, and ask them to mark out the introduction and conclusion paragraphs according their judgment. Then, ask students to look at Work Sheet 1-6. Ask students to read the first section--Text Structure, which describes principles of text organization. The text organization is "Introduction, Body, Conclusion". Explain and model how to identify every part. Ask groups to mark out the introduction, body and conclusion again. Then ask groups to do the practice as a quiz. Finally, give students feedback and analyze their errors.
4. Grammar--Transition Words: Ask students to look at the underlined words in Focus Sheet 1-6. They are transition words. Then ask students to look at the grammar section in Work Sheet 1-6. Explain and describe the usage of transition words. After they understand, ask groups to write a short paragraph which contains transition words they have learned. Finally, give students feedback and analyze their errors.

Responding to diversity with a range of activities:

Semantic mapping: Ask each group to draw a semantic map according to Focus Sheet 1-6. Then compare with the other groups. After finishing, give students feedback and analyze errors.

Assessment:

1. Text structure section as a quiz.
2. Divide paragraphs of Focus Sheet 1-6 into pieces and ask students randomly to select a piece to translate the paragraph into Chinese.

Focus Sheet 1-1

Lesson One: The Celtic Legacy

Like other nations with a tragic history, Ireland has partly compensated for its woes by evolving a remarkably expressive and durable culture. It dates back to the island's first inhabitants, the Celts.

The Celts were originally central European warriors forced out of their own ancient homelands in about 300 B.C. by other competing groups, particularly the Romans and the Germans. Migrating steadily westward, the Celts - or Gauls, as they also are called - swept across the continent, crossed the Channel into England, which they conquered, and continued into Ireland. There they found a lush and sparsely settled countryside and proceeded to establish farming communities, the largest located on man-made islands in Ireland's many lakes and bogs or protected by stone or earthen forts.

The Celtic Knot

Knotted designs were used in early Celtic art as decoration on stone sculpture, jewelry, and other objects. Most designs were a continuous interweaving of patterns or fantastic animal or plant forms. This continuous cycle of patterns possibly reflected the ancient Celtic view of the universe. It was believed that life and time was a cycle of constant motion, with the supernatural world of gods and goddesses overlapping the world of everyday life.
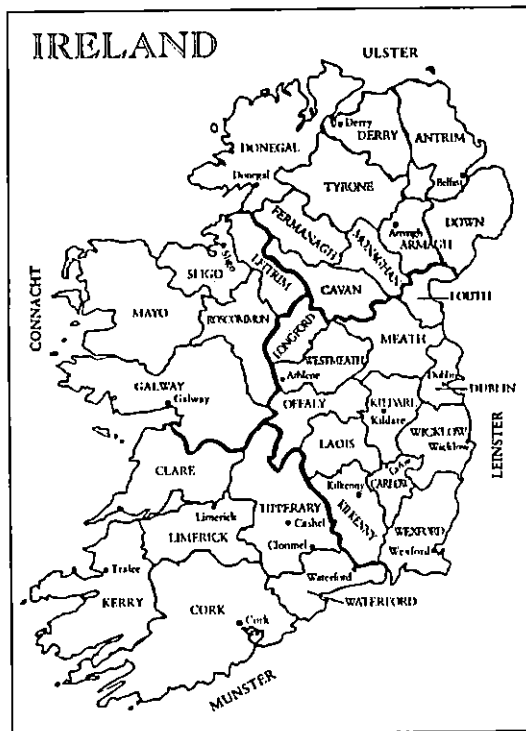
Bull

The bull was symbol of strength and wealth to the Celts. Many religious rituals involved bulls, such as the ancient tradition of *tarbfeis*. In this druidic ritual, a white bull was sacrificed and the cooked meat was eaten by the poet or druid and his or her assistants. He or she would then bathe in the cooled broth, wrap him- or herself in the bull's skin, and go into a trace in order to see into the future.

While similar European societies were absorbed into the Roman Empire, the Celts remained apart, enclosed by the Irish Sea and ringed by mountains. Thus isolated, Ireland evolved differently from other Western civilizations. As late as the 8th century, it had no single monarch but was splintered into more than 100 small states grouped into five separate kingdoms, each ruled by several powerful families and populated by aristocrats, free farmers, and slaves. And because the country had no comprehensive road system until the 18th century, the Irish stayed remote not only from the rest of Europe, but from each other.

At the same time, Ireland developed a unique set of customs, many revolving around the country's most important activity, farming. An agricultural calendar marked the two main seasons, planting and harvesting. May 1 signaled the completion of sowing and was celebrated with festive events such as the gathering of May flowers and the blessing of children and livestock. The harvest was ushered in with Halloween celebrations that featured a traditional meal of white vegetables -- potatoes, cabbage, and turnips.

The most remarkable feature of Celtic culture was a class of men - and possibly a few women - called Druids, who have been romanticized by later eras as figures of exceptional, almost magical, powers. Druids were indeed a rare breed, combining many functions: They were storytellers and poets, students of nature and the heavens, philosophers, and moral guides. They also presided over the Celtic religion, a form of pagan worship that attributed mystical qualities to animals, mountains, rivers, and trees, and included unusual rites, sometimes involving human sacrifices, performed in groves and near rivers and lakes. Gradually, the Celtic religion came to be less a system of belief than a storehouse of Irish folklore, filled with elves and pixies and leprechauns. This folk tradition also imbued Gaelic, an unwritten language of enchanting melodiousness and vivid imagery.

Celtic culture was enriched in the 5th century A.D., when Christianity was brought to Ireland from
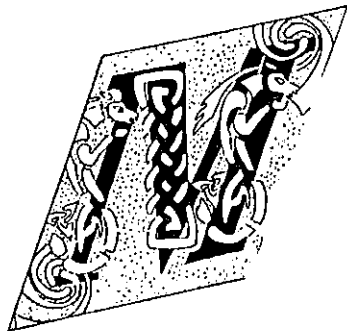
England in the person of St. Patrick. Often called the Apostle of Ireland, he is a figure misted in legend, through his accomplishment is a matter of record - in about A.D. 445 he founded missionary headquarters in Ulster, and with 15 years Ireland had become a Christian nation. Before long Christian Ireland evolved into a major center of learning in Europe. Irish monasteries, renowned for their erudition, sent scholars to the Continent to convert and instruct those who had yet to adopt Christian teaching. English scholars studied at Ireland's schools, fed and housed free of charge.

This passion for learning did not ignore Celtic culture; monks invented the first written form of Gaelic and Penned versions of Irish history, laws, poetry, and songs.) Today Celtic manuscripts, composed nearly 1,000 years before the advent of the printing press, rank among the glories of that era's art.

Since ancient times the Druids had spun fanciful tales featuring wizardry, beautiful damsels, and exotic settings. The early Christians were equally otherworldly but in a much different way; they favored account of religious suffering and renunciation. These opposite points of view merged in the 8th - century masterpiece, *The Book of Kells*, a version of the Gospels punctuated with notes on Irish history. Its pages, exquisitely and lushly ornamented, are prized by art historians. Ireland's unique literary tradition has remained a vital force through the centuries. The most celebrated Irish author is Jonathan Swift (1667-1745), perhaps the finest prose stylist in English, and best known for his satire *Gulliver's Travels.* Later wits include the great playwrights George Bernard Shaw (1856-1950) and Oscar Wilde (1845-1900), whose pungent sallies fill the pages of quotation books.

In the 20th century, the outstanding figures are William Butler Yeats (1865-1939), James Joyce (1882-1941), and Samuel Beckett (b. 1906). Yeats, a poet, playwright, and student of mysticism, mined the fabular ore of Celtic mythology in his effort to revive the folk tradition. His best poems, such as 'The Second Coming,' 'Among Schoolchildren,' and 'Sailing to Byzantium,' unite the lyrical imagination of

Ireland's early inhabitants with a biblical intuition of doom and redemption. Yeats also helped found the Abbey Theatre, a theatrical company devoted to staging native Irish drama.

Yeats's contemporary James Joyce was the most innovative novelist that genre has ever known. Born in Dublin - where all his fiction is set - and educated for the priesthood, Joyce had a remarkable facility for languages and a monkish fascination with categories and forms. His gargantuan novels *Ulysses* and *Finnegans Wake* attempt to fit the wild disorder of human experience into highly structured designs calculated down to the minutest details.

Joyce's protégé, Samuel Beckett, was also born in Dublin, but has mostly written in French, his adopted tongue since the 1950s. Beckett originated 'minimalism,' a style that uses spare, sometimes simplistic language to convey a mood of anguish and isolation. His most celebrated work, the drama *Waiting for Godot,* written in the ashes of World War II, towers above contemporary theater and has been performed throughout the world.

Ireland's glorious literature offered more than an escape from its tragic history; great Irish authors often commented on the events that seemed to be strangling their land. One of Swift's favorite targets for satire was Ireland's old nemesis, England. Yeats wrote a famous poem, 'Easter 1916,' lamenting the uprising that cost Ireland so much -and won it so little. And Joyce's first literary effort was 'Et tu, Healy!' a poem written when he was nine, vilifying a politician who deserted Parnell.

For many centuries politics, religion, and art have interacted like echoing voices in Ireland, each giving expression to the dire plight of its struggling people. The same medley was repeated in the New World (the United States), as immigrant generations and their offspring encountered hardships akin to those that scarred their ancestral land (Watts, J. F. 1996, pp. 28-33).

Work Sheet 1-1

I. Learning Strategy: Main Idea

This section is designed to strengthen your ability to find main ideas.

- **Main idea**

The main idea is the *central thought* expressed by the author in a paragraph. There are two keys to finding the main idea: (1) The main idea is a *general statement*. (2) That general statement *is supported by* all or most of the other material in the paragraph.

- **General idea and specific idea**

Being able to separate general from specific ideas is helpful in finding main ideas. You often use general and specific ideas without even realizing it. For example, in planning your food shopping you may think, "I need some vegetables. I guess I'll buy hot peppers, tomatoes, and onions." In such a case "vegetables" is the general idea, and "hot peppers, tomatoes, and onions" are the specific ideas. General ideas (like vegetables) include many specific ideas (like hot peppers, tomatoes, and onions).

- **Topic**

A paragraph usually tells about *one topic* (subject). Often one sentence is the topic sentence. It is a general term that can usually be expressed in a few words. All of the sentences in a selection will be related to that topic. To find the

topic of a text, ask the simple question, "Who or what is the text about?" Your answer should not be too broad or too narrow.

- **Topic sentence**

    The *main idea* of a paragraph is the chief point an author makes about the topic. Authors often state the main idea in one sentence. That statement of the main idea is usually called the topic sentence. It is supported by the specific details in the rest of the paragraph. The sentence that states the main idea, then, is the one that says best what the entire paragraph is about. It is the "umbrella" statement under which all the other material--example, reasons, facts, details, and other evidence--can fit. The diagram below shows the relationship (Langan & Kay. 1989).

Topic Sentence

Specific	Details
Examples	other
Reasons	supporting
Facts	evidence

For example:

Topic   Topic Sentence

The Celts were originally central European warriors forced out of their own ancient homelands in about 300 B.C. by other competing groups, particularly the Romans and the Germans. Migrating steadily westward, the Celts - or Gauls, as they also are called - swept across the continent, crossed the Channel into England, which they conquered, and continued into Ireland. There they found a lush and sparsely settled countryside and proceeded to establish farming communities, the largest located on man-made islands in Ireland's many lakes and bogs or protected by stone or earthen forts.

Specific Details 1
(Describe a fact).

Specific Details 2
(Describe another fact).

After You Learn

Now, you know the principle of finding the main idea and the topic sentence. Work with your partners in your group. Try to block out the topic sentence and then write down the topic of your particular paragraph. After you finish your paragraph, present to the other groups. When you listen to the topics and topic sentences which are presented by other groups, you can make notes at the following space or in your focus sheet.

Paragraph 1: Topic: _____

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____

Paragraph 2: Topic: _____

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____

Paragraph 3: Topic: _____

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____

Paragraph 4: Topic: _____

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____

Paragraph 5: Topic: _____

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____

Paragraph 6: Topic: _____

      Topic sentence: _____

      _____

      Specific detail 1: _____

      Specific detail 2: _____

Paragraph 7: Topic: _____

      Topic sentence: _____

      _____

      Specific detail 1: _____

      Specific detail 2: _____

Paragraph 8: Topic: _____

      Topic sentence: _____

      _____

      Specific detail 1: _____

      Specific detail 2: _____

Paragraph 9: Topic: _____

      Topic sentence: _____

      _____

      Specific detail 1: _____

      Specific detail 2: _____

Paragraph 10: Topic: _____

100

Topic sentence: _____

_____

Specific detail 1: _____

Specific detail 2: _____
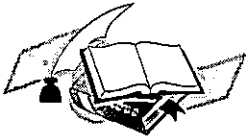
II. Vocabulary: What Are Important Vocabulary?

The *important vocabulary words* are not just the ones that you do not

know. What makes a vocabulary word important is that the word accurately

describes a key character, important event, idea, or theme in the article.

After knowing how to select important words from an article, you have to

learn how to *memorize* them. First, you have to know the *definitional knowledge*

of the word. You can check up a dictionary to find it. Second, you have to have

contextual knowledge of the word. You can find out the definitional knowledge

from dictionary easily, but it is difficult to have the contextual knowledge of the

word. You have to observe the use of the word from different contexts in order

to develop your contextual knowledge, and moreover, you have to know how to

use the word in different contexts.

After You Learn

After you know how to identify the important vocabulary from an article,
work in your group to identify the 10 most important vocabulary words and tell
the other groups your reasons. You can write down your notes, which may
include definition, examples, and the reason why it is important on the following
space when you listen the presentation from the other groups.

1. Definition: _____

    Examples: _____

    Reason: _____

2. Definition: _____

    Examples: _____

    Reason: _____

3. Definition: _____

    Examples: _____

    Reason: _____

4. Definition: _____

    Examples: _____

    Reason: _____

5. Definition: _____

    Examples: _____

    Reason: _____

6. Definition: _____

   Examples: _____

   Reason: _____

7. Definition: _____

   Examples: _____

   Reason: _____

8. Definition: _____

   Examples: _____

   Reason: _____

9. Definition: _____

   Examples: _____

   Reason: _____

10. Definition: _____

   Examples: _____

   Reason: _____

III. Grammar: Time Markers

Look at words which are underlined on Focus Sheet 1-1. (While, at the same time, when, before, first).

1. One thing before another

Today Celtic manuscripts, composed nearly 1,000 years <u>before</u> the advent of the printing press, rank among the glories of that era's art.

☑ More: The Dodgers are a Los Angeles baseball team. Formerly they were the Brooklyn Dodgers.

2. Things happening at the same time

While similar European societies were absorbed into the Roman Empire, the Celts remained apart, enclosed by the Irish Sea and ringed by mountains.

At the same time, Ireland developed a unique set of customs, many revolving around the country's most important activity, farming.

☑ More: During the war, I lived in Canada.

3. Time when

Celtic culture was enriched in the 5th century A.D., when Christianity was brought to Ireland from England in the person of St. Patrick.

☑ More: As soon as we finish packing, we can leave.

4. One thing after another

This passion for learning did not ignore Celtic culture; monks invented the first written form of Gaelic and penned versions of Irish history, laws, poetry, and songs.

☑ More: Following my visit to Beijing, I bought lots of books about China.

