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**The Role of Children's Literature in the Teaching of English to  
Young Learners in Taiwan**

**A thesis  
submitted in fulfilment  
of the requirements for the Degree  
of  
Doctor of Philosophy in Applied Linguistics  
at  
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**by  
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## **Abstract**

Teachers of young learners of English in Taiwan are often encouraged to use children's literature in their teaching. My overall aims in this research project were to find out:

- whether there is any agreement about the meaning of the term 'children's literature', particularly among those who recommend its use in the teaching of English to young learners in Taiwan;
- what types of teaching materials and resources teachers of English to young learners in Taiwan claim to use and to value, and what types of teaching materials and resources they actually use, and how they use them;
- how a sample of textbooks, guided readers and popular children's literature commonly used by teachers of young learners in Taiwan rate when considered in relation to a range of criteria derived from a critical review of writing on children's literature and, in particular, 'good' children's literature.

There is considerable disagreement about what constitutes children's literature and, in particular, 'good' children's literature. Furthermore, although many writers claim that children's literature, particularly narrative, can contribute to children's social, cognitive and linguistic development, very little appears to have been written about the problems that can be associated with using literature designed for first language speakers in the foreign language classroom (*Chapter 2*).

Although over half of respondents to a questionnaire for teachers of young learners in Taiwan (256 returns) indicated that they used story books in their classes at least once a week, some indicated that they never used them (*Chapter 3*). Furthermore, in 23 observed lessons taught in primary schools in Taiwan, children's literature featured only once. On that occasion, the book selected was used as supplementary material. It was not thematically linked to the main part of

the lesson. Analysis of its language revealed considerable linguistic complexity, something that helped to explain the lack of any positive learner response to it. Although every one of 10 observed lessons taught to children (aged 7 on average) in a cram school in Taiwan made use of children's literature in some form, the difficulties the teacher and the learners had in relation to the texts seemed to outweigh any advantages associated with their inclusion (*Chapter 4*).

A sample of texts from English textbooks commonly used in Taiwan was analyzed and found to be largely made up of artificial dialogue snippets that had no genuine communicative purpose or imaginative interest (*Chapter 5*). A sample of graded readers commonly used in Taiwanese primary schools (designed primarily for speakers of English as a first language) was found to be culturally and linguistically inappropriate, the language being stilted and often, from the perspective of young learners in Asia, extremely complex, and the content being dated and often confusing (*Chapter 6*). The analysis of a sample of children's literature that is very popular in Taiwan also revealed problems relating to the level and complexity of the language (*Chapter 7*).

My overall conclusion (*Chapter 8*) is that the use of literature designed primarily for first language speakers of English in teaching English to young learners may have little positive impact on learning, particularly where it is selected and used inappropriately. Nevertheless, there is much that those who design materials for use in language teaching, in Taiwan and elsewhere, can learn from children's literature.

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## List of Abbreviations

- T = teacher  
Ss = students  
S = one student (chapter 4)  
G = girl  
B = boy  
m= modifier  
h= head word  
q= qualifier  
p= predicator  
NP = noun phrase  
VP = verb phrase  
PP = prepositional phrase  
AP = adverbial phrase  
Nn. = noun  
Adj.= adjective  
Conj.= conjunction  
Fem. = feminine  
Pos.= positive  
Neg. = negative  
Pers. = person  
Prep. = preposition  
Sing. = singular  
Plur. = plural  
Indef. = indefinite  
Def. = definite  
Aux. = auxiliary  
Conj. (co-ord) = coordinating conjunction  
Conj. (subord.) = subordinating conjunction  
Pres. simp. = present simple  
Poss.= possessive  
Pron. = pronoun  
Pres. part.= present participle

Quant.= quantifier

Lex. vb.= lexical verb

Imper.= imperative

Infin.= infinitive

O; Obj.= object

S; Subj. = subject

Interrog.= interrogative

Interj.= interjection

Perf.= perfect aspect

## **Chapter 1**

### **Introduction: research questions and research methods**

#### **1.1 Background to the research**

Taiwan is a small island with a total population of approximately 23 million and with limited natural resources, relying heavily on international trade to drive its economy (Government Information Office (Taiwan), 2007). Traditionally, much of this trade has been with the United States of America. It was in this context that the institution where I work, Wenzao Ursuline College of Languages (Wenzao), was set up in 1966 by sisters of the Roman Union of the Order of St Ursula in Kaohsiung, the second largest city in Taiwan and the location of one of the world's largest ports. The college has grown and changed in many ways but it continues to place languages and liberal education at the heart of its curriculum. I joined the staff of Wenzao in 1994 as a member of staff of the English department and began to develop a particular interest in the needs of those students who wished to become teachers of English. At that time, it was not until they entered secondary school that most students in Taiwan began to study English. However, in 2001, a new curriculum for schools was launched, including new curriculum guidelines for English (Ministry of Education (Taiwan), 2001) and it was decided that, from 2004, students should be introduced to English in Grade 3 of primary school. The decision to introduce English at an earlier stage in the school curriculum was, in part, a response to the increasing globalization of English (Graddol, 2006) which had led to the realization that there was a need to respond by creating an English-friendly environment, one that would be likely to attract more foreign visitors to the country (Government Information Office (Taiwan), 2005). A decision was also taken to make English a semi-official language in Taiwan by the year 2008 (Executive Yuan (Taiwan), 2003). Another reason why it was decided to introduce English earlier into the school curriculum was that this was the wish of many parents, a large number of whom send their children to kindergartens that specialize in English-medium teaching and/or to after-school

English programs in cram schools. Concern about the possible effect of English immersion and semi-immersion pre-schooling on the development of children's first language led, in 2004, to an announcement by the Ministry of Education that English should not be taught in kindergartens, with the mother tongue and Mandarin (where Mandarin is not the mother tongue) taking precedence. It was no doubt felt that introducing English earlier in the school curriculum would offset the disquiet that some parents felt about this. In fact, however, the practice of enrolling children in English-immersion and semi-immersion kindergarten programs and cram school programs has continued, leading to a situation in which teachers in public primary schools are often faced with the difficulties associated with teaching English to children who have very different backgrounds in the language.

All of this has led to much discussion in Taiwan about the needs of teachers of English in primary schools and about the types of teaching materials that should be used. Many educationalists recommended the use of children's literature, and children's books written in English became increasingly popular, particularly among kindergarten teachers. In fact, Bradbury and Liu (2003, p. 239) note although "not so many years ago . . . the children's literature scene in Taiwan seemed as barren as Hubbard's cupboard", the situation has changed dramatically so that "lately like Old MacDonald's farm, with here a book, there a book, everywhere a children's book", there is "all the buzz and hum you would expect to find on a largely middle-class, market-oriented island of some twenty million consumers".

I had introduced my own children to children's literature in English from an early age and they had become enthusiastic readers. I therefore had a particular interest in the use of children's literature in the teaching and learning of English. However, I was also cautious, realizing how difficult it was to find books in English that were appropriate for learners at different stages of development. My fear was that children's literature in English, if selected and used in inappropriate ways, might have little effect or might even become a source of boredom and frustration for children. I therefore welcomed the opportunity to observe, and become personally involved in, teaching English to young learners in kindergarten and primary

school settings where I noted that although books in English seemed to be popular with teachers and learners, often leading to activities that the learners appeared to enjoy, there were problems. Although the children often appeared to understand and even to be reasonably fluent, attempts to encourage them to respond in meaningful ways that did not involve the repetition of memorized chunks of language often revealed a lack of real comprehension and a very limited ability to use the language productively.

For all of these reasons, I decided, when I had the opportunity to do doctoral research, which I would focus on the use of children's literature in the teaching of English to young learners in Taiwan. I also decided that my definition of 'young learners' would be children aged from 6 to 12. Although schools are not required to introduce students to English until Year 3 (when they are generally 9 years old), the reality is that many schools do so from Form 1 (when children are generally 7 years old) and many children attend kindergartens where they are introduced to English at age 6. Therefore, a definition of 'young learners' that ranged from age 6 to the end of primary schooling seemed appropriate.

## **1.2 The overall aim of the research and the research questions**

The overall aim of this research project was to investigate the use of children's literature in the teaching of English to young learners (aged 6 – 12) in Taiwan. From this overall aim, a number of research questions emerged. These are grouped here under three headings: questions about the nature of the texts to which children in Taiwan are exposed in the context of the learning of English (Questions 1 – 5 below); questions about English teachers and English teaching in Taiwan; (*Questions 6 & 7*); a question about the implication of the research findings as a whole for the design of teaching materials for young learners in Taiwan (*Question 8* below).

1. What are the different ways in which 'children's literature in English' can be defined and how is it generally conceptualized by educationalists in Taiwan?

2. What, if any, are the characteristic linguistic differences between literature that is intended primarily for children for whom English is a first language and literature that is intended primarily for children for whom English is an additional language?
3. What, if anything, does a sample of texts used in textbooks designed for young learners of English in Taiwan have in common with children's literature, and, in particular, with 'good' children's literature as defined by a number of educationalists?
4. What, if anything, does a sample of graded readers that are commonly used in Taiwan have in common with children's literature, and, in particular, with 'good' children's literature as defined by a number of educationalists?
5. What is the actual linguistic and pictorial content of a sample of children's books that are commonly used in Taiwan, and is that content likely to be consistent with the needs and interests of the majority of young Taiwanese learners of English?
6. What are the professional and language backgrounds of a sample of teachers of young learners of English in Taiwan, what are their beliefs about their own teaching context and what materials and resources do they use in their teaching?
7. Does a sample of teachers of young learners of English actually use children's literature in their language lessons and, if so, when and how do they use it and what types of children's literature do they select?
8. What can educationalists learn from children's literature that can be applied to the design of teaching materials for young learners of English?

The *first two* research questions are essentially literature review questions; the *last* is a question that calls for a summary of the research findings. The *third* research question is included because I see no reason, in spite of the linguistic constraints necessarily imposed on textbook writers, why the texts included in language textbooks should not be written in a way that has at least some of the characteristics of children's literature (as defined in 2.2.4 following). The *fourth* research question is included because young language learners in Taiwan are often provided with graded readers, many of which were written for native speakers and

seem to me, from the perspective of language learners, to be linguistically much more complex than they may initially appear. The *fifth* research question is included because I believe that it is important to look in detail at some of the children's books written primarily for native speakers that are widely sold in Taiwan in order to determine whether the interaction between written text and illustration is likely to be of a type that helps language learners to process the material and to what extent the language of these books is consistent with the linguistic expectations for young learners expressed in the relevant sections of the Taiwanese national curriculum. The *sixth* research question is included because I believe that it is important to gain as much understanding as possible not only of teachers' beliefs in relation to materials selection, but also of their professional and language backgrounds as these will inevitably impact not only on what materials they use in the classroom but on how they use them. The *seventh* research question is, I believe, a critical one. It is important not only to know what teachers *say* about teaching materials and, in particular, about the value of children's literature as a teaching and learning resource, but also to have some understanding of what they actually *do* in the language classroom.

I begin by addressing *Questions 1* and *2* (see *Chapter 2*) and then address the questions relating to teachers and teaching *Questions 6* and *7* (see *Chapter 3* and *4*). *Questions 3*, *4*, and *5* are then addressed (see *Chapters 5*, *6* and *7*). Finally, *Question 8* is addressed in the final chapter.

### **1.3 Research methods/techniques**

In seeking to answer *Questions 1* and *2* (see *section 1.2* above), I critically reviewed a selection of writing about children's literature by educationalists from Taiwan and other countries (see *Chapter 2*).

My response to *Questions 3* and *4* involved analyzing (a) a sample of texts from textbooks designed for young Taiwanese learners of English (*Chapter 5*), and (b) a sample of graded readers commonly used in the teaching and learning of English in Taiwan (*Chapter 6*) in terms of their linguistic and pictorial content and evaluating these texts in terms of criteria derived from a review of literature

on the teaching and learning of foreign languages and of writing on children's literature.

In responding to *Question 5*, I analyzed the linguistic and pictorial content of a sample of children's literature that is widely used in Taiwan, discussing the findings of that analysis in relation to the criteria derived from a critical review of writing on children's literature that were also applied to the analysis of texts from textbooks and guided readers (see *Chapter 7*).

In relation to *Question 6*, I conducted a survey of a sample of 256 teachers of young learners of English, using a self-completion questionnaire that I designed and trialled specifically for the purpose. Responses were recorded, correlated and analyzed using a computer software package (see *Chapter 3*).

In responding to *Question 7*, I videotaped a selection of English lessons (43 in total) taught to young learners of English in Taiwan (in kindergartens, cram schools and public primary schools), transcribing 10 of them and analyzing them in terms of criteria derived from a review of literature on language teaching and a review of writing on children's literature (see *Chapter 4*).

*Question 8* emerges out of the other questions and requires a response that relates to the responses to the other questions. My response to *Question 8* therefore involves a summary and discussion of the findings of the research as a whole (see *Chapter 8*).

Detailed discussion of methodology is included in *Chapters 4 – 7*.

## Chapter 2

### **Critical review of selected writing on children's literature and the relevance of children's literature to the teaching and learning of English**

#### **2.1 Introduction**

As the age at which young learners are introduced to English in elementary schools in Taiwan has decreased, there has been an increased focus on the teaching of English to young learners. The *Nine Year Integrated Curriculum Guidelines* (Ministry of Education (Taiwan), 2004) explicitly encourage the use of stories, poems, rhymes, drama, riddles and humorous short prose passages in the language class. Textbooks (and the materials designed to accompany them) used by teachers of young learners in Taiwan are based on the national curriculum guidelines and are generally assumed to set clear teaching and learning objectives and to provide a systematic and progressive approach to language syllabus design. However, in spite of the fact that some effort is being made to incorporate aspects of 'communicative language teaching', that is, language teaching in which learners are encouraged to engage in authentic communicative interaction in the target language (Nunan, 1991), into these textbooks and to make them more interesting and motivating for young learners by including the types of text to which reference is made in the national curriculum guidelines, these efforts appear, thus far, to have been generally largely unsuccessful (see *Chapter 5*). Indeed, the claim made by Hynds (1989) that textbooks, by definition, contain texts that are designed for study *rather than* (as opposed, presumably, to 'in addition to') enjoyment does appear to be generally true of textbooks designed for young learners of English in Taiwan. It is, no doubt, partly for this reason that there has been an increased interest in the potential of children's literature to contribute to language teaching. Indeed, according to Chen (2004), Taiwanese teachers generally now believe that children's literature in English has an important role to play in the language classroom, a belief that is reinforced by the fact that many kindergartens and private language schools in Taiwan make extensive use of

children's literature (often literature designed for first language speakers) in introducing young learners to English. However, many of these kindergartens and private language schools employ native speakers of English and are able to mimic, to some extent at least, the context in which children acquire native languages, often offering, in the case of kindergartens, English-medium childcare for extended periods of time each day. So far as public schools are concerned, however, English tuition may take place for as little as one hour each week in the early stages of learning. Furthermore, although Taiwanese teachers and teacher educators often make claims about the value of children's literature in the language classroom, they appear very rarely to explain what they mean by children's literature, to attempt to provide empirical evidence for the claims that they make, or to explore issues relating to the selection and use of children's literature in the context of language teaching in anything other than a very superficial way. It is therefore important to consider the recommendations of Taiwanese educators in relation to the use of children's literature in the teaching of English in the context of a more broadly-based consideration of writing about children's literature. In this chapter, discussion of Taiwanese writing about the use of children's literature in the English language class (*section 2.9*) is preceded by discussion of writing on children's literature in which the focus is, in turn, on definition (*section 2.2*), genre and text-type (*section 2.3*), illustration (*section 2.4*), language (*section 2.5*), language and literacy development (*section 2.6*), evaluation (*section 2.7*), and selection (*section 2.8*).

## **2.2 Defining children's literature**

Before the nineteenth century, very few books were especially written for children. Since then, changing attitudes towards childhood and children's development, along with the increased sophistication of print technology, have led to the development of children's literature as a major industry. There is, however, no simple, straightforward definition of children's literature that can be applied with equal validity at different times and in different contexts. Just as concepts of 'child', 'childhood' and 'literature' have changed over time, so too have definitions of 'children's literature'.

It is not a simple matter to define ‘childhood’ or ‘literature’. Some writers maintain that children’s literature differs from adult literature in degree only (Lukens, 1995); others (Lesnik-Oberstein, 1996) maintain that it differs in kind, that is, that the word ‘literature’ when used in the context of ‘children’s literature’ cannot necessarily be related in any straightforward way to the word ‘literature’ as used in other contexts. Thus, for example, Bottigheimer (1998, p. 190) argues that children’s literature is “an important system of its own”. To complicate matters further, there are those who maintain that to be included in the category of ‘children’s literature’, writing must be of ‘good quality’. Thus, for example, Hillman (1999, p. 3) would exclude from the category of ‘children’s literature’, writing that is “stodgy,” “too predictable,” or “too illogical.” Precisely how one determines whether a work meets these extremely vague criteria largely remains an open question.

Definitions of children’s literature can be assigned to three broad categories (*intended audience; purpose; style/quality*), the second of which includes three sub-categories (*entertainment; entertainment and information; empathy*). Although, in terms of overall emphasis, the majority of definitions fall into one of these categories and sub-categories, some include aspects of more than one of them.

The most commonly occurring contemporary definition of children’s literature is one that focuses on *intended audience*. For many writers, children’s literature is simply a body of texts that is intended for a particular readership, that is, children, children being defined loosely in terms of a range of socio-cultural and individual characteristics (see, for example, Galda & Cullinan, 2002; Hunt, 1996; Lesnik-Oberstein, 1999; McDowell, 1973; Weinreich & Bartlett, 2000). Also common are definitions of children’s literature that focus on *purpose*. That purpose is sometimes seen in terms of both information and entertainment (see, for example, Norton, 1999; Tomlinson & Lynch-Brown, 1996/2002; Winch, Johnson, March, Ljungdahl & Holliday, 2004); sometimes, however, entertainment alone is the critical definitional feature, the emphasis generally being on works belonging to

the narrative genre (see, for example, Ghosn, 2002; Hollindale, 1997). Less often, definitions that relate primarily to purpose focus on *empathy*, children's literature being classified as literature that is designed to help children to understand, and empathize with, the world views and experiences of others, including other children (see, for example, Huck, Helper, Hickman & Kiefer, 2001; Saxby, 1997; Tomlinson & Lynch-Brown, 1996/2002). Finally, there are those who believe that children's literature should be defined in terms of style and quality (see, for example, Lukens, 1995).

### **2.2.1 Intended audience**

Weinreich & Bartlett (2000, p. 127) do not define children's literature explicitly. They claim, however, that in any account of children's literature, "the child must . . . be regarded as a necessary condition which the author consciously or unconsciously relates to in the creative process". For McDowell (1973) and Hunt (1996), the definition of children's literature includes explicit reference to intended readership. For them, the term 'children's literature' is applicable to books written for, and read by, that group referred to as 'children' by any particular society. It need not have any other specific characteristics or qualities. Furthermore, McDowell (1973, p. 17) notes that whether a particular text can be given a value "depends upon the circumstances of use". This approach to defining children's literature excludes books that are read by, but not primarily intended for, children. Even so, to define children's literature in terms of intended readership alone is potentially problematic in that it allows for the inclusion of, for example, textbooks which would not normally be considered to come within the domain of children's literature. This is an issue that is not resolved by Lesnik-Oberstein (1996, p. 17) who defines 'children's literature' as "a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children". Even the inclusion of the word 'books' in this definition is problematic: it excludes a range of written materials that are not produced in book format.

Townsend (1971, p. 9) observes that "any line which is drawn to confine children and their books to their own special corner is an artificial one", and therefore that

“[the] only practical definition of a children’s book today—absurd as it sounds—is ‘a book which appears on the children’s list of a publisher’”. Quote apart from the fact that, once again, the word ‘book’ appears in this definition, its usefulness is questionable. This definition would exclude works that appear in electronic format and are not listed in publisher’s catalogues. It would, however, include books designed for adults that have been adapted for children. In this respect, it can be aligned with the views of Weinreich and Bartlett (2000, p. 37) who includes in his definition of children’s literature books originally written for adults that have been re-worked with children in mind.

## **2.2.2 Purpose/function**

### **2.2.2.1 Emphasis on entertainment**

For many writers, ‘children’s literature’ is not only a term that applies to writing that is designed primarily to *entertain*, but also one that is restricted to narrative fiction. For Hollindale (1997, p. 30), for example, children’s literature is “a body of texts with certain common features of *imaginative interest*, which is activated as children’s literature by a reading event: that of being read by a child”, “a child [being] someone who believes on good grounds that his or her condition of childhood is not yet over” (emphasis added).

Ghosn (2002, p. 172) explicitly confines children’s literature to fiction, defining it as “fiction written for children to read for pleasure, rather than for didactic purposes” and explicitly excluding “‘basal readers’, or ‘reading scheme’ books, which are developed around controlled vocabulary and sentence structures”. This definition raises some critical issues. It is not only ‘basal readers’ and ‘reading scheme’ books that are “developed around controlled vocabulary and sentence structures”. In excluding such material, Ghosn effectively excludes many very popular books that have been written for children. Furthermore, it is unclear what Ghosn intends by the use of the word ‘didactic’ in this context. The word ‘didactic’ can be applied to any material that is intended to convey information and instruction, whether or not it is also designed to entertain. In explicitly excluding materials that are intended to teach as well as to entertain, including

materials that are developed around controlled vocabulary and sentence structures, Ghosn would effectively exclude from the category of children's literature books such as *The Very Hungry Caterpillar* by Eric Carle (1969). He would also exclude all writing that does not belong to the category of narrative fiction.

#### **2.2.2.2 Emphasis on information and entertainment**

Galda and Cullinan (2002, p. 7) claim that literature "entertains and . . . informs", that "[it] enables young people to explore and understand their world" and "enriches their lives and widens their horizons". Thus, through literature, children "learn about people and places on the other side of the world as well as ones down the street. They can travel back and forth in time to visit familiar places and people, to meet new friends, and to see new worlds. They can explore their own feelings, shape their own values, and imagine lives beyond the one they live". Such an approach, would allow for the inclusion in the category of children's literature of both fiction and non-fiction. It would also allow for the inclusion of works which are designed to teach as well as to entertain.

#### **2.2.2.3 Emphasis on empathy**

For a number of writers, children's literature is narrative, an important characteristic of which is the provision of access to understanding through empathy with the lives and experiences of others (see, for example, Hollindale, 1997; Huck, Helper, Hickman & Kiefer, 1997; Saxby, 1997). For Saxby (1997, p. 14), "the raw material of literature is experience - life". Hollindale (1997, p. 62) notes that the experiences recorded need not be fictional but might, for example, be based on the author's memory of his or her childhood. For Huck et al. (1997, p. 5), children's literature is "the imaginative shaping of life and thought into the forms and structures of language". It is socially and culturally conditioned and focuses on the lives and experiences of children, thus enabling young people to broaden their world view through the imaginative apprehension of new experiences. Through vicarious experience, Huck et al. claim, children's literature encourages the development of empathy. Thus, for example, *The Upstairs Room* by Johanna Reiss (1987) which describes the lives of two Jewish girls who hid

from German soldiers in the cramped upstairs room of a farmhouse for two years, provides children with an opportunity to understand and empathize with experiences with which they are themselves unfamiliar. In common with many other writers for whom the development of empathy through vicarious experience is a critical characteristic of children's literature, Huck et al. restrict children's literature to the narrative genre.

### **2.2.3 Emphasis on style and quality**

In a definition that is reminiscent of the canonical approach to adult literature often associated with F. R. Leavis (see, for example, *The Great Tradition* (1948)), Lukens (1995, p. 7) refers to children's literature as involving "a significant truth expressed in appropriate elements and memorable language", the ideas being "expressed in poetic form, [and] the truths of theme and character [being] explored through the elements of fiction, and the style of the artist". There is, however, no serious attempt to define what is meant in this context by 'significant truth', 'appropriate elements', 'memorable language', 'poetic form' or 'style of the artist'.

### **2.2.4 A contextually relevant definition of children's literature**

What all of the approaches to definition to which reference has been made have in common is that they all emphasize the fact that children's literature is written for children and, therefore, with the needs and interests of children in mind. Even so, children's literature can be defined in many different ways. For the purposes of this study, children's literature is defined as written text exhibiting any genre/s and text-type, with or without accompanying images, that focuses on the lives, experiences and interests of children in any particular society and that is written to entertain, and sometimes also to inform and instruct, through the creative and imaginative shaping of experience in a way that widens children's linguistic and/or mental and emotional horizons. From this perspective, there is no reason why textbook writers should not aim to write texts, however short, for inclusion in their textbooks that could be considered to be examples of children's literature.

### 2.3 Children's literature: Genre and text-type

The words 'genre' and 'text-type' can be used in two very different ways. In line with traditional usage (particularly in literary contexts), a number of academic researchers use the word 'genre' to refer to socially constructed categories that describe written and oral texts such as, for example, novels, short stories, poems, lectures, and academic articles. Here, these are described as *text-types*, the term *genre* being reserved for the classification of texts according to primary communicative purposes such as instructing, explaining, arguing, describing, classifying and recounting. Texts may be mono-generic or multi-generic. Thus, for example, a text belonging to a particular text-type such as a short story, may include a variety of different genres such as description, classification, explanation and recount (see, for example, Houia-Roberts, 2003).

Drawing upon the work of Halliday (1985), Martin (1985), Martin and Rothery (1986), Christie (1989), Painter (1985), Kress (1982; 1985) and others, and also upon the expertise of experienced teachers, Derewianka (1991/1994) outlines six genres (recount, instruction, exposition/argument, narrative, report and explanation), associating each with structural elements and typical linguistic features and arguing that it is important that young learners should be introduced to all of these genres.

As indicated above, a number of writers define children's literature as narrative fiction whose primary purpose is entertainment. This, however, restricts children's literature to one particular text-type (story) and one particular genre (narrative). In seeking to include different text-types within the scope of children's literature, Tomlinson and Lynch-Brown (1996/2002, p. 2) define children's literature as "good quality trade books written especially for children from birth to adolescence, covering topics of relevance and interest to children . . . through prose and poetry, fiction and nonfiction." Leaving aside for the moment the question of what is meant here by 'good quality', a definition such as this would include, in terms of text-types, "novels, poetry, drama, biographies and autobiographies, and essays" as well as "writings in fields such as philosophy, history, and science" (Winch et al., 2004, p. 328), presumably including topic-based books belonging primarily to the information genre. However, since 'trade

books' are books published for children and young adults that are not textbooks or part of a basal reading series (Glaister, Huston, Rodermond & Fowler, 2003), some works that I would wish to include here as works of children's literature (see 2.2.4 above) are excluded from this definition.

According to Winch et al. (2004, p. 339), children's literature can play an important role in cognitive and linguistic development, providing "a locus for the activation of . . . speaking and listening skills, giving them purpose and direction", and a place "where children encounter in a non-threatening way a diversity of possible perspectives on philosophical issues, worldviews, social ideas, and cultural practices". If any of these essentially pedagogic functions are to be realized, teachers need to understand the organizational and linguistic characteristics of different genres and text-types in making selections and deciding on appropriate methodologies.

#### **2.4 Children's literature: Illustrations and their function**

Illustration plays an important role in children's literacy development: "children *like* pictures and children *need* pictures" (Nodelman & Reimer, 2003, p. 274). For both children and adults, illustrations can play an important role in textual interpretation. Doonan (1993, p. 57) notes that "the reader scans the picture first, then reads the text, then returns to the picture to reinterpret in the light of the words" so that "[the] words help us to interpret the pictures and vice versa". However, Lewis (2001, p. 59), observes that there are good reasons for believing that children read picture-books in ways that adults do not:

Consider the fact that children born into the first years of the twenty-first century are likely to possess a richer and more deft understanding of visual imagery and its modes of deployment than any other generation in the history of humankind. Their world is saturated with images, moving and still, alone and in all manner of hybrid combinations with texts and sounds. This is the world in which they must function.

Whereas when adults read, they tend to ignore many of the details of accompanying illustrations, children tend to pay careful attention to them (Kiefer, 1993). Furthermore, as Unsworth (2001, p.1) observes, it is important to take account of “the growing impact of images in an increasing range of texts and the shift from page to screen-based literacies” which is impacting on learning materials in school subject areas and where “traditional resources like children’s literature are being influenced by intermodal comparisons and transformations”.

Although award winning books may, in the view of adults, have literary merit, they will not necessarily always be popular with children. Pascoe and Gilchrist (1987) therefore conducted a survey of a sample of Australian children (aged 10 – 12) to find out what they regarded as being particularly important in relation to their enjoyment of books. The children surveyed ranked presentation, including illustrations, as the most important factor. Wilson (2000), on the basis of a similar survey, reported that for a sample of children aged 8 to 11, book covers were critical in deciding whether to purchase a book. Preferred book covers had attractive eye-catching visual elements. With reference to another survey, Arizpe (2003, p. 65) notes that “[almost] without exception, the children thought the pictures were more interesting than the words”. They felt that a book would still be good if you only had the pictures, “but if there were only words it would be boring, especially, they added, for children”. In spite of the obvious importance of illustrations, approaches to reading tended in the past to refer to text only, with ‘visual literacy’ being largely neglected (Arizpe, 2003, p. xiii) . Due, in part at least, to the rapid development of media technology, it is now considered important to include visual reading in literacy education and many children’s books, particularly picture books, provide a very useful resource for the development of visual reading (Mines, 2000; Arizpe, 2003).

There is generally considered to be a difference between an illustrated book and a picture book although there is no clear-cut distinction, with what are sometimes referred to as ‘picture story books’ falling somewhere between the two categories. Norton (1999, P. 214), notes that “most children’s books are illustrated, but not all illustrated children’s books are picture books.” According to Anderson (2006, p. 11), a picture book “conveys its message through a series of pictures with only a

small amount of text (or none at all)”. Bader (1967, p. 1) refers to a picture book in the following terms: “text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost, an experience for a child”, noting that “[as] an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning of the page”. “On its own terms”, he claims, “its possibilities are limitless”. Nikolajeva and Scott (2000, p. 262) claim that “picture books successfully [combine] the imaginary and the symbolic, the iconic and the conventional, [having] achieved something that no other literary form has mastered.”

According to Huck et al. (1997, p. 11), the pictures in picture story books “must help to tell the story, showing the action and expressions of the characters, the changing settings, and the development of the plot”. The interaction between text and pictures in picture story books can provide children with an opportunity to develop visual-reading competence. For learners of additional languages, they can, if well chosen and appropriately used, provide an excellent opportunity to reinforce and practice language. It is therefore important that teachers should know how children view the pictures in picture books and picture story books, what types of picture appeal to children and how pictures can best be used to help children with their language development.

Although all children enjoy reading pictures, it does not follow that children from different cultures necessarily enjoy, or are able to interpret, the same types of picture. Like humour, illustration is culture-bound. For this reason, Nodelman (1996, pp. 116-18) notes that picture books can provide “a significant means by which we integrate young children into the ideology of our culture”, noting that “[like] most narratives, picture book stories . . . forcefully guide readers into culturally acceptable ideas about who they are through the privileging of the point of view from which they report on the events they describe”. Thus, picture books encourage readers “to see and understand events and people as the narrator invites us to see them.” As Mines (2000, p. 201) notes with reference to a sample of children, “[how] they looked at . . . pictures and what they saw was determined by the mental template that they applied to their reading, this being a largely

cultural construction”. Thus Arizpe (2003, p. 185) observes that “it is important to bring cultural difference into the picture as well as potential discontinuities in home and school literacy practices when trying to understand [responses] to . . . images”

Lewis (2001, p. 74) notes that in picture-books “the pictures are never just pictures; they are pictures-as-influenced-by-words. Thus the words on their own are always partial, incomplete, unfinished, awaiting the flesh of the pictures. Similarly the pictures are perpetually pregnant with potential narrative meaning, indeterminate, unfinished, awaiting the closure provided by the words”. The relationship between text and pictures may be more or less straightforward. Thus, Doonan (1993, p. 18) notes that “pictures may elaborate, amplify, extend, and complement . . . words. . . . [or] . . . may appear to contradict or ‘deviate’ in feeling from what the words imply”. Based on a study of a large number of picture books, Saxby (1997, pp. 191-192) notes that pictures can have a wide range of functions, including decoration, complement to the text, carrying the weight of the text, amplifying the text, and being integral to an understanding of the text. Jalongo (1988/1993, p. 95) observes that children use pictures to clarify and expand text as they move from what Sulzby (1985, p. 462) has called a “picture-governed” to a “text-governed” approach to constructing meaning. Furthermore, according to Glazer (2005, p. 52), the pictures in picture books, particularly in the case of non-fictional picture books, can “help children to become careful observers and interpreters of visual aids”. This is particularly relevant to a proposal by Astorga (1999) who examines the interaction between text and illustrations in two children’s books using a systemic functional approach in which the focus is on participants, processes and circumstances. She notes that whereas one of the stories is concerned largely with physical actions and events, the other is more concerned with verbal actions (i.e., it is more concerned with what is said than what is done), observing that the nature of these action types has a major impact on the nature of the illustrations. Where physical actions and events are in focus, text and image can convey the same ideational meanings, the images elaborating on the text by providing, for example, details of the setting. Where verbal actions are in focus, it is considerably more difficult to provide matching illustrations. Furthermore, some attributes (e.g. ugliness in the case of a

ducking) present illustrators with major challenges. These are factors which teachers need to take into consideration in selecting literature for use in the classroom.

The fact that the relationship between text and pictures in picture books can vary means that they provide children with an opportunity not only to understand and interpret text, but also to create a story of their own (Mines, 2000; Lewis, 1990). Mines (2000, p. 210) notes that “the levels of meaning and the ambiguities created in the relationship between words and pictures” mean that picture books present a challenge to children. In particular, children from different cultural backgrounds bring their own cultural knowledge to bear on interpretation. It is important, therefore, that teachers of English who use picture books to present, revise and practice language are aware of this: it is something that can have a very important bearing on the selection and use of picture books in language teaching and learning contexts. Furthermore, although children can become more involved in reading and listening if they are challenged by picture-books in which the relationship between words and pictures involves ambiguity and tension, Mines (2000) found that the lower the level of language competence of students, the greater was their struggle to make effective use of picture books in completing tasks, those with the least language competence requiring constant help to fill in the gap between pictures and texts.

For language learners, particularly those in the early stages of learning, the relationship between text and pictures generally needs to be a straightforward one. Presenting learners with challenges that are beyond their current level of competence is likely not only to create frustration and a sense of inadequacy, but is also likely to act as a barrier to language learning. Thus, post-modern picture-books, books that emphasize the incongruity between texts and illustrations, are unlikely to provide effective resources in the early stages of the teaching and learning of additional languages. Children in the early stages of the learning of an additional language need pictures that convey clear messages.

Stewig (1992, p. 12) argues that there are three stages in the development of picture reading as an aspect of children’s multi-literacy:

- 1) [Bringing] personal meaning to . . . units (comparing/contrasting the author's text with their own background knowledge and experience).
- 2) [Examining] . . . individual units for picture clues in the context of larger units (similar to looking at vocabulary in the context of sentences).
- 3) [Extracting] meaning from the words and sentences (discover the author's meaning through the use of text clues).

In proposing these three stages, Stewig appears to presuppose an existing level of linguistic competence that is unlikely to characterize young learners of an additional language (unless the text is specifically written or selected with their existing abilities in mind). For young learners of English who need to learn to interpret and use an alphabetic writing system, the potential problems are compounded. For them, the stages involved in understanding and interpretation are likely to be rather different from those outlined above.

In selecting and using children's literature with reference to illustrations, teachers of English in Taiwan need to be both realistic and cautious. Doonan (1993, p. 7) claims that pictures, along with colour and design, not only provide children with sensuous pleasure, but also with an aid to literacy and language development, providing something to which they "can attach [their] ideas". Although this can be the case, it is equally possible for pictures to represent a barrier to language learning in some cases, especially where their relationship to the written text is not a direct one. As the illustrator, Quentin Blake (2000), notes, pictures can not only mirror text and expand text but can also act against text. Where a picture book is used in the context of the learning of an additional language, ambiguity should generally be avoided.

Much has been written about children's book illustration. However, most of what has been written is cast in very general terms.

## 2.5 Children's literature: Language features

The majority of those who have written about children's literature have done so with children for whom the language of the text is a first language in mind. In Taiwan, as in many other countries, many children are exposed to literature written in their mother tongue (e.g., Taiwanese), literature written in the primary language of scholastic instruction (e.g., Mandarin), literature that has been translated from another language into their first language and/ or the primary language of scholastic instruction, and literature written in other languages such as, for example, English. Many of the books to which they are exposed that come into the first three categories are story books (including picture story books), but those that come into the fourth category involve a range of different genres and text-types, including, for example, the types of text to which Tomlinson and Lynch-Brown (1996/2002), Norton (1980), Stewig (1980) and Huck et al. (2001) have made reference:

- **Alphabet Books** which present the letters of the alphabet one by one in order to help children to acquire the sounds and symbols of the twenty-six letters. One example is *Eating the Alphabet: Fruits and Vegetables from A to Z* by Lois Ehlert (1989).
- **Counting Books** which present numbers (generally from 1 to 10) along with the names of the numbers (one, two, three...). One example is *1,2,3* by Tana Hoban (1985).
- **Wordless Books** which have no written text but present their messages through pictures only. One example is *The Snowman* by Raymond Briggs (1978).
- **Concept Books** which don't tell a story but introduce an idea or concept (e.g., opposites), an object (e.g., a car), or an activity (e.g., eating). One example is *Shapes, Shapes, Shapes* by Tana Hoban (1986).
- **Nursery Rhyme Books** or other collections of verse (including traditional verse). Examples are the retelling of nursery rhymes (accompanied by new illustrations) by writers such as Tomie Depaola (1985) and Arnold Lobel (1986).

- **Picture Storybooks** in which the interaction between written text and pictures is fundamental to interpretation. Examples are *Make Way for Ducklings* by Robert McClosky (1941) and *Stephanie's Ponytail* by Robert Munsch (1996).
- **Easy-to-Read Books** which are created specifically to help the beginning reader to read more successfully and independently. They contain larger than average print, bigger space between lines and limited vocabulary. Many of them (in common with many other types of book for children) include devices such as word patterns, repeated text, rhyming text and illustration clues (Tomlinson & Lynch-Brown, 1996/2002). *Frog and Toad are Friends* by Arnold Lobel (1970) is an example of an easy-to-read chapter book which is very well-known among Taiwanese children who are learning English.

In Taiwan, the increasing importance of young learner English education ensures steady sales of children's books in English. In fact, Bradbury and Liu (2003) have noted that English language children's books account for 10 per cent of the children's book market in Taiwan. Unfortunately, the majority of writers who discuss the role of children's literature (see, for example, McDowell, 1973; Hunt, 1996; Galda & Cullinan, 2002; Lesnik-Oberstein, 1999; Weinreich & Bartlett, 2000) have little or nothing to say about the language of children's literature in relation to contexts such as this.

E. B. White (1973, p. 140), a well-known children's writer, makes the following observation about the language of children's literature:

Anyone who writes down to children is simply wasting his time. You have to write up, not down. Some writers for children deliberately avoid using words they think a child doesn't know. This emasculates the prose and bores the reader. Children love words that give them a hard time, provided that are in a context that absorbs their attention.

Assertions of this kind presuppose a particular type of text, a particular type of function and a particular type of reader, failing entirely to acknowledge the diversity of children's literature and the multiplicity of functions that it can serve.

Stewig (1995, pp. 14-15) asserts that "writers [of children's literature] usually do not limit their word choices, knowing that children's listening comprehension is more extensive than their speaking and reading vocabularies". Quite apart from the assumption here that children's books are generally read *to* children rather than read *by* them, it is clear that many writers of children's books do restrict the language they use and it is equally evident that they generally, in selecting language, do so with first language speakers in mind. Furthermore, whereas McDowell (1973) and Lukens (1995) argue that the language in children's literature should be child-oriented and simple, Stewig (1995), Saxby (1997) and Babbit (1973) argue that it should be rich and varied, fresh and imaginative. Clearly, linguistic selection relates not only to the specific type of book involved and its purpose, but also to the age and language background of the children for whom it is intended.

Weinreich and Barlett (2000, p. 127) note that children's literature is "determined by expectations of a child's competences, notions of what a child is and of what is good for a child", but add that although they have made some attempt "to extract some general features", "[it] is difficult to say what exactly characterizes [the] language [of children's books]". That something so fundamental as language should be treated in such a cavalier fashion by writers on children's literature suggests that many of them lack the necessary background and skills to provide a careful analysis and review of the linguistic aspects of children's literature. Furthermore, many of them are clearly culturally myopic, failing entirely to acknowledge that much literature written for children, particularly literature written in English, is likely to be read by children from diverse linguistic and cultural backgrounds.

## **2.6 Children's literature: Issues of language and literacy development**

Many writers refer to the role that children's books can play in language and literacy development (see, for example, Cullinan & Galda, 2002; Doonan, 1993; Fisher, Flood & Lapp, 2003; Huck et al., 2001; Johnson, 2003; Lewis, 2001; Morrow, 2004; Saxby, 1997; Sawyer, 2004; Stewig, 1995; Vacca, Vacca & Gove, 2000; Winch et al., 2004). According to Fisher et al. (2003), children's literature, in providing models of language structure, can be useful in promoting children's literacy development. According to Winch et al. (2004, p. 402), children's literature "provides a wonderful opportunity for children to see language in action", "a great resource for more formal learning about the structures of language" and "a locus for learning about these structures in meaningful contexts".

Among those who have discussed children's books in relation to language and literacy development are some who have focused on second language and literacy development (Coonrod & Hughes, 1994; Craft & Bardell, 1984; Peregoy & Boyle, 2001; Faltis, 1989; Ghosn, 1997; Kruiise, 1990; Yau & Jimenez, 2003; Xu, 2003; Smallwood, 1988, 2002; Ferguson & Young, 1996). However, most of those who discuss the role that children's literature can play in second language development appear to assume that the literature involved is primarily, even exclusively, literature that is written with first language speakers in mind. Furthermore, many of these writers, such as, for example, Yau and Jimenez (2003), whilst arguing that literature-based instruction can have a positive impact on the language and literacy of primary school children, including those from language minority backgrounds, have very little to say that is sufficiently specific to provide teachers of young learners with guidance on the selection and appropriate use of children's literature in second and/or foreign language contexts. Xu (2003), in arguing that literature in English can provide language learners with opportunities to master structure through exposure to repeated and predictable linguistic patterns, comes closer than most to providing some specific indication of the potential linguistic value of some texts designed for children.

Without reference to different purposes and contexts of use, some writers argue that literature should be selected in relation to its linguistic features (see, for

example, Boyle & Peregoy, 1990; Brown, 2004; Smallwood, 1988, 1998; Xu, 2003), while others (see, for example, Krashen, 1983) argue that it is important not to exercise too strict control over the language, apparently believing that there is little difference between natural language acquisition and the learning of an additional language for a few hours each week in a classroom context.

### **2.6.1 Children's literature: First language development**

Vygotsky (1962, 1978) notes that children's first language development takes place in the context of purposeful interaction with native speakers in social contexts. It is through this type of social interaction that children develop both thought and language (Johnson, 2003). Saxby (1997, p. 5) not only notes that "language development is at the heart of the educative process; and language develops through listening, speaking, reading and writing", but also claims that "[because] 'book language' is carefully chosen, ordered and honed it serves as the best possible model for a child's growing mastery of the word". Cullinan (1987), restricts his attention to the development of literacy, noting that the acquisition of literacy occurs more readily in a book-rich context where there is an abundance of purposeful communication and where meaning is socially constructed. The views of both Saxby (1997) and Cullinan (1987) are also reflected in the writings of many others (e.g., Galda & Cullinan (2002); Gambrell, Morrow & Pennington (2000); Morrow, (1992); Morrow & Gambrell (2004); Strickland, Galda, & Cullinan (2004); Tompkins & McGee, (1993)). All of these writers agree on the benefits of literature-based instruction in preschool, kindergarten and first-grade classrooms.

In discussing the role that carefully selected children's literature can play in native language development, Saxby (1997) and Galda and Cullinan (2002) refer to the ways in which a range of literature-based activities can provide opportunities for children to engage in natural interaction with adults and other children. Some of the widely used literature-based activities to which reference has been made are reading aloud (Trelease, 1984; Rolton, 2001), silent reading (Pugh, 1978; Saenger, 1997), storytelling (Sawyer, 2004; Ministry of Education (New

Zealand), 1996), and literature circle activities (Daniels, 1994, 2002; Dawson & FitzGerald, 1999; Peralta-Mash & Dutch, 2000, Lin 2006).

Huck et al. (1997, p. 12) assert that “literature . . . plays an important role in all aspects of oral language development”, noting that “[we] now know, for example, that when young children are read to, their own phonological production - the number and range of sounds that they produce - increases significantly”. However, although it seems likely that this is the case, no specific evidence is provided. They also claim that “[reading] aloud has significant effects on the complexity of children’s sentence structure and expository text” and that “conversations that take place as children and adults read together . . . cement understanding about interactional patterns”. Once again, no specific evidence for this claim is provided. Indeed, neither this claim, nor the claim about phonological production, are included in a later edition of the book (2001, p. 9). Winch et al (2004, p. 401) also note the relationship between literature-based activities and oracy, observing that “guided discussion promotes many literate oracy behaviors: it improves vocabulary, offers opportunities for more sophisticated sentence constructions and syntax, and lets children hear the sounds of words as their peers say them”. Fox (1993), in studying the effects on children’s language development notes that “storytelling, and hearing stories read aloud, expose children to linguistic and narrative conventions in the course of *the power and pleasure they experience in play*” (p. 185).

Gambrell et al. (2000, p. 2) summarize the characteristics of their approach to literature-based instruction as follows:

- Literature is used as an important vehicle for language arts instruction.
- High quality narrative and informational literature provides the basis for a consistent read-aloud program in which children are read to daily.
- Literature is the sole or primary basis for initial reading instruction, or it is a significant supplement to a basal program.
- Opportunities are provided for students to listen to and read books of their own choosing.

- Students are provided with sustained time for both independent and collaborative book sharing, reading, and writing activities.
- Discussions of literature among students and teachers are commonplace.

Although this provides insight into the general context of literature-based language arts instruction, it tells us nothing about the selection of materials and little about the specific approaches to instruction adopted, including the methodologies associated with reading aloud.

### **2.6.2 Children's literature: Second/foreign language development**

It is widely believed that literature-based instruction can positively influence the language development of primary school students, including those from language minority backgrounds (Morrow, 1992; Morrow, Pressley, Smith & ET Smith, 1997). Some writers, in claiming that literature-based classrooms offer students a wealth of language and visual appeal along with current, relevant and interesting information in meaningful contexts, appear to believe that the only alternative is using basal-driven instruction which involves the teaching a series of isolated rules and skill sequences (see, for example, Cullinan, 1992; Allen, 1989; Vardell & Copeland, 1992; Freeman, 1991; Guzzeti, Kowalinski, & McGowan, 1992; Tompkins & McGee, 1993; Neal & Moore, 1991/1992; Scharer & Detwiler, 1992). In most cases, the implications of the fact that children may sometimes be operating in a foreign language context are ignored. In suggesting that literature stimulates oral language and provides the best medium for language teaching, Collie and Slater (1987), for example, do not acknowledge that existing language proficiency may place severe restrictions on the literature that can be selected and the ways in which it can be used. The same is true in the case of Smallwood (1998, p. 1) who claims that because "high quality children's literature is characterized by economy of words, stunning illustrations, captivating but quickly moving plots, and universal themes, carefully chosen books can offer educational benefits for adult English language learners as well as for children". Similarly, Ghosn (2002, p. 173), in summing up the reasons why authentic literature can be of value in the primary school EFL class, fails to acknowledge the difficulties that teachers of

English as a foreign language inevitably face in attempting to base language teaching and learning on 'authentic literature':

1. Authentic literature provides a motivating, meaningful context for language learning, since children are naturally drawn to stories.
2. Literature can contribute to language learning. It presents natural language, language at its finest, and can foster vocabulary development in context.
3. Literature can promote academic literacy and thinking skills, and prepare children for the English-medium instruction.
4. Literature can function as a change agent: good literature deals with some aspects of the human condition, can thus contribute to the emotional development of the child, and foster positive interpersonal and intercultural attitudes.

Ghosn (1997), in observing that "children's literature offers a natural and interesting medium for language acquisition" because it "[contains] predictable, repetitive patterns that reinforce vocabulary and structures, [provides] relevant themes for young learners, and [is] often highly generative", fails to note the fact that literature intended for native speaking children often includes, in addition to repetitive structure patterns, a range of structures and vocabulary that can create barriers to understanding. Indeed, what may at first sight appear to be repeated sentence patterns often proves, on closer inspection, to involve structural and lexical variations (see *Chapter 7*). Furthermore, in claiming that "[quality] literature presents a multitude of discussion topics - from the literal to those that transcend the story and allow children to link the story to their own lives, at times making sophisticated generalizations" (p. 16), Ghosn (p. 16), makes no mention of the fact that learners of English as a foreign language, particularly children in the early stages of learning, may lack the linguistic resources in English that are required for this type of activity. Certainly, teachers may choose (where they are able to do so) to begin and/or end lessons in children's native language. However, while this may be motivating and interesting, its contribution to the learning of English will be, at best, an indirect one. Ghosn (2002, p. 173), also claims that exposure to narrative children's literature can help children to develop academic literacy and thinking skills. In fact, however, the language of narrative is not

necessarily appropriate to the development of academic literacy and the development of thinking skills requires exposure to a wide range of genres and text-types.

It is now widely accepted that children learn a language best within a rich and meaningful context in which speaking, listening, reading, and writing are integrated and in which language is learned and used for genuine communication (Amspaugh, 1991; Barone, 1996; Altwerger, & Ivener 1994). However, in claiming that “literature provides language-rich illustrations of the uses of dialogue and often elicits a ‘chime in’ response from students, thus providing a natural link to the give and take of conversation, vocabulary usage, and appropriate syntactical structure”, Ferguson and Young (1996, p. 598) effectively ignore the differences between written and spoken language. In arguing that “the integration of language and content is done best through the use of children’s literature”, Coonrod and Hughes (1994, p. 319) fail to provide any convincing evidence. Nor do they provide evidence for the claim that language development is necessarily facilitated through “teacher questioning which combines higher order thinking skills such as analyzing, synthesizing, and predicting with basic interpersonal communication skills” (p. 321). Indeed, in certain contexts, questioning of this kind is more likely to be confusing and frustrating than effective.

## **2.7 ‘Good’ children’s literature**

Many writers appear to believe that the question of what constitutes ‘good’ children’s literature can be addressed without taking direct account of context of use. Stewig (1980), whilst arguing that the most important factor in evaluating children’s literature is the responses of children themselves, he notes that evaluation need not only be external (based on children’s responses), but can also be internal (based on a set of pre-established criteria). So far as internal evaluation of children’s storybooks is concerned, he includes *characterization, dialogue, setting, plot, conflict, resolution, theme, and style*, but makes no mention of illustration (pp. 13-15). Also, with the exception of general references to dialogue and style, he makes no mention of language. Nor does he provide any indication

of possible internal evaluation criteria that can be applied to genres and text-types other than narrative.

Hillel and Mappin (1995) state that evaluation criteria should include considerations of literary merit, challenge, readability and appeal, noting (p. ix) that “the elusive quality ‘literary merit’ is taken to include notions of beauty in visual or linguistic terms and the overall cohesion and harmony of the work”. They add (p. ix) that “challenge is considered in terms of the importance of the issues raised in each book, the seriousness with which they are treated and the intellectual dexterity that is called for to unpack the meanings embedded in the work”. Criteria such as these raise more questions than they answer. It is impossible, for example, to determine what Hillel and Mapin have in mind when they refer to ‘beauty in visual or linguistic terms’, particularly as concepts of ‘beauty’ vary from culture to culture and from person to person. Similarly, what constitutes ‘cohesion and harmony’ so far as Hillel and Mapin are concerned is a matter that remains unexamined. Equally, the requirement that ‘intellectual dexterity’ should be involved in unpacking meanings would be inappropriate in some contexts. Finally, the notion of embedded meanings would appear to presuppose an encoding-decoding model of language. Like Stewig (1980), Hillel and Mappin (1995) provide a range of vague and subjective evaluative criteria and focus exclusively on the narrative genre.

Tomlinson and Lynch-Brown (2002) propose a series of evaluative criteria that relate to (a) fictional elements (p. 22), (b) visual elements (p. 28) and (c) non-fictional elements (p. 170). These evaluative criteria are outlined below.

*Fiction elements*

- **Plot** - A good plot produces conflict in order to build the excitement and suspense that can easily invite children to get involved.

- **Characters** - Characters must be memorable.<sup>1</sup> The main characters in an excellent work of fiction for children are fully-developed, undergoing change in response to life-altering events.<sup>2</sup>
- **Setting** - The setting is an integral part of a story, which includes time and place. Although setting is often vague in traditional literature for children, detailed descriptions of settings can be an effective way of engaging children's interest.
- **Theme** –Themes in children's books should be worthy of children's attention and should convey truth to them. Furthermore, themes should be based on high moral and ethical standards. A theme must not overpower the plot and characters of the story, however; children read fiction for enjoyment, not for enlightenment.
- **Style** - Style is the way in which an author tells the story; it is an aspect of the writing itself, as opposed to the content. Style should be appropriate in relation to content. The elements of style include word choice, sentence selection and book organization. The words should be appropriate to the story told; sentences should be easy to read but melodic, and the paragraphs, length of chapters, headings and chapter titles, preface, endnotes, prologue, epilogue, and length of the book overall should be designed with children's age and stage of development in mind.

What Tomlinson and Lynch-Brown say about plot and characterization, though very general, is nevertheless useful except to the extent that there may be neither need nor opportunity in, for example, a short story to allow for character development. However, what they say about setting, theme and style is less useful. There may, for example, be contexts in which it is inappropriate to provide details of the setting in which particular actions take place. So far as

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<sup>1</sup> They note, for example, that Charlotte the spider, Frances the badger, Ferdinand the bull and Peter, the African-American child with his dog Willie are remembered by generations of readers.

<sup>2</sup> An example they provide is that of Matt, a boy of 11 who was left alone for months in the Maine territory to take care of his family's new cabin (*The sign of the Beaver* by Elizabeth George Speare).

theme is concerned, to evaluate a book in terms of the extent to which it attracts children's attention presupposes some prior knowledge of the reactions of children to the work. Furthermore, children from different cultural and linguistic backgrounds may react very differently to different themes. In addition, it is unclear precisely what is meant by to 'convey truth'. Furthermore, although many adults would now agree that the avoidance of explicit didacticism is generally sensible, this depends to a considerable extent on the direction of the message. Children are often more than willing to apply moral lessons to others so long as they see themselves as occupying a superior moral position.

#### *Visual elements*

- **Line** - Lines are the stroke marks that form part of the picture. The line of a picture generally defines the objects within the picture. Artists may choose to use lines that are dark or pale, heavy or light, solid or broken, wide or thin, straight or curved, or have combinations of these elements. The lines of the picture should help to create and convey both the meaning and the feeling of the story.
- **Colour** - Colour can be described in terms of its hue, lightness, and saturation. Colours must be used to complement text. For example, soft warm tones are associated with calmness and contentment. Colours should change appropriately according to the story lines. If the events and mood of the story change during the course of the story, then the colors should change to reflect the shifts in the story.<sup>3, 4</sup>
- **Shape** - Shapes are evaluated for their simplicity or complexity, their definition or lack of definition, their rigidity or suppleness and their sizes. For example, negative or blank space may be used to highlight a particular object or to indicate isolation or loneliness. The shapes in a picture, the

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<sup>3</sup> The authors note that in Margret Wise Brown's *Goodnight Moon*, the colors gradually darken as the sun sets and night falls.

<sup>4</sup> The authors note, however, that color is not always essential, noting the effectiveness of the lack of color in *Hildilid's Night* by Cheli Durá Ryan (illustrated by Arnold Lobel).

spaces surrounding the shapes and the proportion of objects in relation to one another are important aspects of non-verbal messages.

- **Texture** – Texture conveys the impression of how a pictured object feels and can add a sense of reality to illustrations. Textures can be rough or slick, firm or spongy, hard or soft, jagged or smooth.
- **Composition** - Composition includes the arrangement of the visual elements within a picture and the way in which these visual elements relate to one another. The compositional characteristics of illustrations can help to convey an overall sense of unity and can reinforce aspects of textual meaning.

What Tomlinson and Lynch-Brown say about the visual elements of children's books is suggestive rather than truly informative. Nevertheless, it provides a useful starting point for those who are seeking for ways of determining how, and why, children react in different ways to different to illustrations.

#### *Non-fiction*

- **A clear, direct, easily understandable style is critical.** Stylistic devices such as the inclusion of questions including the second person pronoun (*you*), as in “Have you ever wondered how chameleons change colour?” can stimulate readers' interest and involvement.
- **Captions and labels should be clearly written and informative.** Though brief, these pieces of text serve the vital function of explaining the significance of illustrations or of drawing the reader's attention to important or interesting details.
- **Facts should be accurate and current.** Non-fiction should distinguish clearly between fact, theory, and opinion.
- **Personification should be avoided.** Attributing human qualities to animals, material objects, or natural forces is part of the charm of works of traditional and modern fantasy. However, it should be avoided in non-fiction.

- **Attractive presentation.** Works of non-fiction should be attractively packaged and presented. An intriguing cover, impressive illustrations, and appropriate balance between text and illustrations can make non-fiction more attractive to children.
- **Movement from known, simple and general to unknown, more complex and specific.** To aid conceptual understanding and encourage analytical thinking, presentation of information should be from known to unknown, general to specific, and simple to more complex.
- **Stereotyping should be avoided.** The best non-fiction goes beyond mere avoidance of sexist or racist language and stereotyped images in text and illustrations. It also shows positive images of cultural diversity.
- **Format and artistic medium should be appropriate to the content.** The exactness, clarity, and precision of photography, for example, make this medium appropriate for authors whose purpose is to present the world as it is.
- **Depth and complexity of subject treatment must be appropriate for the intended audience.** If an explanation must be simplified to the extent that facts must be altered before a child can begin to understand, the concept or topic is inappropriate in terms of the age and/or conceptual development of the intended audience.

Although Tomlinson and Lynch-Brown refer to ‘style’, claiming that it should be ‘clear, direct and easily understandable’, they do not engage with the complex issue of precisely how one is to determine, with reference to a particular child or group of children, what factors determine whether style is clear, direct and easily understandable. So far as learners of English as an additional language are concerned, a critical factor may be the extent to which the vocabulary, structures and discourse features included have already been introduced and the extent to which the meanings of any new vocabulary, structures and discourse features can be inferred on the basis of written and visual context.

Tomlinson and Lynch-Brown note that there should be a clear distinction between fact, theory and opinion. However, they do not indicate the ways in which this distinction can be conveyed verbally and visually or observe that both the language of such distinctions and the distinctions themselves will not necessarily be evident to all children unless they are pointed out and reinforced.

Tomlinson and Lynch-Brown claim that personification is inappropriate in non-fiction although much of the language of science is highly metaphoric and often involves aspects of personification.

Although Tomlinson and Lynch-Brown, in common with a number of other commentators, note that stereotyping should be avoided in non-fiction, it remains the case that certain types of stereotyping, such as, for example, the association of a medical doctor or a teacher with certain types of clothing and equipment, can be useful, particularly in introducing new vocabulary to language learners. Issues relating to stereotyping vary from culture to culture, and imposing essentially Western ideals of stereotype avoidance in some cultural contexts can lead to confusion, represent a barrier to understanding and even lead to resentment and a sense of alienation.

Finally, the clear-cut distinction that Tomlinson and Lynch-Brown make between fiction and non-fiction is unhelpful. This type of binary labelling not only fails to acknowledge the existence of, for example, fictional works in which the context is intended to be as historically accurate as possible, but also represents an oversimplification of issues relating to genre and text-type.

In addition to evaluative criteria relating to *plot*, *setting*, *character*, *theme* and *style* in fiction, Glazer and Giorgis (2005) add criteria relating to coherence and integrity in fiction, defining 'coherence' as "a sense of completeness" (p. 40) and 'integrity' as "a creative approach to . . . topics and an honest presentation of the story" (p. 41). They claim that a story is coherent if it lacks "the lags, random happenings, or intrusions that characterize real life" and flows "in a meaningful way, with each part related to other parts and the whole" (p. 40). Of coherence

and cohesion as they relate specifically to language they have nothing to say. Nor do they specify what they mean by ‘honest’ in the context of “an honest presentation of the story”. With reference to the evaluation of illustrations, they refer to *proximity to the text*, *development of the text*, *appropriateness* and *emotional linkage* with the text. To understand what they may have in mind in referring to ‘emotional linkage’, we need to turn to Wallace (1989, p. 7) who observes:

To discover the emotional link of a story, the illustrator must understand all levels on which the story functions: intellectual, physical, psychological, and spiritual. This link is then made by a variety of means: appropriate media, colour, changing perspectives, shape of the illustrations, shape of the book, style of type, white space around the type and each of the drawings, and the position of each character in relation to one another. Nothing must be left to chance.

Apart from the vague reference to emotion, this adds little to the criteria for the evaluation for the visual elements of text outlined by Tomlinson and Lynch-Brown (2002).

Glazer and Giorgis (2005, p. 50) note that “the purpose for which the book was designed can help define criteria for evaluating illustrations”. They note, for example, that in concept books, which tend to show and name objects, illustrations should be clear and uncluttered and that in alphabet books, it is important to take care to avoid potential areas of confusion. Thus, for example, illustrations of objects symbolized by words beginning with the letter ‘s’ should not include any which begin with the [ʃ] sound, notwithstanding the fact that words representing these objects also begin with the letter ‘s’. So far as illustrations in non-fiction are concerned, they note that they must help “convey the facts or concepts being presented”, adding that “[this] means that diagrams must make a concept clearer, that photographs must convey information as well as beauty, that drawing must help the reader understand”(p. 50). Once again, the binary distinction between fiction and non-fiction is unhelpful as is the failure to

recognize that different audiences and different purposes may require very different approaches to both written text and illustration.

So far as external evaluation is concerned, Stewig (1980) and Tomlinson and Lynch-Brown (1996/2002) recommend that teachers and librarians refer to lists of award-winning books, relevant awards being, for example, the *Newbery Medal*, and the *Caldecott Medal* (*American Literary Association*). Furthermore, making reference to any of the following may be useful: *The Horn Book Magazine*; *School Library Journal*; *Bulletin of the Centre for children's Books*; *Language Arts*; *The Reading Teacher*; *Young Children*<sup>5</sup>; and *Booklist*<sup>6</sup>; *The New Advocate* and *The Journal of Children's Literature*. There are, in addition, standard bibliographic sources and evaluative reviews in magazines and newspapers such as *The New York Times* and *The Book Review Index*. So far as picture books are concerned, Isbell and Raines (1994) make particular reference to the value of the *American Library Association's Caldecott Medal* and *Honour Books*; the *International Reading Association Children's Book Award*, and the *Coretta Scott King Awards* (for African-American authors recognized in the field of children's literature). However, in spite of the fact that award-winning children's books may be interesting and challenging in some contexts, Taylor (1996) found that award winning books did not always accord with children's stated reading preferences. This is, perhaps, not surprising since awards are adult-driven enterprises.

Not only many children's book awards, but also, more generally, commentaries on the value of children's books are often driven more by adult perceptions of what is good for children in terms of socialization than by what children actually prefer. Thus, for example, the Canadian critic, Michele Landsberg (1987, p. 34), makes reference to 'civilization', 'the . . . complexity of life' and 'empathy' in discussing what he refers to as 'good books':

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<sup>5</sup> *Young Children* is an award winning, peer reviewed journal published bi-monthly by the National Association for the Education of Young Children which aims to promote excellence in early childhood education.

<sup>6</sup> *Booklist* is the digital counterpart of the American Library Association's *Booklist* magazine. For 100 years, *Booklist* magazine has been the librarian's leading choice for reviews of the latest books and (more recently) electronic media.

Good books can do so much for children. At their best, they expand horizons and instil in children a sense of the wonderful complexity of life - No other pastime available to children is so conducive to empathy and the enlargement of human sympathies. No other pleasure can so richly furnish a child's mind with the symbols, patterns, depths, and possibilities of civilisation.

Identifying quality in children's books is controversial and it is clear that many of those writers who have attempted to do so are driven by adult values, often assuming without any specific evidence that the impact of books on children, in terms, for example, of 'empathy and the enlargement of human sympathies' will relate in some fairly direct way to content. However, how children respond may differ in some fundamental ways from how adults generally respond. This is clear, for example, in the way in which children 'read' illustrations (Doonan, 1993) and in their sense of humour (Saxby, 1997). It is also clear that children often have a taste for the ridiculous and the absurd that is different from that of most adults (Saxby, 1997; Munde, 1997), that they often select books that adults might consider frightening or macabre (e.g., *Where the Wild Things Are* by Maurice Sendak, published by Bodley Head Children's Books, 1993) or impolite (e.g., *Walter the Farting Dog* by William Kotzwinkle, Glenn Murray and Audrey Colman, published by Penguin Group, 2004), that they often respond positively to what might appear to adults to be excessive punishment for relatively minor misdemeanours on the part of protagonists (e.g., *Noisy Nora* by Rosemary Wells, published by Scholastic, 1973), and that they often enjoy stylistic features, such as repetitive language patterns, that many adults would find tedious and dull (*Brown Bear, Brown Bear, What Do You See?* by Bill Martin and Eric Carle published by Holt, 1970). Furthermore, many books that have been extremely popular with children, including the Harry Potter series by J. K. Rowling and the Famous Five series by Enid Blyton, have been banned from some school libraries. It follows that standard guidelines for choosing 'good' works of children's literature are of little use in some contexts. For our purposes, a 'good' work of children's literature is a work which is effective in relation to the teaching and/or reinforcement of language learning at a particular stage of language development. In this context,

defining what is ‘good’ involves taking account of the needs and interests of the teacher, the learner and the curriculum designer.

## **2.8 Using children’s literature in the teaching and learning of English: Principles of selection**

One of the biggest challenges in using children’s literature to facilitate the English language development of children (native speakers and learners of English as an additional language) relates to selection and methodology. The issues involved in selecting and using children’s literature with language development as a primary aim are necessarily very different in different contexts. It is therefore important to be clear not only about the intended audience but also about general and specific objectives and intended outcomes. In deciding whether and how to make use of children’s literature, teachers of English in Taiwan need to take account of the national curriculum, the amount of in-class exposure to English that learners will have at different stages, and the existing language competencies of their students. The factors that guide their selection and use of children’s literature in English will necessarily therefore be different from those that guide the selection and use of children’s literature in English in contexts where the majority of the children are native speakers and/or where English is the primary language of the communities in which the majority of the children live. For teachers of English as an additional language, another important consideration is the fact that children’s literature designed primarily for native speakers of a particular age may not be *both* linguistically *and* cognitively appropriate for language learners of the same age, that is, literature that is cognitively appropriate may not be linguistically appropriate and literature that is linguistically appropriate may not be cognitively appropriate.

### **2.8.1 Selecting and using children’s literature in primarily English-speaking communities**

In selecting appropriate literature in the context of the primary language of instruction, teachers of young learners need to consider every aspect of individual development. This includes cognitive development generally, and physical, social,

emotional and moral development, as well as the development of language and literacy (Raines, 1994; Tomlinson & Lynch-Brown, 1996/2002; Johnson, 2003). According to Vygotsky (1978, p. 86), material selected for children should be within their zone of proximal development.<sup>7</sup> Thus, for example, *The Very Hungry Caterpillar* by Eric Carle (1969), a concept book about the growth and transformation of a caterpillar,<sup>8</sup> is, according to Norton (1999), generally appropriate in relation to the linguistic and cognitive development of children in the age range from 4 to 7. However, in terms of language development, it is not appropriate for the majority of 4 to 7 year old learners of English in Taiwan. Nor is it necessarily conceptually appropriate for those older young learners who may be more able to cope with the fact that it includes over 100 different lexical items (including some low frequency lexical items), a combination of count and non-count nouns and regular and irregular verbs, units of measurement (e.g., *a slice of . . .*), intensifiers, and a range of syntactic structures (see *Chapter 7*). Similarly, although *Brown Bear, Brown Bear, What Do You See?* by Martin and Carle (1970) is considered generally suitable for the promotion of the cognitive development for 4 year old children in terms of layout, repeated sentence patterns, rhyme and conceptual simplicity (Johnson, 2003), it is unlikely to be linguistically appropriate for many 4 year old learners of English in Taiwan. Equally, although many children in the 9 to 12 year old age range for whom English is a first language will be able to cope without difficulty with fiction in which there are a range of different time zones (such as, for example, the *Time Warp Trio* series by Jon Scieszka or *The Dulicate* by William Sleator (1988)), the complexity of time referencing that is involved is likely to be beyond the linguistic capabilities of young learners of English as a second or foreign language within the same age range.

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<sup>7</sup>That is, the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers.

<sup>8</sup> It contains a large number of illustrations and a variety of different vocabulary items (days of the week, numbers and types of food) set in repetitive sentence patterns and involves rhythmic regularity and rhyme.

### **2.8.2 Selecting and using children's literature in the context of the teaching and learning of English as an additional language**

Smallwood (1988, p. 66) recommends that criteria for the selection of children's literature for language learners should include "age-appropriate theme; simple language; limited use of metaphor and unfamiliar experiences; use of rhyme; unambiguous plot; realistic but simple dialogue; potential for reading aloud; brevity; and good illustrations". Interestingly, given the significance of the fact that the stress-timed nature of English can present major difficulties for speakers of syllabic languages, no reference is made to rhythm and metre. Furthermore, what is meant by 'simple language' is an issue that requires detailed examination, as does that of what is meant by 'good illustrations' and 'potential for reading aloud'. Smallwood's expansion of these criteria (pp. 70-72), which is summarized below, makes little reference to text-types other than the novel and short story and genres other than the narrative genre and remains so general as to be of little value to teachers who are searching for criteria that will be of genuine use in the context of language programme design and implementation.

- Books (including illustrations) should be age-appropriate in terms of theme, topic or story line.
- Language and sentence patterns should be fairly simple and somewhat controlled, with tenses, structures and vocabulary repeated often through a book.
- There should be limited use of metaphorical language and limited references to unfamiliar experiences.
- As many books as possible should include rhyming. This is an excellent tool for memorizing (always helpful in language learning) and for visual phonetic transfer. This can be done in a mature way, with songs and poems in picture-book format.
- The plot should be very straightforward, chronological in order and unambiguous. Action should predominate, with characters and descriptions clear but not complex.

- Dialogue should be used as much and as realistically as possible, but books with dialects and excessive use of idiomatic expressions should be avoided.
- Books should be successful read-alouds. Most literature for ESL students should be first introduced orally, with the teacher reading so that students are exposed to the stimulation of language beyond their reading level.
- Books should be fairly short (either as a whole or by chapters) so that they can be completed in 5-10 minute sittings.
- Books should be single volumes, as opposed to part of a collection, wherever possible. This applies most often to fairy tales, poetry and songs.
- Illustrations should be clear and dramatic, ideally able to almost tell the story on their own. Both the teachers and students depend on these pictures to explain new vocabulary or experiences. The amount of text per page should be limited, with illustrations being predominant. With increased language proficiency, the balance should shift to more text.

In a later publication, Smallwood (2002, para. 3), restates these criteria, adding others:

- Does the book help meet curriculum objectives or enhance the thematic units being studied?
- Is the book's content appropriate to the children's age and intellectual level?
- Does the book use language that is at or slightly above the level of the learners?
- Does the book contain repeated, predictable language patterns?
- Are there clear illustrations that help tell the story?
- Will the book add to the collection of bilingual and multicultural books in the classroom that represent the diverse languages and cultures of the children?

Smallwood notes that language and sentence patterns should be 'fairly simple,' 'slightly above the level of the learners,' and 'somewhat controlled', the modifiers

suggesting a lack of genuine in-depth understanding of the factors involved in language teaching and learning. This is equally true of most of the other points made.

Brown (2004, para. 2) claims that “appropriate selections [of children’s literature] give students exposure to new, illustrated vocabulary in context, provide repetition of key words and phrases that students can master and learn to manipulate, and provide a sense of accomplishment . . . that finishing a single unit in a textbook cannot provide”. It is impossible to determine on what basis the writer makes the judgment that the completion of a unit in a textbook is necessarily less effective in providing learners with a sense of accomplishment than is the completion of a story. After all, there *are* some textbooks that include story telling along with a range of related tasks, which provide exposure to new language and revision of existing language, that include repetition of key words and phrases and that are well, and appropriately illustrated.

Brown (2004, para. 4) argues that when evaluating children’s literature with language teaching in mind, teachers should pay careful attention to each of the following:

- **Length and complexity.** Simple, short stories with repetitive language work best for young EFL learners.
- **Type size and the number of words on each page.** If the size of type is too small, or there are too many words on a page, young students may be intimidated.
- **The level of vocabulary.** If students know less than 75% - 80% of the vocabulary, they may lose confidence in their ability to understand the story.
- **The nature of illustrations.** Illustrations should be interesting and should help students understand both the vocabulary and the story.
- **Personal enjoyment.** It will be difficult to convince students to be enthusiastic about a story you don't like.

In claiming that “simple, short stories with repetitive language work best for young EFL learners”, Brown ignores the potential value of a wide range of other text-types and genres. Furthermore, the very specific claim that 75% - 80% of vocabulary should be familiar requires some empirical support from reading comprehension research.

Shih (施錦雲 2005) notes that decisions about the use of children’s literature in the teaching of language should take account of learners’ cognitive development and language proficiency. She does not, however, discuss what she means in this context by ‘language proficiency’, a term which is generally applied to overall language competencies rather than to the details of how these competencies are realized (Johnson, 2004, p. 4). She goes on (para. 3) to list other factors which she considers important, providing reasons as indicated below:

- **Rich illustrations:** Students should be able to understand the content of the story with the support of illustrations.
- **Familiar stories:** Students should be able to acquire the language easily through familiar stories such as *The Three Little Pigs*, *Little Red Riding Hood*, and so on.
- **Predictable plot development:** Predictable stories provide an important aid to language learning.
- **Repetitive sentence structure:** Students can easily acquire sentence structures from repeatedly reciting the sentences of the stories.
- **Rhymes:** Stories containing many rhymes makes language learning fun and easy.
- **Songs with rhythmic beat:** Teachers can teach language through traditional songs, such as *Old McDonald Had a Farm* and *Five Little Monkeys*, and students can easily understand the stories associated with such songs.
- **Cognitive type books:** Students can make picture books with flash cards or self-painted pictures based on a theme of their choice. The associated language may be simple vocabulary or easy sentences such as *This is my - I see-----*. These self-made books are comprehensible and easy to learn

from.

- **Interest and fun:** Books that are fun attract students' attention.
- **Big books:** Big books based on children's literature are more visible when they are used in large classes.
- **Book-related products:** Book-related products such as audio cassettes, CDs, and story props can increase the variety of activities in the language class.

Once again, these criteria are very general. Shih (施錦雲 2005) has little to add except for the suggestion that books created by language learners can be effective resources for teaching and learning. She refers to the potential relevance of songs with a rhythmic beat but does not refer to the usefulness of traditional verse such as iambic pentameter in teaching stress-timing (unless her reference to rhymes is intended to include verse of this type). In referring to stories such as *Three Little Pigs* and *Little Red Riding Hood* as 'familiar' (耳熟能詳的故事), she adopts an essentially Western perspective, failing to observe that the social setting and cultural background of works of this type can create barriers for some learners, and that the language in which they are written is likely to be too complex for learners of English for whom they may be appropriate in terms of stage of cognitive development. Thus, for example, *Three Little Pigs* contains reflexive pronouns, modal auxiliary verbs, regular and irregular past tense verb forms, a range of modifiers, embedded constructions of various types, and signals of means, reason, purpose, condition and concession. *Little Red Riding Hood* is even more linguistically complex. Songs such as *Old McDonald Had a Farm* and *Five Little Monkeys* may be fun for young learners to imitate. However, both of them, particularly the latter, contain language that is unlikely to be either particularly useful or particularly appropriate in terms of overall curriculum objectives.