☑☑ Even more: 5. Connecting two periods or events

Dinner will take about an hour. In the meantime, relax and have a drink.
By the time I retire, I will have worked here for 26 years (McCarthy, O'Dell & Shaw, 1997).

After You Learn: Homework

After you understand time markers, write a short paragraph which

contains four kind of time markers in the following space.

_____

_____

_____

_____

_____

Test Sheet 1-1

I. Learning Strategy: Main Idea

The following two paragraphs are related to the article of Focus Sheet 1-1.

They discuss Irish literature. Please look at each paragraph and mark out or

write down the topic, topic sentence and specific details.

Since the dawn of Celtic culture, Irish spiritual life was celebrated not only in the chapel but also through the workings of the free imagination. In antiquity, the Druids combined a feeling for divinity with a rich tradition of art and literature; like them, modern Irish authors have created a vibrant literature out of a combination of worldly knowledge and fabular invention.

Topic: _____

Topic sentence: _____

_____

Specific detail: _____

Specific detail: _____

In the United States this legacy reached fruition in the 20th century, when Irish Americans became leading proponents of "realism," a movement that used the novel and the short story to make a fictional record of ordinary, everyday life. Major Irish-American realists include James T. Farrell (1904-1979), author of the depression trilogy Studs Lonigan (1932-1935). Its doomed hero, wearing "the scar of immigration," falls victim to the narrow-minded and mean-spirited Chicago neighborhood where the author himself grew up. Farrell's reputation has dimmed since the 1930s, but he had a great influence on later novelists such as Norman Mailer and James Jones.

Topic: _____

Topic sentence: _____

Specific detail: _____

Specific detail: _____

II. Vocabulary Exercise: Matching and Making Sentences

1. inhabitant

a. synonym: concealed.

2. conquered

b. a ruler by birth, such as a king or queen.

3. contemporary

c. a person who lives in a certain area.

4. renowned

d. synonym: modern.

5. covert

e. unusual and attractive, esp. from other countries.

6. exotic

f. to fight and take control.

7. monarch

h. famous.

After you finish the matching, please make a sentence for each vocabulary word.

1.

_____

2.

_____

3.

_____

4.

_____

5

_____

6.

_____

7.

_____

III. Grammar Exercise

Look at these pages from the personal diary of Laura, a businesswoman who travels a lot. Then do the exercise (McCarthy, O'Dell & Shaw, 1997).

Mon. 12	Toronto - day 5 Eaton Center, then concert.	Got up early. Said good-bye to Nick and left. Saw a bad accident on the highway.	Fri. 16
Tues. 13	Been away 6 days! Toronto great, but miss home!	Answered the mail, then watched TV.	Sat. 17
Wed. 14	Left Toronto 10 a.m. Huge pile of mail waiting at home!	Lots of phone calls! Sandy, Joyce, and Doug all in a row! Lazy day!	Sun. 18
Thurs. 15	Boston. Met Mary at Nick's	Pick up tickets for trip to Lorea - 30th!	Notes

Fill in the blanks with connectors from the opposite page.

1. <u>Before</u> going to Boston, Laura was in Toronto.

2. Her next trip after Boston is on the 30th. _____ _____, she can spend some time at home.

3. She was in Toronto for over a week. _____ _____ _____

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she got home, there was a big pile of mail waiting for her.

4. _____ she was at Nick's place on the 15th, she met Mary.

5. She went to a concert in Toronto on Monday. _____, she had been

to Eaton Center.

6. _____ _____ _____ she said good-bye to Nick, she left.

7. _____ she had answered all her letters, she watched TV for a while.

8. _____ _____ she hung up the phone, it rang again. This time

it was Doug.

Focus Sheet 1-2

St. Patrick's Day

Though it is a holiday associated with the country of Ireland, St. Patrick's Day is welcomed by people from every background, not just the Irish.

Topic:_____

Topic sentence: _____

_____
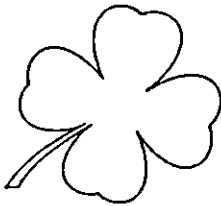
St. Patrick, the patron saint of Ireland, was not Irish, but thought to have been born in Britain. No one knows for sure, but it is believed that March 17 was the date of St. Patrick's death rather than his birth. There are many legends about St. Patrick. The most popular one is that he drove all the snakes out of Ireland into the sea.
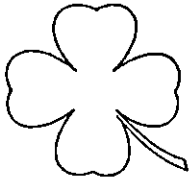
Topic:_____

Topic sentence: _____

_____
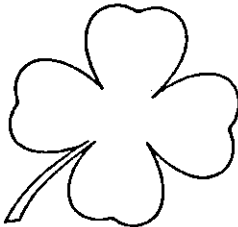
How did St. Patrick come to be associated with Ireland? Legend has it that, as a young man of 16, St. Patrick was captured by pirates from his father's farm in Britain and kept as a slave for six years, working as a shepherd in Ulster, Ireland. After escaping back to Britain, St. Patrick devoted his life to God. He was a deeply religious monk and dreamed of returning to Ireland to bring Christianity to the Irish. He did - as a monk - and is said to have established over 300 churches and baptized over 120,000 people. The historical records from that era are incomplete, but the surviving writings of St. Patrick show that he was a devout man and tireless missionary. (The largest Catholic church in the United States, St.
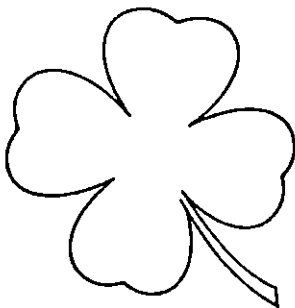
Patrick's Cathedral in New York City, was named for him.)

Topic:_____

Topic sentence: _____

_____

St. Patrick's Day has been observed in the United States and Canada since colonial days. It started as a religious holiday, when people went to church, and later it became festive as well. It is a day when the Irish show their unity by the 'wearing of the green.' Some people think that green became the color of St. Patrick's Day because it occurs at the beginning of spring, when all turns green. Green is also a color connected with hope and nature.

Topic:_____

Topic sentence: _____

_____

Today, major cities in least 30 of the 50 states have St. Patrick's Day parades and celebrations. The biggest parade takes place each year in New York City. More than 200,000 marchers and spectators are on hand for the parade, which is said to have started in 1761. The center stripe down Fifth Avenue is painted green. In Chicago, which boasts the nation's largest population of Irish descent (with 1.1 million people), the Chicago River is dyed green on St. Patrick's Day. All around the country, merchants sell special green hats, buttons, flowers, shamrocks, and other wares to make it a 'great day for the Irish.' People often celebrate this day by having corned beef and cabbage, Irish stew, Irish soda bread, or mulligan stew - popular foods in Ireland.

Topic:_____

Irish Proverbs

It's not use boiling your cabbage twice.

Topic sentence: _____

_____

Triskelion

The Triskelion is a design made of three spiraling forms. Many Celtic designs were made of three elements because this number was considered sacred.
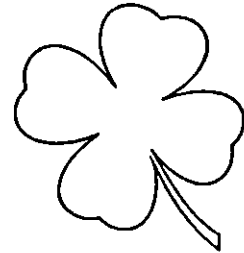
Shamrock

The shamrock is one of the most popular symbols associated with St. Patrick's Day. According to legend, St. Patrick used the shamrock in Ireland (Eire) to explain the Trinity, a basic principle of the Catholic faith. The word *shamrock* comes form the Gaelic word *seamrog*, which means 'trefoil' or little clover.' The shamrock is the national flower of Ireland. It appears on the coat of arms of Great Britain along with the thistle and the rose, the national flowers of England and Scotland. There is a town named Shamrock in Florida, where people send letters to be postmarked (Resnick, 1991).

Topic:_____

Topic sentence: _____

_____

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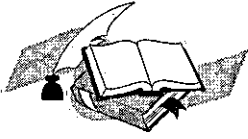
Work Sheet 1-2

I. Vocabulary: Inserting Similar Words

Look at Focus Sheet 1-2 and work with your partner to identify 10 important vocabulary words, and then insert a similar word which will make sense in the context into the sentence. You can insert more than one word to replace vocabulary you have selected, and if you like, you can write down your learning in the following space.

Vocabulary 1: _____

Similar words or synonym: _____

Vocabulary 2: _____

Similar words or synonym: _____

Vocabulary 3: _____

Similar words or synonym: _____

Vocabulary 4: _____

Similar words or synonym: _____

Vocabulary 5: _____

Similar words or synonym: _____

Vocabulary 6: _____

Similar words or synonym: _____

Vocabulary 7: _____

Similar words or synonym: _____

Vocabulary 8: _____

Similar words or synonym: _____

Vocabulary 9: _____

Similar words or synonym: _____

Vocabulary 10: _____

Similar words or synonym: _____

II. Learning Strategy: Semantic Mapping

Semantic Mapping is a common technique used comprehend a text. It is a technique which is used to activate learners' background knowledge in order to acquire new information effectively.

- Semantic mapping requires the display of key concepts in a diagram which shows the interrelationship of new concepts and previously learned concepts.

- Mapping is distinguished from pure outlining of the vocabulary or the text in that mapping encourages students to assess the match between their background knowledge and the text by means of a visual display of the relationships between and among ideas.

Now, you know how to draw a semantic map. The following is a unfinished semantic map which is drawn according to Focus Sheet 1-2. Could you put more main ideas or details to finish this map? Do not forget to relate your prior knowledge with new information, when you draw the map.

Corned beef

Food

Ireland

Religious holiday

St. Patrick's Day

England

St. Patrick

A religious monk
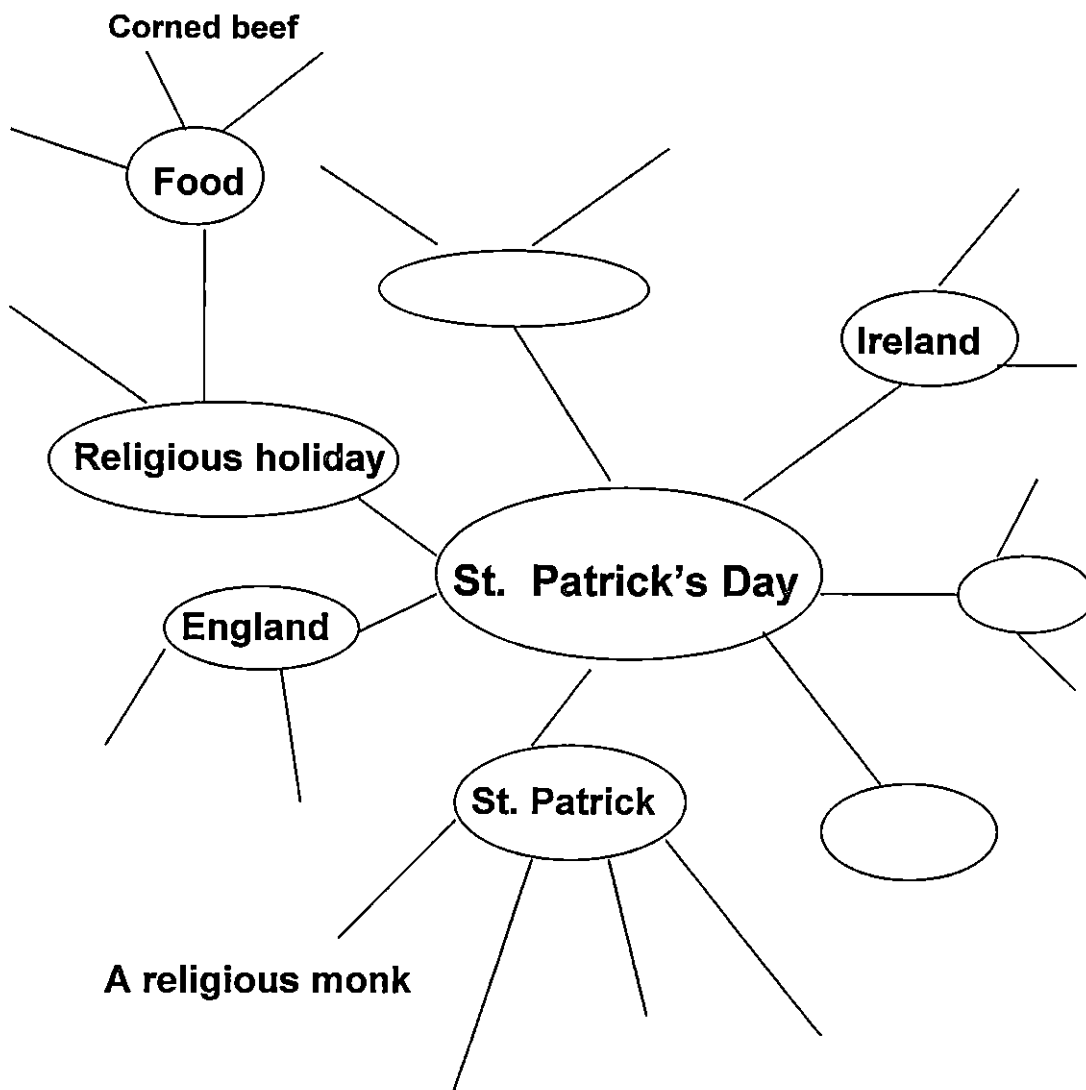
Test Sheet 1-2

I. Learning Strategy: Main Idea

The following article talks about St. Patrick. It has a lot of information which is similar to Focus Sheet 1-2. Please read each paragraph carefully and mark out or write down the topic and topic sentence of each paragraph.

St. Patrick

According to legend, the Christian missionary Patrick climbed the Mount of Crom in County Mayo sometime in the 5th century A.D. The mountain, home of the pagan god Crom, was the holiest spot in the pagan religion of the Celtic Irish. For 40 days and nights, Patrick wrestled with demons on the mountain top. Some appeared in the form of snakes, and Patrick drove them out of the country.

Topic: _____

Topic sentence: _____

_____

Victorious, Patrick descended and dedicated the mountain to his god. Ever since, Catholics have made pilgrimages to the site, today called Croagh Patrick. Modern pilgrims flock there on the last Sunday in July, known as Black Crom's Sunday.

Topic: _____

Topic sentence: _____

_____

The man who is the patron saint of Ireland was born in Britain, the son of a deacon of the Catholic church. When Patrick was 16, Irish raiders carried him off to their island as a slave. For six years, he tended his master's sheep, but kept his devotion to Christianity. After receiving a sign from God in a dream, he escaped to Britain.

Topic: _____

Topic sentence: _____

_____

But, according to his own account, the "voice of the Irish" would not leave Patrick. He decided to return to preach the true faith. Boldly, Patrick carried on a series of debates with the Druids, Celtic pagan priests. Patrick's eloquence won converts to Christianity. In Downtown Patrick in County Armagh today stands a church built on the site of one that Patrick founded. The saint's bones are said to be buried there.

Topic: _____

Topic sentence: _____

_____

The day of his death, March 17, is celebrated as St. Patrick's Day by Catholics. All over the world, the Irish have made it their special holiday. St. Patrick's Day parades have wound through the streets of American cities since colonial times. The largest takes place in New York City, which is now home to more people of Irish descent than any other city in the world. Each March 17th, as the gala parade passes by the New York cathedral named for the saint, the "wearing of the green" links Irish Americans to their origins (Hoobler, 1995).