According to Vardel, Hadaway and Young (2006, p. 735), the most important criteria in selecting books for learners English as a second language is that they are appropriate in relation to age, interests and maturity. These criteria seem, at first sight, reasonably straightforward. However, there are many factors, such as cultural background, family background, past experiences and personality that

inevitably impact on whether a work is interesting, and age does not necessarily relate in any direct way to maturity. Furthermore, it is extremely difficult to find literature that is both interesting and appropriate in relation to cognitive development which is also appropriate from the perspective of linguistic competence and literacy. Thus, for example, although Joanna Cole's *Magic school bus* series (published by Scholastic in USA) may generally be appropriate for 9-year-old children who are speakers of English as a first language or who have a level of linguistic competence that approaches that of 'average' 9 year old first language speakers of English (Johnson, 2003), it contains language that would be likely to act as a barrier to understanding in the case of many language learners. In some cases, these learners may be able to cope with the series in the presence of a range of appropriate instructional methodologies; in other cases, this is unlikely to be the case. Where learners are likely to be able to cope under some circumstances, a critical factor is whether the teacher intends to read the books aloud (with accompanying explanations) to the class as a whole or whether he or she intends that one or more students should access it themselves. Books may be used to teach new language, to reinforce language to which learners have already been introduced, to lead into a range of tasks and activities, to initiate discussion or, indeed, some combination of these. To ignore factors such as this in recommending criteria for the selection of books for language learners is effectively to ignore the real needs of these learners. This is equally true where writers include factors such as language accessibility and cultural accessibility among their recommended criteria as do Vardell et al. (2006) unless they provide some useful criteria for determining what is likely to be linguistically and culturally accessible. Thus for example, Vardell et al. (2006, p. 734) note that "in terms of simple language that students can deal with as beginning language learners, Eric Carle's books are excellent examples. They reflect predictable text, enabling the reader to guess what happens on the next page". However, Eric Carle's books, such as, for example, *The Very Hungry Caterpillar*, *The Tiny Seed* or *Do You Want To Be My Friend?* are often recommended for children aged 4 or 5 (Tomlinson & Lynch-Brown, 1996/2002; Johnson, 2003) and learners of English as a second or foreign language may be considerably older than 4 or 5 when they are able to cope with the language of these books.

Vardell et al. (2006, p. 738) also note that, in the case of non-fiction books, “[there] should be an economy of new terms”, adding that “new content area vocabulary should be highlighted in boldface type or brightly coloured type [with] sidebar explanations, explicit visuals and so on”. In fact, however, sidebar explanations, where they are primarily intended for first language speakers, are often written in language that is more complex than the language of the main text itself and are, therefore, not necessarily helpful. Furthermore, it is not simply new vocabulary that can be critical, but also structures and discourse features.

In some circumstances, bilingual materials and instruction are appropriate in that they provide “a dual channel for students to explore their identity and express themselves, as well as to critically and intellectually evaluate their responses through discussion” (Yau & Jimenez, 2003, p. 201). However, quite apart from the fact that ESL learners may not be literate in their mother tongue, the question of language content and language level needs to be addressed in relation to both languages. Furthermore, a number of aspects of literary materials, such as humour, may be difficult to translate. As Foster (2003, p. 81) notes, “humour is a defining element of a culture: what one culture finds hilarious, another may not find to be the least amusing.” Backes (n.d., p. 1) claims that child development experts generally divide humour into four categories: physical humour; situationally-based humour; humour involving a play on language; and humour of character. Each of these, particularly humour involving a play on language, can create problems in relation to the provision of bilingual materials.

A number of authors claim that students are more likely to be able to discuss literary texts if these texts reflect their own culture (Smith, 1995; Jimenez & Et Gamez, 1996). However, one of the aims of language teaching is often to provide access to different cultural concepts: issues relating to culture need to be considered in relation to the aims and objectives of particular teaching programmes.

Stewig (1995, p. 25) observes in relation to illustrations, that “we must keep in mind the issue of authenticity”, noting that in *Yu Min and the Ginger Cat* (1933), written and illustrated by Armstrong and Mary Grandpre, there are troubling

historical inaccuracies. A Chinese student of his noted, for example, that “the woman, wife of a prosperous government official, has very long feet”, “the hat shown on the second opening seems to be from the Ching Dynasty” (1644-1911), “neither the rice jar nor its cover in the third opening are very typical shapes”, and “Chin Yu Min’s clothing throughout is more modern and Western-influenced than clothing from the time period . . . would have been”. Although inaccuracies such as these may not detract from use of the book for purposes that are primarily linguistic and/or social (relating, for example, to the value of friendship), they are certainly unfortunate and, notwithstanding the other positive aspects of the illustrations, limit the value of the work in relation to its use for cultural-historical purposes.

## **2.9 Taiwanese writings on the use of children’s literature in the teaching of English to young learners**

In addition to its advocacy in the national English curriculum, the use of children’s literature in the teaching of young learners has been recommended in a number of academic publications by Taiwanese authors. However, what characterizes many of these works is a failure to define clearly what they mean by ‘children’s literature’ (an underlying assumption often being that ‘children’s literature’ and story telling are synonymous), and a lack of empirical evidence for the often very general and sometimes extravagant claims made.

Tamminga (唐睿謙 2002a; 2002b; 2001) notes that story telling helps to develop social skills and the ability to solve problems through cooperating with others as well as providing access to different cultures. Similarly, Chuang (莊坤良 1999) claims that using children’s literature in the teaching of English allows learners to acquire vocabulary ‘naturally’ (自自然然地累積語言詞彙), develop creativity and imagination, and acquire a life-long reading habit. There is, however, no definition of ‘children’s literature’, no explanation of what is meant by ‘natural’ acquisition of vocabulary and no specific evidence for any of the claims made. Tsou (鄒文莉 2002) argues that storytelling can increase teacher talk and student

participation in oral activities, and can have a positive impact on classroom atmosphere.<sup>9</sup> However, although she notes that teachers involved in story telling used more open-ended questions and prompts and that the students were more willing to participate in oral practice than was otherwise the case, she does not provide any evidence that language learning is actually taking place. Tsou (2006) reports on the development of a multimedia storytelling website containing an accounts administration module, a multimedia story composing module, and a story re-playing module. Using this resource, students and teachers can select the background, subjects and objects (characters, animals, naturals, articles and others) for a story, write a story and replay it. This, according to Tsou, overcomes the problems that can be involved in selecting appropriate literature. However, Tsou does not indicate whether the language of the created stories was found to be both accurate and appropriate.

According to Hsieh (2006), storytelling combined with total physical response<sup>10</sup> can motivate young learners and is beneficial to their learning of English vocabulary, sentences patterns, and comprehension. In fact, however, there was no control group. Furthermore, it is unclear how the meaning of some of the very complex sentences involved was taught (e.g., *The farmer brings the bag to the castle where a king and princess live. The princess sees the rabbit and suddenly sleeps because of a monster's magic.*). Indeed, the students may have been acting out translated meanings and reproducing memorized chunks.

Fung and Wei (2006), discussing kindergarten students, note that the use of picture books during storytime can benefit young learners in relation to speed of comprehension, phonemic awareness, and, more specifically, the learning of letters of the alphabet, numbers, days of a week, shape, size and color. Once again, however, there was no control group and little, if any, evidence of genuine

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<sup>9</sup> She observed two groups of students at the same level for 13 class sessions. With one group, the teacher used storytelling in English. The observations were followed by an interview with the teacher. Students in the storytelling group were more willing to participate in oral activities and the classroom atmosphere in the storytelling group was perceived to be more positive.

<sup>10</sup> Asher (1979), who developed Total Physical Response (TPR) as a language teaching method, recommended that students should act out meanings.

language learning. Furthermore, the context in which kindergarten students operate is often very different from that in which they operate in language classes in the public school system. Thus, although there can be little doubt that picture books can be of real value in the teaching and learning of languages, their value will be optimized only if they are carefully selected and used. It is not enough to note that they can play an important role in the teaching and learning of languages. Nor is it useful to make claims about their relationship to language learning in the absence of specific observations made in carefully controlled contexts.

Chang (2001) claims that a combination of verbal and non-verbal scaffolding in story-based classrooms enables students to easily comprehend stories in English. However, her study focused on vocabulary only and it appears that the learners understood the meaning of lexical items simply because they were translated.

Haseltine (海柏 2002) refers specifically to the relationship between story telling and the teaching of grammar and pronunciation, noting that story telling provides opportunities for young learners to improve their pronunciation and grammar and to activate memorization by listening to meaningful, repetitive text rather than single words or phrases. In fact, however, although it is a self-evident fact that story telling can provide *opportunities* for language development, Haseltine does not provide readers with any specifics on which they can base a judgment as to whether particular stories used in particular ways actually do have a positive impact on language development and, in particular, whether they have a more positive impact on language development than other approaches to the teaching and learning of English. Furthermore, in claiming that storytelling may be more productive in relation to the teaching of grammar and pronunciation than focusing on single words and phrases (p. 16), Haseltine appears to assume that the only alternative to story telling is the teaching of decontextualized words and phrases. This is, of course, very far from the truth. Nor is it true, as Haseltine claims (p. 16), that the distinction between past tense, present tense and future tense can necessarily be related, in story telling, to the lives of the characters (past tense),

dialogue about current activities (present tense) and predictions about what will happen (future).<sup>11</sup> Thus, Haseltine's assertion that learning grammar through story telling is preferable to traditional word-form variation instruction involves the setting up of a straw target (traditional word-form variation instruction), a range of unwarranted and unsupported assumptions about the relationship between tense and time (with no reference at all to aspect), and an overall over-simplification of the issues involved in the teaching of language to young learners.

None of the writings to which reference has been made thus far refer explicitly to the differences between the learning of first languages in natural settings and the learning of additional languages in classroom contexts. None of them provides any detailed discussion of issues relating to curriculum design and the relationship between curriculum, materials selection and methodology. None of them refers to the fact that the principles that underlie the selection of language in narratives designed for native speaking children may be different from those that guide the selection of language in narratives designed for learners of additional languages. Indeed, the most critical aspects of using children's literature in teaching English to young learners in Taiwan are largely overlooked. These include *what* to select and *why* and *when* and *how* to use what is selected.

A number of writers refer to the value of what are referred to as 'literature circles', which provide a small groups of students with opportunities of exploring a piece of literature in depth through discussion. Thus, for example, Lin (2006) reports the results of a study that apparently indicated that a literature circle had a positive impact on students' attitudes towards reading. However, there is no in-depth discussion of the language encountered in the reading or of the extent to which that language was understood and reproduced by the learners.

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<sup>11</sup> Dialogue about current activities (e.g., *I am \_ing*), with the exception of instructional dialogue involving imperatives and negative imperatives, is far less likely than dialogue about, for example, intentions (e.g. *I am going to . . .*) or past events, and predictions about the future are likely to involve modal auxiliary and semi-modal auxiliary verbs, not future tense (which does not exist in English).

All of these writings are representative a general trend in Taiwan towards recommending the use of children's literature, narrative in particular, in the teaching of English to young learners. However, although many claims are made, experiments are often poorly constructed, and there is little, if any, genuine evidence for the sometimes extravagant claims that are made. The result of this is that many children's books, largely picture story books, are imported into Taiwan from English speaking countries and used, without appropriate scrutiny, as primary or, more generally, supplementary teaching materials. The extent to which this benefits anyone other than authors and publishing companies remains largely unexplored, as do the potential benefits of other genres and text-types.

## **2.10 Conclusion**

There is considerable disagreement about what constitutes children's literature and, in particular, about what constitutes 'good' children's literature, much of the discussion that is available being couched in very general terms. Furthermore, although there appears to be general agreement that children's literature, particularly narrative, can contribute to children's social, cognitive and linguistic development, such writing as there is on the use of children's literature in the teaching and learning of English as a second or foreign language generally has little to say in specific terms about the problems that can be associated with using literature designed for first language speakers, or about the relationship between specific aspects of the selection and use of children's literature and issues relating to the language curriculum.

## Chapter 3

### Questionnaire for language professionals: An analysis of response patterns

#### 3.1 Introduction

I report here on responses to a survey of a sample of teachers of young learners of English in Taiwan. The survey involved a self-completion questionnaire. At the core of the questionnaire are a number of questions relating to the selection and use of teaching materials (including textbooks, story books and non-fiction books). However, although one of my primary goals in designing the questionnaire was to learn more about teachers' use of, and attitudes towards, teaching materials of various kinds, I was also interested in contextualizing the information about resource selection and use made available by respondents. In particular, I was interested in the educational backgrounds of the teachers, including their training, if any, in the teaching of English to young learners and the contexts in which they taught.<sup>12</sup>

In line with the recommendations of Cohen, Manion and Morrison (2001, p. 245), I worked through each of the following areas in sequence:

- determination of primary and subsidiary aims of the survey;
- determination of the survey approach to be adopted (self-completion questionnaire in this case);
- determination of the target population;
- determination of the approach to recording and analyzing response data;
- consideration of ethical protocols;
- production of draft;
- trialling of the draft;

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<sup>12</sup> The questionnaire also contained some questions, for example questions about syllabus, that are less directly relevant to the focus of this thesis than others. I took the opportunity to include these because I believed that they would provide useful information for other research projects in which I am involved. Responses to these questions are not discussed here.

- revision of the draft;
- conducting the survey and analysing the results.

At each of these stages, a number of practical considerations needed to be taken into account.

### **3.2 Determination of the primary and subsidiary aims of the survey**

The primary aim of the survey was to investigate teachers' use of, and attitudes towards, different types of teaching materials, including textbooks and the materials designed to accompany them as well as children's literature (fiction and non-fiction). A subsidiary aim was to collect information about aspects of the context in which materials are selected and used.

### **3.3 Determination of the survey approach to be adopted**

The decision to prepare a self-completion questionnaire rather than, for example, to conduct semi-structured interviews, was dictated largely by issues relating to the amount of time available for data collection, the need for coverage of teachers in a range of different contexts and the desire to preserve the anonymity of respondents throughout the data collection process as well as the reporting process.

The time available for data collection for the research project as a whole - both survey responses and videotapes of sample lessons - was limited by the fact that, except for the first year of the research project (when I was enrolled on a part-time basis only), I was located in New Zealand and could not spend more than very limited periods of time in Taiwan. I therefore needed to collect all relevant data during the first year of the research project (when I was also a full-time lecturer). This was a major factor in my decision to do a questionnaire-based survey. Another factor that influenced that decision is the fact that teachers of young learners of English in Taiwan come from a range of different backgrounds and operate in a range of different contexts. They include speakers of English as a first

language from a number of different countries of origin as well as Taiwanese nationals. Even within the public school system, those who teach English to young learners may come from very different educational backgrounds and may have had very different teaching backgrounds and professional training. Learners may be taught in public schools, in private institutions (including kindergartens and cram schools), in groups or individually<sup>13</sup>. In some teaching and learning contexts, teachers are obliged to follow the national curriculum guidelines for English; in others, they are not. My desire to include teachers in as many different teaching and learning contexts as possible meant that a questionnaire was likely to be preferable to interviews. Finally, the institution in which I was enrolled recommends the preservation of research participant anonymity in research reporting wherever possible. I wished also to preserve the anonymity of participants during the data collection process, not only because this can be less threatening than interviews (Johnson, 2000, p. 352) but also because it seemed more likely to yield honest responses. For all of these reasons, I decided to conduct a questionnaire-based survey.

### **3.4 Determination of the target population**

The next task was to decide on the target population for the survey. In deciding to conduct a questionnaire-based survey, I had already determined to attempt to sample as wide a range of teachers of young learners in as many different teaching and learning contexts as possible, ‘young learners’ being defined here as learners aged from 6 – 12. However, simply sending out questionnaires to institutions or individuals by post seemed unlikely to be productive in terms of response rate, particularly as teachers of English in Taiwan are increasingly being subjected to requests from researchers to participate in research projects as a result of (a) an increased focus on research in general in the tertiary education sector in Taiwan, and (b) the increased interest in the teaching and learning of English that has

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<sup>13</sup> In 2005, there were a total of 3,646 primary schools, 2, 252 kindergartens 12,747 cram schools in Taiwan (Government Information Office (Taiwan), 2005). In addition to the teaching of English in primary schools, many of the kindergartens and cram schools offer tuition in English or through the medium of English.

resulted from changes in the national curriculum guidelines for English, the lowering of the age at which young learners are introduced to English in the public school system, and widespread public dissatisfaction with the proficiency levels achieved in schools. I therefore decided to solicit responses in three different ways: (a) by mailing questionnaires to schools and other educational institutions in cases where I already knew the teachers, (b) by taking them personally to as many schools and institutions as possible whose teachers I did not know; and (c) by distributing them (or arranging to have them distributed) at workshops around Taiwan designed for teachers of young learners of English. Although this meant that the sample was one of convenience and that the majority of participants were from Southern Taiwan (the Kaohsiung, Tainan and Pingtung areas) and from urban rather than rural areas, it also meant that the response rate was likely to be higher than would be the case for a random sample.

### **3.5 Determination of the approach to recording and analyzing response data**

Except for one question, the questions were all closed. It was therefore decided to use a readily available commercial package, Microsoft Excel (which allows for the creation and sharing of spreadsheets, specification of named ranges and tables within formulae, and a range of chart options) for recording and analysing response data. In the case of the final question, an open-ended one that encourages respondents to include anything of particular concern or interest to them, the responses would be considered individually and assigned to categories where possible (see Hoinville, 1977, p. 33).

### **3.6 Consideration of ethical protocols**

Having decided to carry out a questionnaire-based survey, it was essential to seek ethical approval from the appropriate University committee<sup>14</sup>. Important aspects of that approval were undertakings to provide potential respondents with a clear

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<sup>14</sup> In this case, approval was sought from the Human Research Ethics Committee of the School of Māori and Pacific Development of the University of Waikato.

outline of the nature of the research and to explain to them that they need not participate and that, should they initially decide to do so, they were free to change their minds at any point before completed questionnaires were returned. Furthermore, it was important to explain that those who decided to respond to the questionnaires need not complete all of the questions, to provide them with an assurance that the anonymity of respondents would be protected, that reporting of responses would relate to trends rather than to individuals, and that no background information would be included that might lead to the identification of any respondent or any institution with which a respondent was associated. It was also agreed that (for the purpose of verification of results) completed questionnaires would be stored indefinitely in a locked resource area of the University. Since potential subjects might not be first language speakers of English, it was agreed that both the questionnaires and the consent letters detailing the matters outlined above and outlining the aims of the research project would be made available in both English and Mandarin.

### **3.7 Production of the draft questionnaire**

The draft questionnaire, including 35 questions, was produced in both English and Mandarin in A4 format with temporary binding. In order to avoid coding problems, only the final question (which asked respondents if there was anything they wished to add) was open-ended. In the case of 30 of the 34 closed questions, responses involved ticking one or more boxes. In three cases, respondents were asked to supply a number (e.g., number of years they have been teaching). In one case, they were asked to list up to three things they believed their students most enjoyed, the expectation being that they would refer to a list of activities accompanying the preceding question in doing so. Attention was paid to the need to have a clear and consistent layout, provide adequate space for responses, integrate factual and attitudinal questions, and move from simpler to more complex questions (Cohen, Manion & Morrison, 2001, p. 257). Attached to the questionnaire was a consent form giving the name, affiliation and contact details of the researcher and the aims and objectives of the research and outlining the ethical protocols discussed in *section 3.6* above.

### **3.8 Trialling of the draft questionnaire**

The next stage was to trial the draft English and Mandarin versions of the questionnaire to ensure that any problems detected by the trial participants, including problems relating to terminology that might affect understanding and interpretation, were resolved in the final versions. Six teachers, all friends who were willing to participate, were involved in the trial - two teach at primary school level, one at kindergarten level and three in cram schools. None of them is a first language speaker of English. All of the participants indicated during preparation for the trialling of the questionnaire that they received many requests to complete questionnaires and were generally reluctant to do so, particularly in cases where the questionnaires were poorly presented and were not accompanied by a clear statement of research aims and objectives or where they had no particular reason to have confidence in the researcher (where, for example, the researcher was not known to have been involved with the non-university sector prior to distribution of the questionnaire). Those involved in the trial were asked to complete both the Mandarin and English versions of the questionnaire and to comment on (a) the length of time they took to complete the questionnaires, (b) any difficulties they experienced in understanding or answering the questions, (c) any terminology that might cause confusion (d) any feelings they had about layout and presentation, and (e) their response to the consent form. They all commented positively on the layout and presentation of the questionnaire and the content of the consent form. They agreed, however, that the Mandarin version was more straightforward and less time-consuming than the English version so far as first language speakers of Mandarin were concerned. The Mandarin version took approximately 7 minutes to complete; the English version took approximately 12 minutes to complete. They also recommended that the terminology in some of the questions be altered slightly. Another recommendation was that questions referring to number of teaching hours should be altered to include reference both to teaching hours and class periods (which differ in length at different stages in the education system). The questionnaires were revised in line with these recommendations<sup>15</sup>.

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<sup>15</sup> After the trial, only the final version of the Mandarin questionnaire was revised. Unfortunately, there was insufficient time to also revise the final version of the English questionnaire (which was, in the event completed by only 19 participants). The number entering 'shared reading' in relation

### 3.9 The final version of the questionnaire

The final versions of the questionnaires (English and Mandarin), along with the attached consent forms, are included in *Appendix A*. The questionnaires, headed *Questionnaire for Teachers of English to Young Learners in Taiwan*: 問卷：針對台灣幼童英語教師 were produced and bound in A4 format by a professional printing house. They contained 35 questions (some with more than one part) on 11 pages. They were not divided into separate sections although there were six main focus areas (with some questions relating to more than one area) as follows:

- **Personal information**  
Sex, age range, nationality (Questions 1 – 3).
- **Professional information**  
Pre-service education and training (Questions 4 – 6 & 15 - 18);  
In-service training and training priorities and language maintenance activities (Questions 18- 22); 21 & 22  
Experience of teaching English and current employment status (Questions 7 – 9, 10 –14).
- **English teaching philosophy and objectives**  
Questions 33 & 34.
- **Availability of syllabuses and approach to syllabus design and implementation<sup>16</sup>**  
Questions 29 – 32.
- **Selection and use of teaching materials**

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to Question 28 in the English version was not entered due to an inconsistency between the Mandarin and English versions.

<sup>16</sup> Note that responses to the section are not included in the discussion below. This is because these questions were included for discussion in connection with another research topic in which I was also involved at the time.

Questions 23, 24, 26 & 28.

- **Attitudes and beliefs**

Attitude towards adequacy of training (Question 18);

Attitudes towards teaching materials (Question 27);

Beliefs about student attitudes towards materials and activities (Questions 25 & 28).

In addition, respondents are asked whether they wish to add any comments (Question 35).

### **3.10 Questionnaire responses**

Two hundred and fifty-six (256) fully or partially completed questionnaires were returned. The responses are introduced and discussed below.

#### **3.10.1 Personal background and experience**

Responses to *Questions 1 – 3* indicate that the majority of respondents are female (91%), in the age ranges 21-30 (55%) and 31 – 40 (33%) and Taiwanese nationals (95%). Responses to *Questions 7 - 10* indicated that approximately half of the respondents had been teaching English for less than three years, that almost half had some experience of teaching English in kindergarten and/or cram school and that only just over one quarter had experience of teaching English in primary schools. Approximately four fifths had taught English to children aged 7 – 12 year old and just under half had taught children under 7. Just over half were currently in full-time employment. Almost three quarters (64%) indicated that they taught English only, the remainder that they also taught other subjects (*Question 13*). A considerable number (see *Question 14*) indicated that they had responsibility for course design (67), course co-ordination (58) and the evaluation of textbooks for their institutions (20). Forty (40) indicated that they were involved in teacher training.

### **3.10.2 Professional information**

In this section, I summarize responses relating to pre-service education and training, in-service training and training priorities, English teaching experience, and current employment status.

#### **3.10.2.1 Pre-service education and training**

Responses to *Question 4* (in relation to which respondents could select more than one category) indicate that the majority of participants have a qualification from Taiwan, with only 51 (19%) having gained a qualification from overseas.

*Question 5* asked participants what subject or subjects they majored in for their degree. There were 209 responses. Of these, 85 indicated that they had majored in English, 13 that they had majored in applied foreign language and 11 that they had majored in TESOL.<sup>17</sup> It is likely that some or all of those who majored in applied foreign language actually studied English so the number who majored in English could be as low as 96 or as high as 109.

*Question 21* asked for how many years participants had studied English. There were 227 responses. The majority of respondents reported that they had studied English for seven years or more, with 71% having studied English for between 7 and 15 years.

*Question 22* asked where participants had studied English. Participants could tick more than one selection. The numbers of respondents who indicated that they had studied English in kindergarten or cram school were 19 and 68 respectively, the vast majority having studied English in junior high school (220), senior high school (187) and university (149). It is interesting to note that although the policy of introducing English in primary schools in Taiwan is a recent one, 63 of the respondents indicated that they themselves had studied English at primary school,

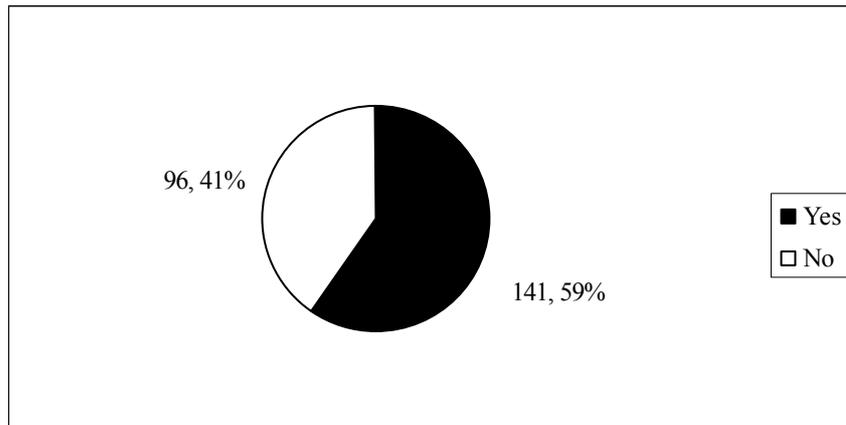
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<sup>17</sup> The term 'applied foreign language' is generally used in Taiwan to refer to programs in language that do not include a literature component.

something that indicates that the current policy of introducing English at primary school level represented, in part at least, a response to an existing trend.

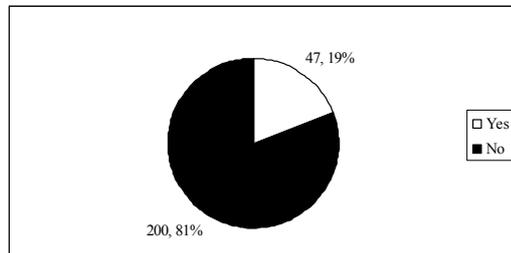
*Question 6* asked participants whether they had taken any courses in English language teaching as part of their degree. There were 237 responses. Of these, 141 (59%) indicated that they had done so (see *Figure 3.1*).

**Figure 3.1:** Those who have taken English language teaching courses as part of a degree (number and percentage)

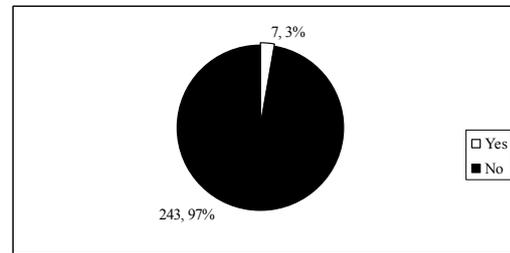


Two questions asked whether participants had a primary school teaching certificate from Taiwan (*Question 15*) or another country (*Question 16*). There were 247 responses to *Question 15*. Of these, only 47 (19%) indicated that they had a primary school teaching certificate from Taiwan (see *Figure 3.2*). There were 250 responses to *Question 16*. Of these, 7 (3%) indicated that they had a primary school teaching certificate from another country (see *Figure 3.3*). Thus, only 54 of the 256 participants (21%) indicated that they had a primary school teaching certificate.

**Figure 3.2:** Those who have Taiwanese primary school English teaching certificate (number and percentage)

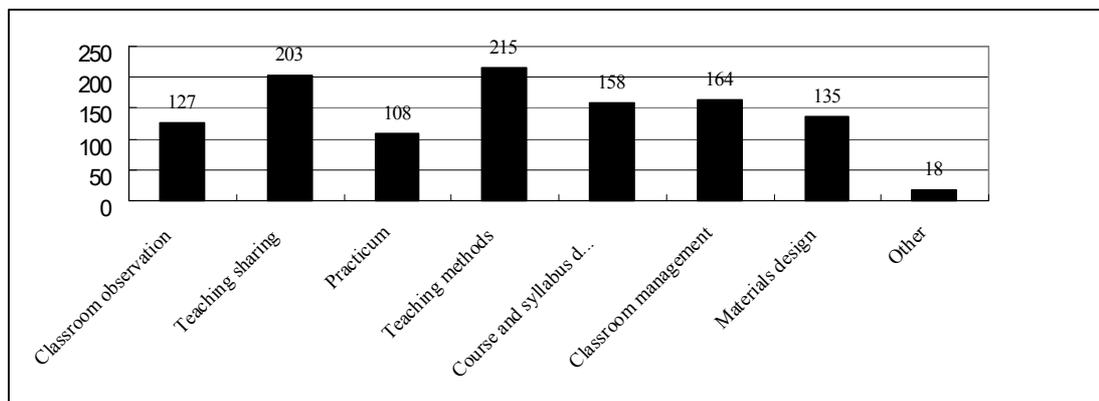


**Figure 3.3:** Those who have non-Taiwanese primary school English teaching certificate (number and percentage)



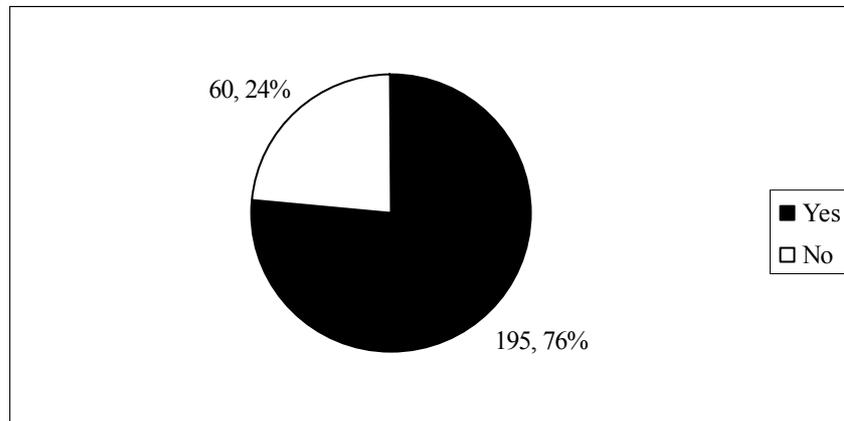
*Question 17* asked participants to indicate what types of practical work were involved in their teacher training. Two hundred and fifty (250) participants responded to this question. Of these, only 108 indicated that their training had involved a practicum (assessed teaching practice) and 135 that it had involved materials design. However, 215 indicated that it had involved teaching methods (see *Figure 3.4*).

**Figure 3.4:** Types of practical work involved in teacher training



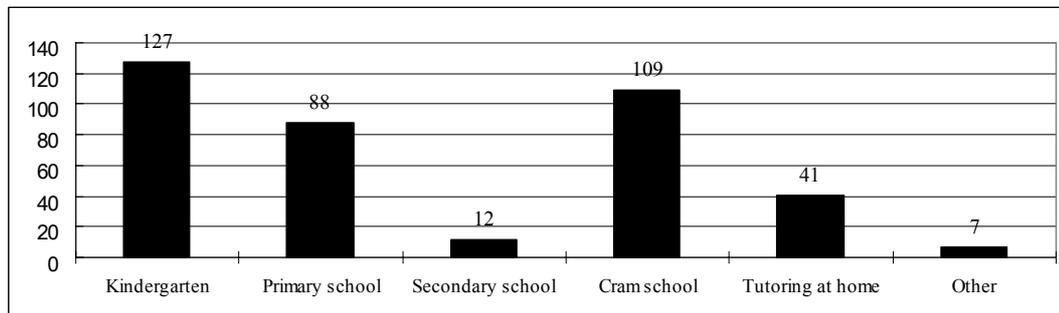
In view of the responses to *Question 17*, and bearing in mind that only 109 respondents recorded having majored in English (although only 13 were not Taiwanese nationals) and that only 54 indicated that they had a primary school teaching certificate, it is surprising to find that 195 (76%) of the 255 participants who responded to *Question 18* indicated that they believed that their training had prepared them adequately for teaching English (see *Figure 3.5*).

**Figure 3.5:** Those who believe their training prepared them adequately for teaching English (number and percentage)



The locations where respondents taught at the time of the survey are indicated in Figure 3.6.<sup>18</sup>

**Figure 3.6:** Current teaching institutions



### 3.10.2.2 In-service development

Those who indicated that they did not believe that they had been adequately prepared to teach English were asked (second part of *Question 18*) to indicate what they had done to improve their teaching skills. There were 60 responses to this question involving 193 entries, the most commonly selected categories being ‘in-service training’ (either free courses provided by the Ministry of Education (60

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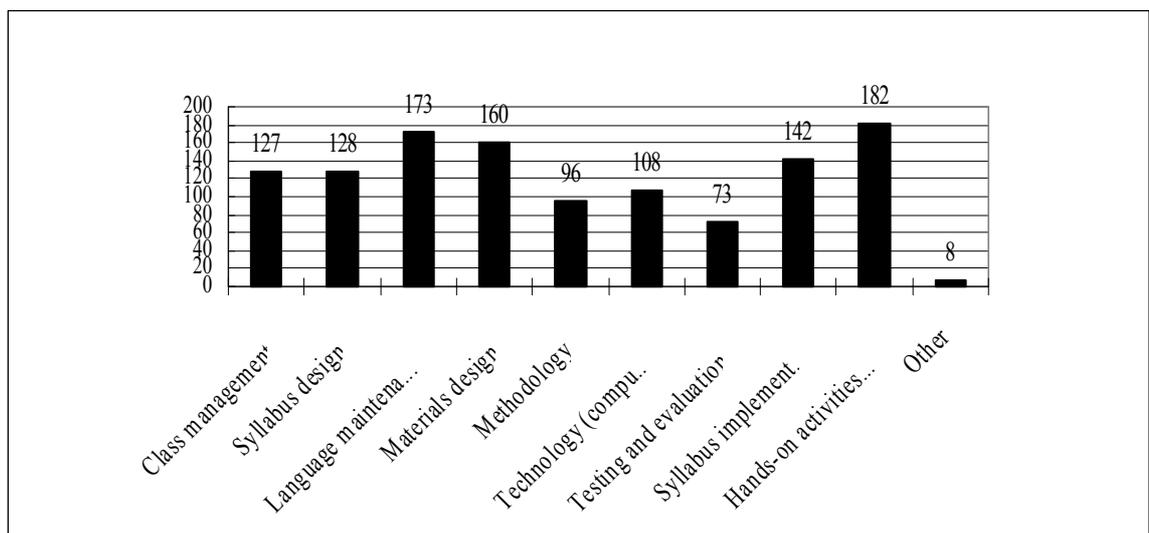
<sup>18</sup> Several respondents taught in more than one type of institution.

responses) or courses for which participants had paid themselves(60 responses)) and 'learning through experience' (57 responses).

Responses to *Question 19* indicated that almost half of the organizations for which respondents worked provided in-service development opportunities of some kind, with over one third providing English language maintenance courses for staff. This suggests that there is, within Taiwan, a significant opportunity for teacher educators to provide training workshops in the context of existing in-service development provision rather than relying on pre-service programmes.

The first part of *Question 20* asked participants to indicate which types of course that the Ministry of Education might supply would be useful for them. Participants could select as many as they wished from nine categories and/or select the category 'Other' and add items. 250 participants responded, with 1189 entries in the first seven categories. The most popular categories were hands-on activities, language maintenance, materials design, syllabus implementation, syllabus design, classroom management, and technology (computers, multimedia). Following these were methodology and testing and evaluation (see *Figure 3.7*).

**Figure 3.7:** Perceived usefulness of types of course that could be supplied by the Ministry of Education

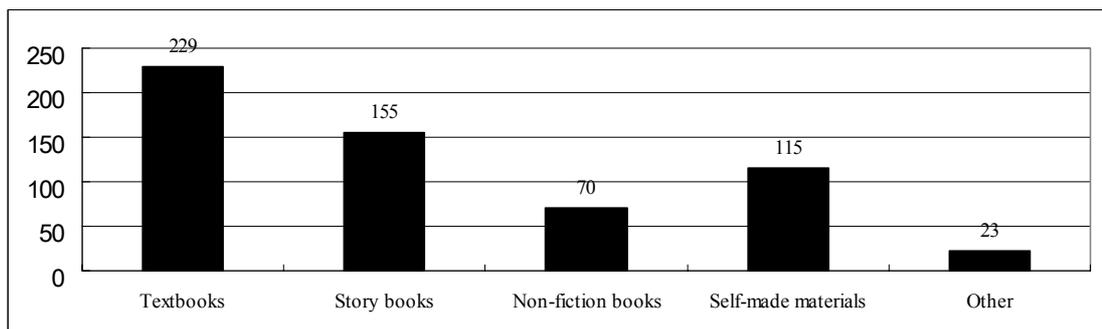


When asked to assess on a three point scale (essential; useful; not important) the comparative usefulness for them of various types of possible in-service provision, most of the respondents indicated that each of the following was regarded as being essential or very important: syllabus design and implementation, materials design, and hands-on activities. The high level of interest in these areas suggests that there are opportunities for the Ministry of Education to provide workshops in which issues relating to the use of children’s literature in the classroom could be explored in the context of syllabus and methodology.