Topic: _____

Topic sentence: _____

_____

II. Learning Strategy: Semantic Mapping

According to this article, draw a semantic map to describe main ideas.
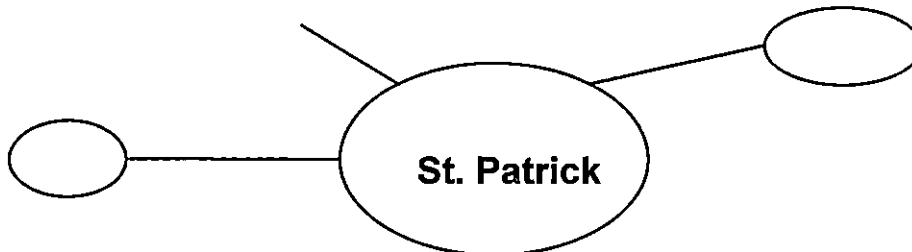
Irish Kitchen

Soda Bread

Soda bread is a nutritious bread that is simple to make. In parts of county Cork, in southern Ireland, soda bread is still cooked the old-fashioned way in a bastable oven (a heavy - lidded iron pot) suspended over a peat fire.

Ingredients:

> *2 cups whole wheat flour*
> *2 cups white flour*
> *1 teaspoon salt*
> *1 1/2 teaspoons baking soda*
> *1 3/4 cups buttermilk*

Procedure:

1. Preheat oven to 375 F.
2. Sift both flours into a large bowl. Add salt and baking soda. Use both hands to scoop up dry ingredients, then open up fingers to allow mixture to drop back into the bowl. Repeat several times to help add air to the mixture.
3. Add buttermilk. Using your hands, quickly knead into a soft dough. If dough becomes too soft and sticky, add a little more flour, but work very quickly. With wet hands, shape dough into a round loaf. Smooth out wrinkles.
4. Sprinkle a baking sheet generously with flour and place dough in the middle. Use a sharp knife to cut an X about 1 inch deep on top of the loaf.
5. Place baking sheet on the top shelf of the oven. Bake for about 40 minutes or until golden brown.
6. Remove bread from oven and wrap immediately in a clean tea towel to keep crust from hardening. Allow to cool before serving (Hughes, 1996).

Makes 1 loaf.
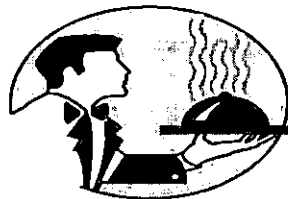
Corned Beef and Cabbage

In the United States, corned beef boiled with cabbage has been associated with Ireland since the first large wave of Irish immigration to the United States in the 19th century. Corned beef is also called salt beef because it is rubbed with coarse salt before being pickled in brine.

Ingredients:

> 1 tablespoon vegetable oil
> 1 large white onion, cut into rings
> 1 clove garlic, minced
> 2 pounds corned beef, pickled in ready - made brine
> 1 teaspoon salt
> 1/2 teaspoon pepper
> 1 bay leaf
> 1 teaspoon mustard seeds or pickling spice
> 1 small head green cabbage, washed cored, and cut into quarters

Procedure:

1. Heat oil in a large pot over medium heat. Sauté onion and garlic in oil until onion is golden brown. Reduce heat to low.

2. Remove corned beef from package and rinse with cold water. Blot excess water with a paper towel.

3. Using a wooden spoon, push onions and garlic to one side of the pot. Place corned beef, fatty side down, in the middle of pot. Turn heat up to medium - high. Cook for 5 minutes to brown, turn meat over and brown for 5 more minutes.

4. Add salt, pepper, bay leaf, mustard seeds, and enough water to cover meat. Turn heat to medium - low, cover, and simmer for 2 1/2 hours.

5. Remove cover and add cabbage. Replace cover and simmer for 20 minutes. Remove from heat.

6. Remove corned beef to a large serving plate and slice into medium - sized pieces. Remove cabbage with a slotted spoon and arrange around sliced corned beef before serving (Hughes, 1996).

Serves 4

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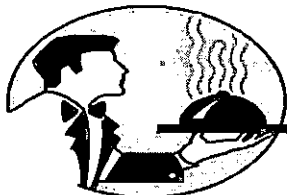
Irish Stew

The original Irish stew recipes called for goat meat. Many years ago lambs were more valuable for their wool than for their meat. In modern stew recipes, however, lamb is widely used. Recipes vary from county to county (and family to family). Some recipes call for barley as a thickener, some call for carrots for a sweeter flavor, while others include rutabagas, known in Ireland as purple or Swedish turnips.

Ingredient:

> 4 potatoes, peeled, washed, and cubed
> 4 carrots, peeled, washed, and cut into chunks
> 2 yellow onions, peeled and cut into 1/4 inch slices
>   salt and pepper to taste
> 3 pounds lean boneless lamb (neck or shoulder), cut into 1 - inch
>   cubes
> 1/2 teaspoon dried thyme
> 1/4 teaspoon dried rosemary

Procedure:

1. Spread half the potatoes on the bottom of a large pan. Cover potatoes with half of the carrots and onions. Sprinkle with salt and pepper. Add all of the lamb.

2. Sprinkle the thyme and rosemary over the meat. Finally, top with the rest of the carrots and potatoes. Sprinkle with salt and pepper.

3. Pour in enough cold water to cover potatoes plus 1 extra inch. Bring to a boil over high heat. Reduce heat to low, cover pan, and allow stew to simmer for about 1 hour and 30 minutes, or until meat is tender.

4. Before serving Irish stew, stir well and season with more salt and pepper if necessary (Hughes, 1996).

Serves 4 to 6

Focus Sheet 1-3

I. Vocabulary: Semantic Mapping

You have already learned how to use semantic mapping to comprehend a text. Semantic mapping could be also used in building up vocabulary. Don't forget to bring your prior knowledge into the mapping. The following mapping is drawn to explicate the word "Suspend', but is incomplete. Work in your group to finish the map.

Put off

They suspended the picnic because of rain

Similar Words

Noun: Suspension

To stop or delay something

Meaning — Suspend — Part of Speech —Verb:

To hang someone or something up

To hang from a point so as to allow free movement

In the museum hallway, many large banners were suspended from the ceiling.
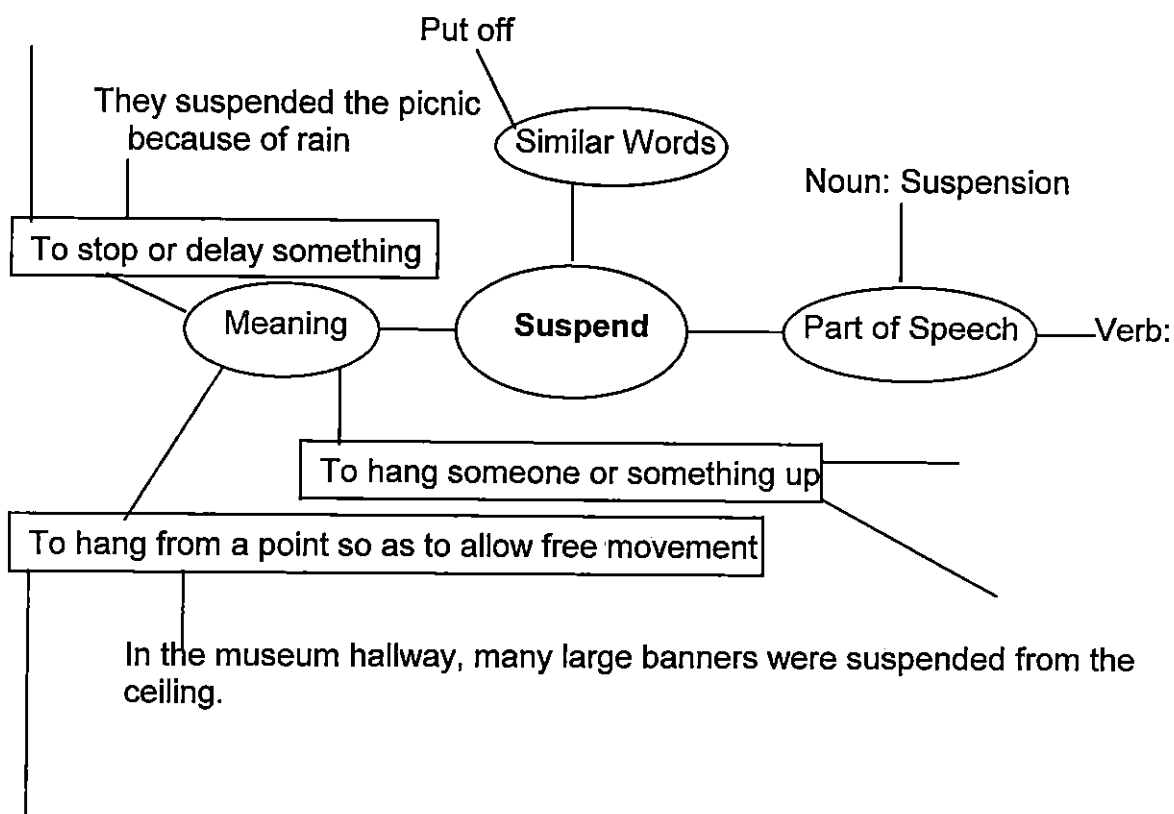
After You Learn

Now, you know how to use semantic mapping in comprehending vocabulary. Find a partner and choose a vocabulary word with which to practice semantic mapping in the following space. After you finish, exchange with other pairs and look at what they drew.
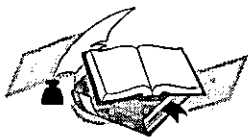
II. Text Structure: Operational Text

Recipes, instructions, directions, etc., are operational texts. They have several characteristics which are described as follows:

1. Chronological order

Procedures follow time order. Usually time markers are used, such as, first, second, then and finally.

2. Sentence structure

Two of sentence structures are common. One is SVOAdvl and the other is SVAdvl, but the subject, you, in this kind of text may be omitted. Therefore, the structure tends to be VOAdvl and VAdvl.

<u>S</u>   V   O   Advl   or   <u>S</u>   V   Advl*

(omitted)   (option)   (omitted)(option)

* Advl: Include PP (prepositional phrase), Advl. P (adverbial phrase) and Advl. Cl. (adverbial clause). In this lesson Advl Cl will not be discussed.

V O	Add buttermilk
	V O
V O PP	Preheat oven to 375° F
	V O PP
V O Advl P	Sprinkle a baking sheet generously with flour.
	V O Advl P
V PP	Sift into a large bowl
	V PP

2. Tense

It is common to use present tense to describe procedures.

The Curse of Macha

Crunniuc son of Agnoman of the Ulaid was a noble with great lands and holdings. He lived in the wild places in the remote mountains with his sons, for his wife was long dead. One day, when he was alone in his hall, he saw a beautiful woman coming to him. She simply moved in and set about women's tasks, just as if she had always been there. And at night, she slept with Crunniuc. She was with him for a long time and brought him great luck and prosperity, and he and his people did not want for food or clothing, gifts to give, or fine jewels.

One day the Ulaid held a gathering for trade and business, and recreation and pleasure, and deals and bartering, and gifts and music and story - telling. Everyone traveled to it, the man and women, sons and daughters, slaves and free, oathbound and lovebound. Crunniuc set out with a will, wearing his best clothes and a shining ruddy face.

'Take care to say nothing foolish,' she cautioned him.

'Not me, I shall keep myself to myself and you can be sure I will not be foolish or boastful,' he replied.

The great gathering was held, and so many men were sick with drinking and eating that it was deemed a huge success. At the end of the day the king's chariot was brought on to the field to race against all comers and this royal chariot and horses were utterly victorious, even when the competitors dared to run their fastest. The assembled warriors said, 'Nothing is as fast as those horses.' But Crunniuc, who had been drinking with his cousins and driving bargains for exchanges of goods and slaves, said, 'My wife is as fast, and even faster.'

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Horse

The Celts were widely known as great horsemen, and from ancient times, the house was a symbol of strength and beauty. In early Celtic art, sculptures of horses and chariots were made to honor great warriors and were buried with their owners upon death.

Chariots
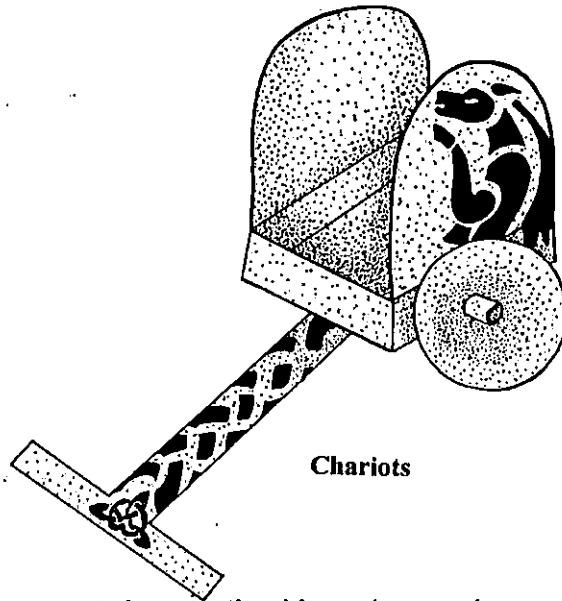
He was taken to the king at once to repeat his boastful challenge, and word was carried to his wife.

'A great misfortune has come to me," she lamented, 'having to go and free this drunken boaster when I am about to give birth to his child.'

'Misfortune or not to you,' said the messenger,' the man will die if you do not come and race against the king's houses, for he has sworn that you are as fast as they, and even faster.'

She went to the gathering and pains seized her. 'Help me,' she said to the assembled warriors, 'for a mother born every one of you. Let the race wait until my children are born.' She failed to move them, and it was time for her to run. 'Well the,' she cried at the top of her voice, 'the evil you suffer will be greater than my pains, and it will afflict the Ulaid for a long time.'

'What is your name?' asked the king.

'My name and that of my children will mark this assembly place forever. I am Macha daughter of Sainrith son of Imbath,' she said.

She raced against the chariot, and as it reached the end of the course marked out she had a son and a daughter. That is why the place is called Emain Macha.

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At her delivery, she swore that any man who heard her screaming would himself suffer the pangs of birth for five days and four nights. All the Ulaid who were there were afflicted by the curse, and also their descendants suffered from it for nine generations afterwards. Five days and four nights was the extent of the labor pains of the Ulaid, and for nine generations the Ulaid were repeatedly as weak as a woman in labor. Three groups of people only did not suffer from the curse. These were the women and the boy and girl children of Cuchulainn. Such was the cursed inheritance of Ulaid from the time of Crunniuc son of Agnoman son of Curir Ulad son of Fiatach son of Urmi until the time of Furcc son of Dallan son Manech son of Lugaid.

And to this day you can travel to Emain Macha, and see the great works of the ancestors there, where she drew out a circle with her brooch for the ground plan of her palace when she became queen, and where the warriors still sleep beneath the green earth, waiting to return. But that is another story (Stewart, pp. 37-40, 1994).

Cuchulainn

Cuchulainn was a famous mythological hero in a set of stories that took place in Ulster. He was a symbol of a great hero in ancient society, representing honor, strength and courage.

Work Sheet 2-4

I. Textual Structure: Elements of the Narrative Text

You probably identified the following elements of a story.

Setting   character   plot   conflict   symbol

point of view   tone   irony   theme ·

Looking for details about each of these elements will help you understand how the author created his or her story (Dyer, pp. 14-15, 1996).

1. Setting

The place and time in which a story takes place.

2. Plot

What happens in the story.

3. Characters

Describing a character means describing his or her background, motivation, and personality. Character is revealed by (1) what the author says about him or her: (2) what the character says and does; and (3) how other characters react to him or her. Often a short story shows some kind of change in the main character's situation, attitude, or understanding.

4. Conflict

The struggle between characters, between a character and an outside circumstance, or even between two choices within the same character. Plot depends on conflict.

5. Symbol

An object or act in the story that seems to represent a deeper or larger meaning, usually one connected with the theme.

6. Point of view

Who tells the story. "*omniscient* point of view" means a narrator who know everything about the characters and stands outside the story. "*Limited third person* point of view" means that the story is narrated by someone who stands outside the story but who sees everything from the viewpoint of only one character. "*First person* point of view" means that the writer lets one of the characters tell the story as "I."

7. Tone

The emotional felling conveyed by the author to the reader (serious, light, humorous, ironic, grim, etc.).

8. Irony

A difference between what is expected and what happens. Irony may occur in a surprise ending, or when the character's understanding of the story situation is different from the reader's knowledge.

9. Theme

The main idea illustrated by the story; the main insight which the story gives us
about human life.

After You Learn

Now, you know the element of a narrative text. Work in your group to put
more details about the story "The Curse of Macha" to finish the diagram.

Plot

Setting
Ulaid

Symbol

Point of view

The Curse of Macha

Theme

Characters

Crunniuc

Tone

Conflict
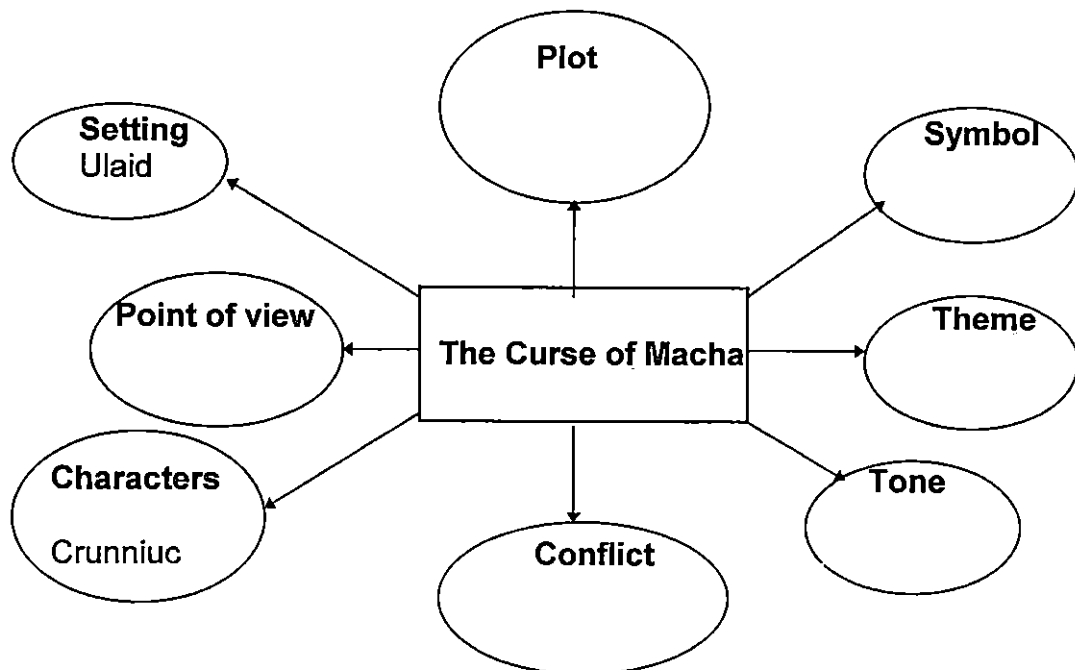
Forget thing? You are right. The element of "irony" has not been put in
the diagram. If you find something that qualifies the element of Irony, put it in the
diagram.

II. Grammar: Addition Markers

Look at the underlined words in Focus Sheet 1-4. Have you noticed that there are many uses of "and" in this article? There are many ways of adding one idea to another in English. Look at the following to learn more.

1. Words for linking sentence/clauses

One day the Ulaid held a gathering for trade <u>and</u> business, <u>and</u> recreation <u>and</u> pleasure, <u>and</u> deals and bartering, <u>and</u> gifts <u>and</u> music <u>and</u> story - telling. 'Well the,' she cried at the top of her voice, 'the evil you suffer will be greater than my pains, <u>and</u> it will afflict the Ulaid for a long time.' All the Ulaid who were there were afflicted by the curse, and <u>also</u> their descendants suffered from it for nine generations afterwards.

More: For this job you need a degree. <u>In addition</u>, you need some experience.

More: Video cameras are becoming easier to use. <u>Furthermore (moreover)</u>, they're becoming cheaper.

More: It'll take ages to get there and it'll cost a fortune. <u>Besides</u>, I don't really want to go (McCarthy, O'Dell & Shaw, 1997).

After You Read

Now, Fill in the blanks in this letter with words and phrases that express addition.

Dear Mr. Stoneheart:

_____(1) my letter of April 10th, I would like to give you more information concerning my qualifications and experience. _____(2) holding a degree in hotel management, I also have an advanced certificate in catering. My hotel management studies covered the usual areas: finance, front services, publicity, space allocation,

_____(3). I also wish to point out that _____(4) holding these qualifications, I have now been working in the hotel industry for five years. _____(5), my previous experience was also connected with tourism and hospitality.

I hope you will give may application due consideration (McCarthy, O'Dell & Shaw, 1997).

Sincerely

Laura Yuen

Test Sheet 1-4

I. Reading Comprehension

Answer the following questions.

1. Who was the main character of the story?

2. What happened to the main character?

3. Which character did you like best and why?

II Text Structure

According to the elements of a narrative text, please rewrite "The Curse of Macha." In addition, please use at least five addition markers in the writing and underlined these words.

_____

_____

_____

_____

Focus Sheet 1-5

Halloween
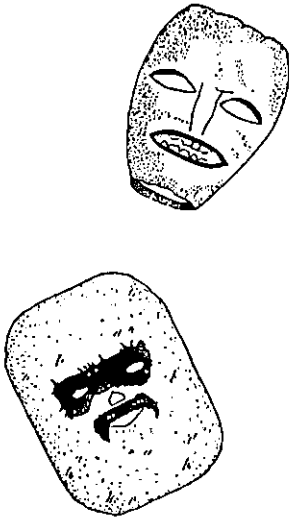
Halloween masks from Ireland, made in the early 1900s. Halloween is a cultural remnant of the ancient festival of Samain
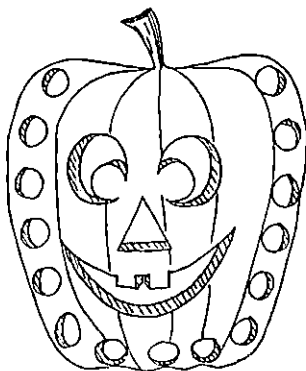
Jack-o-lantern

In A.D. 853, the Roman Catholic Church made November 1 a church holiday to honor all the saints. This holy day was called *All Saints' Day*, or *Hallowmas*, or *Allhallows*. People celebrated October 31 as All Hallow Even (*even* is an old fashioned form of the word *evening*), and in time the name was shortened to Hallowe'en or Halloween. November 2 was a holy day called *All Souls' Day*, when all dead people were honored.

There are many superstitions and symbols associated with Halloween. Orange and black "Halloween colors." Halloween was once a harvest festival. Orange is the color of ripened fruits and vegetables. Halloween was also the time for evil sprits. Black was the color associated with death and evil.

In England and Scotland, a traditional belief is that if a supper is not left for the hobgoblin (a mischievous sprite or fairy) on Halloween, it will upset all the cooking and scatter ashes all over the house.

The word *jack-o-lantern* is from an old Irish story. Once there was a man named Jack who was very mean. When he died, he went to the Devil. The Devil threw Jack a hot coal and told him to put it inside the turnip he was eating. "This is your lantern," said the Devil. Jack is still walking with his lantern, looking for a place to stay.

At one time, Halloween was a celebration filled with fear. People wore costumes to ward off evil sprits and gathered together because they were afraid to be alone. This came to be known as *Witches' Night*, and since then, witches have become common symbols of Halloween.

The colonists brought their Halloween customs form England, Halloween changed over the years, from a time when the Devil did his evil work to a more fun-filled time. The colonists gathered at farmhouses and sang songs, told ghost stories, and bobbed for

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apples. They called this *Nutcracker Night* or *Snap Apple Night*.

Now it is customary for children dressed in costumes to participate in school parades, parties, and trick-or-treating in their neighborhoods on Halloween. Mischief Night, when tricks are played, is the night preceding Halloween. Children visiting the neighbors and asking for treats is a custom that may have originated in the 1800s in Ireland. Irish peasants went from door to door asking for money to buy food for a special feast for St. Columbia.

Today, on Halloween many children go "trick-or-treating" for UNICEF, the abbreviation for the United Nations International Children's Emergency Fund, or the UN children's Fund, for short. This custom was started in 1950 by children from a small Sunday school near Philadelphia who decided to send the money from their trick-or-treating to UNICEF. The money was used to buy food and medicine for children in poor countries. A presidential proclamation in 1967 made October 31 National UNICEF Day in the United States (Resnick, 1991).

Work Sheet 1-5

I. Learning Strategy: Graphic Organizer

A graphic organizer is a useful technique in organizing a text. Moreover, it is powerful in comparing two things which have similar characteristics. In order to make a graphic organizer, you have to find out the characteristics of a text, such as elements (like elements of a narrative text--setting, character and etc.), main ideas (like facts, reasons, procedures, etc.) or the other important characters. If you want to compare two things or two texts, find out the general components of the two things or the two texts, and you can make a clear comparison between them.

After You Learn

Following is a graphic organizer which illustrates the characters of Focus Sheet 1-5. Please work in a group to finish the following organizer. Then individual group choose a Chinese holiday to compare with Halloween and fill in the right side of the organizer.

Holiday / Character	Halloween	A Chinese Holiday
Symbols	Color of black and orange	
Story	Jack-o-lantern	
Activity	Trick or treat	
Custom		
Superstition		

II. Vocabulary: Common Features

This is a fun game. You create a vocabulary by connecting two new vocabulary words. Therefore, you can learn more vocabulary .

You throw the dice twice; the first throw corresponds to dial A and the second to dial B. For example, you throw 5 the first time and 6 the second, your two words are "harvest" and "ripened". Then you have to think something or someone which includes these two words in their meaning (e.g. rice).

After You Learn

Now, you know how to play the game. Have a good time.

A   **saints**

1

witches **6**   **2** **feast**

harvest **5**   **3** **symbols**

4

mean

B   **superstitions**

1

ripened **6**   **2** **to ward off**

Catholic **5**   **3** **festival**

4
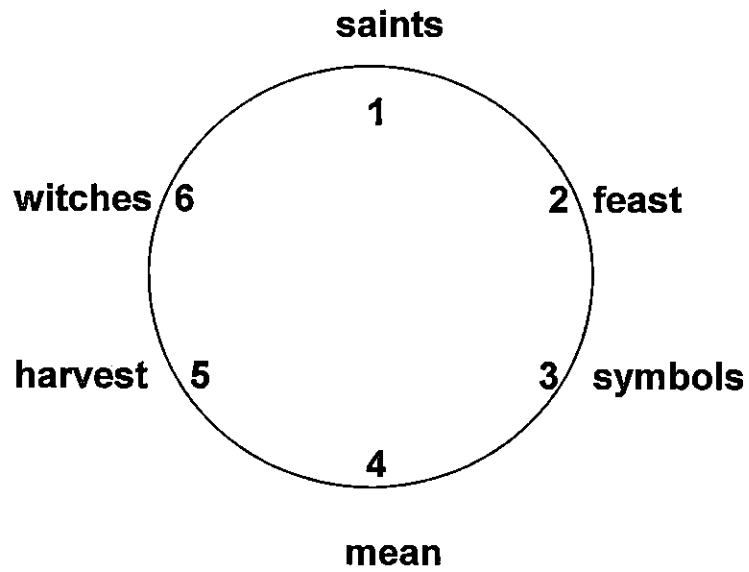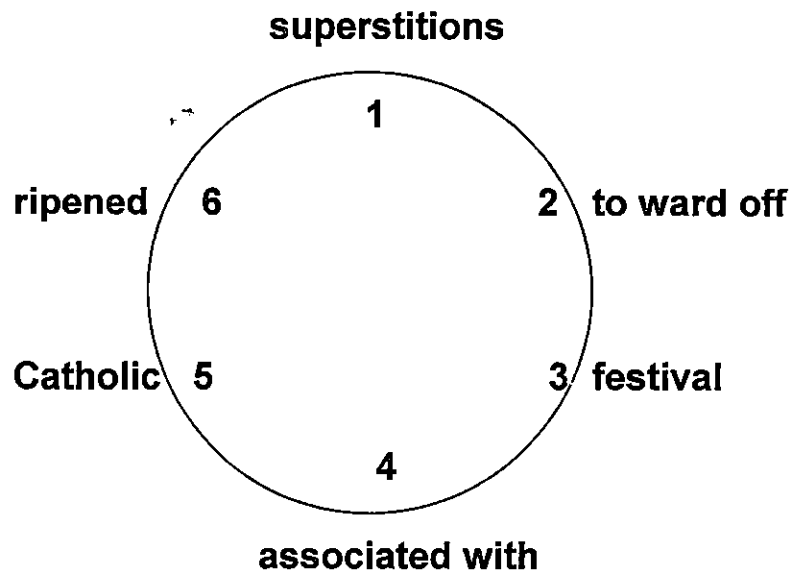
associated with

Test Sheet 1-5

I. Vocabulary Exercise: Filling Blanks.

1. There are many superstition and _____ associated with Halloween.
   (a sign, mark)

2. People wore costumes to _____ evil sprits and gathered together
   (to fend off)

   because they were afraid to be alone.

3. Irish peasants went from door to door asking for money to buy food for a

   special _____ for St. Columbia.
   (religious holiday)

4. In A.D. 853, the Roman Catholic Church made November 1 a church holiday

   to honor all the _____ .
   (a holy person)

II. Reading Comprehension

Write down the main ideas of the article---"Halloween".

_____

_____

_____

_____

Irish Americans: A Success Story

The Irish Americans are one of the largest and most successful ethnic groups in North America today. In the United States, 40 million people claim Irish descent; of these, about 10 million are wholly Irish, and the rest are of mixed ethnic background. In Canada, where ethnic groups tend to cluster together and ethnic intermarriage is less common than in the United States, a greater proportion of Irish Canadians are of purely Irish descent. Irish Americans inhabit every region of the country. As an economic group, they are diverse, found among laborers, business owners, professionals, and managers. Their collective role in religion and politics is enormous; they have contributed mightily to business and the arts. In every way, Irish Americans have had a tremendous influence on our culture.

Yet until quite recently Irish Americans were excluded from the social mainstream. The Irish immigrants who landed in this country in the 19th century often faced a New World version of the very obstacles that had stunted their lives in the Old World. In some places Irish Catholics were not allowed to vote or worship. Subsequent generations were stuck at the bottom of the social heap, working 12 - hour days at menial jobs and living in overcrowded tenements.

Bleak as conditions in America were, however, they differed from those in Ireland in one essential way: The newness of the North American continent and the vitality of its institutions inspired the immigrants to better their lot. As their numbers increased, they used the democratic process to assert their political rights, especially in major cities; and the changing shape of our nation's ethnic makeup eventually enabled Irish Americans to clear a space in a culturally diverse landscape, offering their children the promise of a more rewarding future.