### 3.10.3 Selection and use of teaching materials

*Question 23* asked participants what teaching materials they used in their teaching. They could select one or more of the following categories: textbooks; story books; non-fiction books; self-made materials; other. There were 254 responses covering 592 entries (see *Figure 3.8*). The responses indicate that story books and non-fiction books are considerably less widely used than textbooks, with over 80% using textbooks, just over 60% using story books and only 27.5% using non-fiction books.

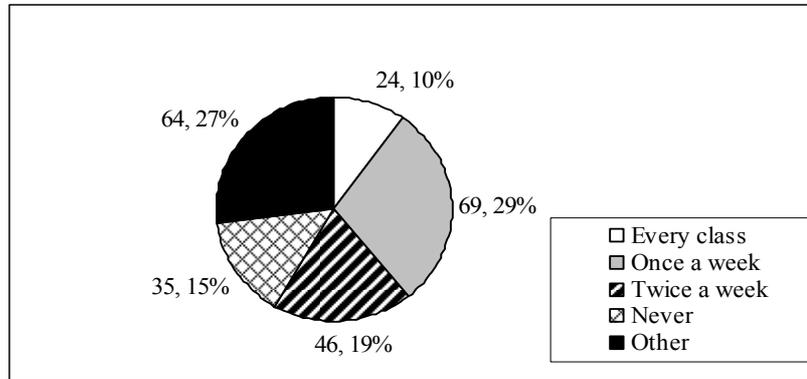
**Figure 3.8:** *Teaching materials actually used by respondents*



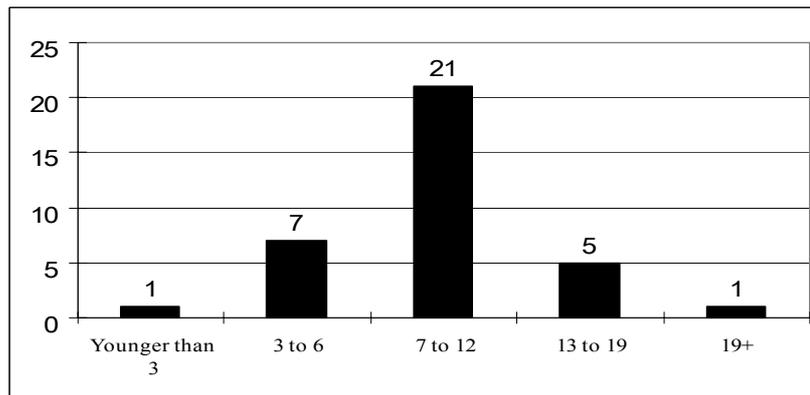
Participants were also asked how often they used story books in their teaching (*Question 26*). There were 238 responses (see *Figure 3.9*). Of these, 24 (10%) indicated that they used story books in every class and 69 (29%) that they used them at least once a week. However, 35 (15%) indicated that they never used

them. Of those who indicated that they never used story books, 21 were teaching children aged 7 – 12 (see *Figure 3.10*).

**Figure 3.9:** Frequency of use of story books



**Figure 3.10:** Age groups taught by those who never use story books



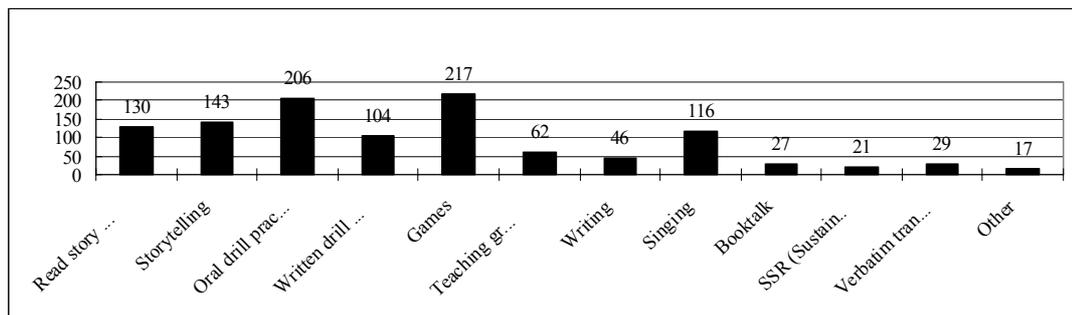
Participants were also asked (*Question 28*) asked which activities they used regularly in their teaching. The categories were as follows:

- a. Read story books aloud
- b. Storytelling
- c. Oral drill practice
- d. Written drill practice
- e. Games
- f. Teaching grammar explicitly
- g. Writing

- h. Singing
- i. Booktalk
- j. SSR (sustained silent reading)
- k. Verbatim translation and explanation
- l. Other (please specify below)

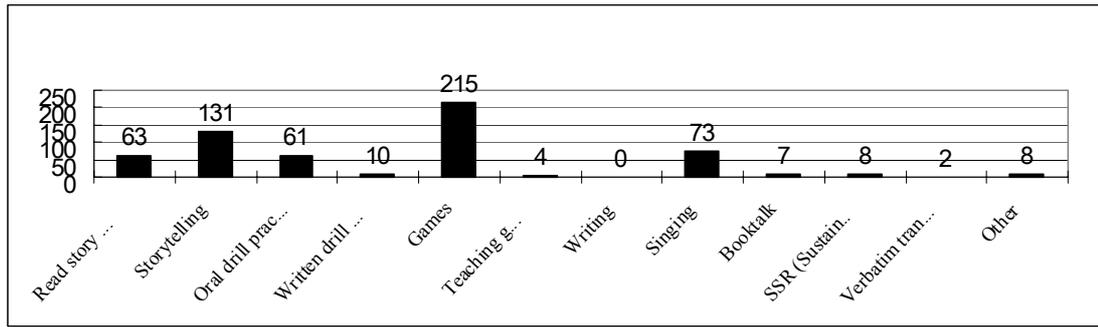
There were 255 responses involving 1128 entries (see *Figure 3.11*). The most popular choices were games (217 entries) and oral drill practice (206 entries). Storytelling came third (143 entries), closely followed by reading stories aloud (130 entries) and singing (116 entries). It is interesting to note that although there were only 29 selections for ‘verbatim translation and explanation’, this was a very common technique used by teachers in the observed lessons (see *Chapter 4*).

**Figure 3.11:** Activities used regularly in teaching English



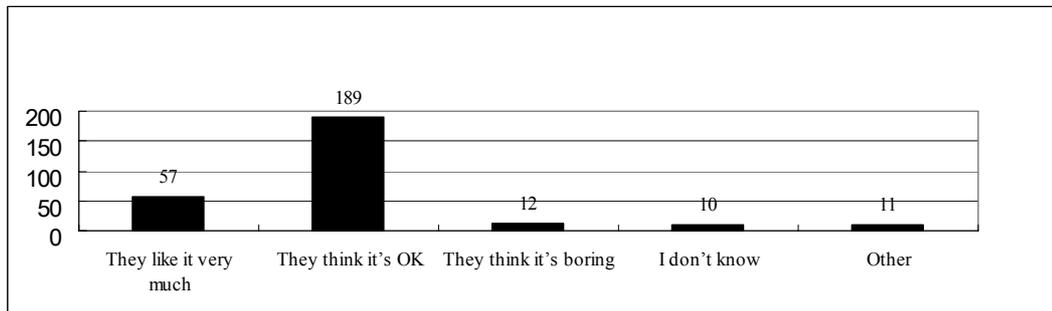
Participants were also asked which activities they believed their students enjoyed most. They were invited to select up to three categories from the same list of activities they had been asked whether they used regularly. There were 234 responses and 584 entries. The most popular category (with 215 entries) was games (see *Figure 3.12*). This was followed by story telling (with 131 entries), singing (with 73 entries), reading story books aloud (with 63 entries) and oral drill practice (with 61 entries).

**Figure 3.12:** Beliefs about students' preferred activities



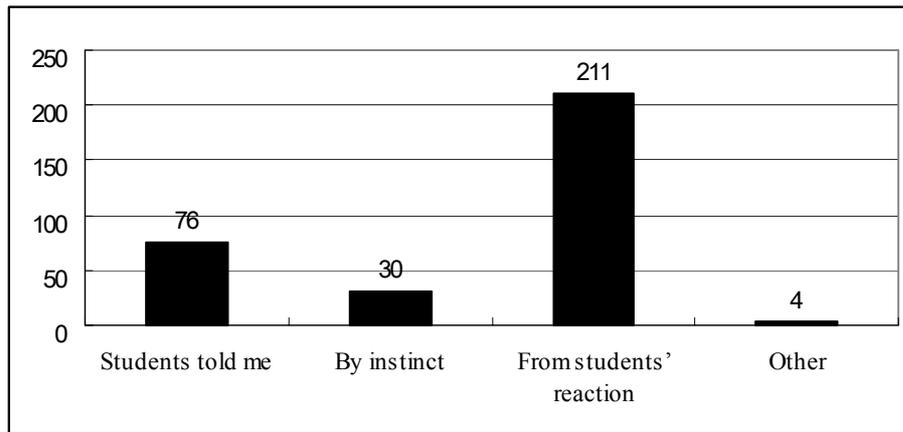
Question 25 asked whether participants believed that their students liked the textbook used in class. There were 254 responses to this question with 279 entries. In almost all cases (see Figure 3.13), the teachers appeared to believe that their students either thought the textbook was okay or liked it very much.

**Figure 3.13:** Beliefs about students' attitudes to textbooks used



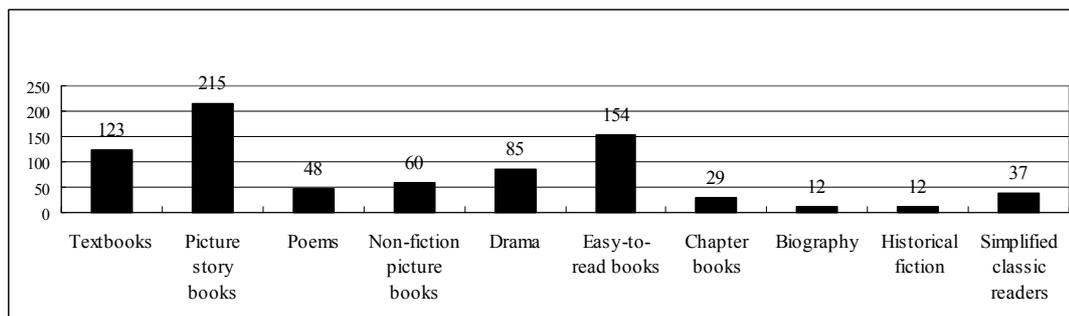
When asked how they determined what activities their students enjoyed, only 76 (less than 30% of the total sample) claimed to have asked them directly (see Figure 3.14).

**Figure 3.14:** Ways in which teachers determined students' activity preferences



Question 27 asked participants to indicate which of a number of possible resource types they believed to be valuable for regular use in teaching English at primary level. There were 251 responses and 775 entries (see Figure 3.15). The categories with the highest number of entries were *picture story books* (215 entries) and *easy-to-read books* (154 entries). These were followed by *textbooks* (123 entries), *drama* (85 entries), *non-fiction picture books* (60 entries), *poems* (48 entries), *simplified classic readers* (37 entries), *chapter books* (29 entries), *biography* (12 entries), and *historical fiction* (12 entries).

**Figure 3.15:** Resources considered valuable for teaching English at primary level



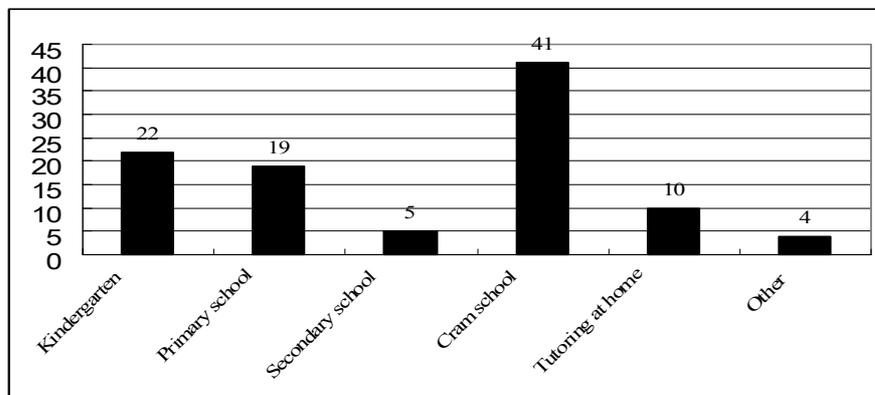
It is interesting to compare the number of respondents who selected certain categories of resource as being valuable with the number of respondents who reported actually using certain categories of resource (see Table 3.1). Although 123 respondents indicated that they regarded textbooks as being a valuable resource for teaching at primary level, a considerably higher number (229) reported that they actually used textbooks in their teaching.

**Table 3.1:** Comparison of responses relating to resource preference and use

	<b>Textbooks</b>	<b>Story books</b>	<b>Non-fiction books</b>
<b>Resources considered valuable (entry numbers)</b>	<b>123</b>	<b>155</b> (story books)	<b>60</b> (non-fiction picture books)
<b>Teaching materials actually used (entry numbers)</b>	<b>229</b>	<b>155</b>	<b>70</b>
<b>Activities used regularly (entry numbers)</b>		<b>130</b> (reading story books aloud) <b>143</b> (story telling)	

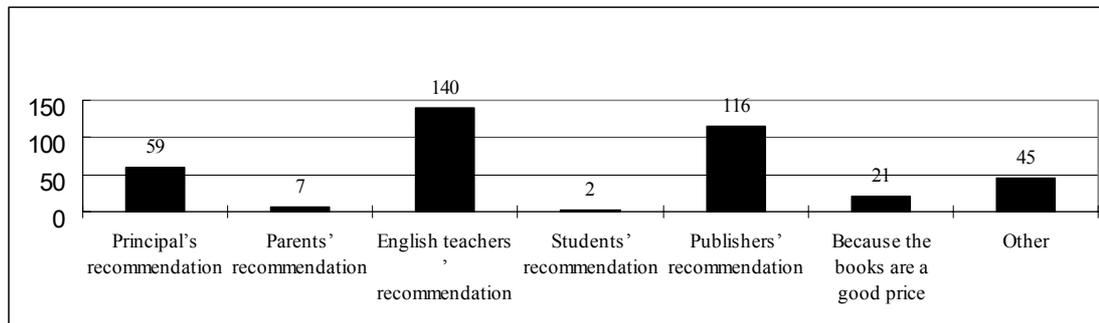
Sixty two (62) respondents selected *teaching grammar explicitly in response to Question 28*. Figure 3.16 indicates the locations where these respondents teach English. Note that there are more than 62 entries because some of the respondents teach in more than one location.

**Figure 3.16:** The teaching locations of those who selected ‘teaching grammar explicitly’



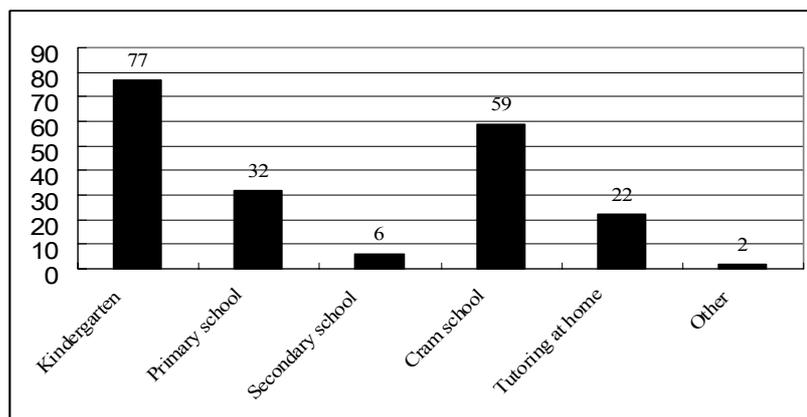
Question 24 asked on what basis textbooks were chosen for participants’ institutions. There were 248 responses and 390 entries (see Figure 3.17). The two most commonly selected categories here were *recommendation by English teachers* (140 entries) and *publishers’ recommendation* (116 entries). Of those who selected ‘publishers’ recommendation’, the majority were teaching in kindergarten (77 entries) or cram school (59 entries). Note that there are 198 entries because some respondents teach in more than one location.

**Figure 3.17:** Ways in which textbooks selected



Some serious problems emerged from the analysis of a sample of widely used textbooks produced in Taiwan (see *Chapter 5*). In view of this, it is interesting to reflect on the fact that so many teachers appear to be guided in their selection of textbooks by publishers' recommendations.<sup>19</sup> Of those who indicated that publishers' recommendations guided their textbook selection, only 38 currently teach in primary or secondary schools (see *Figure 3.18*).

**Figure 3.18:** Locations where participants who selected 'publisher's recommendation' teach

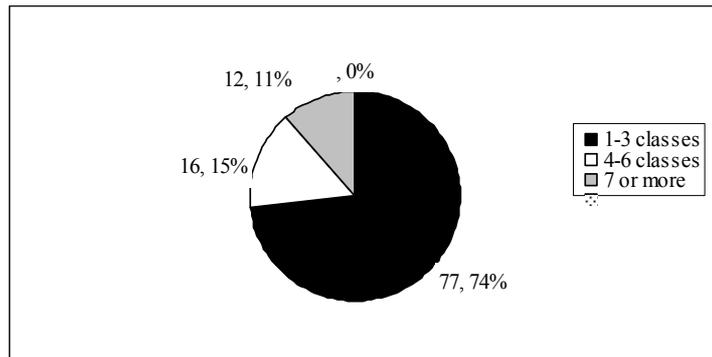


<sup>19</sup> In the light of these responses, it would be interesting to know to what extent teachers' choice of guided readers and children's books is guided by publishers' recommendations.

### 3.10.3 Overall approach to teaching

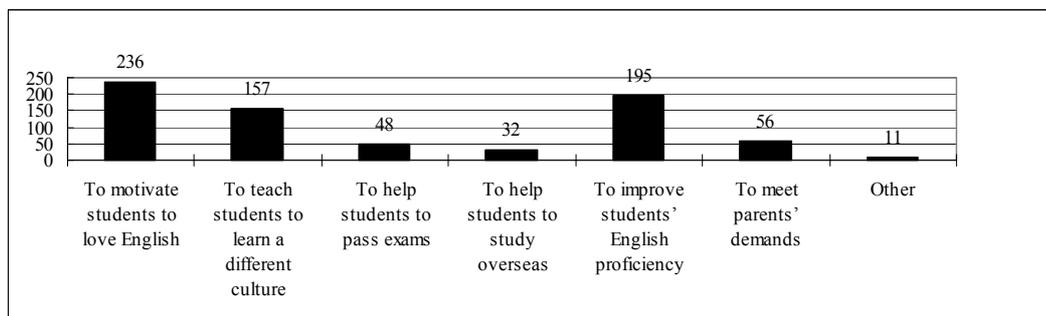
In considering responses in this section, it is important to bear in mind that participants indicated, in answering *Question 12*, that the majority of the students they taught had only one to three sessions of English each week (see *Figure 3.19*)

*Figure 3.19: Average number of sessions of English each group has*



Asked to select statements that described their English teaching objectives (*Question 34*), respondents' most common selections were 'to motivate students to love English' (236 selections) and 'to improve students' English proficiency' (195 selections). Just over twenty per cent (56) selected 'to meet parents' demands'. Very few of the respondents selected 'to help students to pass exams' (48) (*Figure 3.20*).

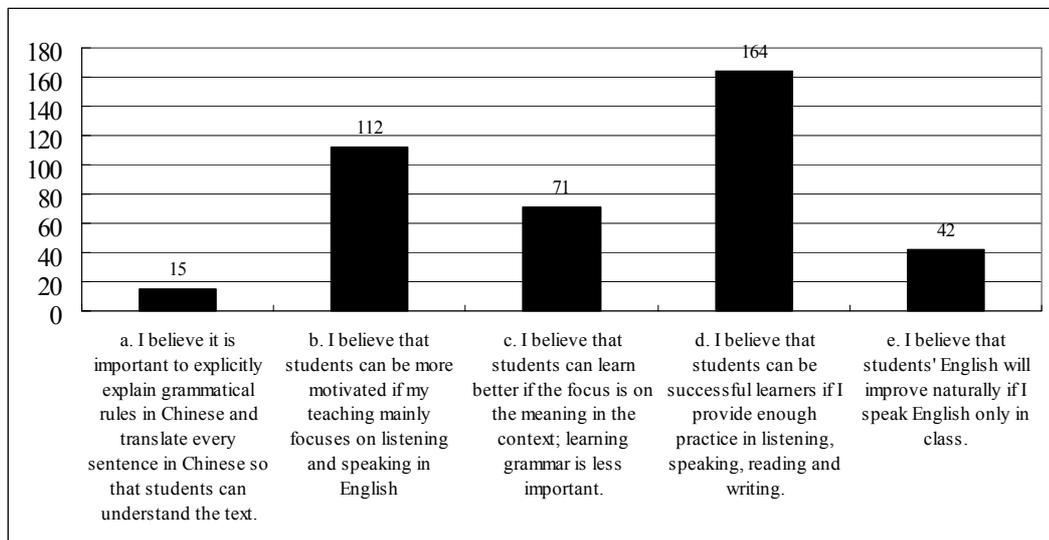
*Figure 3.20: English teaching objectives*



*Question 33* asked participants to indicate which of five statements best described their philosophy about teaching English. There were 252 responses. Of these, 127

selected more than one category. My main interest in asking this question was in how many would select the first and third categories (i.e., *I believe it is important to explicitly explain grammatical rules in Chinese and translate every sentence into Chinese so that students can understand the text.*; *I believe that students can learn better if the focus is on the meaning in the context; learning grammar is less important*). In the event, out of total of 404 entries, only 86 selections were of these two categories. Even so, these categories were selected by over one third of survey participants (see *Figure 3.21* below).

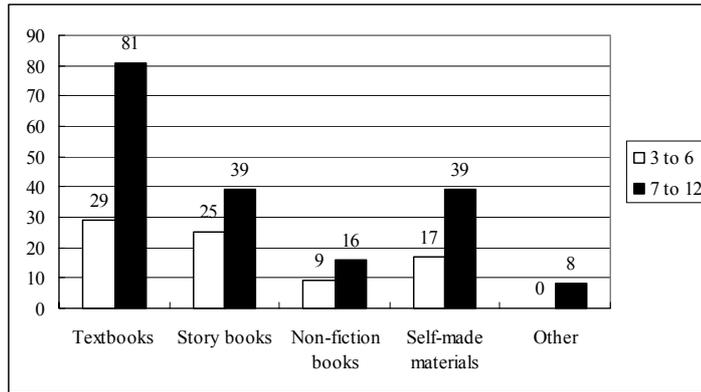
**Figure 3.21: English teaching philosophy**



### 3.10.4 Correlating responses to different questions

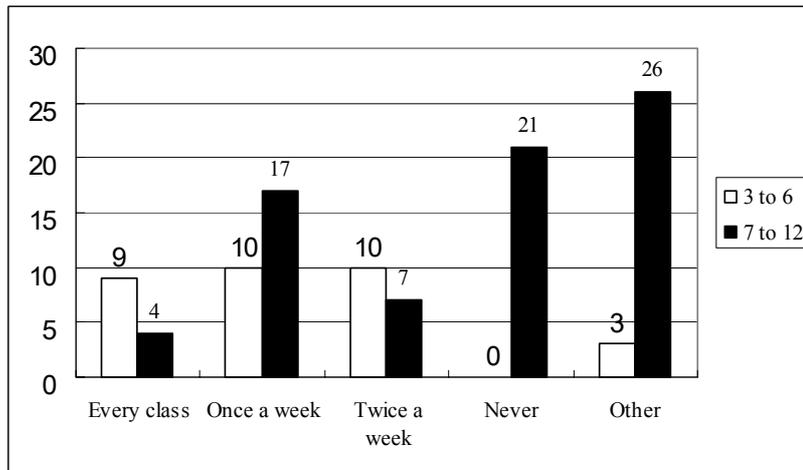
In *Figure 3.22* below, the type of resource used by respondents is correlated with the age groups taught by the respondents. In the case of children aged 7 – 12, the most commonly used resource is textbooks (81 responses).

**Figure 3.22:** Types of resource used with children aged 3 – 6 and aged 7 - 12



In *Figure 3.23*, the frequency of use of story books is correlated with the ages of the learners taught by respondents. In the ‘Other’ category, specific responses were: *it depends; 3 or 4 times a week; whenever it is needed.*

**Figure 3.23:** Frequency of use of story books with children aged 3 – 6 and aged 7 – 12



*Figure 3.24* correlates responses relating to the activities used most often in teaching English and the age groups of the learners taught by respondents. With children aged 7 – 12, respondents reported using oral drill practice (72) entries and games (76 entries) most frequently, followed by singing (42 entries), reading story books (38 entries), written drill practice (39 entries) and story telling (29 entries). If the lessons observed (see *Chapter 4*) are indicative of what actually happens in English classes generally, what is perceived as a game may be little

more than a lexical or grammatical exercise in thin disguise. This suggests that these responses may be more indicative of a wish list rather than reality.

**Figure 3.24:** Activities used most often with children aged 3 – 6 and 7 - 12

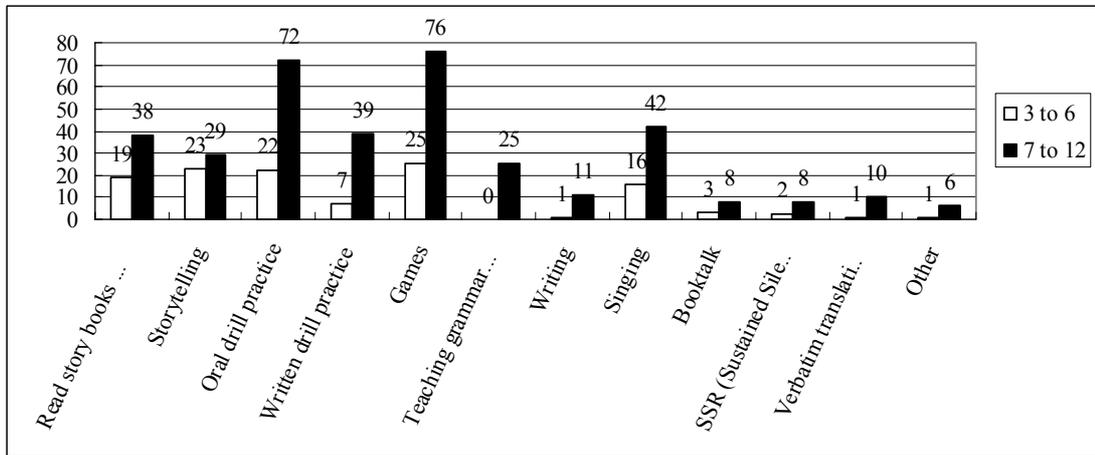


Figure 3.25 correlates responses relating to what activities participants believe learners enjoy most with the age groups of the learners respondents reported teaching. Respondents who taught children in the 7 – 12 age range report that games are the most popular activity (67 entries) followed by singing (28 entries). Reading story books aloud and story telling each have 19 entries, considerably fewer than games and singing. This is not surprising if the approach to using story books observed in primary school and cram school classes (see Chapter 4) is typical.

**Figure 3.25:** Activities respondents believe children in two age groups (3 – 6 and 7 – 12) enjoy most

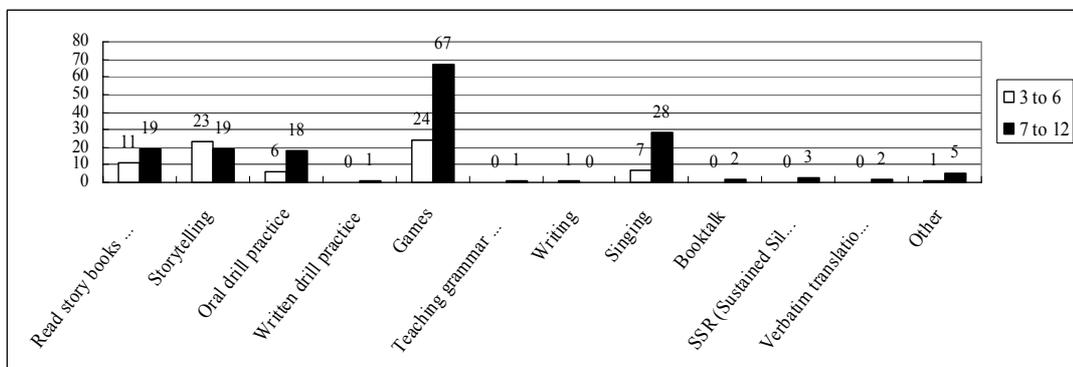
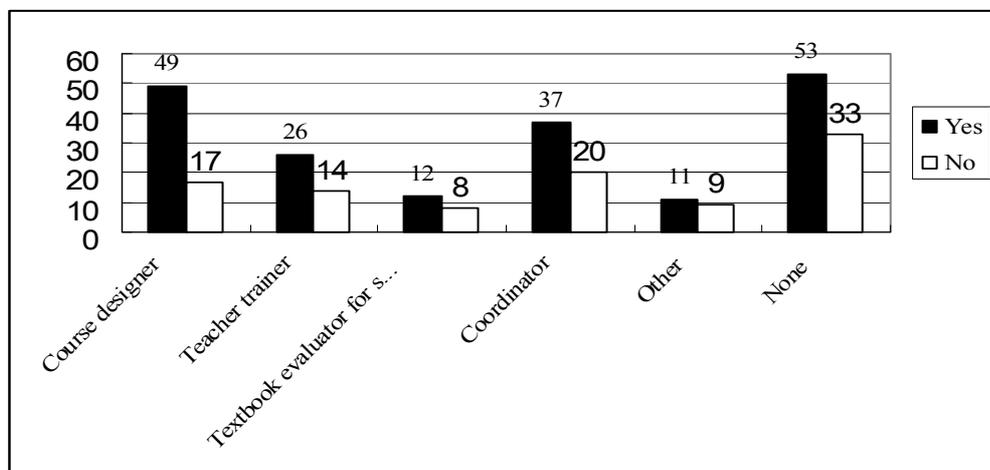


Figure 3.26 correlates responses to questions about whether or not participants have undertaken one or more courses in teaching English with responses to a question about the professional activities in which they are involved. It appears that of those who had not undertaken courses in teaching English, 17 had course design responsibilities, 8 were involved in textbook evaluation, 20 were responsible for course coordination, and, most surprisingly, 14 were involved in teacher training.

**Figure 3.26:** Relationship between prior training in English teaching and professional responsibilities



### 3.10.5 Additional participant comments

Question 35 asked participants to add any comments they wished. Their comments have been translated into English and are listed below. Where comments seem to me to be particularly relevant to topics dealt with in later chapters, this is indicated in footnotes.

- Foreign teachers do not necessarily teach English well. Local teachers can work as the bridge between two cultures; they can also teach very efficiently.<sup>20</sup>

<sup>20</sup> Note that one of the teachers of the sample of lessons discussed in Chapter 4 is a native speaker of English.

- Parents in Taiwan expect and demand too much so far as their children's learning of English is concerned. Very often, what they want children to learn is not what children really want. The pressure parents put on their children causes lots of problems in teaching and learning.
- English education will suffer because of the competition of cram schools.<sup>21</sup>
- Motivation for learning is very important. With the help of the mother tongue, children can learn English better.<sup>22</sup>
- School Principals and Directors also need to have some knowledge of English teaching. Without their support and understanding, it is hard to put good ideas into practice.
- It is to be hoped that children can learn English in the same way as they learn their mother tongue – from interaction with their parents.
- It would be a good idea to invite foreign teachers to share their experiences of language teaching with us.
- Our government needs to set up criteria for teacher evaluation in order to ensure that teachers who teach English to young learners offer quality education.
- In our school, the textbooks are very boring. All we can really do is follow the teacher's manual step by step. The organization of the teaching and the reading materials are terrible. The story books are not like real story books; they are full of meaningless sentences. The children have no fun.<sup>23</sup>
- I'm very interested in this research. I hope I will have an opportunity to read the results.
- Our school does not provide enough good reading materials.

### **3.10.6 A final note**

In their teaching of English, the respondents reported using textbooks more frequently than story books and story books more frequently than non-fiction

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<sup>21</sup> Note that some of the lessons discussed in *Chapter 4* were taught in a cram school.

<sup>22</sup> Note the use of Mandarin in some of the lessons .discussed in *Chapter 4*.

<sup>23</sup> Textbook analysis is the subject of *Chapter 5*.

books. Even so, story books were more often seen as a valuable teaching resource than textbooks (with non-fiction books lagging behind the others in terms of perceived value as a teaching resource). Furthermore, over half of the teachers in the survey claimed that they used story books in their teaching of English at least once a week and only just over a quarter claimed that they never used them. In the next chapter, a sample of lessons taught to young learners in Taiwan is discussed, the main emphasis being on the extent to which children's literature is used and how it is used.

## Chapter 4

### Report on classroom observations

#### 4.1 Introduction

The materials used by teachers and learners in Taiwan may include children's literature. Determining the extent to which these materials actually provide useful resources for teaching and learning is not something that can be done on the basis of the materials alone. It is important to assess their usefulness in relation to the aims and objectives of the teaching and the outcomes of the teaching and learning. Furthermore, although materials may be appropriate and potentially valuable resources (in terms, for example, of language content, the relationship between language and pictures and thematic relevance), their actual value will depend on when and how they are used. Even the most appropriate resources are unlikely to have any real value in relation to the teaching and learning of languages unless teachers have the skills and understanding required to make effective use of them. Recommending that teachers of English in Taiwan use children's literature is one thing; ensuring that they have the skills necessary to select and use it effectively is another thing. For all of these reasons, it is important to find out not only what teachers of English in Taiwan believe about children's literature and its usefulness in their teaching (see *Chapter 3*), but also what children's literature they actually use in their classes, when, why, how and how often they use it, and whether they have ways of determining how effective their use of it actually is in relation to their teaching and learning objectives.

My primary purpose in conducting classroom observations as part of this research project was to investigate the role that children's literature plays in the teaching of English to young learners in real classrooms in Taiwan. My interest was in the extent to which children's literature was used in different types of class, the types of children's literature used, the ways in which it was used, the extent to which it appeared to be based on, and to contribute to, specific language teaching and learning objectives, and children's responses to it.

## 4.2 Institution-types and participants

In total, the observations covered 43 lessons taught in Southern Taiwan in 2004 (February to May) to 5 different groups of children in 3 different types of institution (public primary school; private cram school, private kindergarten). The lessons were taught by 5 different teachers. The total number of young learners involved in the lessons was 141. The children in each of the different groups had the following average ages – 6, 7, 9, 11; 12. *Table 4.3* provides an outline of the observations.

*Table 4.1: Outline of the observations*

<b>Number of lessons observed = 43</b>					
	<b>Public Schools</b> Lessons should follow the Taiwan Ministry of Education National Curriculum Guidelines for English.			<b>Private establishments</b> Lessons need not follow the Taiwan Ministry of Education National Curriculum Guidelines for English.	
	<b>Grade 3</b>	<b>Grade 5</b>	<b>Grade 6</b>	<b>Cram school</b> (after school program)	<b>Kindergarten</b>
<b>Institutional code used</b>	C1	C2	C3	C4	C5
<b>Average age of students</b>	9	11	12	7	6
<b>Number of observed lessons</b>	10	5	8	10	10
<b>Lessons taught by the same teacher</b>	yes	yes	yes	yes	yes
<b>Number of years learners have been learning English</b>	mixed	mixed	mixed	2.5 or 3	2.5
<b>Number of English lessons per week</b>	1	2	2	10	10
<b>Number of learners in group</b>	33	29	35	22	22

## 4.3 Ethical considerations

Since this part of the research program involves teachers and young learners, it was particularly important to pay careful attention to ethical considerations. Cohen, Manion and Morrison (2001, p. 314) note that researchers need to strike a balance

between responsibility for pursuing truth and protection of the participants' freedoms, rights, privacy and values.

The principle of informed consent is critical to research involving human subjects. This principle has been defined as including "procedures in which individuals choose whether to participate in an investigation after being informed of facts that would be likely to influence their decisions" (Diener, 1978, p. 34). Frankfort-Nachmias (1992, p. 79) notes that:

Participants should know that their involvement is voluntary at all times, and they should receive a thorough explanation beforehand of the benefits, rights, risks, and dangers involved as a consequence of their participation in the research project.

Fine observes that where young subjects are involved, the researcher should consult and seek permission from those adults who are responsible for them (Fine, 1988, p. 32).

In relation to the type of research involved here, informed consent is critical. This would, in the case of New Zealand-based students, normally involve the teachers and students themselves as well as school principals, departmental heads (where appropriate), members of Boards of Governors (where appropriate) and parents and/or care givers. In the Taiwanese context, it is considered to be the duty and responsibility of state schools to take decisions on behalf of parents and caregivers and to consult Boards of Governors where they consider it necessary to do so. Therefore, consent forms, including a statement about the research aims and objectives, an undertaking not to disclose the identity of institutions, teachers and students, and a clear statement that participants could withdraw from the research at any point up to completion of this research project, were provided for principals and teachers in state schools (see *Appendix B*). In the case of private educational institutions, parents were also provided with consent forms (see *Appendix B*). In addition, in line with a recommendation by Fine (1988, p. 46), it was recognized that "the age of the children involved should not diminish their rights". The research and their rights in relation to the research were therefore explained to them "their level of understanding [being]

taken into account in the explanations” and they were “given a real and legitimate opportunity to say that they [did] not want to participate” (p. 31).

All of those consulted agreed to participate subject to an assurance that video recordings of lessons would not be made available to anyone other than the researcher and her supervisors and would then be securely stored in the University of Waikato.