For all the remarkable gains this ethnic group has made, there is another side to their record of

This poster from the 1880s shows one of the ships of the White Star Line, which took many Irish immigrants across the Atlantic. The regular route started at Liverpool, England, and stopped the next day at Queenstown, in Ireland.

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advancement and success, one scarcely imaginable even a generation ago. Irish Americans have begun to lose their distinctive ethnic identity. In 1928, when Alfred E. Smith was the Democratic nominee for the presidency of the United States, voter were acutely aware that he was Irish; the same was true in 1960, when John F. Kennedy became the first Irish - Catholic chief executive. But few people today know that the 40th president, Ronald Reagan, is a third - generation Irish American.

Reagan's Irish ancestry is generally overlooked because, to put it bluntly, he is not a Catholic, and the intense hostility often directed against Irish Americans has always been focused on Catholicism more than Irishness. The experience of the first Irish immigrants, perhaps more than that of any other ethnic group, reminds us of a startling fact: almost exclusively a Protestant nation with little tolerance for other religions, even though many of America's first settlers were themselves religious dissidents.

The United States began as a Protestant country, but is also evolved from a set of colonies chiefly inhabited by immigrants from the English speaking British Isles. Irish Americans were thus spared the task of learning a new tongue and had a head start on other 19th - century arrivals, most of whom came from Germany and Scandinavia.

Both cultural and economic factors caused the Irish immigrants to settle in the cities, especially in the Northeast, where Boston, New York, and other ports of entry were located. Many Irish had developed an aversion to farming as victims of a cruel sharecropping system in Ireland. Once in the United States, therefore, these first immigrants spurned the vast agricultural resources of their adopted country and instead clustered in the cities. Unfortunately, the crowded cities offered them only limited job opportunities and living conditions that were all to often abominable.

This same pattern was repeated in Canada, where more than 500,000 Irish had immigrated by the 1850s. There too they usually congregated in port cities where they were exploited as a source of cheap labor. Even those who ventured into outlying areas

The circus exhibit in this 1891 cartoon showcases "The only policeman ever born in America." It pokes fun at the fact that the police in cities such as Boston, New York, and Chicago were frequently Irish immigrants.

The Irish Emigrant Society of New York was one of many organizations that offered help to the newcomers. This poster advertised the opportunity to send money home to pay for the ship passage of relatives in Ireland.

shied away from tilling the soil. As a whole, the group fared so poorly that many Irish Canadians migrated again - to the United States, which had more cities, more employment, and fewer ties to Great Britain.

Great Britain had been a source of Irish resentment since the 12th century, when it invaded Ireland and inaugurated a tragic relationship between the countries that continues today. This rivalry influenced the attitudes of the first Irish Americans, many of whom equated the English American majority with those who had oppressed them in the old country. They were not entirely misguided in that belief. In the mid - 19th century, America still bore the English stamp - not only in its language, but also in its distrust of the Roman Catholic church, its animosity toward alien cultures, and its ingrained class distinctions.

Middle - class Americans shared with their English counterparts a distaste for behavior that they thought was typical of the lower classes: behavior such as rowdiness, drunkenness, and violence. Irish -- American history did include some episodes that reinforced the image of the Irish as brutal and barbaric, hardening other Americans against them.

On the whole, though, Irish Americans willingly accepted the limits of the system in their efforts to improve it. Indeed, no other ethnic group has had such a profound impact on American democracy. Beginning in the cities, immigrants used the vote to assert their collective will, eventually gaining control of the Democratic party, an accomplishment whose reverberations reached the White House in 1960 with the close election of John F. Kennedy.

More importantly, Irish Americans introduced an ingredient so vital to American life that today we take it for granted - cultural diversity. The first Protestant colonists had a fixed idea of what sort of community ought to be established in the New World and of who deserved a place in it. Catholics, as a rule, did not fit their narrow criteria. It is perhaps the greatest achievement of the Irish Americans that they expanded that initial vision, adding to it an openness and generosity that now belong among the supreme virtues of the American character.

The Irish - American story begins sadly, even terribly, with the sufferings of a small nation, and proceeds through the hardships weathered by several immigrant generations. It is a story filled with achievement and disappointment, with acts of courage and cowardice, with anarchy and constructive reform. It is also a story of how prejudice acted as a spur to ethnic pride, and of how that pride in turn helped bring an end to prejudice a against the Irish in America.

In the end, the barriers erected to keep Irish Americans 'in their place' strengthened family relationships so that they bridged generational divides, led persecuted Irish Catholics to gather in parishes where they proudly expressed their intense faith, and encouraged second - generation immigrants to unite against the dismal tenement life of the inner cities and to upgrade miserable conditions in the workplace.

The privileged position occupied by so many Irish Americans today is an ideal vantage point from which to survey the extraordinary distance traveled by the group in the 150 years since the first large wave of immigrants came to our shores. The closer we examine those pioneers - the first Irish Americans - the more familiar they seem: The qualities that enabled them to survive, and often to triumph, exist today as part of our common heritage, passed down to all of us, even those without a drop of Irish blood (Katz, pp. 13-17, 1993).

Work Sheet 1-6

I. Textual Structure: Text Organization

The way writers organize their writing relates to their purpose. When the writer's purpose is to explain or illustrate an idea, the writing is often organized according to the **IBC (Introduction-Body-Conclusion) pattern**. In the IBC pattern, there are three basic parts, each with its own functions.

1. Introduction

- gets the reader's interest

- states the topic

- states or suggests the writer's purpose for writing

- states or suggests the main idea

2. Body

- presents ideas with supporting information, examples, and explanations to develop the main idea in detail

3. Conclusion

- provides a closing, or completion, to the article

- often summarizes or reviews important ideas in the body

After You Lead

Now that you know the general idea of text organization, please work in groups to answer following questions.

1. Which paragraphs serve as an introduction to the article? How does the writer get the readers' interest?

2. Which paragraphs form the body? What does the writer do in the body of this article?

3. Which paragraphs serve as the conclusion? How does the conclusion provide a closing or completion to the article? What important ideas in the body of the article does the conclusion refer to? Does it repeat the earlier ideas exactly or does it make some change? Explain.

II. Grammar: Transition Words

Look at words which are underlined in the article. (therefore, however) (McCarthy, O'Dell & Shaw, 1997).

1. Results

Many Irish had developed an aversion to farming as victims of a cruel sharecropping system in Ireland. Once in the United States, therefore, these first immigrants spurned the vast agricultural resources of their adopted country and instead clustered in the cities.

✓ More: He didn't study. <u>As a result (as a consequence)</u>, he failed his exams.

✓ More: His remarks <u>resulted in</u> an explosion of anger.

✓ More: The meeting had an <u>outcome</u> that no one could have predicted.

2. Contrast

Bleak as conditions in America were, <u>however</u>, they differed from those in Ireland in one essential way:

✓ More: She is a little bit foolish. <u>Nevertheless/Nonetheless</u>, She's very kind.

After You Learn: Take Home

Please make a sentence for each transition word.

_____

_____

_____

_____

_____

_____

APPENDIX 2

UNIT TWO: *MY LEFT FOOT*

Lesson One: Review Of *My Left Foot*

Lesson Two: Christy Brown

Lesson Three: I Am Not Dumb

Lesson Four: I Love You

Lesson Five: Don't Give Up, Christy

Lesson One: Review Of *My Left Foot*

Objectives:

1. To have a basic understanding about the movie
2. To build up more understanding of Ireland
3. To build up metacognitive awareness

Content: Review of the movie--*My Left Foot*

Vocabulary: Decided by students and practiced by "common features" exercise

Metacognitive Strategy: General understanding of the metacognitive strategy and instruction of RTR technique (reflect back, think ahead, relate outside)

Film Knowledge: Genre knowledge

Materials:

Focus Sheet 2-1, Work Sheet 2-1

Involving students' background, interests, and prior knowledge:

Ask students following questions:

Have you ever seen a review in Chinese?
Can you discuss about the content of it?
What do you think a review should look like?
What kind of characters should it have?

Teaching with variety:

Visual: Visual image of vocabulary exercise

Activity:
1. General Understanding: Before start the lesson, tell students that this lesson provides important background knowledge for the rest of the lessons, and this unit uses a movie as a learning tool. In addition, this unit focuses on building up metacognitive awareness and connecting four skills--reading, writing,

speaking, and listening. Give students Focus Sheet 2-1. Ask them to look at the section of metacognition. Describe and explain what kind of metacognitive strategies they are going to learn in this unit.

2. Metacognitive Strategy--RTR Technique: Give students Focus Sheet 2-1 and tell them that they are going to learn the RTR technique. Model and explain the first two paragraphs by using the technique of RTR. The procedure is that after they finish a paragraph, they summarize what it is (reflect back). Then, they image or use clues to predict what it should happen in the next paragraph (think ahead). Finally, they relate what they read into their personal experience (relate outside). Divide students into pairs. Ask them to practice the rest of the paragraphs and write down on Work Sheet 2-1. Then, give students feedback.

3. Film Knowledge--Film Genre: Ask students to look at Focus Sheet 2-1 again, and have them to discuss the pattern of the biography genre. Then, have students to look at the first section of Focus Sheet 2-1. Describe and explain the meaning and kinds of genre. Then ask students to think more genres and discuss questions in groups. Finally, give students feedback.

4. Vocabulary: Divide students into groups. Ask them to read Focus Sheet 2-1 again, and ask them to mark down twelve important vocabulary words. After each group presents their words, each groups chooses twelve of the most important words for the class. Ask students to look at vocabulary section in Work Sheet 2-1 and fill out the twelve words in two circles. Then start to do the "common feature" exercise, which was presented in Lesson Five of the previous unit.

5. Procedure of the vocabulary exercise: The procedure of "common feature" exercise is that one student in each group throws the dice twice; the first throw corresponds to dial A and the second to dial B. For example, if 5 is thrown the first time, and 6 the second, the two words are "X" and "Y." The group then has to make a note of the two words and think of something or someone which includes these two words in their meaning. The next student in the group takes a turn to throw the dice and the groups thus build up a set of about five to six two-word combinations and an example for each.

Responding to diversity with a range of activities:

Summary: Evaluate how much of the reading students comprehend. Ask students to work in their groups to do summary.

Take Home: Ask students to bring a movie review to class.

Lesson Two: Christy Brown

Objectives:

1. To experience the first impression on a movie by the first scene
2. To observe a character
3. To practice RTR technique to monitor reading comprehension
4. To build up the technique of Think-aloud to repair reading difficulties

Content: The first scene of the movie

Vocabulary: Decided by students themselves

Film Knowledge: The first impression

Metacognitive Strategy: Think-aloud technique

Learning Strategy: Semantic mapping

Materials:

Focus Sheet 2-2, Work Sheet 2-2, Test Sheet 2-2

Involving students' background, interests, and prior knowledge:

Ask students following questions:

Have you seen similar movies? Can you describe this for the class?
How can you judge a movie by the first scene?
How can you tell whether you like the movie or not by the first scene? by music, conversation, image or other factors?

Teaching with variety:

Visual: The first scene of the movie--*My Left Foot*

Activity:
1. Film Knowledge--First Impression: Teach students to analyze their first impression on a movie according to film knowledge. Have students watch the first scene of the movie and ask them to write down their feelings and what they observed. Ask students to look at section of film knowledge in Work Sheet 2-2.

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Explain the function and meaning of the film's elements. Play the first scene again. Have students observe everything about the scene according to elements of a film--character, point of view, setting, costume, lighting, image and sound. Ask groups to identify these elements, and discuss their function or meaning in the film in groups. Change elements of the film, whether the setting, lighting, or sound, and ask students whether their feeling change or not. Students can write down their observation on Work Sheet 2-2.

2. Metacognitive Strategy--Think-aloud Technique: Ask students to read Focus Sheet 2-2. Ask them to use RTR technique, which they learned in Lesson One, to monitor their reading comprehension. Moreover, ask students to mark down difficulties when they read. Ask students to look at Work Sheet 2-2. Explain and model the Think-aloud technique to repair reading difficulties for students. Then, have students to practice their marked problems in groups. Finally, give students feedback and analyze their problems.

3. Vocabulary: If students understand the scene and the script, then ask groups to find out important vocabulary by doing semantic mapping on Work Sheet 2-2. Then, give students feedback.

Responding to diversity with a range of activities:

More first scenes: Divide students into groups. Give the first scene of two similar movies (the same genre). Have students to observe every elements of the scene, setting, sound, lighting etc.. Then, ask groups to identify these elements. Have students to compare the differences of the same elements and ask them to present in the class. Finally, give students feedback.

<u>Learning centers</u>: Offer examples of the first scene on other movies

<u>Take Home</u>: Find out your favorite movie and record the first scene of it to present in the classroom.

Assessment:

Test Sheet 2-2 contains ingredients of Lesson One and Lesson Two. The metacognitive reading awareness inventory is designed to evaluate the use of reading strategies of students. It does not have to be scored, and it can be a reference for both students and the teacher.

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Lesson Three: I Am Not Dumb

Objectives:

1. To connect reading material with listening
2. To observe the relationship between Christy Brown and his parents
3. To practice metacognitive strategies--RTR and Think-aloud

Content: Christy presents his intelligence for the first time.

Vocabulary: furiously, translucent, frustration, go on, isolate, isolated, articulation, articulate, humor.

Metacognitive Strategy: RTR and Think-aloud

Materials:

Focus Sheet 2-3, Work Sheet 2-3

Involving students' background, interests, and prior knowledge:

Ask students following questions:

What do you think of people with disabilities?
Do you think that people discriminate against disabled people?
How and why?
How can the government help people with disability?

Teaching with variety:

Visual: The scene that Christy Brown shows his intelligence

Activity:
1. Matching Speech and Actions: Provide the dialogue of Focus Sheet 2-3 in a jumbled order. Divide students into groups and ask them to reorganize the scene in a way that they think correctly. Play only the sound track for students. While they are listening, ask them trying to match the order of the script with the dialogue they listened. Then, play the movie for students. While students are watching this scene, students still can reorganize their script with the scene. Finally, give groups correct script and give them feedback and analyze their errors

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2. Film Knowledge--Character Study: Divide students into groups. Show the scene to students. Then ask students to look at the first section of Work Sheet 2-3. Explain how to describe a character. Then play the scene again. After that, ask groups to describe the main characters--Christy Brown and his parents. A description can be built up to include appearance and personality: hair style, length, color and so on; height and build; distinguishing features, eyes, nose and face shape; dress; behaviors; attitude; emotion. Then give students feedback.

3. Metacognitive Strategy--RTR & Think-aloud: Ask students to look at the Focus Sheet 2-3 again. Have them to use the metacognitive strategies--RTR and Think-aloud to monitor and repair their reading comprehension and practice in the group.

4. Personal Experience: After students have a basic understanding of the scene and the script. Have them to talk about their feelings, attitudes and thoughts. Moreover, they can relate their personal experience. Students can write down their discussion in Work Sheet 2-3. Students will have to write down a short paragraph based on their thinking and feeling as homework.

5. Vocabulary: Ask students to look at the vocabulary section of Work Sheet 2-3. Divide students into two team. Explain and model how to do the vocabulary exercise, bingo, and let two teams compete with each other. The object of the game is for each group to try and secure a straight line of nought (or crosses) on the grid; the line may be vertical, horizontal, or diagonal. In order to get a nought (or cross) in one of the squares the team must answer a question asked by the teacher based on the heading of their selected square. This section is used as a quiz.

Responding to diversity with a range of activities:

Listening competition: Divide students into groups. Play a piece of conversation of this scene, and ask students to repeat the conversation as soon as possible. Whenever a team member repeats the conversation correctly, the team gets one point. The pieces of conversation played are dependent on how time the class has.

Take Home: Ask students to write a short paragraph to describe their feelings after watching the scene.

Assessment: 1. Vocabulary section as a quiz.

Lesson Four: I Love You

Objectives:

1. To focus on reading and listening comprehension
2. To integrate reading, listening, speaking and writing
3. To relate the main characters' experience with students' personal experience
4. To practice metacognitive strategies--RTR and Think-aloud

Content: The scene that Christy confesses his love but reject by Eileen

Vocabulary: Soul, admiration, anatomy, agree with, Change someone's mind, keep quiet, take it easy, sophisticated, embarrassed, platonic, stammer, awkward, commitment, prerogative.

Pragmatics: Observing pragmatic rules

Metacognitive Strategy: RTR and Think-aloud

Materials:

Focus Sheet 2-4, Work Sheet 2-4

Involving students' background, interests, and prior knowledge:

Ask students following questions:

Have you ever told someone that you love him/her but were rejected by him/her?
What was your feeling at that time?
If you have not had that experience, could you imagine it?
Can you describe what love is?

Teaching with variety:

Visual: The scene at the restaurant

Activity:
1. Pragmatics--Observing Pragmatic Rules: Play only the picture for students. Divide students into groups and ask students to observe the behavior of characters. Then, discuss what happens in this scene. When students observe, ask them to notice the unusual behaviors. Ask each group to present what

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they think according their observation from the scene. Then play the scene again with the sound track. Have students compare their observation and real situation. Student can write down their observation in Work Sheet 2-4. Finally, give students feedback.

2. Listening Comprehension--Cloze Exercise: Divide students into groups. Ask students to watch the film without caption. After that, give Work Sheet 2-4 to them. Then play the scene again. At the same time, ask students to fill in the Cloze exercise in Work Sheet 2-4 as much as possible. Then play the scene again, and students can discuss their answers with each partners in the group. After students view three times of the scene, give Focus Sheet 2-4 to them so they can check on their answer. Finally, give students feedback and analyze their errors. This exercise is used as quiz.

3. Metacognition: Have students read Focus Sheet 2-4. Ask students to use metacognitive strategies, which are RTR and Think-aloud, to monitor and repair their reading comprehension, when they read the script. Ask students to practice in the group and discuss each other's problems.

4. Personal Experience: After students finish their reading, ask them to connect their personal experience with the scene. Students can talk about their feeling, experience, attitude, like or dislikes in the group. Students can write down their think in Work Sheet 2-4. Students can do their homework based on this discussion.

5. Vocabulary: After students have a general understanding of Focus Sheet 2-4, ask them to do the vocabulary exercise-- Bingo, in Work Sheet 2-4. Have individual group compete with each other. The object of the game is for each group to try and secure a straight line of noughts (or crosses) on the grid; the line may be vertical, horizontal, or diagonal. In order to get a naught (or cross) in one of the squares the team must answer a question asked by the teacher based on the heading of their selected square. This section is used as a quiz.

Responding to diversity with a range of activities:

Identifying roles: Divide students into groups. Play the conversation of Focus Sheet 2-4, which is recorded in a jumble a jumbled order, for students. Students have to identify who is the role. Then play for students another set of conversation, also jumbled, for students. Students not only have to identify the role but also have to repeat the conversation. Whenever students answer correctly, their group gains one point.

<u>Take Home</u>: Ask students to write a short paragraph to describe their feelings after watching the scene.

Assessment:

1. Colze exercise and vocabulary exercise as a quiz.

2. Test Sheet 2-2 contains ingredients of Lesson Three and Lesson Four. The metacognitive reading awareness inventory is designed to evaluate the use of reading strategies of students. It does not have to be scored, and it can be a reference for both students and the teacher.

Lesson Five: Don't Give Up, Christy

Objectives:

1. To focus on reading and listening comprehension
2. To integrate reading, listening, speaking and writing
3. To integrate students' personal experience into reading and writing
4. To observe a relationship between mother and son
5. To practice metacognitive strategy--RTR and Think-aloud

Content: Description of how Mrs. Brown encourages Christy

Vocabulary: Decided by students themselves

Metacognitive Strategy: RTR and Think-aloud

Materials:

Focus Sheet 2-5, Work Sheet 2-5

Involving students' background, interests, and prior knowledge:

Ask students following questions:

Have you ever felt sad or depressed in your life?
Could you describe the feeling?
In your own experience, what events result in sadness or depression?
How did you conquer it? Or, who help you to conquer it?

Teaching with variety:

Visual: The scene in which Mrs. Brown encourages Christy

Activity:
1. Correcting Mistakes: Play the scene for students. Before students watch it, tell them the general idea of this scene. After they watch the scene for the first time, ask students to look at the section of listening comprehension in Work Sheet 2-5. Explain and model how to identify and correct the mistakes in the scene. Then, play the scene again, at the same time, students try to figure out what the mistakes are. Before playing the third time, let students discuss with a partner; they can

cooperate with each other to solve the problems. Then, give students Focus Sheet 2-5, and they can correct their answers. Finally, give students feedback and analyze their errors.

2. Metacognitive Strategy: Divide students into groups. Ask them to use metacognitive strategies, RTR and Think-aloud, to read Focus Sheet 2-5. Students discuss their problems and practice these two techniques in the group.

3. Personal experience: After they have a general understanding of the script, have them to relate their personal experience with the scene. Students can share their attitudes or experiences with each other. Students can write down their reaction on Work Sheet 2-5, because they will be asked to write a short paragraph based on the reaction.

4. Vocabulary exercise: Have students read Focus Sheet 2-5 again, and find out the important vocabulary from it. Students discuss vocabulary in the groups and use semantic mapping to do the vocabulary exercise in their Work Sheet 2-5.

Responding to diversity with a range of activities:

Reporting conversation: Divide three students into a group. Ask them to look at the Focus Sheet 5-1. One person plays Christy, another plays Mrs. Brown and the other plays a reporter. The procedure is that when Christy or his mother finish his/her line, a reporter change the pronoun into third   person. For example, if Christy says "leave me alone", the reporter says "leave him alone." If Mrs. Brown says "you're getting more like your father everyday", the reporter says " He's getting more like his father everyday." Everyone has chance to play the reporter.

Take Home: Write down your feelings about this scene in a short paragraph.

Focus Sheet 2-1

My Left Foot

My Left Foot, the autobiography of Christy Brown, born with cerebral palsy, has been a classic in Ireland since its publication in 1955. As much as the foredoomed Brown succeeded against great odds, this motion picture is truly an unexpected surprise: Ireland doesn't produce many motion pictures and, in fact, has no significant indigenous film industry; the film's producer, Noel Pearson, is a stage producer and Jim Sheridan a stage director. Sheridan wrote the script with Shane Connaughton on commission from Pearson, who was a close friend of Brown. Brown choked to death on food in 1981 at the age of 49. Movies about the handicapped traditionally win awards and articles in medical magazines, but rarely are boffo at the box office. This unsentimental, slyly humorous movie may or may not catch on with the public, but it will be a revival house and video staple for many years.

As the twisted and paralyzed Christy, born into a large and poor Dublin family in the Depression years, Daniel Day-Lewis gives the performance of his young but already spectacular career. He creates a multi-layered character who doesn't plead for love or audience sympathy, but who is alternately reclusive, moody, depressed and angry when he is thwarted. As young Christy, the thirteen-year-old Hugh O'Conor is equally remarkable. Viewers will not soon forget the boy's blazing eyes, determined mouth and focused intelligence, already fully aware that he is expendable to the world and that he will have to

find a creative way to make a living and gain respect. Sheridan, Day-Lewis and

O'Conor have created what amounts to that often abused term, a docu-drama.

The viewer believes that he is seeing not a recreation but the real thing. Brown

could only use his left foot, but he amazingly became a prolific writer and painter.

Exhibitions of his paintings were held and his expressionist art was widely

appreciated. He wooed unsuccessfully his doctor, Eileen Cole (played in

Vanessa Redgrave fashion by Fiona Shaw), who was responsible for his

recognition as a painter and writer, but married his nurse who reluctantly found

herself falling for Christy's blunt but charming wit. At one point, Mary (played by

Ruth McCabe) refuses to fetch another item for Christy--in this case, a match .

"I'm not your mother," she patiently explains. "I don't need a f-----g psychiatry

lesson. I just need a f---g match," he snaps back.

As Mrs. Brown, the devoutly Catholic mother who encourages Christy to

the point where she starves her family to provide Christy with a wheelchair,

Brenda Fricker is unforgettable. She is constantly pregnant (there were thirteen

surviving children in the brood out of twenty-two) but she concentrates on her

crippled son. Mr. Brown, played by the late Ray McAnally, is gruff and strikes

anyone who criticizes the Browns for not putting Christy in a home. What is

remarkable about this true story is the level of support Christy received from his

parents and siblings, most of whom had to sleep in the same bed in litter fashion.

The film does not explore any element outside of the family. Though the

Church comes in for some ribbing in a sequence where a priest chastises the

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paralyzed child for having a sexually explicit book, the plight of the handicapped in a poor society where able-bodied people are unemployed is self-evident.

Sheridan's directorial style is reminiscent of John Ford. The prototype for *My Left Foot* could be *How Green Was my Valley*. The relationship between mother and son, and the relationship between Christy and his brothers is remarkably similar. One scene of the family gathered at the round kitchen table with the mother gazing at them from behind a sheer white curtain is pure John Ford. The brawl in the pub after the funeral of Mr. Brown is another Ford-type scene, as is the sequence where the family builds the studio for Christy.

My Left Foot is a perfect example of that phrase "a film that proclaims the dignity of the human spirit" without being preachy and by being thoroughly entertaining and moving. (Lewis, 1989).

Work Sheet 2-1

I. Metacognition: General Understanding

1. Do you know that metacognitive strategies could help you to monitor your reading comprehension?

- You have already learned some learning strategies in the previous unit, but do you know how to apply them when you read independently? Or do you know how to use strategies to solve your reading problems? Metacognitive strategies provide the solution. If you have metacognitive awareness, you should be able to *evaluate* your current level of understanding, to *plan* how to remedy a comprehension problem, and to *regulate* comprehension and *fix-up* strategies.

2. Do you know that you can use metacognitive strategies in two situations, which are to maintain and to repair reading comprehension?

- The technique of *maintaining comprehension* is to form questions to *reflect back* on what they have read, to *think ahead* to what you will read, and to *relate* what they have read *outside* the text to what you know of the world. For example, this lesson is talking about the movie--*My Left Foot.* After you finish the first paragraph of this lesson, you can retell or summarize that it is talking about a person called Christy Brown (reflect back). Then, you can predict what will happen in next paragraph or middle of the article. You may

predict next paragraph is talking more about Christy Brown (think ahead). Finally, you can relate what you have read into using own experience. You may recall that in Taiwan there is a movie which is similar to *My Left Foot* (relate outside). Repeat this procedure in the following reading.

- The *technique of repairing reading comprehension*, which is called Think-aloud method, will be presented in the next lesson.

After You Learn

After the teacher shows you how to do it, practice the rest of the paragraphs in pairs. You can write down your steps here.

The third paragraph:

Reflect back_____

Think ahead_____

Relate outside_____

The fourth paragraph:

Reflect back_____

Think ahead_____

Relate outside_____

The fifth paragraph:

Reflect back_____

Think ahead_____

Relate outside_____

The sixth paragraph:

Reflect back_____

Think ahead_____

Relate outside_____

II. Film Knowledge: Film Genre

Do you know that there are many movies like *My Left Foot*? You can say

that these similar movies are the same genre. The movie *My Left Foot* is a

genre of biography. This kind of movie illustrates a person's life. Usually, it tells

about her or his family, friendship, emotional life, career, and significant events in

her or his life. Besides the genre of biography, there Westerns, disasters,

animation, comedies, gangsters etc.. The following sections describe several

genres.

- Biographical films

    Besides *My Left Foot*, there are many biographical movies. For example,

    Bugsy, 1991, acted by Warren Beatty and Annette Bening; *The Diary of Anne*

    Frank, 1959, acted by Millie Perkins, Diane Baker and Ed Jacobi; *Gandhi*,

    1982, acted by Ben Kingsley, Edward Fox, Candice Bergen and Martin

    Sheen; *Gorillas in the Mist,* 1988, acted by Sigourney Weaver and Bryan

    Brown.

- Western films

The characters of the western film can be considered from the outer form and the inner form. From the outer form, first of all, the setting is outdoors, in very particular kind of country: deserts and mountains. Or it is indoors--but again, special kinds of indoors: saloons, jails, courtroom, ranch houses, hotels and riverboats--all places frequented by those who live an outdoor and /or wandering kind of life. Second, the costumes of westerns are the typical western clothes: wide-brimmed hats, open-neck shirts, with scarves, tight jeans and always with spurs and high-heeled boots. Third, the westerns usually have Indians.

From the inner form, it usually deals about the relationship between man and nature, about the establishment of civilization. The men in the western films are so aggressively masculine and lead wandering lives and the women are forced either to stay at home or become the equivalents of men (Buscombe, 1995).

There are many Western films. For example, *Butch Cassidy and the Sundance Kid*, 1969, acted by Paul Newman, Robert Redford and Katherine Ross.

- Disaster films

The disaster film exploits the spectacular potential of the screen and nourishes the audience's fascination with the vision of massive doom. The basic types of the disaster films are, for example, natural disaster and the monster

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films (Yacowar, 1995). These kind of films are like *King Kong*, 1933 and

Volcano, 1997.

After You Learn

Now you know a little bit about various film genres. Work in your group

and answer the following questions.

1. Please give two more genres that we have not discussed yet; they may be

   Chinese, English, or international films.

2. Could you describe about the pattern of these genres? You can consider

   about setting, characters and the relationship among characters.

III. Vocabulary: Common Features

Remember that you learned this game in Lesson Five of previous unit.

Please fill up the twelve vocabularies that you decided and then start the game.

If you forget the procedure, look at the following description.

- You throw the dice twice; the first throw corresponds to dial A and the second
  to dial B. For example, you throw 5 the first time and 6 the second, your two
  words are X and Y. Then you have to think something or someone which
  includes these two words in its meaning.