#### **4.4 Classes in which children’s literature was included**

Children’s literature was used at some point in 21 of the 43 observed lessons and in three of the five observed groups. It was used as a main resource in all 10 kindergarten lessons and as a supplementary resource in all 10 cram school lessons (the main resource being a textbook). However, it was used in only one of the lessons taught in primary school classes – a class taught to students whose average age was 12. In that lesson, observed in March 2004, the teacher introduced a ‘big book’, *Is that you? Santa?* by Hartelius (1998), published in USA by Grosset & Dunlap. The books used in the cram school lessons are listed in *Table 4.2*. Those used in kindergarten lessons are listed in *Table 4.3*. In the case of the kindergarten lessons, all of the books were chosen on the basis of themes (which were normally taught for a month) decided by the coordinator of Mandarin program (see *Table 4. 3*). Although short stories predominated, one work of non-fiction was included. It was *My Five Senses* by Alikei (1989), which was *used* to introduce or extend teaching about the senses.

**Table 4.2:** Books used as supplementary materials in cram school (average age of students = 7 years)

<b>Title</b>	<b>Author</b>	<b>Publisher</b>	<b>Genre</b>	<b>Theme</b>	<b>Reflects theme of main part of the lesson</b>	<b>Reflects linguistic objectives of main part of the lesson</b>
<i>Danny and the Dinosaur</i>	Syd Hoff	William Clowes and Sons Ltd. (UK)	Fiction	Friendship	no	no
<i>Caps for Sale</i>	Esphyr Slobodkina	World's Work Ltd. (UK)	Fiction	Humorous Story about monkey and caps	no	no
<i>I See a Song</i>	Eric Carle	Hamilton (UK)	Wordless book	An imaginative song about nature such as sun, rain, sea animals and so on.	no	no
<i>We Share Everything</i>	Robert Munsch	Scholastic (Canada)	Fiction	Humorous Story about sharing	no	no
<i>I'll always Love You</i>	Hans Whilhems	Dragonfly books (USA)	Fiction	Friendship between a pet and a boy	no	no
<i>Frog and toad are Friends</i>	Arnold Lobel	HarperCollins publishers Ltd.(USA)	Fiction	Friendship	no	no
<i>Stephanie's Ponytail</i>	Robert Munsch	Annick Press Ltd. (Canada)	Fiction	Fighting against being copied	no	no
<i>Corduroy</i>	Don Freeman	Viking (USA)	Fiction	Friendship	no	no
<i>Bear's Bargain</i>	Frank Asch	Aladdin (USA)	Fiction	Bargain between friends	no	no
<i>Jamie O'Rourke and the Big Potato: An Irish Folktale</i>	Tomie Depaola	G. P. Putnam's Sons (Canada)	Fiction	An Irish legend	no	no

**Table 4.3:** Books used as main teaching materials in the kindergarten class (average age of students = 6)

Title	Author	Publisher	Genre	Age of children	No. of years of English learning	Theme
<i>Little Cloud</i>	Eric Carle	Puffin (UK)	Fiction	6	2.5 years	Clouds
<i>My Five Senses</i>	Aliki	Adam and Charles Black(UK)	Non-fiction (concept book)	6	2.5 years	Senses
<i>Seven Blind Mice</i>	Ed Young	Philomel Books (USA)	Fiction	6	2.5 years	Senses
<i>The Tooth Book</i>	Theo. LeSieg	Beginner Books (USA)	Rhyme	6	2.5 years	Rhyme about a tooth
<i>Stone Soup</i>	Ann McGovern	Scholastic Inc. (USA)	Fiction	6	2.5 years	Food & nutrition
<i>Puss in Boots</i>	Charles Perrault	Farrar Straus Giroux (USA)	Fiction	6	2.5 years	Problem/solution
<i>Love You Forever</i>	Robert Munsch & Sheila McGraw	Firefly Books (USA)	Fiction	6	2.5 years	Mother's love
<i>Dr. Dog</i>	Babette Cole	Jonathan Cape (UK)	Fiction	6	2.5 years	Health

#### 4.5 Approach and methodology

Observation methods are powerful tools for gaining insight into situations and in making it possible for the researcher to enter into and understand the situation (Patton, 1990). Cohen et al. (2001, p. 305) note that “a structural observation will already have its hypotheses decided and will use the observational data to conform or refute these hypotheses. On the other hand, a semi-structured and, more particularly, an unstructured observation, will be hypothesis-generating rather than hypothesis-testing”. This part of the research project is intended to be hypothesis-generating.

Gold (1958, p. 217) observes that the role of the researcher can be classified as complete participant, participant-as-observer, observer-as-participant, and complete observer. In this part of the research project, the researchers' role was that of complete observer. It is acknowledged, however, that the presence of the researcher inevitably influences what takes place (Adler, 1994, p. 378).

Pre-planned observation record sheets (see *Appendix B*) were prepared in order to guide the recording of each lesson. These observation record sheets focused on the physical layout of the class, the position of the children, introduction of children's literature, stages of its presentation, techniques used, follow-up activities, response of the children and criteria used to gauge these responses, learning objectives and outcomes and the evidence used to support these, and overall comments<sup>24</sup>. They also included an evaluation guide for use with the children. This took the form of faces with different expressions – smiling, frowning and neutral.

Since it is useful to also have oral and visual data (Erickson, 1992, pp. 209-210) and since “comprehensive audio-visual recording can overcome the partialness of the observer's view of a single event and can overcome the tendency towards only recording the frequently occurring events” (Cohen et al., p. 313), all of the lessons were recorded using a video camera with associated sound recording. These video recordings (recorded by the researcher) were found to be a very valuable resource.<sup>25</sup> As Wragg (1999, p. 17) notes, since a “good visual and sound record . . . can be replayed several times”, it can remove the pressure to make immediate decisions. It does, however, increase the time needed for analysis. In this case, because it had been agreed that the video recordings would not be used directly in the reporting of the research (to protect the identities of participants), I decided to select ten of them as the primary focus of the analysis. This included four lessons taught in the private sector (two kindergarten lessons and two cram school lessons) and six taught in public sector primary schools (two at Grade 3; two at Grade 5; two at Grade 6). In each case, I selected two lessons that were taught consecutively. These ten lessons (which I considered to be typical examples of those observed) were then transcribed, the transcriptions rather than the video recordings being referred to in the reporting of the research. Thus, although not all of the observed lessons are referred to in any detail here, the other observations provide a context for the discussion. Furthermore, the fact that several sessions with each group of students were observed is likely to have

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<sup>24</sup> The record sheets were discussed with the teachers before the observations were conducted.

<sup>25</sup> In order to avoid disruption of the class as much as possible, the video recordings were made from a fixed location in one corner of the classroom

had the effect of reducing the impact of the presence of the researcher (Wragg, 1999, p. 15).

In discussing the lessons, reference is made to the transcriptions by code – from L1 – L10. The transcriptions are included as *Appendix C*. All children's names have been changed.

## **4.6 Deriving criteria for evaluating observed lessons**

### **4.6.1 Criteria for evaluating lesson groups**

In deriving criteria for evaluating the observed lessons taught by each teacher as a whole, I made reference to literature on the teaching and learning of languages, paying particular attention to the teaching of language to young learners and bearing in mind that according to the Taiwanese curriculum guidelines, the overall goals are (a) to equip learners with the ability to use the language appropriately in social contexts, (b) to develop young learners' motivation and capacity to learn a language efficiently, (c) to build awareness of the difference between their own culture and other cultures, and (d) to encourage the development of respect for cultural differences (Ministry of Education (Taiwan), 2004).

In language teaching and learning, communication in the target language is viewed as the primary objective. According to Hymes (1979), Johnson (1982), Savignon (1991) and Widdowson (1995), language teaching should be communicative in orientation. Hymes, for example, notes that "there are rules of use without which the rules of grammar would be useless" (1979, p.15). In developing learners' ability to communicate in the target language, many countries now recommend approaches consistent with communicative language teaching which, as Savignon (1991, p. 263) notes, "has become a term for methods and curricula that embrace both the goals and process of classroom learning" and involves "teaching practice that views competence in terms of social interaction and looks to further language acquisition research for its development". Widdowson (1995, p. 160) claims that "the communicative approach is based on the . . . belief that language learning comes about when the teacher gets learners to use the language pragmatically to mediate meanings for a purpose, to do things which resemble in some measure what they do with their own language". Snow

(Bucuvalas, 2002) notes that younger learners, in particular, are generally more willing to learn socially useful language in contextually located interactions than they are to learn the rules of language explicitly. This does not mean, however, that language form need be neglected. As Littlewood (1992, p. 15) notes, there is no reason to neglect grammar-oriented activities: “the ability to make choices within the grammatical system is an essential prerequisite to using language for communication”. In Widdowson’s (1990, p. 98) words, “a communicative approach, properly conceived, does not involve the rejection of grammar. On the contrary, it involves recognition of its central mediating role in the use and learning of language”. The implicit teaching of grammar has an important role to play in teaching young learners to use the target language.

According to Crombie (1985a, 1985b), Widdowson (1979), Riggenbach (1999), Nunan (1993), Celce-Murcia (1995), McCarthy (1991, 1994) and Cook (2003), language teaching and learning should be discourse-centred. Crombie (1985a, p. 3) notes that “the discourse value of an utterance is its significance or communicative function within a discourse as distinct from its sentence meaning (or conceptual content). . . . In dealing with discourse values, we are dealing with language in use, with the meanings that attach to units of language by virtue of the co-text and situational context in which they occur”. Thus, discourse, which Nunan (1993, p. 6) refers to as “the interpretation of the communicative event in context” and Cook (2003, p. 50) defines as “how stretches of language in context are perceived as meaningful and unified by their users” is critical.

Within the context of discourse-centred language teaching and learning, cohesion (the linguistic signalling of textual relationships) and coherence (the interpretation of language as contextually meaningful) are of fundamental importance. Cohesion (Halliday & Hasan, 1976, pp. 18 - 19) is part of the system of a language and can be defined as “the set of possibilities that exist in the language for making text hang together: the potential that the speaker or writer has at his disposal”. Widdowson (1978, p. 27) defines coherence as “a matter of the contextual appropriacy of linguistic forms - sentences and parts of sentences”. Thus, learners need to be exposed to discourse that is contextually meaningful.

It is also important that learners are exposed to a variety of genres (such as instruction, recount, explanation) and text-types (such as stories, letters, emails). Derewianka (1991/1994) includes the following genres in *Exploring how texts work*.

**Table 4.5:** Genres in Derewianka (1991/1994)

<b>Genres</b>	
<b>Recount</b>	Telling someone what happened
<b>Narrative</b>	Providing entertainment in the context of a story
<b>Instruction</b>	Telling someone how to do something (e.g. recipe)
<b>Exposition/Argument</b>	Arguing a case (e.g. letter to a newspaper editor)
<b>Explanation</b>	Explaining why something happens or how something works
<b>Information Report</b>	Providing information about things or classes of things

In addition, as Skehan (1996) argues, language learning should be task-supported, the tasks being appropriate to the physical, social, linguistic and cognitive development of the learners serving to activate structural knowledge and contextual understanding.

With reference to the literature referred to above, the following criteria for evaluating the observed language lessons were established:

- Does the language to which the learners are introduced occur in a meaningful context?
- Does the teaching engage learners in meaningful communication?
- Are students motivated to learn the language (judged on the basis of their responses)?
- Is grammar instruction implicit rather than explicit?
- Is the teaching context culturally appropriate?
- Are the learners able to respond appropriately to cultural references that are likely to be initially unfamiliar to them?
- Is the teaching discourses-centred?

- Is there an appropriate range and balance of genres and text-types?
- Does the teacher provide age-appropriate and level-appropriate tasks for language practice?

#### **4.6.2 Criteria for evaluating each lesson separately**

The criteria used in evaluating each lesson are derived from the materials evaluation criteria proposed by Cunningsworth (1984, 1995), Littlejohn (1997), Ellis (1997a, 1997b), Breen & Candlin (1987) and Sheldon (1988). Each of these criteria needs to be considered in the context of the learners and the learning context.

- Are the lesson objectives clear?
- Is the language content and the grading and organization of that content appropriate?
- Is the language presented and practiced in meaningful, appropriate and relevant ways?
- Is the balance of skills appropriate?
- To what extent do the tasks and activities include authentic communicative interaction?

All of the listed criteria are intended to be sufficiently general to encompass individual differences in teaching approach and are intended to be applied in a context-sensitive way.

#### **4.7 Reporting on the observed lessons**

I report first on lessons held in state schools, starting with the youngest learners in this setting (C1 – Grade 3: average age 9) and moving through an older group (C2 – Grade 5: average age 11) to the oldest group (C3 – Grade 6: average age 12). I then report on cram school lessons involving school-age children (C4 – Grade 1 students: average age 7) and, finally, on kindergarten lessons (C5: average age 6). As indicated earlier, only one of the primary school lessons involves children's literature. Even so, they are included in the discussion that follows because there is much that we can learn from them in terms of the overall approach and more specific strategies adopted by the teachers.

It is very important to bear in mind in reading the sections that follow and in reviewing the lesson transcripts in *Appendix C* that the teachers involved are generally coping with large classes of boisterous children and that, they may, in some cases, not have had the luxury of having had access to appropriate training opportunities.<sup>26</sup>

#### 4.7.1 Grade 3 class: C1

*Table 4.6 and Figure 4.1* provide some relevant details relating to this class.

**Table 4.6:** *Class C1: Information about learners and observed lessons*

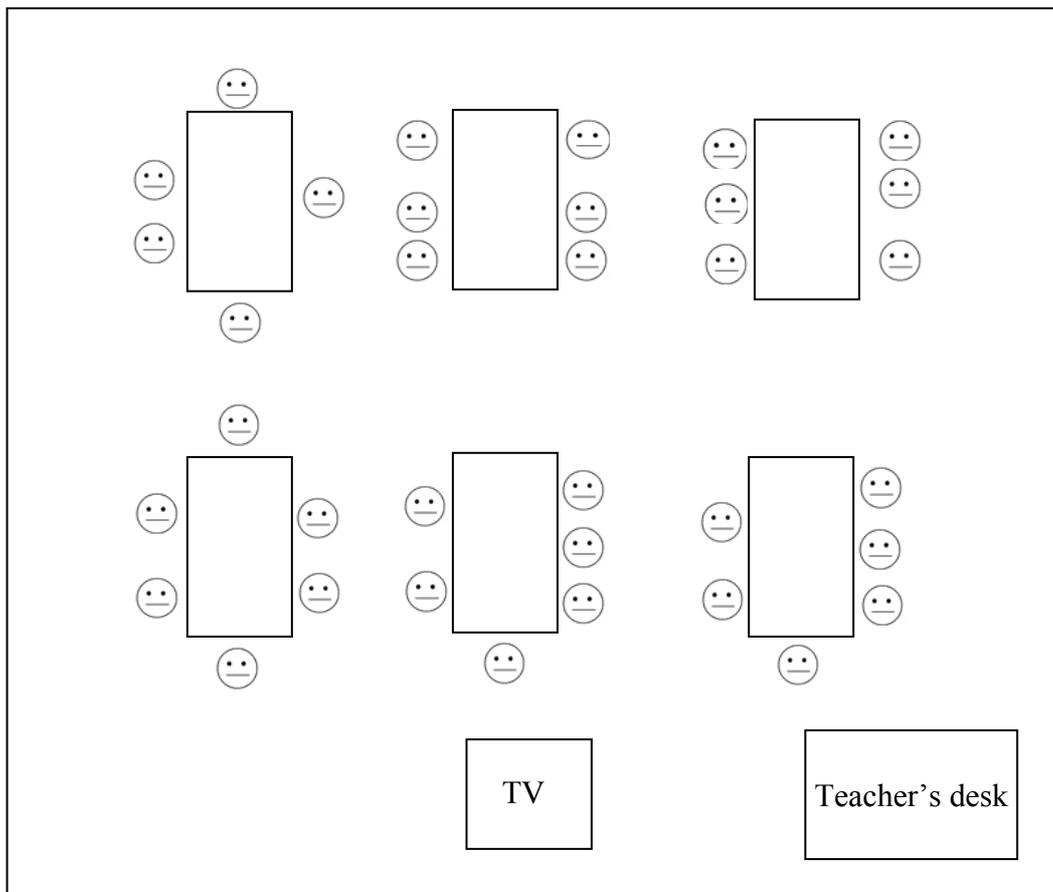
<b>Average age of students</b>	9
<b>Number of girls in class</b>	15
<b>Number of boys in class</b>	18
<b>Length of time learning English (average)</b>	6 months <sup>27</sup>
<b>Approx. number of English lessons to date</b>	32
<b>Number of English lessons each week</b>	1
<b>Number and length of lessons observed</b>	10 (40 minutes each)
<b>Number of lessons transcribed</b>	2
<b>Multimedia equipment available</b>	television set; CD player (fixed at the back of the room)
<b>Classroom layout</b>	English lessons are taught in a science classroom, where the desks and chairs are set up for scientific experiments. All furniture is fixed (see <i>Figure 4.1</i> )
<b>Classroom reflects teaching purpose?</b>	Several posters (provided with the textbook) are displayed on the walls for decoration. They do not change from lesson to lesson. Posters for teaching the target language are displayed on the whiteboard and removed after class.

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<sup>26</sup> For a discussion of some of the problems associated with training in the teaching of English in Taiwan, see Wang, Wei Pei, *Teaching English to Young Learners in Taiwan: An examination of issues relating to teacher education, teacher performance, teacher perspectives and teaching materials* (forthcoming University of Waikato PhD thesis).

<sup>27</sup> In addition, a number of the learners are likely to have been involved in learning English at kindergarten and may also be involved in cram school programs. According to the teachers, this applies to approximately 50% of the learners.

**Figure 4.1:** *C1 Classroom layout*



In the case of *C1*, 10 lessons (all taught by the same teacher) were observed and 2 lessons (L1, L2) were transcribed. The children's existing level of competence in English appeared to vary considerably. According to the teacher, children's literature was used for about 20% of the teaching time. However, children's literature was not used in any of the ten observed lessons. The main resource was a textbook, *Power The Kids*, published by Melody Publishing (Taiwan) in 1998. The textbook, according to the teacher, was chosen largely on the basis of language content, price and use of colour.

In the ten lessons observed, new language was introduced and practiced in largely decontextualized chunks, the primary focus of the lessons being to demonstrate and practice language points. Memorization played a central role. Thus, for example, the learners practiced saying phrases such as *How are you?*, *Happy New Year* and *Merry Christmas* without any immediate reference to the specific context in which such phrases would actually be used, something that appeared to be a reflection of the

material being used, a textbook in which neither the students' book nor the teachers' guide provides any useful information on contextualization.<sup>28</sup> Although the learners were generally noisy and boisterous, talking loudly to each other in Mandarin for much of the time, it is important to bear in mind that there were thirty-three nine year old students in the class.

The teacher often attempted to reduce the noise level in the class by giving instructions in English (e.g., *Stand up!*, *Sit down!*). However, although this was useful as a way of reinforcing instructional language, it may also have resulted in some of the learners associating English instructions with punishment. Even so, the learners were responsive to the instructions. Language was presented and practiced in chunks, without explicit or implicit grammatical instruction. The 'texts' from the textbook were made up of decontextualized question and answer sequences. These 'texts' were read aloud and then translated into Mandarin by the teacher who then played a part of a CD that contained the text. This was, in all cases, followed by drilling and games. Almost none of the material used appeared to have any real cultural significance with the exception of festival-related greetings, something that was clearly a reflection of the textbook materials used. Where there was some cultural significance, as in the case of, for example, a greeting such as *Happy Christmas*, The teaching was not discourse-centred. With one exception (see the discussion of transcribed lessons following), the 'texts' (taken from the text book) were little more than question and answer dialogue segments/ snippets such as *How old are you? I am ten years old*. Most of the games involved vocabulary reinforcement. For example, the teacher gave the same word cards to different groups of learners and then called out one of the words on the cards. The first child to respond appropriately by holding up the appropriate card gained a point for his or her group.

Two of these lessons, referred to as *L1* and *L2* were transcribed (see *Appendix C.1* and *Appendix C.2*).

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<sup>28</sup> Note that the teachers' guides are not discussed in *Chapter 5*. This is largely because a colleague of mine, Wei Pei Wang, includes extensive discussion of teachers' guides in her doctoral thesis which is due to be completed shortly.

In the case of *LI*, the lesson objective was clear. It was to familiarize students with the greeting *How are you?* and the response *I'm fine (so so, great), thank you. And you?* After roll call, the teacher began the lesson by playing a CD of a mini-dialogue in English and Mandarin and then spent the remainder of the lesson getting the learners to mimic the question and the responses. At various points, the pronunciation of the initial sound in 'thank' was reinforced. After whole group practice, the teacher, referring to the procedure a 'game', got individual children to come to the front of the class and answer the question. The learners were not asked to provide a response that related to how they really felt. Responses related to cue cards. The teacher associated the meaning of 'so so' with 'sad' and 'very sad'.

The teacher's utterances (mostly in Mandarin) took up approximately 90% of class time and all explanation that occurred was in Mandarin. Where the teacher used a word in English that the learners might not understand, it was immediately translated into Mandarin. Note that words in *bold italics* were in Mandarin or Taiwanese and have been translated by the researcher:

*When I say understand, it means Do you understand?*

In an attempt to reduce the noise level in the class, the teacher on several occasions addressed the commands *Stand up* and *Sit down* to the whole class. On some occasions, the teacher gave part of the command (e.g., *Stand*) and the learners completed it (e.g., *up*).

The overall objective of the lesson was clear. However, the lesson was made up of a single greeting and alternative responses to that greeting. The greeting and responses are of a kind very unlikely to be used by young children. However, they were included in the textbook used by the teacher. The primary skills focus was memorization and verbal repetition.

The following extract from the lesson is indicative of the content as a whole. Words in italics were said in Mandarin and have been translated into English by the researcher.

**T:** *When you meet friends, you say it, right?* So (approaching a girl):  
How are you?

**G:** I'm . . . fine

**T:** I'm fine, thank you. One more time. How are you?

**Ss:** I'm fine, thank you.

**T:** One more time. How are you?

**Ss:** I'm fine, thank you.

**T:** Where is group one? **Which is Group 1?** (pointing to groups) 1, 2, 3, 4, 5, 6, group 6, How are you? (silent----)

**T:** Group 6, How are you?

**Group 6:** I'm fine, thank you.

**T:** Group 4. How are you? (pointing to group 4)

**Group 4:** I'm fine, thank you.

**T:** Okay, very good. Group 2, How are you?

**Group 2:** I'm fine, thank you.

*L2* began with the instructions *Stand up!* and *Sit down!* addressed to the whole class. This was followed by *Raise your hands!* and *Put down your hands!* Next came greetings: *Good morning!* and *How are you?* All of the students responded with *I'm fine, thank you. And you?* The teacher responded with *I'm great, thank you.* The teacher then went on to get the students to practice saying *What's your name?* This continued for a considerable time. The response (*My name is \_\_\_\_*) was always given in full form. About half way through the lesson, the teacher moved to *What's her name?* and *The girl's name is \_\_\_\_*. Almost immediately, however, the teacher returned to asking *What's your name?* The language introduced in the previous lesson was then revised using repetition practice. At this point, the teacher moved to letters of the alphabet and pronunciation of these letters. The students then repeated together what appears to have been a memorized chunk (see extract below in which letters (as normally pronounced when saying the alphabet) are not enclosed in brackets and sounds are enclosed in brackets:

**Ss:** b, b, /b/,/b/, b,/b/, bear, c, c,/k/,/k/, c,/k/, cat, d, d, /d/,/d/, d,/d/, dog, e, e, /ɛ/, /ɛ/, e, /ɛ/, elephant, f, f, /f/,/f/, f,/f/, fox, g, g, /g/, /g/, g, /g/, girl, h, h, /h/, /h/, h, /h/, hippo, i, i, /I/, /I/, i, /I/, iguana, j, j, /dʒ/, /dʒ/, j, /dʒ/, jellyfish, k, k, /k/, /k/, k, /k/, kangaroo, l, l, /l/, /l/, l, /l/, lion, m, m, /m/, /m/, m, /m/, mouse, n, n, /n/, /n/, n, /n/, net, o, o, /o /, /o /, o, /o /, ox, p, p, /p/, /p/, p, /p/, pig, q, q,

/kw/, /kw/, q, /kw/, queen, r, r, /r/, /r/, r, /r/, rabbit, s, s, /s/, /s/, s, /s/, snake, t, t, /t/, /t/, t, /t/, --- (inaudible), u, u, /ʌ /, /ʌ /, u, /ʌ/, ugly, v, v, /v/, /v/, v, /v/, vampire, (some students open their books)

**T:** *Wait, wait, from v*

**Ss:** (talking and yelling)

**T:** *You're looking at the book. Some of you can do it without looking at the book.*

**Ss:** (keeping arguing loudly)

**T:** Okay, Okay, (showing 'v' shape with both hands). *Come on, we're almost done.* Ready \_ \_ \_ go.

**Ss:** v, v, /v/, /v/, v, /v/, vampire, w, w, /w/, /w/, w, /w/, watch, x, x, /ks/, /ks/, x, /ks/, --inaudible, y, y, /y /, /y/, y, /y/, yo-yo, z, z, /z/, /z/, z, /z/, zebra

**T:** Okay, *when we were reciting, two of you were fighting, right?*

(talking to two of the boys). *It seems that he's not interested in the lesson.*

The teacher then returned to *What's your name?* and moved on to get the learners to say several times *Good morning, Good afternoon* and *Good night* (with which they were clearly already very familiar). Following this was practice of *What's this? It's a (book, pencil)* and *Merry Christmas! Happy New Year!* and *Goodbye*.

The students were then asked to open their books and read aloud together: *a book, a book, it is a book, an apple, an apple, it is an apple, an orange, an orange, it is an orange* (several times).

The objective of this lesson appeared to be revision of language learned in previous lessons along with alphabet practice.

At the end of the lesson, the children were asked their opinions about the textbook they have been working with, the lesson they had just had and English lessons in general, using symbols (a smiling face, a so-so face, and an unhappy face). With the teacher present, 28 out of 29 indicated that they liked the textbook, 25 that they had enjoyed the lesson, and 28 that they liked English lessons in general.

In the case of the two lessons discussed above, the teacher was using a textbook produced in Taiwan for use with young learners of English. The analysis of a sample of textbooks - which includes a textbook from the series used by this teacher - indicates some of the reasons why teachers in Taiwan often struggle to create interesting, communicatively-focused lessons (see *Chapter 5*)

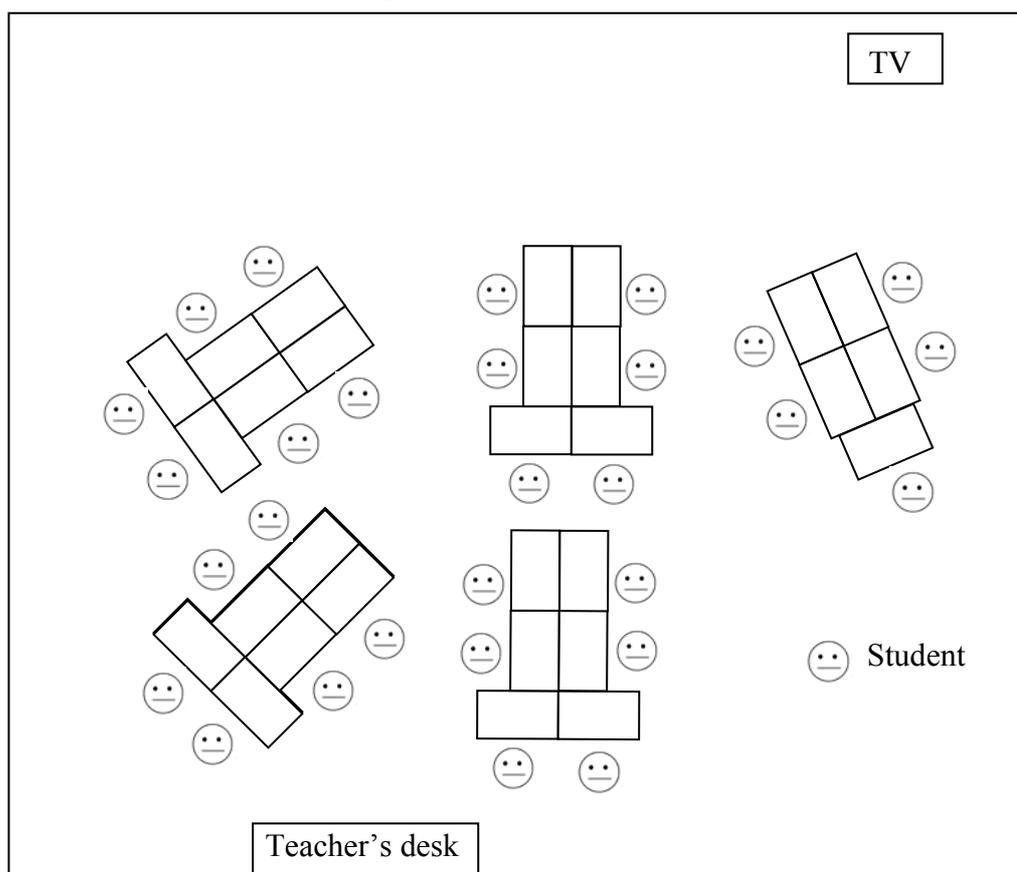
#### 4.7.2 Grade 5 class: C2

*Tables 4.7 and Figure 4.2* provide some relevant details relating to this class.

**Table 4.7:** *Class C2: Information about learners and observed lessons*

<b>Average age of students</b>	11
<b>Number of girls in class</b>	18
<b>Number of boys in class</b>	15
<b>Length of time learning English (average)</b>	2.5 years (in the state school system)
<b>Approx. number of English lessons to date</b>	144
<b>Number of English lessons each week</b>	2
<b>Number and length of lessons observed</b>	5 (40 minutes each)
<b>Number of lessons transcribed</b>	2
<b>Mutliti-media equipment available</b>	TV set; CD player
<b>Classroom layout</b>	See <i>Figure 4.2</i> below
<b>Classroom reflects teaching purpose?</b>	Several posters which are not related to English teaching are displayed on the walls for decoration; they do not change with different lessons. Posters for teaching target language are displayed on the whiteboard and removed after class.

**Figure 4.2:** C2 Classroom layout



In C2, the teacher was a substitute (that is, a trained teacher without a permanent teaching position) who was assigned to teach the class for a year. Although the learners had all been learning English in the state school system for 2.5 years, the teacher indicated that the length of exposure to English was longer in most cases and that the learners had varying levels of competence in English. The main resource was a textbook, *Smart! (Book 6)*, published by Melody (Taiwan).<sup>29</sup>

In the case of C2, the lesson sequence was similar in each case. There was a vocabulary introduction section followed by drilling and then games, whose focus was on spelling and pronunciation of individual words. At that stage, 'texts' from the textbook were introduced. The language was not introduced or practiced in meaningful contexts (a reflection of the material in the textbook). The primary activity at this stage was memorization and reproduction. During games, the learners were

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<sup>29</sup> A textbook from this series is discussed in *Chapter 5*.

generally boisterous, their focus appearing to be largely on who was winning the game rather than on the language used.

The ‘texts’ in the textbook were introduced using posters and flashcards (supplied with the textbook). Meaning was conveyed through translation. This was followed by further drilling and another competitive activity. In general, the communication in which the learners engaged was answering the teacher’s questions, questions whose function was to elicit a response that exhibited the language being introduced.

New language was presented as chunks whose meaning was indicated by translation into Mandarin. The language of the textbook often created significant challenges for the learners. Thus, for example, the response to *What’s your hobby?* (depending on the cue card presented) might be *Collecting stamps is my hobby; Crafts are my hobby; or Painting*). In the absence of an explicit or implicit grammatical focus, the teacher attempted to deal with the structural problems the students were having by repeating the correct form in each case. Where the comparative construction was introduced, sentences containing comparatives (e.g., *Painting is more fun than playing computer games*) were translated into Mandarin and then the learners were encouraged simply to repeat the English sentences verbatim and/or to repeat them with noun phrase substitutions. Had the textbook provided a range of prompts that were more likely to reflect the actual hobbies of the children at the same time as eliciting responses that were structurally similar, the teacher could have encouraged the children to respond in ways that communicated genuine information and to engage in tasks (e.g., a survey of friends’ hobbies) that involved group work.

Although two sessions contained cultural references (the Dragon Festival; Easter), the emphasis was on the linguistic rather than the cultural content. All of the ‘texts’ were made up of dialogue segments.

The two lessons from this group that were transcribed are referred to as *L3* and *L4* (see *Appendix C.3* and *Appendix C.4*).

*L3* began with the teacher introducing five new words from the textbook (crab, shark, shrimp, whale, hermit crab), focusing on spelling and pronunciation. The teacher then

went on to introduce some additional words (elephant; mouse). The focus moved from spelling and pronunciation to group and individual repetition of the words. Next, a game was introduced in which students had to throw dice and spell words for objects (e.g., coral, octopus, seal, clownfish, sea otter, balloon fish, cuttlefish, flatfish, sea anemone, jellyfish, angel fish, butterfly fish). As each of these objects was shown, it became clear that most of the children (whether or not they had been introduced to the words before) did not know them.

Instruction often involved a combination of English and Mandarin as in the example below:

**T:** *Very good.* How to say, one more time, *so the first one*, crab, *not bad.*

Number 2, how about this one (holds up the second flash card)

**Ss:** shark

**T:** *Very good. Try it again.* Okay, *the initial* sh, /ʃ/. *Don't don't tell me* sh, sh *is pronounced as* /ʃ/. Okay. *It's a bit like* — quiet (putting index finger on lips). Okay, *a is for*

**Ss:** /a/

**T:** ok, k *is for---*

**Ss:** /k/

The teacher talked for most of the lesson time, often using Mandarin or Taiwanese. Although there was clear indication of a small, shared repertoire of classroom language (*one more time*; *very good*; and *the last one*), the following examples of teacher utterances indicate the potential value of making classroom language a focus of re-service and in-service training: *How to spell? What is whale? How to say?*

It is difficult to see why the textbook writers decided to focus on the first group of words (crab, shark, etc.), a group of words unlikely to be particularly useful in day-to-day interaction. The teacher's decision to introduce further words (e.g., angel fish) was no doubt motivated by a desire to extend the learners' vocabulary in the same general area at the same time as introducing some interesting and colourful pictures. However, it did add significantly to the memory burden.

The objective of the lesson appears to have been to teach and/or revise words associated with sea creatures. However, a focus on a more limited number of more commonly used words presented in a context relevant to the learners' lives and leading to activities that involved genuine communicative exchanges would have been more likely to engage the learners and redirect their tendency to boisterousness.

At the end of the lesson, in the absence of the teacher, the children were asked about the textbook, the lesson they had just had and English lessons in general. Not a single student responded to the question about the textbook by pointing to the smiling face and all but two selected the unhappy face. With reference to the lesson they had just had, only one student selected the smiling face. The learners were almost equally divided among those who selected the neutral face and those who selected the unhappy face. In relation to English lessons in general, only two children selected the smiling face, seven selected the unhappy face and the remainder selected the neutral face.

L4 began with review of *How tall are you?* The first student questioned replied with *I'm fine!* The teacher then asked the question again, getting the children to repeat it after her. The response was intended to be in centimetres. The teacher introduced the word 'centimetre' (explaining its meaning by translating it into Mandarin) and then attempted to get individual children to respond to the question *How tall are you?* In the face of a lack of response, the teacher supplied a possible response: *I'm 132 centimetres tall.* The first response from a student: *I am 100 centimetres tall* was accepted. This was followed by a few further questions and responses (with background noise from some and with silence from some others. In one case, the teacher's question met with positive resistance: ***I don't feel comfortable saying it*** (in Mandarin)). Next, the teacher got the students to ask the question and provided a response. However, for at least one of the students, the response appears to have been delivered too quickly: ***You said it too fast*** (in Mandarin)). The teacher then got the learners to open their textbooks and turn to a particular page, putting pictures on the board and trying to get the learners to provide words for each picture. The words the teacher wanted turned out to be *crafts, painting, playing computer games, and collecting stamps*. The teacher introduced each in turn, focusing on spelling and pronunciation rather than on the difference in word classes and word groupings. In

response to problems, the teacher generally translated into Mandarin or explained in Mandarin. The following exchange (in Mandarin) indicates some reluctance to prolong this stage of the lesson:

**S:** *I don't understand*

**T:** *You don't understand? You'll understand later.*

The teacher then asked the children to do an exercise (referred to as a game) involving a written dialogue that involves language that the students may, or may not, have been introduced to before. That language included *have fun together; go hiking; go shopping; go dancing; singing; play video games; go to a movie*. The focus was on writing, spelling and pronunciation rather than on structural similarities and differences.

The focus of the lesson shifted twice – from revision of a question and answer sequence, to introduction of new words, to a written exercise that did not involve the words that had been introduced earlier. The teacher talked for much of the lesson (approximately 80%), code switching between English and Mandarin. The nature of some of the teachers' questions indicates the difficulty than teachers who are not first language speakers of English may experience: *How to spell? What is crafts?* This sort of difficulty would be greatly reduced if the textbooks used were more selective in their language focus and included teachers' manuals that provided more useful guidance.

At the end of the lesson, in the absence of the teacher, the students were asked about the lesson they had just had. Although a considerable number (12) responded by pointing to a picture of a neutral face, the majority (17) pointed to a picture of an unhappy face.