A
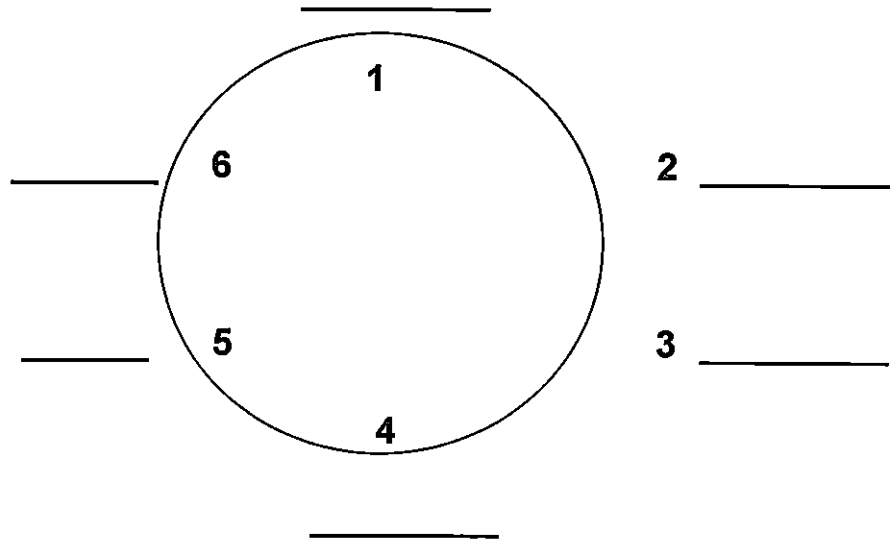
B
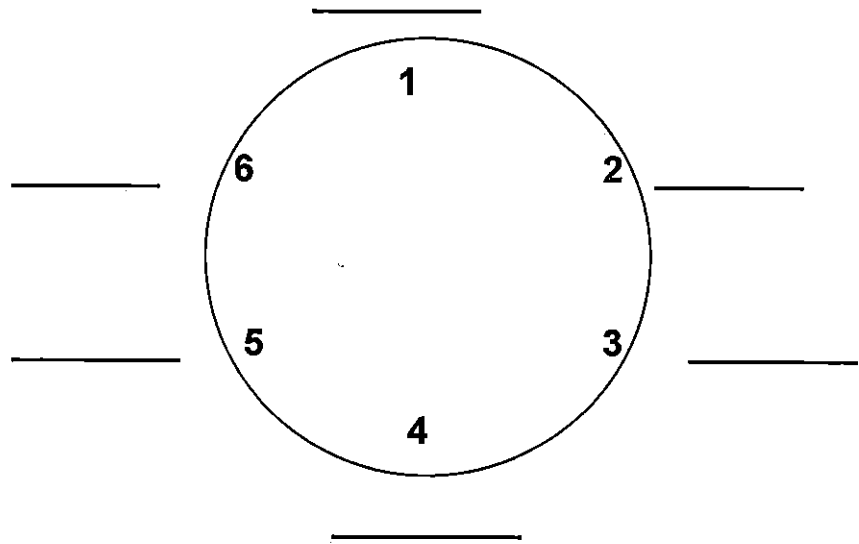
Focus Sheet 2-2

INTERIOR. CHRISTY'S SHED. DAY

1960. A foot moves in silence to a rack of records. With its big toe and the one next to it, it removes a record from the rack. Turns it round to have a look - Don Givoanni by Mozart. Expertly the foot takes the actual record from the sleeve and takes the vinyl from the internal wrapper. The foot then places the record on a moving turntable and lifts the needle ever so gently and places it down on the record. Then the foot with lightning speed stops the record spinning.

Close up: The face of CHRISTY BROWN, a man of twenty-eight years. He appears normal. His eyes are closed. A bead of sweat makes it way down his large forehead. He removes his foot from the record and almost immediately the music begins. CHRISTY opens his eyes. They are bright and intense. The music continues through the following scenes.

Work Sheet 2-2

I. Film Knowledge: The First Impression

The first scene of a film provides rich clues about the film. By observing components of a film, which are character, point of view, setting, costume, lighting, and sound, a viewer can learn a lot about the film.

1. Characters

Characters are the individuals who populate narrative and non-narrative films. Whether they are main characters or minor characters, they normally focus the action and often provide the themes about a movie or how they change.

2. Point of view

Point of view can be psychological or cultural: a child's point of view regarding a dentist's office will probably not be the same as an adult's. Movies commonly use an *objective point of view*, whereby most of what is known is not confined to any one person's perspective. In specific scenes, however, that audience may be aware that they are seeing another character only through a specific character's eyes, and at these times, the camera is recreating that individual's *subjective point of view*.

3. Settings

Settings denote the location or the construction of a location where a scene is filmed.

4. Costumes

Costumes, or the clothes the characters wear, can vary along a spectrum from realistic dress to extravagant fantasy; often they provide a viewer with a key to a character's identity.

5. Lighting

Lighting comprises the various ways in which a character or an object or a scene can be illuminated, either by natural sunlight or by artificial sources such as lamps. It allows a filmmaker to direct a viewer's attention in a certain way or to create a certain atmosphere.

6. Sound

Sound can be used and edited with as much complexity and intelligence as images can. Movie sound can take the form of dialogue, music sounds or noise, with any or all of these sounds being naturally or artificially produced.

 After You Learn

Now you know the elements of a film, write down your observation of these elements in the following space.

Character_____

Point of view_____

Setting_____

Costume_____

Lighting_____

Sound_____

II. Metacognition: Think-aloud Method

Do you remember that you learned **RTR** in last lesson to monitor reading comprehension in problem-free situation. You will learn **Think-aloud method** to repair your reading difficulties in this lesson.

- The **technique of repairing reading comprehension** is called **think-aloud method**, which is used when you confront reading difficulties. Your teachers will show you how it works. The procedure of think-aloud method is when you confront difficulties in readings, you think aloud to **identify** what kind of problems you have. Then, you think aloud to **choose** a effective strategy, which may be reread, restatement or check up dictionary, could fix-up the problem. Finally, you **evaluate** the effect.

☑ Remember that **RTR** (reflect back, think ahead, relate outside) is used during problem-free situation, and **Think-aloud** is used to overcome specific reading problems.
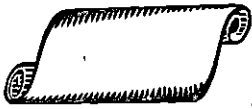
After You Learn

Now you know how to repair your reading difficulties. Write down your

thought here.

Problem One_____

Strategy_____

Evaluation_____

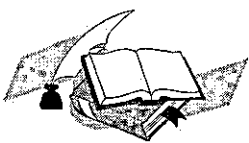Problem Two_____

Strategy_____

Evaluation_____

Problem Four_____

Strategy_____

Evaluation_____

Problem Five_____

Strategy_____

Evaluation_____

III. Vocabulary: Semantic Mapping

Draw your semantic mapping here.

Test Sheet 2-2

I. Metacognitive Reading Awareness Inventory

There's more than one way to cope when you run into difficulties in your reading. Which ways are best? Under each question here, put a check mark beside all the responses you think are effective.

1. What do you do if you encounter a word and you don't know what it means?

    a. use the words around it to figure it out.

    b. use an outside source, such as dictionary or expert.

    c. temporarily ignore it and wait for clarification.

    d. sound it out.

2. What do you do if you don't know what an entire sentence means?

    a. read it again.

    b. sound out all the difficult words.

    c. think about the other sentences in the paragraph.

    d. disregard it completely.

3. If you are reading science or social study material, what would you do to remember the important information you've read?

    a. skip parts you don't understand.

    b. ask yourself questions about the important ideas.

    c. realize you need to remember one point rather than another.

d. relate it to something you already know.

4. Before you start to read, what kind of plans do you make to help you read better?

    a. no specific plan is needed; just start reading toward completion of the assignment.

    b. think about what you know about the subject.

    c. think about why you are reading.

    d. make sure the entire reading can be finished in as short a period of time as possible.

5. Why would you go back and read an entire passage over again?

    a. you didn't understand it.

    b. to clarify a specific or supporting idea.

    c. it seemed important to remember.

    d. to underline or summarize for study.

II. Vocabulary

Please choose a appropriate answer.

1. This motion picture is truly an <u>unexpected</u> surprise.

    a. unanticipated

    b. unknown

c. mysterious

d. scared

2. Movies about the handicapped <u>traditionally</u> win awards and articles in medical magazines, but rarely are boffo at the box office.

    a. adjective

    b. noun

    c. verb

    d. adverb

3. He creates a multi-layered character who doesn't plead for love or audience <u>sympathy</u>, but who is alternately reclusive, moody, depressed and angry when he is thwarted.

    a. concern

    b. pity

    c. worry

    d. approval

4. As young Christy, the thirteen-year-old Hugh O'Conor is equally <u>remarkable</u>.

    a. unforgettable

    b. plain

    c. outstanding

    d. common

5. As Mrs. Brown, the <u>devoutly</u> Catholic mother who encourages Christy to the point where she starves her family to provide Christy with a wheelchair,

Brenda Fricker is unforgettable.

    a. verb

    b. proposition

    c. adjective

    d. adverb

6. *My Left Foot* is a perfect example of that phrase "a film that <u>proclaims</u> the dignity of the human spirit" without being preachy and by being thoroughly entertaining and moving

    a. declares

    b. publishes

    c. talks

    d. describes

7. The foot then places the record on a moving turntable and <u>lifts</u> the needle ever so gently and places it down on the record.

    a. raises

    b. puts

    c. takes

    d. brings

8. Brown could only use his left foot, but he <u>amazingly</u> became a prolific writer and painter.

    a. noun

    b. adjective

c. adverb

d. proposition

9. The face of CHRISTY BROWN, a man of twenty-eight years. He appears

normal.

    a. adjective

    b. verb

    c. noun

    d. adverb

10. CHRISTY opens his eyes. They are bright and intense.

    a. profound

    b. deep

    c. radical

    d. complete
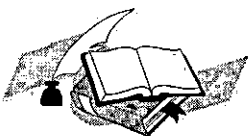
III. Dictation

Listen carefully and written down what you have heard. You have three times to hear the sentences.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Focus Sheet 2-3

INTERIOR. CHRISTY'S HOUSE. NIGHT

Everybody is sitting around. MR BROWN is sitting reading the paper in bad humor. The children are doing their homework. CHRISTY is sitting there with the chalk between his toes. He has drawn a straight line. Hold on: CHRISTY'S foot as he makes another line at a 45 - degree angle to the first.

SHEILA: Look at Chirsty, Mammy, He's making a triangle.

 (CHRISTY finishes the line, looks at everybody looking at him and then raises his foot to finish the figure. He starts halfway up one of the lines.)

MR BROWN: He's starting in the wrong place.

 (CHRISTY tries to join the two lines together, but his foot gives up and it ends in a squiggle. Then MR BROWN takes the chalk in his hand. He draws a triangle.)

 Look, Christy, that's a triangle.

 (CHRISTY looks at him furiously. Rubs out his father's line.)

MRS BROWN: It's not a triangle, it's an A.

 (Christy grunts a deep strong grunt of acknowledgment. There is something primitive and territorial about it. It is his first articulation in the film. The father eyes him warily, sits back and looks at MRS BROWN. All the kids are watching CHRISTY. TOM comes through the door.)

TOM: What's up?

MR BROWN: Keep quiet.

TOM: (Slight threat) All I said was 'What's up?'

MR BROWN: And all I said was 'Keep quiet.' (He starts to take off his belt.)

TOM: (Standing) All I said was ... (The father lets out a primal roar.)

MR BROWN: Sit down.

> (Tom sits, mesmerized and slightly embarrassed. Close on: CHRISTY as
>
> he watches the tribal war. MRS BROWN rushes from the room and
>
> comes back with same money in her hand.)

MRS BROWN: Here.

MR BROWN: What's that?

MRS BROWN: Money. Go and have a drink.

MR BROWN: Where did you get it?

MRS BROWN: From the fairies. Go and get a drink for yourself.

MR BROWN: I don't need a drink. I just need to be obeyed in my own home.

> (CHRISTY has picked up the chalk again and is drawing on the floor
>
> again. They all watch him. He again draws the beginning of a triangle or
>
> an A. He stops when he completes two sides.)

MRS BROWN: Go on, Christy.

> (CHRISTY starts at the outside of the second line and draw another line
>
> back up at an angle of 45 degrees.)

MR BROWN: If that's a fucking A, I'm Adolf Hitler.

(At the top CHRISTY starts back down.)

SHARON: He is drawing another triangle.

(CHRISTY finishes the line. They all watch him.)

MRS BROWN: That's an M.

(Another deep primitive grunt from CHRISTY. He immediately starts on

another letter. Close on: his face, and you would think he was having a

baby as the sweat stands out on his brow. He draws a curious half-moon

and then goes on to make a primitive O.)

(Nobody is able to talk. All have been dumb struck by CHRISTY. He

continues drawing on the floor and there is a magical effect to the

lettering, almost as if he was discovering the letters, as if they were his

own shapes newly thought up, a strange alphabet springing from a deep

urge to communicate. He makes the T. MR BROWN is transfixed and

mouths the word MOT. CHRISTY continues on and does the letter H. All

the children during the time CHRISTY is drawing have edged towards the

mother. Involuntarily the younger one have put their arm round her legs.

MR BROWN stands alone, unaware in the drama that he has become

isolated. When CHRISTY draws the E, one of the kids says 'Mother', but

RS BROWN stops her with a raised finger, afraid that any break in the

silence will destroy the magic. The perspiration on CHRISTY's brow is

translucent. He continues drawing the R with a maniacal energy. When

he finishes he looks at the father, defiance, anger and ten years'

frustration released in a minute. MR BROWN is stunned; MRS

BROWN and all the children wait on his reaction. MRS BROWN appears

calm and assured, an interior knowledge made flesh.)

MR BROWN: Good Jesus, holy Jesus, suffering Jesus. (Picks CHRISTY up.)

You're a Brown all right. Christy's a Brown. (Holds him aloft like a chalice.)

Christy fucking Brown. Give me that money, woman. (MRS BROWN gives him

the money.)

Work Sheet 2-3

I. Character Study

By means of observing characters, you can know more about the characters. An observation can be built up to include appearance and personality: hair style, length, color and so on; height and build; distinguishing features, eyes, nose and face shape; dress; behaviors; attitude; emotion.

Write down your observation in the following space.

_____

_____

_____

_____

_____

II. Personal Experience

You can write down your personal experience in the following space.

_____

_____

_____

III. Vocabulary: Bingo

Are you ready to play the game? The procedure is described as follows. The object of the game is for each group to try and secure a straight line of nougats (or crosses) on the grid; the line may be vertical, horizontal, or diagonal. In order to get a nougat (or cross) in one of the squares the team must answer a question asked by the teacher based on the heading of their selected square. For example, if the team want a nougat in the top left hand corner, they must answer a question on verb. If the team answers the questions correctly, the nougats will be crossed.

Verb	Pronunciation	Past tense
Idiom	Noun	Synonym
Opposite	Adjective	Adverb

- **Adverb**: A word means very angry. Start with "f" and end with "y". For example, Christy looks at his father f_____y.

- **Pronunciation**: Please pronounce "translucent".

- **Synonym**: Please give me synonym of this word --frustration.

- **Verb**: To express something in clear and effective language. The noun of this word is articulation. Please make a sentence with the verb form.

- **Idiom**: To continue. Please complete the sentence. After visiting Paris, we _____ to Berlin. Or, _____ Christy. Finish your spelling.

- **Past tense**: Please tell me the past tense of "isolate".

- **Adjective**: Please use "isolated" as a adjective to make a sentence.

- **Opposite**: Please give me an expression that expresses the opposite of "bad humor"

- **Noun**: Open refusal to obey, rebelliousness. Please complete the sentence. The people marched in the streets in d_____e of the new military government.

Focus Sheet 2-4

INTERIOR. RESTAURANT. NIGHT

CHRISTY: I think Mulcahy is a great painter. In here.

    (Points to his chest.) Soul.

PETER: I agree with Christy, Tony.

DR COLE: He's too way out for me.

    (The waiter arrives with the wine. He holds it up.)

PETER: Christy, try the wine.

CHRISTY: (Holding glass aloft.) Intro ibo ad altare dei.

PETRA: What's he saying?

PETER: The Latin Mass.

CHRISTY: (Coy) I thought it was Joyce.