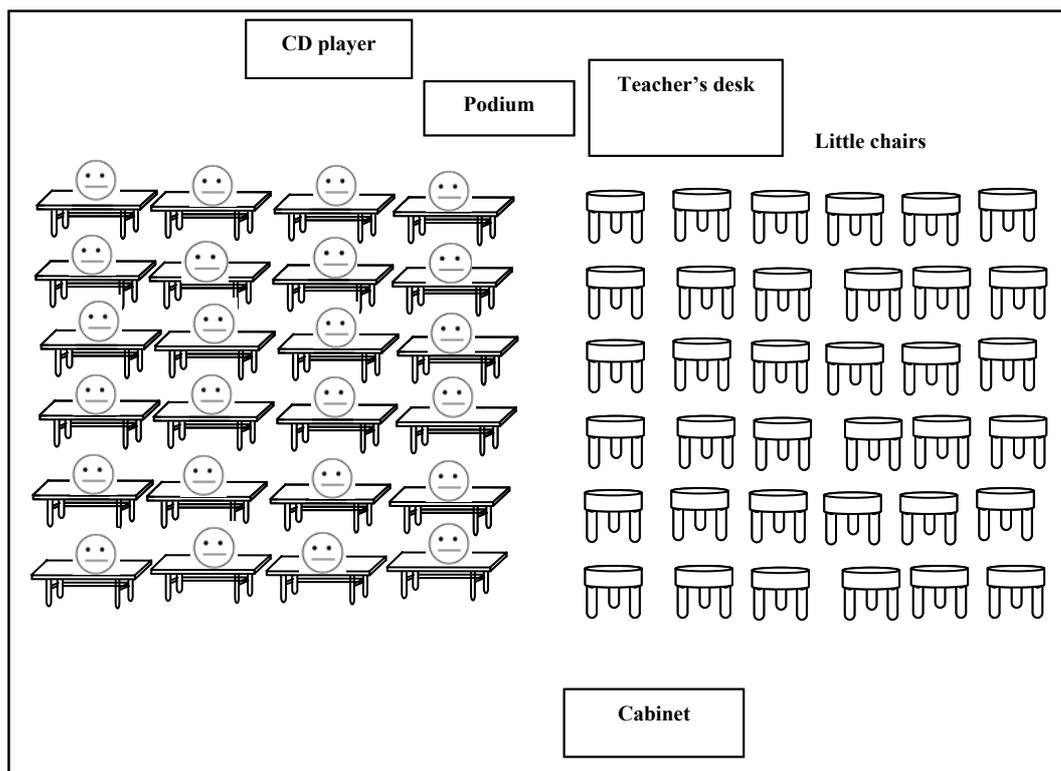
#### **4.7.3 Grade 6 class: C3**

*Table 4.8 and Figure 4.3* provide some relevant details relating to this class.

**Table 4.8: Class C3: Information about learners and observed lessons**

<b>Average age of students</b>	12
<b>Number of girls in class</b>	18
<b>Number of boys in class</b>	17
<b>Length of time learning English (average)</b>	3 years (in the state school system)
<b>Approx. number of English lessons to date</b>	224
<b>Number of English lessons each week</b>	2
<b>Number and length of lessons observed</b>	8 (40 minutes each lesson)
<b>Number of lessons transcribed</b>	2
<b>Multi-media equipment available</b>	Television set ; CD player
<b>Classroom layout</b>	See <i>Figure 4.3</i> below
<b>Classroom reflects teaching purpose?</b>	Posters related to English teaching are displayed on the wall; they do not change with different lessons.  Posters specific to the target language for each lesson are put on the whiteboard and removed after each class. Students' homework and exercise sheets are kept in a cabinet at the back of the class.

**Figure 4.3: C3 Classroom layout**



In the case of C3, eight lessons were observed and two were transcribed (*L5, L6*). All these lessons were taught by the same teacher. Although the learners had been learning English in the state school system for three years, they had had varying amounts of exposure to English and had varying degrees of competence in English.

The main teaching resource was a textbook, *Woody and Me* (Book 4), published by Melody (Taiwan).<sup>30</sup> A book written for children, *Is that you Santa?* was used once in the observed lessons. This is a 'big book' by Hartelius (1998), published in the USA. According to the teacher, textbooks and children's literature were selected largely on the basis of subject and language content although illustrations, design and fun were also considered important.

As in the case of *C1* and *C2*, the primary focus was on practice drills, recitation and memorization. The teacher generally presented the 'text' in the textbook (made up of little more than decontextualized question and answer sequences) by reading it aloud, translating it into Mandarin and then getting learners to repeat it.

There was explicit instruction with a focus on spelling. The teacher explained when the letters 's' and 'es' (He *rides a bike*/ She *watches TV*) occur in the case of the present simple tense in the context of a lesson on the use of the present simple tense for habitual activities. However, although some of the learners appeared to have difficulty with the distinction between the 3<sup>rd</sup> person singular form of the verb (e.g., *rides*) and the forms associated with 1<sup>st</sup> and 2<sup>nd</sup> person singular and 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> person plural (e.g. *ride*), this was not something that was in focus during the observed lessons.

The two transcribed lessons are referred to as *L5* and *L6* (see *Appendix C.5* and *Appendix C.6*).

*L5* began with the children greeting the teacher and the researcher. The teacher then got the students to open their textbook and reviewed the previous lesson by asking questions about a text in the students' textbook. The students were then asked to close their textbooks and recite the text from memory and then answer questions about the text. The next stage involved more questions from the teacher. This time, the answers required came from other sections of the textbook lesson which had clearly not been memorized so well:

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<sup>30</sup> A book from this series is discussed in *Chapter 5*.

**T:** Okay, then, what does she do on Friday?

**Ss:** She wash--- (not sure)

**T:** She wash the laundry or do the laundry?

**Ss:** Do the laundry.

**T:** Do the laundry. Okay, one more time, ready, go!

**Ss:** She do---

**T:** No, she does the laundry. Remember? Okay, use 'does' for she, not 'do', okay? One more time, ready, go.

**T& Ss:** She does her laundry on Friday.

**T:** Okay? Now you can understand that. Let's turn to page 12 - useful English  
- You wash, I'll rinse.

**Ss:** You wash, I'll rinse

The focus of the lesson then moved to pronunciation and the writing of letters of the alphabet. Next, the students were asked to read the words of a song (the meaning being provided by translation into Mandarin) before singing it. The 'song' was nothing more than some of the words in the text put to music (e.g., *She makes the bed. She washes the dishes. She takes out the garbage.*) Finally, the students were asked to copy some vocabulary into their writing books.

The primary objective of this lesson appears to have been to revise/ review the previous lesson and to cover the related material (including a song) in the remainder of the relevant textbook unit. The learners' spoken contribution to the lesson, occupying about 10% of the lesson time, was largely devoted to repetition of memorized chunks of language. Most of the lesson was conducted in English with occasional explanations in Mandarin. The main skills practiced were listening, repeating and writing.

The next lesson (*L6*) began with the teacher playing a CD containing the text from the textbook and asking the learners to write down individual sentences from the text. Meaning was conveyed through translation into Mandarin and pronunciation was taught through modelling:

**T:** pleasure (trying to correct students' pronunciation)

Ss: pleasure

T: girls, first—pleasure

Gs: pleasure

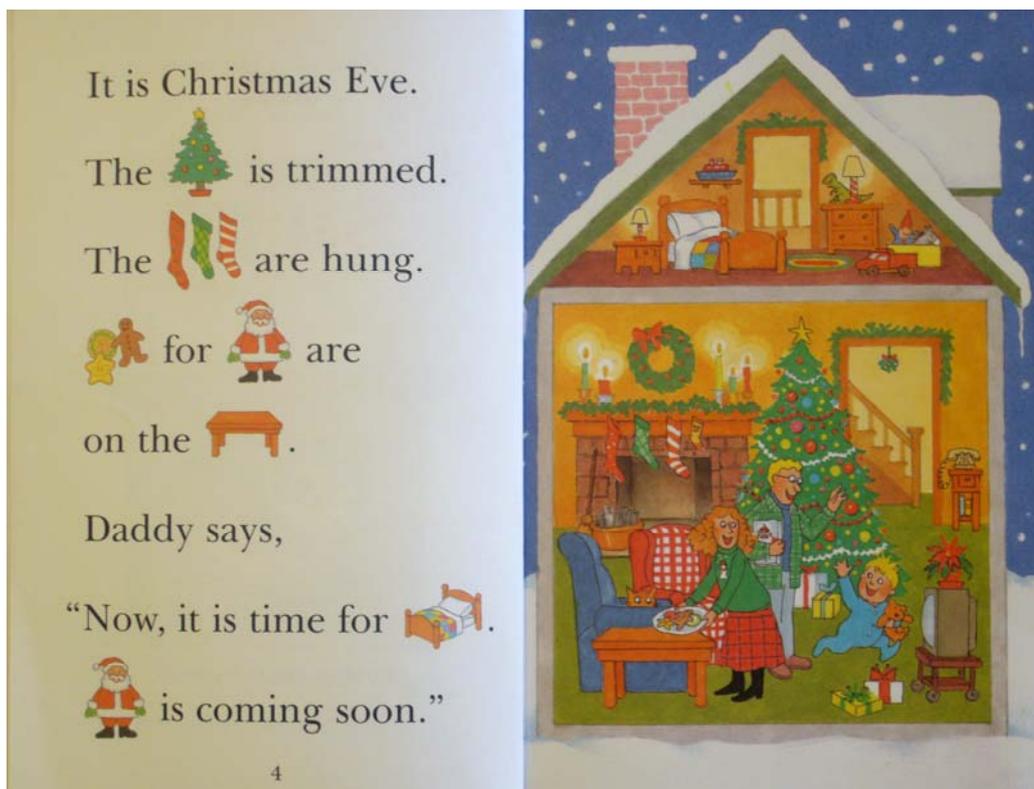
T: That's better - okay, boys---pleasure

Bs: pleasure

T: Ok? Remember - watch your sound - **watch your sound**, pleasure, okay?

In the final part of the lesson, the teacher introduced a children's book – *Is that you, Santa?* by Margaret Hartelius, published in the USA by Grosset & Dunlap. This book is a picture reader. A number of words in the text are omitted and replaced by pictures. The intention is that readers should read the words, replacing the pictures by words as they go. Here is an extract:

*Figure 4.4: Is that you, Santa? p.1*



The words that readers are expected to supply are (or may be): *tree; stockings; cookies; table; bed; bells; Santa; reindeer; sleigh; phone; bed; chimney; door; presents; toys; cat; television; eyes*. None of these words appeared in the first part of the lesson. The grammatical focus of the initial part of the lesson was the use of

present simple tense for habitual activities. The text of *Is that you, Santa?* uses a combination of constructions:

Present simple tense for text introduction/ location: *It is Christmas Eve*

Present simple (passive) with past participle for completed event: *The . . . are hung.*

Present simple with locative pronoun: . . . *for . . . are on the . . .*

Present simple for narrative present: *I go to . . . ; I wait and wait.*

Present progressive for events in the future: . . . *is coming soon.*

Present progressive for narrative present: *I am getting sleepy; My . . . are closing*

Past simple tense (irregular verbs): *What was that ?; I took out the trash; The wind blew the door shut; . . . and he broke some of the . . .*

Imperatives: *Go back to bed!; Look at all the . . .*

Conditional (1<sup>st</sup>. person negative): . . . *will not come if you are not in . . .*

Modal DO (emphatic) for past time: . . . *did come!*

Use of anaphoric *that* in an interrogative construction in which both the verb ‘to do’ occurs as auxiliary and main verb: *How did he do that?*

The text also includes direct speech in inverted commas and direct speech that is not in inverted commas, the semi-modal ‘must be’, ellipsis (. . . *with his . . . and his . . . filled with toys!; Hear that?*), the 1<sup>st</sup>. person plural possessive adjectival pronoun (*our*), and a range of adverbs, adjectives and prepositions. The only overlap between the text used in the introductory section of the lesson and the text of the story book is the fact that the first uses ‘time to . . . ‘ and the second uses ‘time for . . . ‘, and both refer to taking out the trash (but using different tenses). The topic/ theme is completely different in both cases. *Is that you, Santa?* is intended mainly for speakers of English as a first language who are beginning readers. The child in the pictures accompanying the text is aged about 2 or 3. The students in this class are aged 12 on average.

*Is that you, Santa?* was included in a lesson taught in May. It presents a cultural phenomenon (Christmas and the events associated with it in some Western cultures) that is unlikely to be familiar to some of the learners. The teacher played a CD,

translating words and sentences into Mandarin. In the lesson extract below, sections in bold italics were originally in Mandarin and have been translated by the researcher.

**T:** It's on December 24th, the night before Christmas-- *the night before Christmas*, okay? The tree is trimmed. - trimmed means—what?

**S:** What?

**T:** *cut, trim* (in Mandarin), ok?

**T:** The stockings are hung---what is hung---*hang it* (in Mandarin)—okay—Do you know where are they hung? Where?

The teacher was unable to complete the book before the lesson finished.

After the teacher had left, the learners indicated that they were satisfied with the textbook and the lesson they had just had (28 out of 31 selected the smiling face in each case). However, when asked about English lessons in general, only 4 selected the smiling face, with 24 selecting the neutral face and 4 the unhappy face.

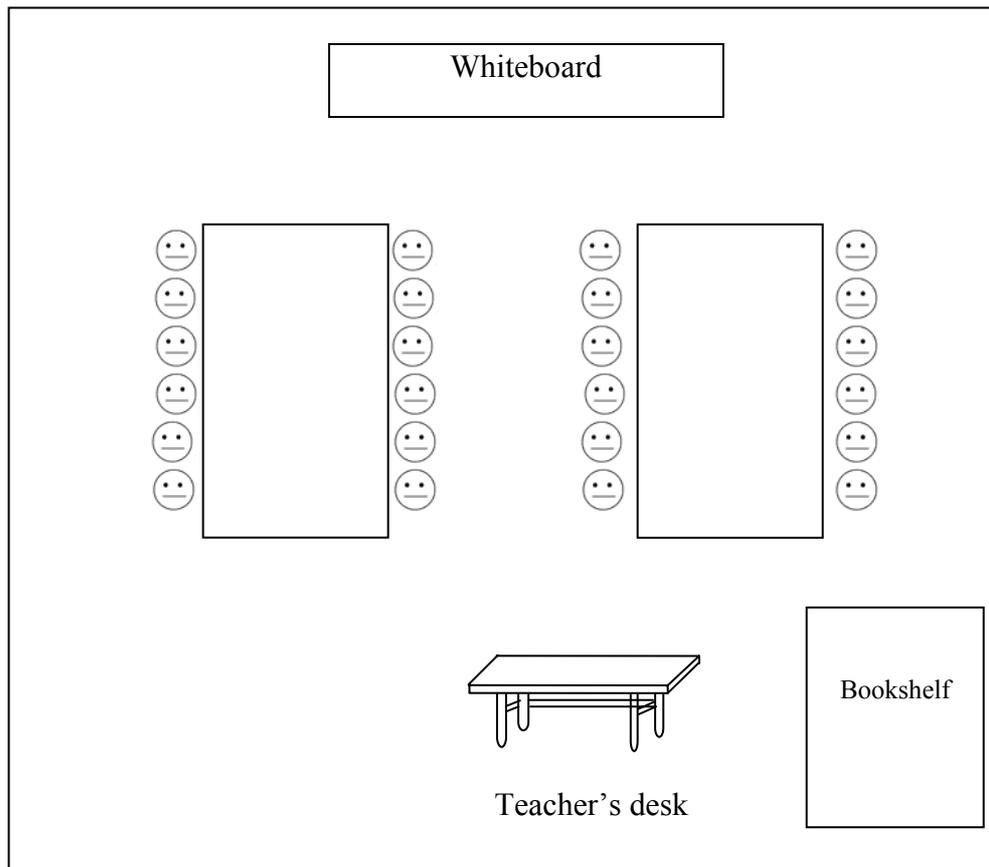
#### 4.7.4 Cram school (children aged 7 on average): C4

Table 4.9 and Figure 4.4 provide some relevant details relating to this class.

**Table 4.9:** Class C4: Information about learners and observed lessons

<b>Average age of students</b>	7
<b>Number of girls in class</b>	10
<b>Number of boys in class</b>	12
<b>Length of time learning English (average)</b>	mixed
<b>Approx. number of English lessons to date</b>	mixed
<b>Number of English lessons each week</b>	15
<b>Number and length of lessons observed</b>	10 (60 minutes each)
<b>Number of lessons transcribed</b>	2
<b>Multimedia equipment available</b>	Television set ; CD player
<b>Classroom layout</b>	See Figure 4.4 below
<b>Classroom reflects teaching purpose?</b>	Posters, pictures and students' work are displayed on the wall; they change with monthly theme and activities. A teacher-made wall dictionary is also displayed on the wall for the teaching of pronunciation and spelling.

**Figure 4.5: C4 Classroom layout**



In the case of *C4*, all of the learners were attending state school for a half day (mornings) and cram school in the afternoons. Following lunch and a nap, they have a three hour program in English, two hours taught by a native speaker, one hour taught by a local teacher. The observed lessons were all taught by the same local teacher. The main teaching resource is children's literature which was used approximately 75% of the time. Also used was a textbook, *Parade* (Book 4), published by Longman in the USA and some materials produced by the teacher. According to the teacher, most textbooks and other resources used in the institution are produced in the USA and teachers were free to select whatever material they considered appropriate. Fun, quality of illustrations, price, subject matter and topics were said by the teacher to be the most important criteria applied in materials selection.

The teacher began lessons with some general observations relating to the day and date and previous lessons. The teacher used English throughout the lessons. Where

learners attempted to respond to questioning, these responses were not always directly relevant and sometimes indicated some lack of comprehension. The teacher's primary approach to error correction was reformulation. Where she used children's literature, the teacher read the texts in sections to the learners. Lessons generally ended with tasks such as, for example, drawing pictures to indicate responses to the main content of the lesson.

The two transcribed lessons are referred to as *L7* and *L8* (see *Appendix C.7* and *Appendix C.8*).

*L7* began with the teacher searching for the picture dictionary of one of the students. Next, the children were asked to bring things (leaves, stones etc.) for the following lesson. It is not clear whether they fully understood the instructions. The children were then asked the date (which one child supplied) and to provide a word for a picture in their picture dictionaries (seahorse). There was some focus on the spelling of this word and some disruption as the children experienced difficulty in settling to the task. The children used English fairly freely. Although the children frequently asked questions, the teacher did not always respond directly to them.

**G:** Teacher, I don't have picture.

**T:** Because you don't hand in.

**B:** What is 'hand in'?

**T:** Who doesn't have picture?

(A girl in a green shirt raises her hand)

**T:** Only you two, go to get the glue (pointing to two girls)

**T:** Okay, who can make sentence? (The teacher lists numbers 1, 2, 3 on the whiteboard)

**T:** Seahorse, (child's name)

**G:** I have see a seahorse in a sea.

**T:** I have see a horse, I have--- I saw—because it happened already, right? So what is see past tense?

**Ss:** Saw.

**T:** So I saw---I saw (writes 'I saw' on the whiteboard)-- only one? You just see one?

**B:** I have see many.

**B:** I have see lot of.

**T:** So I see four--- seahorses (still copying the sentence on the whiteboard). Don't forget put s--- In the sea or under the sea?

Under the sea would be better.(One of the girls raises her hand.)

**B:** Can not write under the sea because many water what you can see.

(Students are still talking to each other about the sea; one boy said 'snorkeling' in Mandarin to express what he wants to say. His utterances are not quite clear.)

**G:** (raising her hand): A seahorse is in the sea.

**T:** Okay, say 'live.' A seahorses live under the sea.

**B:** Bad you (talking to another boy)

**T:** Okay. Now I want you look at this book. I have so many seahorses.

The lesson continued in this way, moving into colours:

**T:** Can you really see purple seahorse?

**Ss:** ---- Yellow

**T:** Yeah, yellow—I think—I always see this one—the orange one--- so who can make sentence? What colour are they? Ben?

**Ben:** The seahorse are purple---and every colour.

Next, the children were asked to write three sentences before they moved to a book, *Caps for Sale* by Esphyr Slobodkina. This is a story in the past simple tense about a monkey. It includes a great deal of vocabulary, much of it not included in the curriculum guidelines. The teacher read sections from the end of the story while asking the learners to write. As soon as this activity was finished, the teacher moved to another book – *Danny and the Dinosaur* by Syd Hoff. The language of the book seemed to be beyond what the learners could readily cope with and so the teacher spent the rest of the lesson attempting to elicit and explain.

**T:** Now, raise your hand to answer the question. Okay, the book name is *Danny and the Dinosaur*. Okay, I want to ask you some questions.

**Ss:** (still noisily talking)

**T:** Where did Danny find the dinosaur? Where did he go? James—

**James:** Museum

**B:** Library

**T:** Not library, museum and--- you only can the dinosaur in the museum, yes or no? You only can see—you only can see dinosaur in the museum. I ask you question—you only can see dinosaur in the museum, yes or no?--- No. What else can you see? James?

**T:** The dinosaur covered his eyes. Count the number 1, 2, 3, all the children ran to hide. What do you think of the dinosaur? Can he find all the children?

**Ss:** Yes.

**T:** The dinosaur look and look. He couldn't find the children. Oh, where's the children? (The teacher puts her hand on her forehead, indicating 'look' with a gesture). I give up, he said. I don't know. I don't know where are they. Now, it was the dinosaur's turn to hide. Oh, oh. What can be bigger than dinosaur?

**B :** Sea

**T:** Sea! So he had to hide under the sea?

**Bs :** Yeah

**T:** The children cover their eyes, count 1, 2, 3. So first place dinosaur hide behind the house. Oh, oh. What do you see? Bigger than the house or smaller than the house?

All four skills – speaking, listening, reading and writing – were included in the lesson. However, the overall lesson focus was unclear and there was no student-to-student interaction that related to the lesson itself. It was not possible to tell at the end of the lesson what learning had taken place.

*L8* started, as in the case of *L7* with a picture dictionary (spelling of the word 'seaweed'), followed by the date. The teacher then returned to 'seaweed' asking where it can be found and what colour it is. She then asked if it was 'sweet', 'sour' or 'bitter', then whether it was 'hard' or 'soft', getting the learners to write sentences about seaweed. However, the fact that seaweed can be either 'hard' or 'soft' (depending on whether it is wet or dry) may have caused some confusion as may the fact that 'sour' and 'bitter' are very difficult to differentiate. The lesson

then moved to a focus on the word 'sailor' and to how sailors could be rescued from an island:

**T:** Which one said right—raise your right hand—raise your right hand.(everyone raises his/her right hand)—Raise your left hand (everyone raises his/her left hand) So the picture is on left hand—right ---left (turning to indicate 'right' and 'left') Okay, so the sailor—they are in one island and nobody live there so the are --- (inaudible). Okay, mean helpless—nobody there so nobody can save them.—Now I want you to speak how you would save them—draw the picture how will you do and write the three sentence—how

**S:** How?

**T:** Yes, draw and write it down so I can know. Okay? Three sentence. Okay, go.

**B:** First one, draw what?

**S:** How?

**T:** I don't know how. You think how. If you see two sailors are --- (inaudible) how do you save them?

**S:** What is sour?

**T:** I didn't say sour—sailor—sailor—Do you know what is sailor? Maybe they drive the shipwreck-drive the ship and the shipwreck.

For most of the remainder of the lesson, the students were expected to draw a picture indicating how the sailors would be saved from the island and to write three sentences about their picture. At the end of this activity, the teacher held up some of the pictures. At this stage, it was that many of the learners had not understood what they were meant to do and had simply drawn pictures of things connected with the sea. Toward the end of the lesson, the teacher turned to *Jamie O'Rourke and the Big Potato: An Irish Folktale* by Tomie Depaola, a book that had been introduced in an earlier lesson. The book is about the Irish potato famine and contains some language

that is likely to have been very challenging for the learners.<sup>31</sup> The teacher read parts of the book aloud with the students, commenting in English.

There was plenty of potential in this lesson for genuine learning and communicative activities. I believe that this would have been more likely to be achieved if the teacher had felt free to use Mandarin at some stages, concentrating on one or more specific aspects of English in line with a clearer lesson focus.

#### 4.7.5 Kindergarten (children aged 6 on average): C5

Table 4.10 and Figure 4.5 provide some relevant details relating to this class.

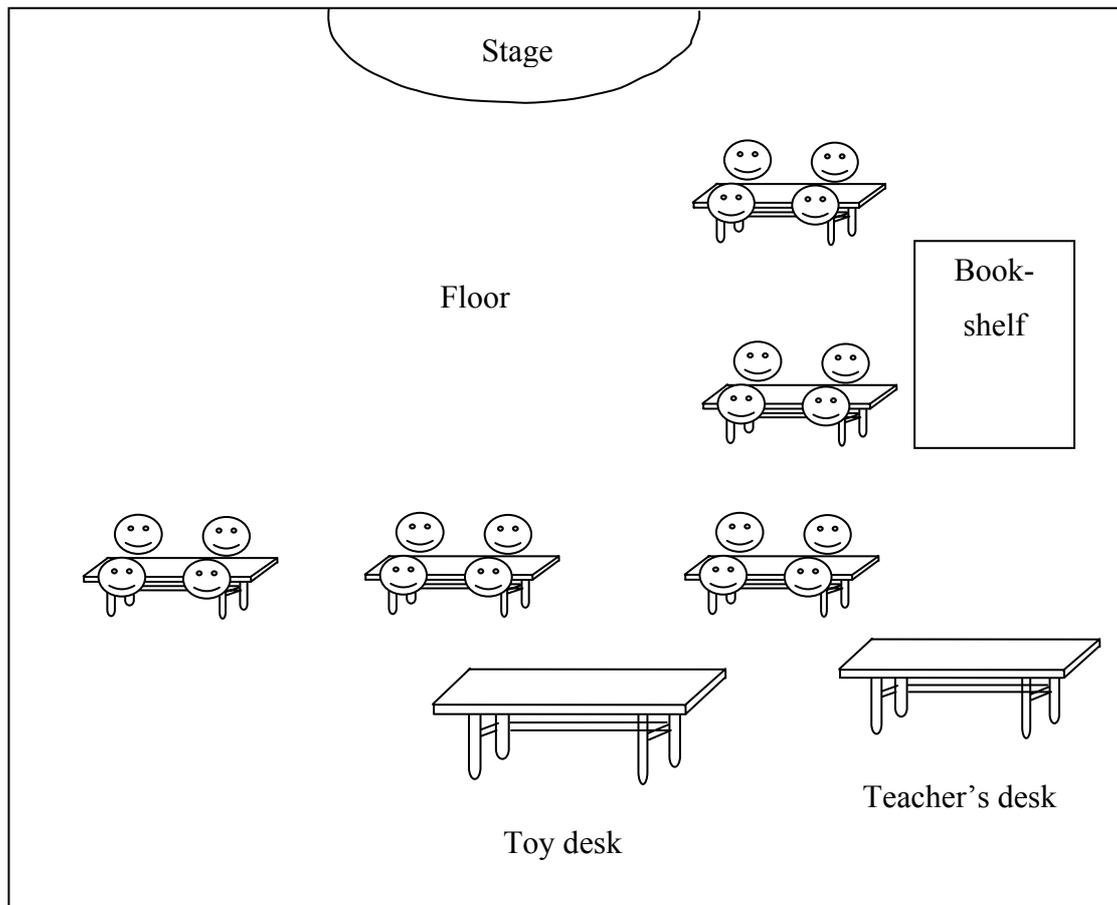
*Table 4.10: Class C5: Information about learners and observed lessons*

<b>Average age of students</b>	6
<b>Number of girls in class</b>	12
<b>Number of boys in class</b>	8
<b>Length of time learning English (average)</b>	2.5 years
<b>Approx. number of English lessons to date</b>	920
<b>Number of English lessons each week</b>	10
<b>Number and length of lessons observed</b>	10 (60 minutes each)
<b>Number of lessons transcribed</b>	2
<b>Mutliti-media equipment available</b>	Television set ; CD player
<b>Classroom layout</b>	See <i>Figure 4.5</i> below
<b>Classroom reflects teaching purpose?</b>	Posters related to English learning were displayed on the wall. They change with monthly theme and activities. A teacher-made wall dictionary is displayed on the wall for the teaching of pronunciation and spelling. Posters related to the target language of each lesson are put on the whiteboard and removed after each class.

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<sup>31</sup> Neither the theme of this book nor its language was connected in any way to the earlier part of the lesson.

**Figure 4.6:** C5 Classroom layout



In *C5*, the teacher was a native speaker of English in a kindergarten. The children were involved in a 'whole English' program involving two hours of English a day. All of the lessons were taught by the same teacher. Children's books (mainly published in the USA) were used in every class and were selected, according to the teacher, on the basis of their relevance to a curriculum theme (e.g., the five senses) that extended over the period of a month. Other relevant factors in book selection were fun (considered essential), quality of illustrations, language content, design and colour.

The teaching in the case of *C5* was theme-based and the language that appeared in the selected texts became the target language. In other words, the language curriculum appeared to be determined by the content of the books. Thus, for example, in the book *Little Cloud* (Carle, 1996), a small cloud takes on the shape of various things, including a sheep, an aeroplane, a shark, two trees, a hat, and a clown. These words, together with *Little Cloud changed into . . .* appeared to be the

target language. The teacher read the text, attempting to convey the overall meaning of each section through a combination of pictures, gesture and body language and then focused on the target language. In other cases, where, for example, *My Five Senses* (Aliko, 1989) and *Stone Soup* (McGovern, 1986) were used, the language focus was less clear.

Overall, the approach adopted appeared to be effective in terms of the motivation and apparent involvement of the learners, but relied heavily on the fact that these learners were operating in what amounted to a 'semi-immersion' context, being in the care of a native speaker of English who addressed them exclusively in English (simplifying language selection in much the same way as adults do when addressing native speaking children of a similar age) for a considerable period each day. Furthermore, it was evident that none of the books used in the lessons was being introduced for the first time. The children seemed, in all cases, to be already very familiar with them. Most of them could, for example, either read the books aloud with the teacher when asked to do so, or repeat them from memory. It was not clear which of these two things was happening although the latter seemed more likely, particularly as Taiwanese children are taught to be very good at memorization.

The children appeared relaxed, happy, involved, and eager to talk in English to the teacher and to one another. The lessons were discourse-centred, the language was introduced and used in meaningful contexts and the children were engaged in meaningful communication in the target language. The topics were appropriate for the age of the children and the texts used were varied in terms of genre and text-type. The tasks were appropriate in terms of the age and developmental stage of the children but were often not language-based. There was no explicit grammatical instruction. The teacher often accepted utterances that were meaningful at the same time as reformulating these utterances (in much the same way as adults often do with children who are first language speakers). Overall, this class was clearly extremely successful. However, the children were learning in a context that is very different from that of the typical foreign language classroom context. This group of lessons raised, for me, some questions about what happens to these children when they are removed from this type of semi-immersion context.

The transcribed lessons are referred to as L9 and L10 (see *Appendix C.9* and *Appendix C.10*).

L9, which took place within the context of a monthly theme of weather, began with the students and teacher talking about the temperature and about a temperature graph. The teacher used the comparatives ‘hotter’ and ‘cooler’ and ‘the same’, which all of the learners appeared to understand without difficulty. Next, the learners sang a song – *Rise and Shine* – with accompanying actions (e.g., making the shape of a bluebird with their hands). Although the children might not have understood the song as a whole, they clearly did understand the main nouns and were able to sing the words of the song. The lesson then moved to the topic of the previous lesson – clouds. The children seemed to have some understanding of the difference between different types of cloud and to have little difficulty in understanding the overall meaning of the teacher’s utterances. The children’s errors were reformulated (see below):

**Bill:** airplane

**T:** an airplane, very good—Ken?

**Ken:** rabbit

**T:** A rabbit---Mary?

**Mary:** and a shark

**T:** and a shark, Sophie?

**Sophie:** and two tree

**T:** two trees – Cindy?

In the next stage of the lesson, the children were asked to draw pictures of cloud shapes and then turn them into objects (to demonstrate the things clouds can look like). The teacher mingled with the students while they were drawing, talking to individuals and using the drawings as opportunities for whole class vocabulary teaching and vocabulary reinforcement. Next, students were asked to sit on the floor and read their own books in English.

This lesson was based on ideas generated from an earlier introduction to *Little Cloud* by Eric Carle. The overall aim was to reinforce vocabulary. The teacher used

language in much the same way as a teacher would in the case of native speakers of English of the same age, talking fluently but focusing on particular words such as ‘big’ and ‘small’ and the names of animals and using gesture to indicate meaning. Although the lesson was teacher-centred (including no student-to-student activities), and although the central activity (drawing cloud shapes and objects) was not specifically language-focused, it clearly emerged out of an earlier language-focused lesson. The skills focus was listening and speaking and the children were actively engaged in communicating things that interested them.

At the end of the lesson, after the teacher had left, the learners were asked about *Little Cloud*, the lesson they had just had and English lessons in general. Nineteen out of 25 selected the happy face in relation to *Little Cloud*, 6 the neutral face; all but one (who selected a neutral face), chose the happy face to signal their response to the lesson they had just had. Regarding English lessons overall (which were taught by more than one teacher), 17 responded by pointing to the smiling face, the remainder by pointing to the neutral face. None selected the unhappy face.

*L10* began with a reference to a chart of smells, the focus being on ‘awful’ smells and ‘pleasant’ smells and then moved into a discussion of the previous lesson (*L9*). The children’s pictures had been pinned to the wall to make what was referred to as a ‘cloud book’. The pictures were then used to teach or reinforce vocabulary (snowman; hat; fish; unicorn; horn, etc.). The children were then divided into two groups and asked to read a sentence, changing the vocabulary to match what was in the pictures (example below):

**Team 2:** Our cloud’s drifting across the sky,--woosh—the wind blew the cloud---Ann’s cloud change into a unicorn.

Next, the children were encouraged to practice a question and answer (example below):

Whose cloud changed into a . . . ?  
\_\_\_ cloud changed into a hat.

Language errors were not corrected during this phase of the lesson. However, towards the end of this lesson segment, the teacher introduced correction (example below):

**B:** Jan cloud change into a—dog

**T:** Where's Jan's cloud?

**Ss:** There

**T:** Okay, you said Jan cloud.—Can we say Jan cloud?

**Ss:** No, Jan's

**T:** Jan's cloud.—You guys are very good.

Next, the teacher introduced 'my':

**T:** (laughing) eh--- oh—I have a question, okay? If this is John's cloud, . . .  
will he say John's cloud?

**Ss:** John's cloud

**T:** No--- he will say: my cloud changed into –

At the end of this section of the lesson, the teacher introduced the next theme – the five senses (with which the children already had some familiarity), reinforcing the words 'hear', 'taste', 'smell', 'touch' and 'see', and referring to things that can be heard, tasted, smelt, touched and seen. The book *My Five Senses* by Alikei was then introduced, a book with which the learners were clearly already familiar. The teacher began by reading the initial sections of the book, pausing to explore the things referred to and then closed the book, encouraging the learners to try to remember what he had read earlier and then opening it again to let them check whether they were right. At each stage, an attempt was made to personalize the learning (see example below):

**T:** Oh cool, cool and Lin —Where did you see a rabbit?

The lesson then ended with the children reading their 'poem books' and the teacher circulating, talking to each child in turn.

Overall, *L10* had two main objectives:

- to practice a question and answer sequence, the question involving 'whose', 'changed into' and a noun, the answer involving possessive nouns and 'my';
- to revise words relating to the five senses.

The teacher used a wide range of language but focused effectively on language that related specifically to the lesson objectives. The language was presented and practiced in meaningful ways.

At the end of the lesson, in the absence of the teacher, 18 out of 25 of the learners indicated that they liked the book used, 7 that they were so-so about it (neutral face). So far as the lesson they had just had was concerned, all but two (who selected the neutral face), indicated that they had enjoyed it. So far as English lessons as a whole were concerned, the majority indicated that they enjoyed them, with the remainder (5) selecting the neutral face.

#### **4.8 Conclusion**

So far as the lessons taught in public schools are concerned, there seems to be a problem relating to the effectiveness of whatever training in the teaching of English the teachers have had and in relation to the quality of the textbooks they were using. They had difficulty in clearly specifying lesson objectives, organizing and structuring their lessons, and selecting or using appropriate activities. On only one occasion was a work of children's literature used and that work presented some major difficulties, both thematically and linguistically, for the learners. So far as the cram school lessons were concerned, there were, once again, problems in relation to establishing lesson objectives, and in creating, selecting and carrying out meaningful activities. The fact that children's literature was used seems to have had little positive impact on teaching and learning. In the kindergarten class, however, there was real evidence of effective teaching (incorporating effective use of children's literature) and genuine learning. However, the children were in what I have referred to as a 'semi-immersion' context, that is, a context in which they are immersed in English with a native-speaking teacher for a considerable period of each day. For this reason, the teaching style was very similar to that which would be likely to characterize a class of native speaking

children. This is not something that could be replicated in classes where the children are exposed to English for only one or two hours each week.

In several of the observed lessons, teachers were clearly struggling with inadequate and/or inappropriate reaching resources. The focus of the next three chapters is therefore teaching resources. A discussion of some textbooks typically used in Taiwan (*Chapter 5*) being followed by a discussion of some widely used guided readers (*Chapter 6*) and literature written primarily for first language speakers of English (*Chapter 7*).

## Chapter 5

### **Texts and textbooks: An analysis of a sample of textbooks used in teaching English to young learners in Taiwan with particular reference to the role of texts**

#### **5.1 Introduction**

As indicated in *Chapter 2*, the *Nine Year Integrated Curriculum Guidelines* (Ministry of Education (Taiwan), 2004) explicitly encourage the use of stories, poems, rhymes, drama, riddles and humorous short prose passages in the language class. It is therefore to be expected that the textbooks used by teachers and young learners in Taiwan, particularly those that are intended specifically for use in this context, will include texts of a variety of types and genres and that they will, in line with the expectation that the approach to teaching should be communicative (see Her, 2007, *Chapter 4*), make some attempt to ensure that learners engage in authentic communicative interaction in the target language (see *Chapter 2*, p. 6). In addition, the expectation is that the texts included in language textbooks will contribute directly to the achievement objectives outlined in the curriculum guidelines.

Cost and understanding of the local context (including understanding of national expectations in relation to content, amount of class contact time and class sizes) are important considerations in the selection of textbooks. For this reason, most of the textbooks used in public primary schools are locally produced. Almost all of them include students' books, teachers' books, workbooks, CDs, posters and flashcards. Primary schools may select textbooks they consider appropriate for their students whether or not they are certified by the Ministry of Education<sup>32</sup>. In this chapter, three textbooks, all of them used by at least one of the teachers whose lessons were observed (see *Chapter 4*) and one of them certified by the Ministry of Education (Taiwan), are examined with particular reference to the nature of the texts they

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<sup>32</sup> The Association for Research and Development of Teaching Materials in Taiwan is a governmental organization which takes charge of certification process for textbooks. For certification, textbooks need to meet certain criteria.

include and the ways in which these texts contribute to the learning objectives. Because it is important to consider these texts in context, other aspects of the textbooks selected will also be discussed. In line with the primary focus of this research project as a whole, the criteria used in evaluating the texts included in these textbooks were derived, in part, from the critical review of writing on children's literature included here (see *Chapter 2*).

## 5.2 The criteria

If children's literature is defined simply as a body of texts that is intended for a particular readership (see, for example, Lesnik-Oberstein, 1996, p. 17), then there is no particular reason why the texts that appear in language textbooks should not be included. If this definition is extended to refer to purpose, and if purpose is seen as encompassing both information and entertainment (see, for example, Galda & Cullinan, 2002, p. 7), there seems to be even more reason why these texts should be included. If the definition of children's literature includes both fiction and non-fiction, if, in particular, it includes a range of text-types and genres (Winch et al., 2004), then all of the texts included in textbooks designed for young learners of English could be said, in one sense at least, to be examples of children's literature.

Texts included in textbooks designed for language learners should contribute to the teaching and learning objectives. This imposes constraints on textbook writers in the construction and/or selection of texts. However, it also provides a clear focus for text development and/or selection, something that needs to be taken into account in evaluating them.

Some of the characteristics of 'good' children's literature that are referred to by authors whose work is discussed in *Chapter 2* are:

- has *imaginative interest* (Hollindale, 1997);
- provides access to understanding through *empathy* with the lives and experiences of others (Hollindale, 1997; Huck, 1997; Saxby, 1997);
- focuses on *the lives and experiences of children* (Huck et al., 1997);
- can provide *models of language structure* (Winch et al., 2004, p. 402);

- can provide learners with opportunities to master structure through exposure to *repeated and predictable linguistic patterns* (Xu, 2003, p. 75; Boyle & Peregoy, 2001, p. 272; Ghosn, 2002; Shih, 2005; Vardell et al., 2006);
- includes *realistic but simple dialogue* (Smallwood, 1988, p. 66);
- provides *exposure to new illustrated vocabulary in context* (Brown, 2004, para. 2).

The last two items in the list were intended to refer to literature selected specifically for language learners.

Glazer & Giorgis (2005, p. 50) note that “the purpose for which [a] book was designed can help define criteria for evaluating illustrations”. Nodelman (2003, p. 274) claims that “children *like* pictures and children *need* pictures”. It is doubtful whether children always need pictures. However, there can be no doubt that pictures *are* necessary in the context of language teaching and learning and so analyzing the nature and role of illustrations is an important part of evaluating the texts included in textbooks designed for language learners. Saxby (1997, pp. 191-192) observes that pictures can have a wide range of functions, including ‘decoration,’ ‘complement to the text,’ ‘carrying the weight of the text,’ ‘amplifying the text,’ and being ‘integral to an understanding of the text’. So far as the pictures included in language textbooks are concerned, particularly in the case of textbooks intended for those in the early stages of language learning, the last of these functions is likely to be the most important. In particular, although pictures can act against text (Quentin Blake, 2000, p. 31), it is important in this context that they should not do so. As Glazer & Giorgis (2005, p. 50) note with reference to concept books, illustrations should be clear and uncluttered, should avoid potential areas of confusion and should convey the concepts being presented. Finally, in evaluating illustrations in context, it is important to bear in mind that it is not only the shapes themselves that convey messages, but also the spaces surrounding the shapes and the proportion of objects in relation to one another (Tomlinson and Lynch-Brown, 2002, pp. 28-30).

Reference is made in evaluating the textbooks as a whole to the following criteria derived from the materials evaluation criteria proposed by Cunningsworth (1984,

1995), Ellis (1997a, 1997b), Littlejohn (1997), Breen & Candlin (1987) and Sheldon (1988). Each of these criteria needs to be considered in the context of the learners and the learning context.

- Are the lesson objectives clear?
- Is the language content and the grading and organization of that content appropriate?
- Is the language presented and practiced in meaningful, appropriate and relevant ways?
- Is the balance of skills appropriate?
- To what extent do the tasks and activities include authentic communicative interaction?

In evaluating the texts included in the textbooks, the following criteria, largely derived from the extracts above from *Chapter 2*, are applied. Once again, these criteria need to be considered in context. They also need to be considered with reference to the criteria applied in relation to the textbook as a whole.

- Is there an appropriate range and balance of genres and text-types?
- Are the dialogues simple and realistic?
- Are the texts that appear in each unit appropriate in terms of the language objectives of that unit?
- Do the texts provide good models of language structure?
- Do the texts include repeated and predictable language patterns?
- Are there illustrations of new vocabulary included in the texts?
- Do the texts focus on the lives and experiences of children?
- Do the texts have imaginative interest and do they encourage empathy with the lives and experiences of others?

In evaluating the illustrations that occur as part of the texts included in the textbooks, the following criteria are applied:

- Do the illustrations contribute directly and unambiguously to the understanding of the texts?
- Are the illustrations clear and uncluttered?
- Do the illustrations contain details that might distract learners from the lesson objectives?
- Are the illustrations likely to be attractive and interesting to the learners?

In relation to these criteria, it is very important to bear in mind that most of the texts included in the textbooks explored here are intended to present new language, or, in the case of songs and chants, to practice new language. Had their primary purpose been, for example, extensive reading, different criteria would have been employed.

### 5.3 Evaluating texts and textbooks

In this section, three textbooks are introduced and discussed in relation to the criteria outlined in *section 5.2*. In each case, the material in tables is central to the discussion and so the tables are included here rather than being consigned to appendices.

#### 5.3.1 *Power The Kids –Book1*

*Power The Kids*, Book1, published by Melody in 1998, is the first book of its series and is intended for beginners. Its overall content is summarized in *Tables 5.1* and *5.2*

**Table 5.1:** Summary of main content - *Power The Kids (Book 1)*

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 1	What's your name?	<i>What's your name?</i> <i>My name is . .</i>	Intonation question: (Eva?)  Adverb (+/- negative): <i>Here/ Not here.</i>	<b>Nouns:</b> an; bear
Lesson 2	How are you?	<i>How are you?</i> <i>I am fine. Thank you.</i>	—	<b>Intonation question:</b> (And you?)  <b>Nouns:</b> cat; dog

**Table 5.1 (continued): Summary of main content - Power The Kids (Book 1)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 3	Greetings	<i>Good morning afternoon/ evening/ night</i>	–	<b>Contracted form (pronoun + BE):</b> (it's)  <b>Infinitive</b> (to meet)  <b>Nouns:</b> elephant; fox  <b>Preposition phrase:</b> for bed; to you
Revision	Review 1	Review  1. Letters: A,B, c,d,e and F and associated nouns: <i>ant; cat; dog; elephant; fox</i> 2. <b>Adverb:</b> <i>near</i> 3. <i>What's your name?</i>  <i>My name is---</i>  4. <i>How are you?</i>  <i>I am fine. Thank you.</i>  5. <i>Good morning</i>  6. <i>It's nice to meet you.</i> <sup>33</sup>	–	–
Lesson 4	What is it?	<i>What is it?</i>  It is a pencil/ an apple.	–	<b>Nouns:</b> ant, bear; book; cat; dog; elephant; fox; goat, hippo, orange

<sup>33</sup> Note that italics with bold indicates that the language was not included in the original sections.

**Table 5.1 (continued): Summary of main content - Power The Kids (Book 1)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 5	Is it a desk?	<i>Is it a desk/ an apple?</i>  <i>Yes, it is./ No it is not.</i>	<b>Nouns:</b> <i>chair, eraser</i>	<b>Nouns:</b> iguana; jellyfish
Lesson 6	Numbers	<i>What number is it?</i>  <i>It is number one.</i>	<b>Numbers:</b> zero – twelve  <b>Contracted form:</b> <i>It's</i>  <b>Exclamations:</b> <i>Oh! Yeah!</i>	<b>Nouns:</b> kangaroo; lion
Revision	Review 2	1. Letters: E G, H, K, b, e, g, i, j, I, K, k  2. <i>a/an</i> + noun  3. <i>What is it?</i>  <i>It is a ----.</i>  5. <i>Is it a ---?</i>  Yes, it is (No, it is not)  6. <i>What number is it?</i>  <i>It is number---</i>  7. Letters: Kk, Gg, Ll, Jj, Ii, and Hh with associated nouns	-	-

**Table 5.1 (continued): Summary of main content - Power The Kids (Book 1)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 7	How old are you?	<p><i>How old are you?</i></p> <p><i>I am . . . years old.</i></p>	<b>Adjective:</b> <i>ten</i>	<p><b>Adverbs:</b> great; please; forward</p> <p><b>Exclamation:</b> Hurray!</p> <p><b>Imperative:</b> read three times</p> <p><b>Intonation question:</b> Ben?</p> <p><b>Nouns:</b> end; game; mouse; net; time (plur.), name; space</p> <p><b>Prepositions:</b> from; to</p> <p><b>Imperative:</b> please say---</p> <p><b>Pronouns:</b> I, you</p> <p><b>Verbs:</b> read; say; start</p>
Lesson 8	What's your phone number?	<p><i>What's your phone number?</i></p> <p><i>My phone number is . . .</i></p>	<p><b>Ellipsis with <u>ing</u>:</b> <i>It's Peter calling.</i></p> <p><b>Exclamations:</b> <i>Hello!</i></p> <p><b>Noun:</b> <i>telephone</i></p> <p><b>Numbers:</b> 2, 3, 4, 7, 9</p> <p><b>Present progressive:</b> <i>Who is calling?</i></p> <p><b>Pronoun (relative):</b> <i>who</i></p> <p><b>Contraction (pronoun + BE):</b> <i>I'm, it's</i></p>	<p><b>Nouns:</b></p> <p>Octopus; pig</p> <p><b>Verb:</b> ring</p>

**Table 5.1 (continued): Summary of main content - Power The Kids (Book 1)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 9	Where do you live?	<i>Where do you live?</i>  <i>I live in . . .</i>	Taipei, Taichung,	<b>Nouns:</b> rabbit; Taipei; Taichung; queen
Revision	Revision 3	<b>Review</b>  <i>How old are you?</i>  <i>I am-----.</i>  <i>What's your phone number?</i>  <i>Where do you live?</i>  <i>I live in-----.</i>  Letters: Mm, Nn, Oo, Pp, Qq, Rr and associated nouns: <i>mouse, net, octopus, rabbit, pig, queen</i>		
Lesson 10	I am Peter. You are Rebecca.	<i>I am + name.</i>  <i>You are + name.</i>  <i>I am/ You are + NP (a boy/girl).</i>	–	<b>Nouns:</b> kid (plur.); power; snake; turtle
Lesson 11	<b>This/That</b>  is a(n)---.  That is a(n)---- ---	<i>This/ that is + a/an + [name of a fruit]</i>	<b>Nouns:</b> apple; orange; papaya; pineapple	<b>Adjective:</b> ugly  <b>Exclamations:</b> Mmm... Yummy!  <b>Noun:</b> vampire
Lesson 12	I am big	<i>I am + adj. (big/ small/ tall/thin)/ OR + NP (a tall/thin boy/girl)</i>	<i>I am + (name),</i>  <b>Adjectives:</b> heavy; short	<b>Nouns:</b> watch; X-ray

**Table 5.1 (continued): Summary of main content - Power The Kids (Book 1)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Revision	Revision 4	Review:  <i>Hello, everyone.</i>  <i>My name is Eva.</i>  <i>I am a pretty girl.</i>  <i>I am ten years old.</i>  <i>I live in Kaohsiung.</i>  <i>My phone number is 3227492.</i>	<b>Imperative:</b> <i>write</i>  <b>Pronoun:</b> <i>something; you</i>  <b>Preposition:</b> <i>about</i>  <i>(Write something, about you.)</i>	<b>Nouns:</b> yo-yo;  zebra

This book, intended to be used for 20 weeks (assuming one session of 40 minutes each week), contains 12 units and 4 review sections. The main teaching points include formulaic greetings (*Good morning/ afternoon/ evening/ night*), wh-questions (*What . . . ?; How . . . ?; Where . . . ?*) and responses, yes/no questions and responses (*Is it a/an . . . ?* and statements (*I am/ You are . . .*)). The focus is on formulaic greetings, identification of objects, name, age, number (including phone numbers), location (*Where do you live?*) and description (*big; small; tall; thin*). There are 57 lexical items in the main sections of the lessons. These include *boy, girl, desk, pencil, name, number*, the names of four different fruits, numbers from one to ten and adjectives (*fine; big; small; tall; thin*). In addition to parts of the verb ‘to be’, the main sections of the lessons include the auxiliary verb **DO**, the verb *to live* (first and second person singular), subject pronouns (first person and second person singular), possessive adjectives (first and second person singular), the indefinite article (a/an), and a politeness marker (*thank you*).

It is important to note that many of the nouns are not high frequency (e.g., *iguana; jellyfish; yo-yo*), much of the language is artificial (such as, for example, the use of full rather than contracted forms in spoken dialogue (e.g., *It is a pen*), some construction types are introduced in what appears to be an incidental (perhaps even accidental) way and in an atypical context (such as the present progressive in *Lesson 8*

- *Who is calling?*), and some constructions are more complex than the authors appear to be aware, such as, for example, the use of a cleft sentence construction with ellipsis in *Lesson 8 (It is Peter calling)*.

In each lesson, in addition to the main text, two letters of the alphabet are introduced, followed by an alphabet-centred exercise. In the exercise book, each lesson contains written exercises involving, for example, copying sentences, reordering the words in sentences, and copying letters and saying the words beginning with these letters.

Most of the main texts (i.e., the texts in which the language of each of the lessons is introduced) are made up of a question and answer dialogue snippet accompanied by one or more illustrations. The language of the main texts is outlined in *Table 5.2*. The language of the supplementary texts is outlined in *Table 5.3*

**Table 5.2: Main texts - Power The Kids (Book 1)**

<b>Lesson</b>	<b>Main text</b>	<b>Illustration/s accompanying main text</b>
<b>Lesson 1</b>	<p><b>A (teacher):</b> What's your name?</p> <p><b>B:</b> My name is Peter.</p> <p><b>A:</b> Eva?</p> <p><b>C:</b> Here!</p> <p><b>A:</b> Willy?</p> <p><b>C:</b> Not here!</p>	A teacher and two students talking in a classroom. The dialogue is in speech bubbles. The students appear to be flying. See <i>Figure 5.1</i> .
<b>Lesson 2</b>	<p><b>A:</b> How are you?</p> <p><b>B:</b> I am fine. Thank you.</p>	Four children and a cat are walking in a park with their hands open. The dialogue is in speech bubbles. See <i>Figure 5.2</i> .
<b>Lesson 3</b>	<p>Good morning.</p> <p>Good afternoon.</p> <p>Good evening.</p> <p>Good night</p>	Four pictures intended to illustrate morning, afternoon, evening and night. Greetings (good morning/afternoon, evening, night) under each picture.
<b>Lesson 4</b>	<p><b>A (teacher):</b> What is it?</p> <p><b>B (student 1):</b> It is a pencil.</p> <p><b>C (student 2):</b> What is it?</p> <p><b>D (student 3):</b> It is an apple.</p>	A teacher and four students in a classroom. Teacher is standing and facing the pupils (two boys, two girls) who are sitting at desks. On the desks there is an apple and a pencil. There is an insect on the hat of one of the girls. The dialogue in speech bubbles except for <i>It is a pencil</i> .

**Table 5.2 (continued): Main texts - Power The Kids (Book 1)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 5</b>	<p><b>A:</b> Is it a desk?</p> <p><b>B:</b> Yes, it is.</p> <p><b>C:</b> Is it an apple?</p> <p><b>D:</b> No, it is not.</p>	<p>In the school playground, there are five children (3 girls and 2 boys). One boy is carrying a desk. One girl is sitting on a bench holding a book. There is a hedgehog next to her and an insect on her hat. The dialogue is in speech bubbles.</p>
<b>Lesson 6</b>	<p><b>A:</b> What number is it?</p> <p><b>B:</b> It is number one.</p>	<p>Two children - one boy and one girl - who seem to be flying among 10 balls with numbers on them. The girl is pointing at the ball with number <i>one</i> on it. The dialogue is in speech bubbles.</p>
<b>Lesson 7</b>	<p><b>A (girl):</b> How old are you?</p> <p><b>B (boy 1):</b> I am ten years old.</p> <p><b>C (boy 2):</b> I am ten years old.</p>	<p>A girl is sitting on some sort of contraption with legs (unclear what it is). Two boys, one holding up a number 10; one pointing to one of his fingers. A clock pointing to ten minutes to two, two apple cores and an empty partly squashed drink can, a pin board with two pictures (one of a dog; the other unclear). There is what looks like vapour emerging from what looks like an air vent with a pair of glasses on top of it. The dialogue is in speech bubbles. See <i>Figure 5.3</i></p>
<b>Lesson 8</b>	<p><b>A:</b> What's your phone number?</p> <p><b>B:</b> My phone number is 3227492.</p>	<p>A boy and a girl. The boy is writing something in a book. The girl is facing the boy and has her arms open. There is a cat and a hedgehog between them. Next to the girl, there is a telephone with a number (3227492) written on it. Behind the boy, a girl is sticking her head out of one of the windows of a building. The dialogue is in speech bubbles.</p>
<b>Lesson 9</b>	<p><b>A:</b> Where do you live?</p> <p><b>B:</b> I live in Kaohsiung.</p>	<p>A map of Taiwan in the middle of the picture. A boy (who looks as if he is flying) is at the right hand side of the map with both hands open. A girl is at the other side pointing at Kaohsiung. There is a cloud, fish and boats around the map of Taiwan. The children appear to be flying. The dialogue is in speech bubbles.</p>
<b>Lesson 10</b>	<p>I am Peter.</p> <p>I am a boy.</p> <p>You are Rebecca.</p> <p>You are a girl.</p>	<p>Two boys are washing their hands in a bathroom. One of them is turning his head and saying the dialogue to a girl who is walking past. The whole text is in a speech bubble.</p>
<b>Lesson 11</b>	<p><b>A:</b> This is a pineapple.</p> <p><b>B:</b> That is a papaya.</p> <p><b>C:</b> This is an apple.</p> <p><b>D:</b> That is an orange.</p>	<p>A big basket with fruit. The text is in speech bubbles surrounded by a papaya, a pineapple, an apple and an orange. There is a child (4 different children) next to each utterance. The dialogue is in speech bubbles. See <i>Figure 5.4</i>.</p>

*Table 5.2 (continued): Main texts - Power The Kids (Book 1)*

Lesson	Main text	Illustration/s accompanying main text
Lesson 12	<p><b>Elephant:</b> I am big.</p> <p><b>Mouse:</b> I am small.</p> <p><b>Boy:</b> I am Peter. I am tall. I am a tall boy.</p> <p><b>Girl:</b> I am Rebecca. I am thin. I am a thin girl.</p>	Four children, an elephant and a mouse in what appears to be a forest. One of the boys is tall, one is short; one is (possibly) heavy. A girl is holding her chin with both hands. The dialogue is in speech bubbles.

*Figure 5.1: Power The Kids (Lesson 1)*

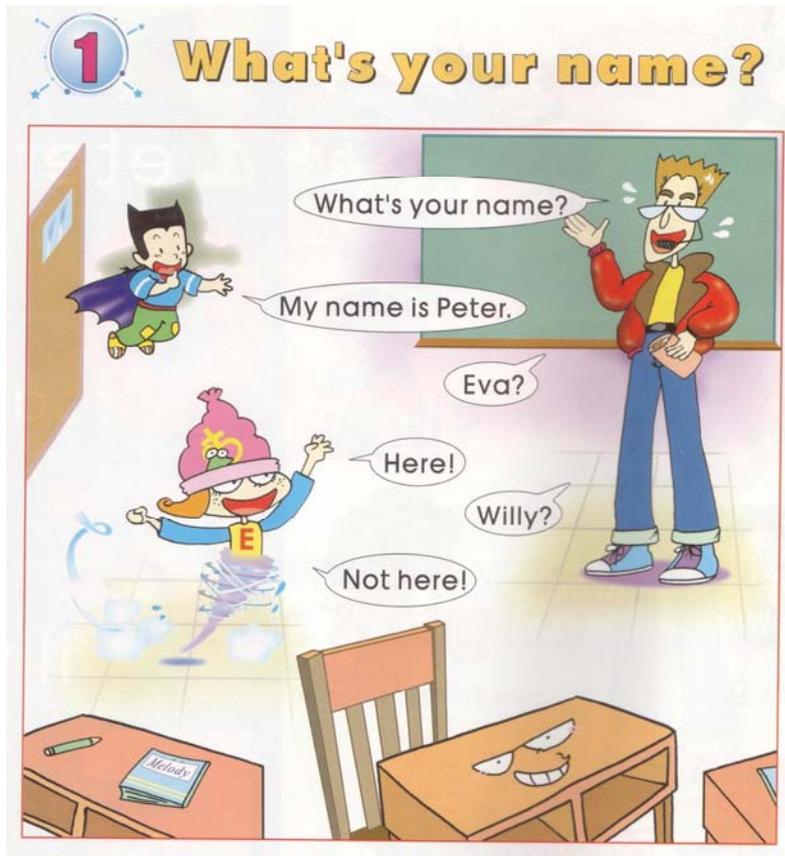


Figure 5.2: Power The Kids (Lesson 2)

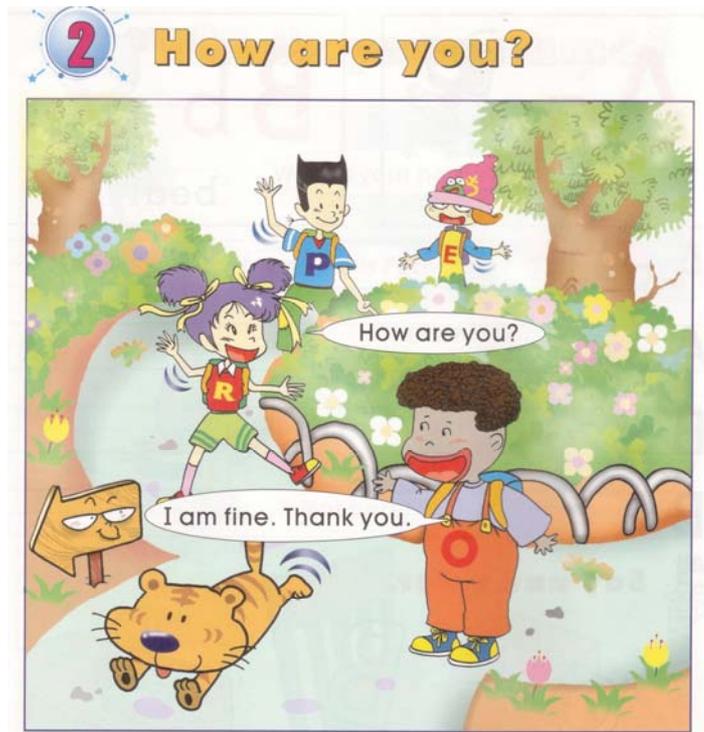
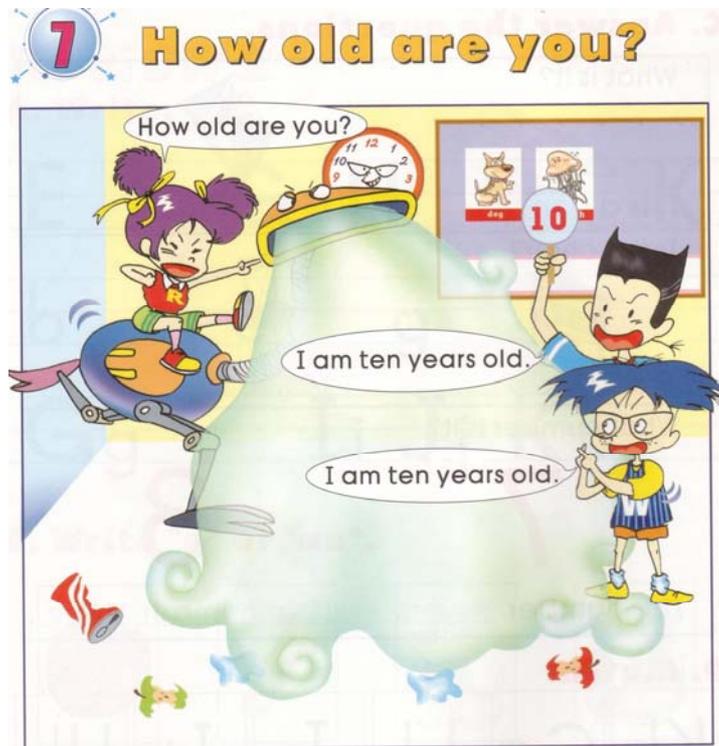
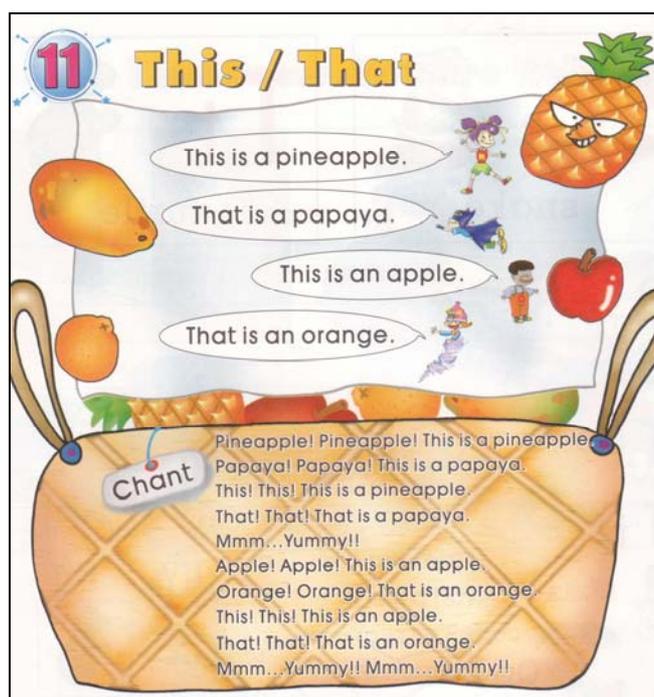


Figure 5.3: Power the Kids (Lesson 7)



**Figure 5.4: Power the Kids (Lesson 11)**



**Table 5.3: Supplementary texts - Power The Kids (Book 1)**

Lesson	Supplementary text	Illustration/s accompanying supplementary text
<p><b>Lesson 1</b></p>	<p><b>Chant:</b></p> <p>What's your name?</p> <p>What's your name?</p> <p>My name is Peter.</p> <p>My name is Peter.</p> <p>Eva? Here! Rebecca? Here!</p> <p>Willy? Willy? Not here!</p>	<p>A boy and a girl are standing with both arms open.</p>
<p><b>Lesson 2</b></p>	<p><b>Chant:</b></p> <p>Rebecca! Rebecca! How are you?</p> <p>I am fine. Thank you. And you?</p> <p>I am fine. Thank you. And you?</p> <p>Oscar! Oscar! How are you?</p> <p>I am fine. Thank you.</p> <p>I am fine. Thank you</p>	<p>A boy and a girl are standing with both arms open. The girl seems to be dancing.</p>

**Table 5.3 (continued): Supplementary texts - Power The Kids (Book 1)**

Lesson	Supplementary text	Illustration/s accompanying supplementary text
<b>Lesson 3</b>	<p><b>Song:</b></p> <p>Good morning to you. (x 3)</p> <p>It's nice to meet you.</p> <p>Good afternoon to you. (x 3)</p> <p>It's nice to meet you.</p> <p>Good evening to you. (x 3)</p> <p>It's nice to meet you.</p> <p>Good night, Daddy.</p> <p>Good night, Mommy.</p> <p>Good night, everyone.</p> <p>It's time for bed.</p>	<p>Two houses with open windows. A boy is waving his hand inside one of the houses. A man and a woman are standing inside the other house. <i>See Figure 5.5.</i></p>
<b>Lesson 4</b>	<p><b>Chant:</b></p> <p>A pencil! A pencil!</p> <p>It is a pencil!</p> <p>A book! A book!</p> <p>It is a book.</p> <p>An apple! An apple!</p> <p>It is an apple.</p> <p>An orange! An orange!</p> <p>It is an orange.</p>	<p>apple + picture</p> <p>elephant+ picture</p> <p>an iguana+ picture</p> <p>orange + picture</p> <p>umbrella+ picture</p>
<b>Lesson 5</b>	<p>A: Is it a chair? B: Yes, <u>it is</u>.</p> <p>B: Is it a desk? B: No, <u>it is not</u>.</p> <p>A. Is it an eraser? B: Yes, <u>it is</u>.</p> <p>B. Is it an apple? B: No, <u>it is not</u>.</p>	<p>Picture of a chair.</p> <p>Picture of an eraser.</p>

**Table 5.3 (continued): Supplementary texts - Power The Kids (Book 1)**

Lesson	Supplementary text	Illustration/s accompanying supplementary text
<p><b>Lesson 6</b></p>	<p><b>Chant:</b></p> <p>What number is it?</p> <p>What number is it?</p> <p>It's number one.</p> <p>It's number one.</p> <p>1,2 1,2 3,4,5</p> <p>6,7 6,7 8,9,10</p> <p>11 ( picture of 2 hands clapping) (x 3)</p> <p>12 ( picture of 2 hands clapping) (x 3)</p> <p>Oh! Yeah! Oh! Yeah! Oh! Yeah! Yeah!</p> <p>Yeah!</p>	<p>On the right side of the text, a boy is flying with one hand sticking out. On the left, a girl is standing with both arms open. There are three circles between the boy and the girl (from big to small) with the number 1 in them.</p>
<p><b>Lesson 7</b></p>	<p><b>Chant:</b></p> <p>How old are you?</p> <p>How old are you?</p> <p>I am ten. I am ten.</p> <p>I am ten. I am ten.</p> <p>I am ten years old. Great!</p> <p>How old are you? Ben?</p> <p>How old are you? Ben?</p> <p>I am ten. I am ten.</p> <p>I am ten years old. Hurry!</p>	<p>A girl is on top of something (hard to tell what) with <i>How old are you?</i> in a speech bubble.</p>

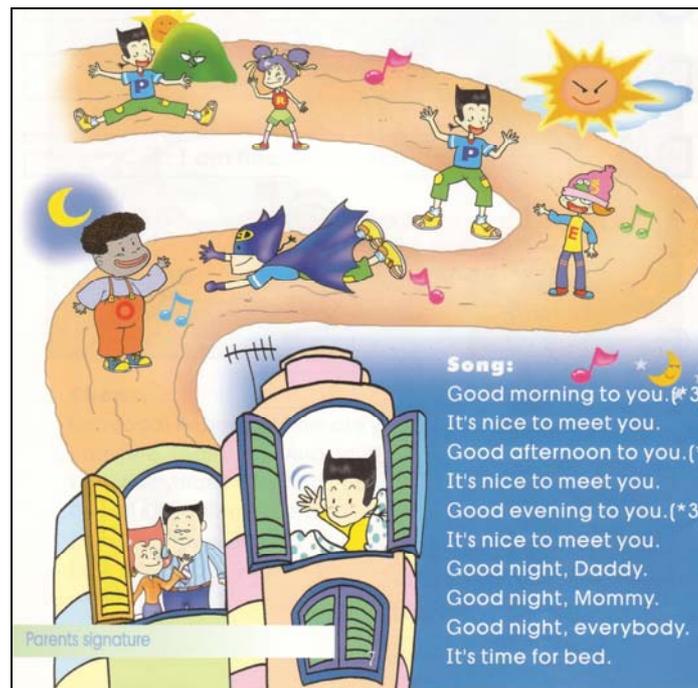
**Table 5.3 (continued): Supplementary texts - Power The Kids (Book 1)**

Lesson	Supplementary text	Illustration/s accompanying supplementary text
<b>Lesson 8</b>	<p><b>Song:</b></p> <p>Ring! Ring! Ring!</p> <p>Ring! Ring! Ring! Ring! Ring!</p> <p>Telephone ring ring!</p> <p>Telephone ring ring!</p> <p>Hello! Hello! Who is calling?</p> <p>It's Peter calling! It's Oscar calling!</p> <p>(It's Willy calling! It's Eva calling!)</p> <p>I'm happy. I'm happy. I am happy.</p>	<p>On the right side of the text, there is a telephone with a smiling face.</p>
<b>Lesson 9</b>	<p><b>Chant:</b></p> <p>Where do you live?</p> <p>Where do you live?</p> <p>I live in Taipei!</p> <p>I live in Taipei.</p> <p>Where do you live?</p> <p>Where do you live?</p> <p>I live in Kaohsiung.</p> <p>I live in Kaohsiung.</p>	<p>On the right hand side of the text, a boy is pointing upwards. A girl next to him is standing with both arms open.</p>
<b>Lesson 10</b>	<p><b>Chant:</b></p> <p>I am Peter.            P-Peter! P-Peter!</p> <p>I am a boy. (x 2)      O-Oscar! O-Oscar!</p> <p>You are Rebecca.    W-Willy! W-Willy!</p> <p>You are a girl. (x 2)   E-Eva! E-Eva!</p> <p>I am Willy.            R-Rebecca!</p> <p>                                 R- Rebecca!</p> <p>I am a boy. (x 2)      P-O-W-E-R POWER!</p> <p>You are Eva.            P-O-W-E-R POWER!</p> <p>You are a girl. (x 2)    POWER! The Kids!</p>	<p>There are 5 children. The two at the top of the picture are flying. There is a boy in the middle of the picture and two children at the bottom of it.</p>

**Table 5.3 (continued): Supplementary texts - Power The Kids (Book 1)**

Lesson	Supplementary text	Illustration/s accompanying supplementary text
<b>Lesson 11</b>	<p><b>Chant:</b></p> <p>Pineapple! Pineapple! This is a pineapple.</p> <p>Papaya! Papaya! This is a Papaya.</p> <p>This! This! This is a pineapple.</p> <p>That! That! That is a papaya.</p> <p>Mmm...Yummy!!</p> <p>Apple! Apple! This is an apple.</p> <p>Orange! Orange! That is an orange.</p> <p>This! This! This is an apple.</p> <p>That! That! That is an orange.</p> <p>Mmm...Yummy!! Mmm...Yummy!!</p>	<p>The chant is written on a fruit basket containing a pineapple, an orange, an apple and a papaya.</p>
<b>Lesson 12</b>	No supplementary text	-
<b>Review 4</b>	<p><b>Monologue:</b></p> <p>Hello, everyone.</p> <p>My name is Eva.</p> <p>I am a pretty girl.</p> <p>I am ten years old.</p> <p>I live in Kaohsiung.</p> <p>My phone number is 3227492.</p>	<p>On the left side of the text are 2 buildings of ancient Chinese style with two bridges - one is taller than the other. A dragon and a tiger are coming out of the buildings. A boy is on a bridge facing the dragon; a girl with open arms is facing the tiger.</p>

**Figure 5.5:** *Power The Kids (song in Lesson 3)*



So far as the textbook as a whole is concerned, it is clear that the emphasis is on coverage of some basic language rather than on presenting and practicing the language in meaningful contexts. Although the selected language could be said to be generally appropriate in relation to the curriculum and to the age of the learners and stage of learning, no attempt has been made to organize and group the language in ways that allow for interesting and meaningful communication. The omission of a lesson that focuses on imperatives and negative imperatives (which can be presented and contextualized in interesting ways) is a significant one in relation to the provision of useful classroom-centred instructional language. Very few tasks and activities are included in the students' book or the teachers' book apart from what amounts to little more than repetition and substitution drills. The focus is, according to the authors, on listening and speaking. Therefore, it appears at first sight that the written words included are intended for familiarization only. Even so, and in spite of the fact that only two letters of the alphabet are introduced in each lesson (with associated words), the revision/review sections contain exercises related to the main texts that are based on the assumption that learners can read and write. For example, there are written exercises such as the following:

**A:** *What's your name?*

**B:** \_\_\_\_\_.

Overall, there is no sense in which the textbook could be said to organize the language content appropriately, to present and practice the language in meaningful, appropriate and relevant ways or to encourage authentic communicative interaction. Furthermore, the exercises require the use of skills (reading and writing) that are not focused on in the textbook.

The main texts included in the textbooks are generally made up of question and answer sequences which have no genuine communicative purpose and for which the only context provided is that indicated in the accompanying illustrations (which are generally difficult to relate in any direct and meaningful way to the language content). The lack of appropriate context means that most of the interactions appear wholly artificial (e.g. *What is it? It is a pencil./ What number is it? It is number one./ I am Peter. I am a boy. You are Rebecca. You are a girl.*). Much of the language that is supposed to be spoken by children is of a type normally associated with adults (e.g., *How are you? I am fine. Thank you.*)<sup>34</sup> Although the language is generally presented as dialogue, full forms rather than contractions are generally used (*It is an apple. / No, it is not.*) and ellipsis is avoided (*What's your name? My name is Peter.*). Overall, although the main texts use the type of language signalled in the lesson titles, they are almost all in the form of dialogue snippets (rather than contextualized dialogues) and there is no range or balance of genres and text-types. The dialogue snippets are artificial, lack imaginative interest and do not promote empathy. Although the dialogues are generally spoken by children, they do not focus on the lives and experiences of children in any genuine sense. They include only one example of each language point, often in a form that presents an inappropriate model (e.g., the lack of contractions in what is presented in spoken dialogue) and sometimes accompanied by language that has not been introduced earlier and that is not appropriately contextualized.