    (Everybody laughs.) The wine is A-1.

PETRA: Can you tell which year it is, Christy?

CHRISTY: I'm not that sophisticated.

DR COLE: Not yet.

    (CHRISTY gives her a knowing look. He drinks the wine through a straw

    in one gulp. Others watch, warily balanced between admiration and

    knowledge of bad manners. DR COLE, to break the embarrassment,

    smiles at CHRISTY. He smiles back.)

CHRISTY: (Sudden) I love you, Eileen.

DR COLE: (Embarrassed) And I love you, Christy.

CHRISTY: No I really love you.

    (DR COLE, embarrassed, looks around. Close on : PETER holding her

    hand under the table.) I love you all.

DR COLE: That's good, Christy.

CHRISTY: I even love (Pause) Peter.

    (He laughs out loud. Everybody laughs DR COLE relaxes.)

DR COLE: I'm glad you like Peter, Christy.

    (Pretend secret) Because we're going to be married in six months.

    (CHRISTY is totally stunned. Silence. Embarrassment as he says

    nothing.)

PETRA: What do you think of that, Christy?

CHRISTY: (Trying to be relaxed) Con ... Con ... (Can't finish the word.) Con ...

    (He stops, breathless. His breathing is awkward. He stammers and starts

    to throw his head back, his left foot flashing up and starts to throw his

    head back, his left foot flashing up and down almost like an epileptic's.

    Finally he gains control.)

    (Fiercely) Con ... gra ... u ... lations, Peter (looking at DR COLE hard)

    and   Eileen on the won ... won ... won ... (annoyed) wonderful news.

    (He stops. He doesn't mean a word of it and it is obvious.)

    (Smiling) I'm glad you taught me to speak so I could say that, Eillen.

TONY: Well, where were we?

PETER: Discussing Mulcahy.

CHRISTY: Mulcahy is empty.

PETER: I thought you said he was full of soul.

CHRISTY: I said he was empty. (shouts)

Whiskey. (The waiter comes over with the whiskey.)

DR COLE: Take it easy, Christy.

CHRISTY: (Deadly earnest) You're not my mother. Never forget that.

(The waiter brings a whiskey. CHRISTY drains it through the straw.

Looks up.)

I know what age that is. It's ten years old. The same age as me.

TONY: (To waiter) Don't give him any more.

CHRISTY: (In command) Pour! (The waiter pours.)

PETRA: Take that whiskey from him, Tony.

CHRISTY: Touch it and I'll kick you with my left foot in the only part of your

anatomy that's animated.

DR COLE: Please stop, Christy.

CHRISTY: Why did you say you loved me?

DR COLE: I do love you, Christy.

CHRISTY: Ah, you mean platonic love. I've had nothing but platonic love

all my life. Know what I say? Fuck Plato. Fuck all love that's not 100

percent commitment. (Silence. DR COLE is hurt and close to tears.)

TONY: (Gallant) So you've changed your mind about Mulcahy, Christy?

PETER: (Stinging) Christy is a genius, Tony. That's the prerogative of

genius, Tony.

CHRISTY: Don't want to be a genius. Want to be boring and normal like you,

Peter. (Silence. CHRISTY drinks whiskey through a straw.) Let's discuss

nature.

TONY: Keep quiet, Christy.

CHRISTY: Whiskey.

(The waiter comes over. DR COLE turns away.)

PETER: Christy, I can't have you go any further.

CHRISTY: What are you going to do?

(PETER walks behind the wheelchair.)

PETER: I'm going to wheel you out of the restaurant.

(CHRISTY looks at DR COLE, holds on to the table like a baby.)

CHRISTY: It's get rid of the cripple time, Eileen.

PETER: Out of here.

(He pulls. DR COLE is amazed at Peter's action.)

Where's the bloody brake on this thing?

DR COLE: (Strong) Peter, stop!

CHRISTY: Pull down the blinds, Peter.

DR COLE: (Slow and deliberate) Peter, stop!

(PETER funds the brake, pulls CHRISTY back from the table, pulling

down the tablecloth. He goes to wheel CHRISTY out in a fury.)

Peter, stop it. You bastard! (PETER stops, shocked, CHRISTY looks at

him triumphantly. Without looking back PETER walks out of the

restaurant. CHRISTY sits there and drops his head. DR COLE sits, puts

her head back and takes a deep breath. PETRA lifts a glass and drinks,

tears in her eyes. TONY shakes his head from side to side. CHRISTY

looks like a cripple.)

Work Sheet 2-4

I. Pragmatics: Observing Pragmatic Rules

Pragmatics tries to understand the intention of human behaviors. It can be observed by verbal and body language. At this scene, try to observe the body language of characters to analyze the meaning of the scene. Your teacher will play the scene only with the picture, without the sound. Please observe the body language of characters according to the following procedure.

- First, observe the setting of the scene. Then think about what kind of behavior is appropriate for this context.

- Second, observe the body language of main characters. When the main characters speak, observe others' reaction. Do others show unusual facial expression or nervous body language?

- Third, observe the behaviors which violate the pragmatic rules of the specific context.

After You Learn

Now you know how to observe pragmatic rules, you can write down your observation in the following space.

_____

_____

_____

_____

_____

_____

II. Listening Comprehension: Cloze Exercise

This is a fill-in exercise. While you are watching the movie, fill in as many blanks as you can. When you watch the third time, you can cooperate with your partners to fill in more blanks or correct your errors.

INTERIOR. RESTAURANT. NIGHT

CHIRSTY: I think Mulcahy is _____ great painter. In here. _____.

PETER: I agree with Christy, _____ .

DR COLE: He's too way out _____ me.

PETER: Christy, try the wine.

CHRISTY: _____ ibo ad altare dei.

PETRA: _____ he saying?

PETER: The Latin _____ .

CHRISTY: I thought it was _____ .

   The wine is A-1.

PETRA: _____ you tell which year _____ is, Christy?

CHRISTY: I'm not _____ sophisticated.

DR COLE: Not yet.

CHRISTY: I _____ you, Eileen.

DR COLE: And I _____ you, Christy.

CHRISTY: No I _____ love you. I love _____ all.

DR COLE: That's good, Christy.

CHRISTY: _____ even love Peter.

DR COLE: I'm _____ you like Peter, Christy. _____ we're going to be

_____ in six months.

PETRA: What _____ you think of that, _____ ?

CHRISTY: Con ... Con ... Con ...Con ... gra ... u ... lations, Peter and   Eileen

_____ the won ... won ... won ... wonderful news. I'm _____ you taught me

to _____ so I could say _____ , Eillen.

TONY: Well, where were _____ ?

PETER: Discussing Mulcahy.

CHRISTY: Mulcahy is _____.

PETER: I thought you said _____ was full of soul.

CHRISTY: _____ said he was empty. _____.

DR COLE: Take it easy, Christy.

CHRISTY: _____ not my mother. Never _____ that. I know what _____ that

is. It's ten _____ old. The same age _____ me.

TONY: Don't give him _____ more.

CHRISTY: Pour!

PETRA: Take that _____ from him, Tony.

CHRISTY: Touch _____ and I'll kick you _____ my left foot in _____ only

part of your _____ that's animated.

DR COLE: Please stop, _____.

CHRISTY: Why did you say _____ loved me?

DR COLE: I do _____ you, Christy.

CHRISTY: Ah, you _____ platonic love. I've had _____ but platonic love all

_____ life. Know what I _____? Fuck Plato. Fuck all _____ that's not 100

percent _____.

TONY: So you've changed your _____ about Mulcahy, Christy?

PETER: Christy _____ a genius, Tony. That's _____ prerogative of genius,

Tony.

CHRISTY: _____ want to be a _____. Want to be boring _____ normal like

you, Peter. _____ discuss nature.

TONY: Keep quiet, _____.

CHRISTY: Whiskey.

PETER: Christy, I can't _____ you go any further.

CHRISTY: _____ are you going to _____?

PETER: I'm going to wheel _____ out of the restaurant.

CHRISTY: _____ get rid of the _____ time, Eileen.

PETER: Out of _____. Where's the bloody brake _____ this thing?

DR COLE: Peter, stop!

CHRISTY: _____ down the blinds, Peter.

DR COLE: _____, stop! Peter, stop it. _____ bastard!

III. Personal Experience

Work in groups and discuss your feelings, attitudes, thoughts and personal experiences with each other. Then write these down in the following space.

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

IV. Vocabulary Exercise: Bingo

It's time for fun. Remember the Bingo game. If you forget the procedure,

look at the following description. The object of the game is for each group to try

and secure a straight line of naughts (or crosses) on the grid; the line may be

vertical, horizontal, or diagonal. In order to get a nougat (or cross) in one of the

squares the team must answer a question asked by the teacher based on the

heading of their selected square. For example, if the team wants a nougat in the

top left hand corner, they must answer a question on noun 1. If the team answer

questions correctly, the naughts will be crossed.

After You Learn

Now you know how to play bingo, please do the following exercise.

Noun 1	Opposite 1	Pronunciation	Opposite 2
Synonym 1	Idiom 1	Adjective 1	Idiom 2
Idiom 3	Synonym 2	Verb 1	Noun 2
Adjective 2	Idiom 4	Noun 3	Adjective 3

- Noun 1: Spirit. For example, She believes the _____ of her dead husband is in heaven.

- Noun 2: John admires Mary. Please change the verb into noun

- Noun 3: Please explain or give an example of "anatomy".

- Idiom 1: Please use "agree with" to make a sentence.

- Idiom 2: To change a plan, intention. I keep _____my _____ about which car to buy.

- Idiom 3: Please use "keep quiet" to make a sentence.

- Idiom 4: Please use "take it easy" to make a sentence.

- Adjective 1: With high-class tastes and understanding. For example, PETRA: Can you tell which year this wine is, Christy? CHRISTY: I'm not that _____.

- Adjective 2: Embarrassed. Please pretend that you are embarrassed by someone.

- Adjective 3: Please explain what "platonic love" is.

- Verb 1: Please explain and act what the verb "stammers", means.

- Pronunciation: Please pronounce "awkward."

- Synonym 1: Please give me a synonym of "commitment."

- Synonym 2: Please explain what "prerogative" is and gave me a synonym.

- Opposite 1: Please give an opposite word of "frustration."

- Opposite 2: Please give an opposite word of "admiration" and make a sentence of it.

Test Sheet 2-4

I. Metacognitive Reading Awareness Inventory

There's more than one way to cope when you run into difficulties in your reading. Which ways are best? Under each question here, put a check mark beside all the responses you think are effective.

1. Knowing that you don't understand a particular sentence while reading involves understanding that

   a. the reader may not have developed adequate links or associations for new words or concepts introduced in the sentence.

   b. the writer may not have conveyed the ideas clearly.

   c. two sentences may purposely contradict each other.

   d. finding meaning for the sentence needlessly slows down the reader.

2. As you read a textbook, which of these do you do?

   a. adjust your pace depending on the difficulty of the material.

   b. generally, read at a constant, steady pace

   c. skip the parts you don't understand.

   d. continually make predictions about what you are reading.

3. While you read, which of these are important?

   a. know when you know and when you don't know key ideas.

   b. know what it is that you know in relation to what is being read.

c. know that confusing text is common and usually can be ignored.

d. know that different strategies can be used to aid understanding.

4. When you come across a part of the text that is confusing, what do you do?

    a. keep on reading until the text is clarified.

    b. read ahead and then look back if the text is still unclear.

    c. skip those sections completely; they are usually not important.

    d. check to see if the ideas expressed are consistent with one another.

5. Which sentences are the most important in the chapter?

    a. almost all of the sentences are important; otherwise, they wouldn't be there.

    b. the sentences that contain the important details or facts.

    c. the sentences that are directly related to the main idea.

    d. the ones that contain the most details.

II. Dictation

It contains five sentences and a short paragraph. Listen carefully and written down what you have heard. You have three chances to hear them.

1. _____

2. _____

3. _____

4. _____

5. _____

Short paragraph: _____

_____

_____

_____

_____

_____

III. Reading Comprehension

Please write a short paragraph which describes the scenes of Lesson

Three and Lesson Four. In addition, write down your feelings about these two

scenes.

_____

_____

_____

_____

_____

_____

_____

Focus Sheet 2-5

INTERIOR. CHRISTY'S ROOM MORNING

Close on: beside the bed empty scout bottles.

MRS BROWN: Get up out of bed, Christy Brown!

CHRISTY: I'm not well.

MRS BROWN: You've a hangover, that's all that's wrong with you.

CHRISTY: Leave me alone.

(MRS BROWN pulls the clothes off CHRISTY's bed.)

MRS BROWN: You're getting more like your father every day, all hard on the outside and all putty on the inside. It's in there (points to her heart), Christy Brown, that the battles are won, not in the pub pretending to be a big fellow for all the lads. If you're giving up,   Christy Brown, I'm not!

(She leaves the room. CHRISTY lies there looking at the holy pictures. He hears a rhythmical noise. He gets off the bed.)

INT. LIVING ROOM. DAY

CHRISTY makes his way across the room towards the back door. He looks out into the back yard.

EXT. YARD. DAY

MRS BROWN is marking out a square with pegs, string and hammer.

INT. LIVING ROOM.

CHRISTY is mystified by what she is up to.

EXT. YARD. DAY

MRS BROWN now has a shovel and begins to dig a trench between the lines of string, and ignores CHRISTY, who she knows is watching.

EXT. LIVING ROOM. DAY

CHRISTY can't live with his puzzlement any longer and pushes himself forward towards the back yard.

EXT. YARD. DAY

CHRISTY: What do you think you're up to, Ma?

MRS BROWN: I'm building a room for you.

CHRISTY: Don't be mad, Ma.

MRS BROWN: If you have your own room, maybe you'll start painting again. (Starts to cry.) Christy Brown, you have my heart broken. (CHRISTY is dumbstruck.)

CHRISTY: I'm sorry, Ma.

MRS BROWN: Sometimes I think you are me heart. That's what I think, Christy. If I could give you my legs I would gladly take yours. What's wrong with you, Christy?

Work Sheet 2-5

I. Listening Comprehension: Correcting Mistakes.

There are six mistakes in the following conversation. They maybe miss a word, a phrase, or a sentence may be missing. In addition, there may be a wrong word or a wrong sentence. Please identify these errors, and if possible please correct them.

INT. CHRISTY'S ROOM MORNING

MRS BROWN: Get up out of bed, Christy Brown!

CHRISTY: I'm well.

MRS BROWN: You've a hangover, that's all that's wrong with you.

CHRISTY: Leave me alone.

MRS BROWN: You're like your father every day, all hard on the inside and all putty on the outside. It's in there, Christy Brown, that the battles are won, not in the pub pretending to be a big fellow for all the lads. If you're giving up, Christy Brown, I'm not!

EXT. YARD. DAY

CHRISTY: What do you think you're up to, Ma?

MRS BROWN: I'm building a room for you.

CHRISTY: Don't be angry with me, Ma.

MRS BROWN: If you have your own room, maybe you'll start painting again.

Christy Brown, you have my heart broken.

CHRISTY: I'm sorry, Ma.

MRS BROWN: Sometimes I think you are me heart. That's what I think, Christy.

I would gladly take yours. What's wrong with you, Christy?

II. Personal Experience

Work in groups and discuss your feelings, attitudes, thoughts and

personal experiences with each other. Then write down these in the following

space.

_____

_____

_____

_____

III. Vocabulary: Semantic Mapping

Please draw your semantic mapping in the following space.

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