The illustrations accompanying the main texts do not contribute effectively to conveying meaning, often being difficult to interpret and lacking significant details while containing irrelevant and distracting details (such as, for example, two apple

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<sup>34</sup> Placing 'thank you' in a separate sentence violates the normal conventions of sentence construction.

cores, a crushed drink can, a clock and a board to which two pictures are attached (see *Figure 5.3* above). The spaces surrounding the shapes and the proportion of the shapes in relation to one another seem to be largely coincidental. The only imaginative detail in the book is the fact that some of the characters can fly. However, this does not contribute in any useful or meaningful way to meaning. For example, it is difficult to see why one of the characters should fly towards the ceiling in order to ask two other characters (presumably characters with whom she is already familiar) what age they are. The illustrations accompanying the main texts are neither clear nor uncluttered and do not contribute effectively towards clarifying the meaning of the language being introduced.

The language and illustrations of the supplementary texts (chants, songs, a dialogue and a monologue) echoes that of the main texts and is equally lacking in appropriate contexts and equally unimaginative. In most cases, these texts are simply chanted or sung versions of extended versions of the main texts containing repetition of main structures and vocabulary items. The dialogue (*Lesson 5*) is, in common with all of the other texts, artificial. The monologue (*Review 4*) contains a word ('everyone') that does not appear earlier and whose meaning is not evident from the context as well as a sentence that would be inappropriate in most contexts (*I am a pretty girl.*) The pictures accompanying the supplementary texts generally have no demonstrable relationship with the texts themselves and contain irrelevant and details (such as, for example, the elephant and iguana in the picture accompanying the supplementary text in *Lesson 4*).

Overall, the textbook as a whole fails to meet any of the evaluation criteria listed in *section 5.2*. There would appear to be a great deal that the writers could learn from popular children's literature and, more generally, from much that has been written about the teaching and learning of additional languages.

### **5.3.2 *Woody and Me - Book 4***

*Woody and Me*, published by Melody, is Book 4 of the first volume of a series intended for beginners. Its overall content is summarized in *Tables 5.4* and *5.5*

*Table 5.4: Summary of main content – Woody and Me (Volume 1; Book 4)*

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 1	Woody rides a bike every afternoon	Present simple for habitual activities (+ temporal expression)	<p><b>Adjective:</b> good</p> <p><b>Adverb:</b> every</p> <p><b>Ellipsis + anaphoric reference + noun:</b> <i>So does . . .</i></p> <p><b>Formulaic questions:</b> <i>How is . . . ?</i> <i>How about . . . ?</i></p> <p><b>Formulaic response:</b> Pronoun (3<sup>rd</sup> pers. sing.) + <b>BE</b> + adjective (<i>fine</i>)</p> <p><b>Pronoun (anaphoric):</b> <i>that</i></p> <p><b>Nouns:</b> afternoon; night; TV</p>	<p><b>Adverb:</b> too (<i>too hot</i>).</p> <p><b>Contracted form:</b> it's</p> <p><b>Formulaic:</b> Go shopping Do homework</p> <p><b>Nouns:</b> kite; mice (plur.); rice (non-count); snake; vase</p> <p><b>Preposition phrases:</b> around a vase; to the TV</p> <p>(Don't sit too close to the TV.)</p> <p><b>Verbs:</b> fly</p> <p><b>Imperative (pos.):</b> ride a bike; do homework</p> <p><b>Imperative (neg.):</b> Don't sit . . .</p> <p><b>Infinitive:</b> to eat (rice)</p>

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 2	A visit from the teacher	Present simple for habitual activities (+ temporal expression)	<p><b>Adjective:</b> <i>helpful</i></p> <p><b>Adverb:</b> <i>every</i></p> <p><b>Greeting:</b> <i>Welcome!</i></p> <p><b>Intensifier:</b> <i>very</i></p> <p><b>Nouns:</b> bed; day; garbage; Sunday</p> <p><b>Preposition:</b> <i>on</i></p> <p><b>Pronoun (adjectival possessive):</b> <i>her</i></p> <p><b>Verbs:</b> <i>make; take out; wash</i> (3<sup>rd</sup>. pers. sing.)</p> <p><b>Wh-question:</b> <i>How + BE</i> (3<sup>rd</sup>. pers. sing.) + noun + preposition (<i>at</i>) + noun?</p> <p><b>Yes/no question:</b> <b>DO</b> (3<sup>rd</sup>. pers, sing.) + pronoun + verb + definite article + noun?</p>	<p><b>Contracted form with auxiliary verb (will):</b> <i>I'll</i></p> <p><b>Formulaic:</b> Do the laundry</p> <p><b>Nouns:</b> days of the week; helper</p> <p><b>Phonics:</b> cute; mule; pole; rope</p> <p><b>Preposition phrase:</b> on a pole</p>

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 3	Time to go!	<p>Future intention with auxiliary <i>will</i></p> <p>Present simple for fact</p>	<p><b>Conjunct (resultative):</b></p> <p>Then . . .</p> <p><b>Formulaic language:</b></p> <p><i>Time to go!</i></p> <p><i>Don't worry!</i></p> <p><i>My pleasure.</i></p> <p><b>Preposition:</b></p> <p><i>with</i> + object pronoun (2<sup>nd</sup>. Pers.)</p> <p><b>Wh-question:</b></p> <p><i>How</i> + auxiliary (will) + pronoun (2<sup>nd</sup>. pers. sing.) + main verb + preposition + noun.</p>	<p><b>Adjectives:</b> blue; cool; great; red</p> <p><b>Exclamations:</b> Ring! Oh! Yeah! Beep!</p> <p><b>Preposition phrase (manner):</b> with a brush</p> <p><b>Prepositional phrase (transportation):</b> by bicycle/ bus/ car/ train</p> <p>on foot</p> <p><b>Phonics:</b> brush; Eve; fish; Pete; sheep</p> <p><b>Verbs:</b> beep; ring; stop; work</p> <p><b>Verb (imperative):</b> Stop!</p> <p><b>Verbs (infinitive):</b> to buy; to go; to work</p>
Lesson 4	Review 1	<p><b>1. Read and number:</b></p> <p>Review 10 sentences from lessons 1 to 3 (one picture accompanies each sentence)</p> <p><b>2. Look, say and write</b></p> <p>A: How/what + <b>DO</b> + . . . ?</p> <p>B: (student completes).</p> <p><b>3. Phonics:</b> matching sounds with pictures beginning with the sound</p> <p><b>4. Read aloud:</b> Six sentences involving specific sounds: For example: I have a <i>fish</i> and a <i>sheep</i>.</p>	<p>–</p>	<p><b>Adverb:</b> every Sunday</p> <p><b>Determiner:</b> some</p> <p><b>Imperative:</b> Go home</p> <p><b>Noun:</b> brush; fish; mice; mule; rice; rope; sheep; shop; snake; today; vase</p> <p><b>Verb:</b> are; goes ; have; is; wash</p> <p><b>Pronoun:</b> he; I</p> <p><b>Adjective:</b> cute</p> <p><b>Preposition phrase:</b></p> <p>by the rope; with a brush; on a vase</p>

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 5	Sherry has a red coat	<p><b>Possession (statement (pos./neg.) and yes/no question):</b></p> <p>HAVE (3<sup>rd</sup>. pers. sing., possessive)</p> <p><b>Possession (with possessive name):</b> Sherry's</p> <p>It + <b>BE</b> (3<sup>rd</sup>. pers. sing.) + name (possessive) + noun</p>	<p><b>Formulaic imperative:</b></p> <p><i>Let me see!</i></p> <p><b>Noun:</b></p> <p><i>coat</i></p>	<p><b>Adjectives:</b> black; blue; orange; pink; purple; yellow; white</p> <p><b>Adjective + noun:</b> blue socks; pink shoes</p> <p><b>Adverb:</b> well</p> <p><b>Contraction:</b> they're</p> <p><b>Determiner:</b> some</p> <p><b>Nouns (plur.):</b> shoes; shorts; socks</p> <p><b>Phonics:</b></p> <p>chick; cheese; peach; witch</p> <p><b>Pronoun (object):</b> him; her</p> <p><b>Verbs:</b> eat; fit; like; look at</p> <p><b>Verb (imperative):</b> look at</p>

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 6	Fast food	<p><b>Conjunction:</b> <i>and</i></p> <p><b>Declarative (with <i>like</i> and ‘only’):</b></p> <p>Pronoun (3<sup>rd</sup>. pers. sing.) + <i>only</i> (adverb) + <i>like</i> (3<sup>rd</sup>. pers. sing.) + adjective + noun</p> <p><b>Declarative (with <i>want</i>):</b></p> <p>Pronoun (1<sup>st</sup>. / 3<sup>rd</sup>. pers. sing.) + <i>want/s</i> + (adjective) + NP</p> <p><b>Offer (formulaic):</b></p> <p><i>May</i> + pronoun (1<sup>st</sup>. pers. sing.) + <i>help</i> + pronoun (2<sup>nd</sup>. pers. sing.)</p> <p><b>Wh-question:</b></p> <p><i>What</i> + <i>DO</i> (3<sup>rd</sup>. pers. sing.) + name + <i>want?</i></p> <p><b>Yes/no question and response :</b></p> <p><b>DO</b> (3<sup>rd</sup>. pers. sing.) + pronoun (3<sup>rd</sup>. pers. sing.) + <i>like</i> + noun (plural)?</p> <p>No + pronoun (3<sup>rd</sup>. pers, sing.) + <b>DO</b> (3<sup>rd</sup>. pers. sing./ negative) (with ellipsis)</p>	<p><b>Nouns:</b></p> <p>chicken; coke; food;</p> <p>hamburger(s)</p> <p><b>Adjectives:</b></p> <p>apple; French; fried;</p> <p>ice; sweet</p>	<p><b>Adjective:</b> white</p> <p><b>Formulaic:</b></p> <p>for here;</p> <p>to go (please)</p> <p><b>Existential subject:</b></p> <p>There is . . .</p> <p><b>Nouns:</b> nugget(plur); pie; whale; wheel,</p> <p>whip</p> <p><b>Preposition:</b> on</p>

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 7	Seasons	Present simple for facts and habitual activities	<p><b>Adjectives:</b> <i>cold; heavy; hot</i></p> <p><b>Existential subjects:</b> <i>it; there</i></p> <p><b>Nouns:</b> <i>castle; clothes; country (plur.); fun; person (plur.); sand; skiing; snow; snowman (plur.); summer; winter</i></p> <p><b>Prepositions:</b> <i>in; to</i></p> <p><b>Pronoun:</b> <i>some</i></p> <p><b>Verbs:</b> <i>BE; go; like; make; wear<sup>35</sup></i></p>	<p><b>Adjectives:</b> cool; warm</p> <p><b>Nouns:</b> bike; fall; feather; ice cream; kite; leather; park; path; spring; tooth; zoo</p> <p><b>Adverb:</b> (the )most</p> <p><b>Prepositions:</b> at; by; on</p> <p><b>Verbs:</b> ride; stay; watch</p> <p>How + BE + noun phrase + prepositional phrase</p> <p>(How's the weather in summer?)</p> <p>What + auxiliary verb (DO) + pronoun + verb + infinitive + prepositional group</p> <p>(What do you like to do in summer?)</p>

<sup>35</sup> Includes all of the following: *make sand castles; go to the beach; go skiing.*

**Table 5.4(continued): Summary of main content – Woody and Me (Volume 1; Book 4)**

Lesson	Title	Main teaching point/s	Language in main text	Additional language in other parts of the lesson
Lesson 8	Review 2	<p>Statement (factual):</p> <p><i>There are</i> + adj. + noun</p> <p><i>They are</i> + noun</p> <p><i>It's</i> + adjective + preposition + noun</p> <p>Noun (plur.) + <i>like</i> + verb (infinitive) + article (indef.) + noun + preposition + noun.</p> <p>Noun (plur.) + <i>like</i> + verb (infinitive) + present participle + preposition + noun</p> <p>Notional (existential) subjects (<i>it/there</i>)</p>	<p><b>Adjectives:</b></p> <p><i>big; cool; four; hot; left; red; right; warm</i></p> <p><b>Adjective (possessive):</b></p> <p><i>her (3<sup>rd</sup>. pers. sing. Fem.)</i></p> <p><b>Adverb:</b></p> <p><i>well</i></p> <p><b>Amplifier (with intensifier):</b></p> <p><i>much</i></p> <p><b>Article:</b></p> <p><i>a (indef.); the (def.)</i></p> <p><b>Conjunctions:</b></p> <p><i>and;</i></p> <p><i>or</i></p> <p><b>Intensifier:</b></p> <p><i>very</i></p> <p><b>Nouns:</b></p> <p><i>bike; book (plur.); coat; fall; key (plur.); kite; money; pen (plur.); person (plur.);</i></p>	<p><b>Nouns:</b> lantern; deer; eye(plur.); Festival; food; fun; handle; kind; legs; paper; picture; rain; riddle (plur.); thing (plur.)</p> <p><b>Verbs:</b> call; come down; cut; cheer; fold; glue; go up; hear; light up; laugh; make; paste; stand; say; take; trick; walk</p> <p><b>Adverbials:</b> at night; all day; everywhere</p> <p><b>Conjunction:</b> but; when</p> <p><b>Pronoun:</b> everyone</p> <p><b>Pronoun (relative as subject):</b> who</p> <p><b>Exclamation:</b> Fun! Yeah!</p> <p><b>Formulaic:</b> no good; no way; no idea</p>

This book is intended to be used with language learners in the second semester of their fourth year of learning (Grade 6), the assumption being that the learners will already have had approximately 224 periods of English (40 minutes per period). The book contains 8 units (called ‘lessons’), including 2 review/revision units and is

intended to provide sufficient material for 40 periods of English. Each unit contains a main text (a dialogue) followed by a language focus exercise, some 'useful' expressions, another language focus exercise (this time involving pair work), *Show Time* (singing), *Phonics* and some further 'useful' English (e.g., *Don't sit too close to the TV.*). There are 134 lexical items in the book. The teaching points covered are many and various, including, in a single unit (Unit 7), all of the following:

- NP + VP (contraction) + NP (adjective) + PP (prepositional phrase)  
(*It's hot in summer; It's cold in winter.*)
- PP + NP + VP (contraction) + NP (noun) + PP  
(*In some countries, there's snow in winter.*)
- NP + VP + NP  
(*I like summer; People wear heavy clothes*)
- NP + VP (contraction) + NP (adjective)  
(*It's fun.*)
- NP + VP + NP + AG (adverb)  
(*I make sand castles there.*)
- NP + VP + VP (infinitive) + PP + PP  
(*I like to go to the beach in summer.*)
- NP + VP + NP + conjunction (alternative) + NP (ellipsis) + NP (Adj. + noun)  
(*People go skiing or wear heavy clothes.*)

This unit appears to include almost any language relevant to the topic irrespective of any considerations relating to language staging. Consequently, there are here, as there are in the other units, a number of areas that are likely to cause confusion. Thus, for example, although the overall emphasis is on the use of the present simple tense for habitual activities, there are some significant structural differences among the following three sentences (all of which involve present simple with, in context, habitual meaning):

*I make sand castles there. /People wear heavy clothes.*

*I like to go to the beach in summer.*

*People make snowmen or go skiing.*

There are a number of complexities involved in differentiating among the construction types involved here. One has a single verb group (*make; wear*); one has two verb groups (*like to go*), the second of which introduces the predicate. These difficulties are compounded by the fact that the noun (*skiing*) with which the third example ends is superficially similar to a present participle. In addition, there are two instances of ‘to’ in the second example, the first being part of the infinitive form of a verb, the second being a directional preposition. Added to these complexities is the fact that the final clause of the last sentence involves subject ellipsis. This unit also contains two different existential subjects (*It’s hot in summer; there’s snow in winter*). The sentences involving existential subjects include contractions (*It’s; there’s*) as does another sentence containing ‘it’ which, unlike the existential (ambient)<sup>36</sup> use of ‘it’, has anaphoric reference. These are just some of the complexities involved in a unit that may at first sight seem to contain simple, uncomplicated language. One of the first principles of teaching English, one that is particularly important in teaching English to young learners in the early stages of tutored language learning, is to avoid unnecessary complexity in introducing and practicing new language (in this case the present simple for habitual activities in the context of seasons). In this case, it is difficult to know precisely where the main focus is intended to be.

Overall, the grading and organization of language is poor, tending to be topic-driven rather than topic-related, with many new language forms being introduced alongside the main teaching points in each unit. This seems to relate partly to the fact that there are only eight units (two of which are revision units), the writers appearing to have a list of language they wish to cover and simply inserting as much of that language as possible into each of the units. The result is that it is often difficult to determine what the main teaching points in each unit are actually intended to be. In fact, the overall impression is of rote learning of ‘chunks’ of language (sometimes dialogues; sometimes individual sentences). With the exception of one board game involving the names of fruits, the language is neither presented nor practiced in meaningful ways. There are very few tasks and activities other than repeating language chunks. There is an almost complete absence of anything that is conducive to communicative language teaching. Most of the main texts (i.e., the texts in which the language of each of the

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<sup>36</sup> Referring to the surroundings

lessons/ units is introduced) are made up of dialogues accompanied by one or more illustrations. The language of the main texts is outlined in *Table 5.5*. The language of the supplementary texts is outlined in *Table 5.6*

**Table 5.5: Main texts – Woody and Me (Volume 1; Book 4)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 1</b>	<p><b>A:</b> How's Woody?</p> <p><b>B:</b> He's fine. He rides a bike every afternoon.</p> <p><b>A:</b> That's good.</p> <p><b>B:</b> How about Sherry?</p> <p><b>A:</b> She watches TV every night.</p> <p><b>B:</b> So does Harry.</p>	<p>Six pictures in order from 1 to 6. Each picture contains one utterance:</p> <ol style="list-style-type: none"> <li>1. Two adults sitting on a park bench. A boy followed by a dog is riding a bicycle past them.</li> <li>2. Two adults facing one another, talking.</li> <li>3. The boy on the bicycle is waving at the adults.</li> <li>4. Same as (1).</li> <li>5. One adult is talking, pointing at a bubble scene in which a girl is sitting on the floor watching TV.</li> <li>6. There are two bubble scenes. In one there is a boy; in another there is a girl. They are watching TV.</li> </ol> <p>The dialogue is in speech bubbles.</p>
<b>Lesson 2</b>	<p><b>Parent 1:</b> Hello! Mrs. Brown. Welcome!</p> <p><b>Teacher:</b> How's Sherry at home?</p> <p><b>Parent 2:</b> She's very helpful.</p> <p><b>Parent 1:</b> She makes her bed every day.</p> <p><b>Parent 2:</b> She washes the dishes on Sunday.</p> <p><b>Teacher:</b> That's very good. Does she take out the garbage?</p> <p><b>Parent 1:</b> No, she doesn't.</p> <p><b>Parent 2:</b> Woody takes out the garbage every day.</p>	<p>There are 7 pictures in sequence:</p> <ol style="list-style-type: none"> <li>1. A woman and a girl are coming out of a door.</li> <li>2. Inside a house, a man is sitting on a couch; two women are sitting on another couch. A girl is bringing a cup of something into the room.</li> <li>3. The woman is pointing to a bubble scene with a girl making her bed.</li> <li>4. The man is pointing to a bubble scene with a girl washing dishes.</li> <li>5. Above the woman is a bubble scene in which a girl is holding a bag of garbage. There are two big garbage cans behind her.</li> <li>6. Everyone, including the girl, is sitting in the living room.</li> <li>7. Outside a house, four people are holding garbage bags and facing a garbage truck beside which is a man. Dialogues are in speech bubbles.</li> </ol>

**Table 5.5(continued): Main texts – Woody and Me (Volume 1; Book 4)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 3</b>	<p><b>Harry:</b> Time to go, Woody!</p> <p><b>Woody:</b> My bike is broken.</p> <p><b>Harry:</b> Then, how will you go to school?</p> <p><b>Woody:</b> Don't worry! I'll walk to school.</p> <p><b>Harry:</b> I'll walk with you.</p> <p><b>Woody:</b> Thank you, Harry.</p> <p><b>Harry:</b> My pleasure.</p>	<p>There are six pictures in sequence:</p> <ol style="list-style-type: none"> <li>1. Boy A riding a bicycle at the front of house, talking to boy B inside the house (seen through a window).</li> <li>2. Boy B outside the house with a bicycle next to him; something wrong with the tire.</li> <li>3. Boy A on the bicycle with one finger pointing up seems to be talking to boy B.</li> <li>4. Boy B is pointing at himself.</li> <li>5. Boy A is no longer on the bike and is facing boy B.</li> <li>6. Both boys are with their school bags and are walking.</li> </ol> <p>The dialogues are in speech bubbles.</p>
<b>Lesson 4</b>	<p><b>Review 1</b></p> <p><b>Read and Number</b></p> <ol style="list-style-type: none"> <li>1. Woody rides a bike every afternoon.</li> <li>2. Sherry watches TV every day.</li> <li>3. Harry goes to the bookstore by bicycle.</li> <li>4. Sherry makes her bed every day.</li> <li>5. Jenny goes to school by car.</li> <li>6. Harry takes out the garbage every day.</li> <li>7. Don't sit too close to the TV.</li> <li>8. My bike is broken.</li> <li>9. You wash. I'll rinse.</li> <li>10. It's a red light. Stop!</li> </ol>	<p>There are 10 pictures on the right hand side for students to match with sentences.</p> <ol style="list-style-type: none"> <li>1. A boy is riding a bike with a bubble scene where there is a book (unclear).</li> <li>2. A girl is watching TV.</li> <li>3. A boy is riding a bike past a park.</li> <li>4. A boy is holding 2 garbage bags.</li> <li>5. A girl is making a bed. The words <i>every day</i> are at the bottom of the picture.</li> <li>6. In a car (a male driver, a girl sitting in the back) are going past a school.</li> <li>7. A boy is pointing at a bike with a flat tire.</li> <li>8. Two children are washing dishes.</li> <li>9. A woman is pointing to a girl who is watching TV.</li> <li>10. Two children on bicycles stop at a red light.</li> </ol>

**Table 5.5(continued): Main texts – Woody and Me (Volume 1; Book 4)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 5</b>	<p><b>Student A:</b> Does Jenny have a red coat?</p> <p><b>Student B:</b> No, she doesn't. She has a green one.</p> <p><b>Student C:</b> Sherry has a red coat.</p> <p><b>Student C:</b> Let me see!</p> <p><b>Student C:</b> Yes, it's Sherry's coat.</p>	<p>Five pictures in sequence in a classroom setting:</p> <p>1: 7 students are in the classroom; one girl is leaving and the others are either talking or focused on their school bags.</p> <p>2: Two boys are in the classroom. Boy A, holding a book, is pointing to a red coat in front of him. Boy B is looking at the coat.</p> <p>3: Boy B is pointing his finger upwards towards a bubble scene with a girl wearing a green coat next to him. Boy A is facing boy B.</p> <p>4: Three boys (including boys A and B) are in the classroom. Boy C is pointing his finger upwards.</p> <p>5: Boy A is picking up the red coat; Boy C is talking to him.</p> <p>6: Boy C is holding up the red coat. Dialogues are in speech bubbles.</p>
<b>Lesson 6</b>	<p><b>Checkout operator:</b> May I help you?</p> <p><b>A:</b> I want a hamburger and a small coke.</p> <p><b>B:</b> I want fried chicken, French fries and a large ice tea.</p> <p><b>A:</b> What does Sherry want?</p> <p><b>C:</b> She wants an apple pie.</p> <p><b>B:</b> Does she like hamburgers?</p> <p><b>C:</b> No, she doesn't. She only likes sweet food.</p>	<p>Six pictures are set at a fast food restaurant, children are ordering food:</p> <ol style="list-style-type: none"> <li>1. Two boys (A &amp; B) are in front of the counter talking to a checkout operator. A girl is next to a table.</li> <li>2. Boy B is pointing his finger upwards towards a bubble scene next to his face containing a hamburger and a drink.</li> <li>3. Boy A is pointing his finger forward. There is a bubble scene with a glass of something and fries next to his face.</li> <li>4. Boy B is pointing towards a girl behind him and talking to boy C.</li> <li>5. Boy C is saying something and a girl is waving at him.</li> <li>6. Boy C is holding his meal. Checkout operator is holding a tray with some food. Boy A and Boy B are waiting next to Boy C. There is a bubble scene with ice cream, a piece of cake and a pie in the top corner of this picture.</li> </ol> <p>Dialogues are in speech bubbles.</p>

**Table 5.5(continued): Main texts – Woody and Me (Volume 1; Book 4)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 7</b>	<p><b>A:</b> It's hot in summer. I like to go to the beach in summer. I make sand castles there. I like summer.</p> <p><b>B:</b> It's cold in winter. People wear heavy clothes. In some countries, there's snow in winter.</p> <p>People make snowmen or go skiing. It's fun.</p>	<p>Two boys are in front of a blackboard in a classroom.</p> <p>Boy A is presenting 4 pictures about summer: (1) a beach with a hot sun; an umbrella on the sand with a towel under it; (2) two girls playing volley ball at the beach; (3) a boy eating ice cream near an ice cream vendor; (4) a little child making a sandcastle at the beach.</p> <p>Boy B is presenting 4 pictures: (1) a house and a tree covered with snow; (2) a boy wearing a hat, a scarf and mittens; (3) a boy skiing; (4) snowmen on the ground covered with snow.</p> <p>Texts are in bubble speeches.</p>
<b>Lesson 8</b>	<ol style="list-style-type: none"> <li>1. There are four seasons in a year. They are spring, summer, fall and winter. It's warm in spring. People like to ride a bike in spring. It's hot in summer. People like to go swimming in summer. It's cool in fall. People like to fly a kite in fall. It's cold in winter. People like to ski in winter.</li> <li>2. Sherry has a red coat. It fits her well. The coat has four big pockets. Sherry likes to put many things in them. She puts photos and money in her right pockets. She puts pens, books and keys in her left pockets. She likes her coat very much.</li> </ol>	<ol style="list-style-type: none"> <li>1. Four pictures: a boy riding a bike with flowers and butterflies around him; a beach scene with people swimming in the sea and a boy drinking something under a hot sun; a boy flying a kite in a park where there are no leaves on the trees; a boy wearing heavy clothes, - a hat and a scarf - with a snowman and a man skiing behind him.</li> <li>2. A girl wearing a red coat with things (pens, money, cards, keys and notebooks) in the pockets. Next to her is a desk.</li> </ol>

The main texts (six dialogues and two lists of sentences that do not constitute texts in any real sense in that they totally lack coherence and cohesion), are artificial and stilted with sections that appear not to relate in any detectable way to the context – see *He rides a bike every afternoon* and *That's good* in the extract below:

**A:** How's Woody?

**B:** He's fine. He rides a bike every afternoon.

**A:** That's good.

Language that is grammatically correct but contextually inappropriate is common as is the occurrence in language spoken by children of expressions that are characteristic of adults (usually in contexts other than the ones in which they occur) – see *My pleasure* in the extract below:

**Woody:** Don't worry! I'll walk to school.

**Harry:** I'll walk with you.

**Woody:** Thank you, Harry.

**Harry:** My pleasure.

The 'dialogue' in *Lesson 7* can most appropriately be described as two monologues, one following the other. There is no apparent reason for their utterance (other than the fact that the writers want to illustrate the use of the present simple with habitual meaning. Even so, within the space of fewer than fifty words, and in an attempt to introduce some new language, they manage to include a large number of complexities. Among these are:

**Like:** *I like* + noun/ *I like* + verb (infinitive) + preposition + NP;

**Existential subject +/-contraction:** *It is* + adjective +preposition + noun;

*There's* + noun + preposition + noun

**Go:** *Go* + verbal noun (*go skiing*); *go* + preposition + NP (*go to the beach*).

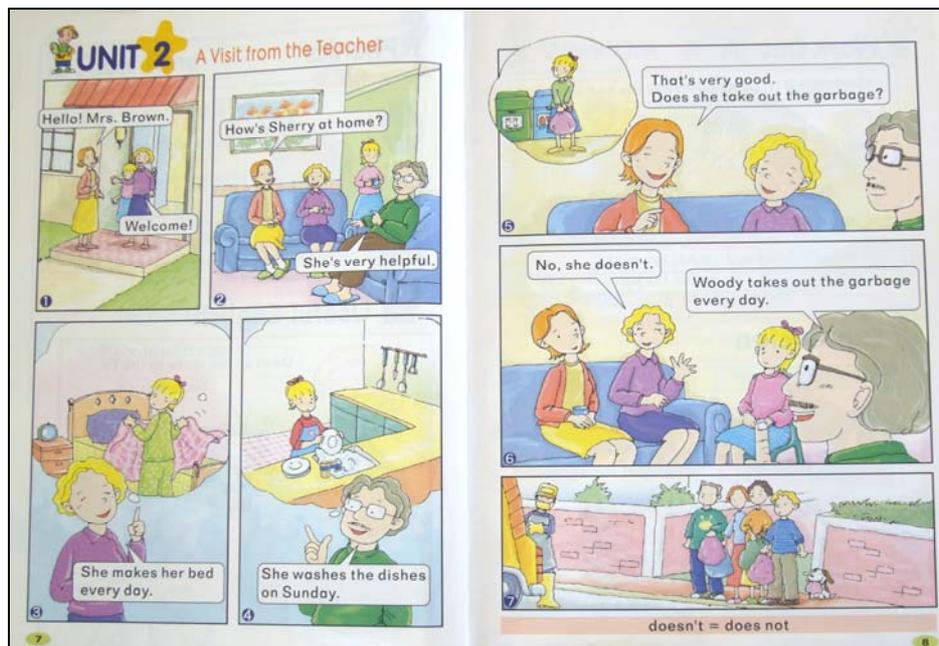
The texts generally include children. However, they are very far from being child-centred, interesting or likely to encourage empathy. In one of them (*Lesson 1*), two adults are discussing what their children characteristically do (see *Figure 5.6*). In another (*Lesson 2*), a teacher appears to be quizzing two parents about whether their children behave well at home (see *Figure 5.7*). In both cases, the adults are in the main pictures with the children appearing in bubble scenes. There is no range or balance of text-types and genres. The dialogues generally appear not to match the objectives of the units in which they appear in that although the target language

occurs, the ‘marker sentences’<sup>37</sup> are often of more than one type or in atypical form. The texts do not provide good models of language structure and much of the language is unpredictable. New vocabulary is, however, often included in the illustrations that accompany the texts.

Figure 5.6: Woody and Me (Lesson 1)



Figure 5.7: Woody and Me (Lesson 2)



<sup>37</sup> Sentences that illustrate the main teaching points.

The supplementary texts are included in *Table 5.6* below.

**Table 5.6: Supplementary texts – Woody and Me (Volume 1; Book 4)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<b>Lesson 1</b>	<p><b>Show Time</b></p> <p>Let's Sing</p> <p>Ride a bike! Ride a bike!</p> <p>Woody rides a bike every day.</p> <p>It's fun! It's fun!</p> <p>It's great fun.</p> <p>Do homework! Do homework!</p> <p>Sherry does her homework every day.</p> <p>It's good! It's good.</p>	<p>A boy is riding a bike and waving. A girl is doing something – possibly homework.</p>
<b>Lesson 2</b>	<p><b>Show Time</b></p> <p>Let's Sing</p> <p>A good helper! A good helper!</p> <p>Sherry is a good helper.</p> <p>She makes the bed.</p> <p>She washes the dishes.</p> <p>She takes out the garbage.</p> <p>Every day! Every day!</p>	<p>A girl is washing dishes with her mouth open (looks as if she may be like singing)</p>
<b>Lesson 3</b>	<p><b>Show Time</b></p> <p>Let's Sing</p> <p>My bike is red. My bike is great.</p> <p>I go to school by bike.</p> <p>Ring! Ring! Ring!</p> <p>Ring! Ring! Ring!</p> <p>Time to go! Oh! Yeah!</p>	<p>A boy on a red bike is waving. A man behind the boy is driving a blue car.</p>

**Table 5.6(continued): Supplementary texts – Woody and Me (Volume 1; Book 4)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<b>Lesson 4</b>	<b>Review 1</b>	-
<b>Lesson 5.</b>	<p><b>Show Time</b></p> <p>Let's Sing</p> <p>Look at Sherry! She has a coat.</p> <p>It's red. It's nice.</p> <p>It fits her well.</p> <p>Look at Harry! He has shorts!</p> <p>They're green. They're cool.</p> <p>They fit him well.</p>	<p>A girl on the right side is holding a red coat. A boy on the left side is wearing green shorts and a brown sweater.</p>
<b>Lesson 6</b>	No supplementary text	-
<b>Lesson 7</b>	<p><b>Show Time</b></p> <p>Let's Sing</p> <p>It's warm in spring.</p> <p>I like to go to the park,</p> <p>I like to ride a bike,</p> <p>In spring, in spring.</p> <p>It's hot in summer.</p> <p>I like to go to the beach,</p> <p>I like to eat ice cream,</p> <p>In summer, in summer.</p> <p>It's cool in fall.</p> <p>I like to go to the zoo,</p> <p>I like to fly a kite,</p> <p>In fall, in fall.</p> <p>It's cold in winter</p> <p>I like to stay at home,</p> <p>I like to watch TV.</p> <p>In winter, in winter.</p>	<p>At the bottom: A boy is swimming with a life saver (like water wings), splashing a lot.</p> <p>Top right corner: sun with a smiling face.</p> <p>Left top: a boy playing a drum.</p> <p>Around the lyrics are musical notes.</p>

**Table 5.6(continued): Supplementary texts – Woody and Me (Volume 1; Book 4)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<p><b>Lesson 8</b></p>	<p><b>Review 2 - Holiday Unit (Lantern Festival)</b></p> <p><b>Song</b></p> <p>Lantern Festival is fun.</p> <p>Fun! Fun! Fun!</p> <p>I can see lanterns everywhere.</p> <p>They light up at night.</p> <p>And make everyone cheer.</p> <p>Lantern Festival is fun.</p> <p>Fun! Fun! Fun!</p> <p>I can hear riddles everywhere.</p> <p>They trick you and me,</p> <p>And make everyone laugh.</p> <p>I like Lantern Festival!</p> <p>I like Lantern Festival!</p> <p><b>DIY Let's make a lantern.</b></p> <ol style="list-style-type: none"> <li>1. Fold the paper.</li> <li>2. Cut the paper.</li> <li>3. Glue the paper.</li> <li>4. Paste on the handle. Yeah! A Lantern!</li> </ol> <p><b>Work Out - Riddles</b></p> <ul style="list-style-type: none"> <li>. What things go up when the rain comes down?</li> <li>. What do you call a deer who has no eyes?</li> <li>. What kind of food do you say when you take a picture?</li> <li>. What has four legs, stands all day, but can not walk?</li> </ul>	<p><b>Holiday Unit (Lantern Festival)</b></p> <p>On the left side of the text, there is a lantern, a car with a snake (unclear). On the right, there is a robot with something on top (unclear), a rod with a fish attached and 2 people (one man and one woman) facing each other. There are 2 question marks on the woman's head (unclear context).</p> <p><b>DIY Let's make a lantern.</b></p> <p>Four pictures in sequence:</p> <ol style="list-style-type: none"> <li>1. A piece of paper folded</li> <li>2. A pair of scissors cutting a piece of paper.</li> <li>3. A nearly finished paper lantern with a tube of glue next to it.</li> <li>4. A paper lantern with a handle; the glue is at the joint of the rim of the lantern and the handle.</li> </ol>

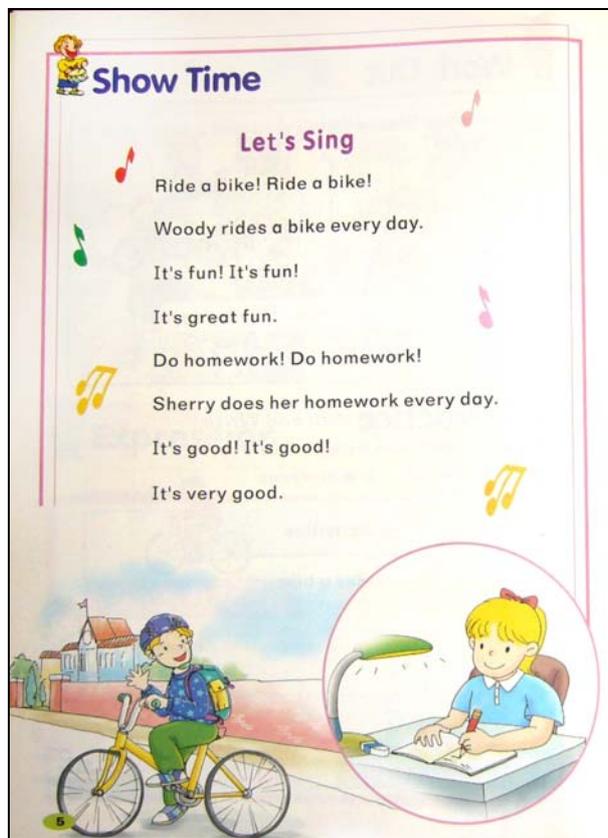
The supplementary texts in this book include six songs, one set of instructions and four riddles. The songs have no overall theme. They are simply language vehicles whose words have no function other than to encourage the repetition of chunks of language. The set of instructions is the only example of the instruction genre. However, any child who attempted to follow the instructions would find that they are incomplete and, therefore, more likely to be frustrating than helpful. The answer to the third riddle is unlikely to be available to young learners of English. Overall, applying the text criteria to the supplementary texts reveals an almost total lack of redeeming features.

The illustrations accompanying the supplementary texts are, in general, clear and uncluttered. However, although they are related to the texts, they do not contribute directly and unambiguously to the understanding of the texts. Thus, for example, the illustration that accompanies the supplementary text in *Lesson 2* shows a girl washing dishes with her mouth open (*Figure 5.8*). This carries no sense of the habitual meaning of the present simple tense and tells readers nothing about making beds, taking out garbage or the meaning of the noun group *a good helper*. The illustrations also sometimes include details that might distract learners from the lesson objectives. The illustration in *Figure 5.9* does illustrate 'ride a bike' and 'do homework'. However, it is unclear whether 'ride a bike' and 'do homework' are intended to be instructions.

Figure 5.8: Woody and Me (supplementary text in Lesson 2)



Figure 5.9: Woody and Me (supplementary text in Lesson 3)



### 5.3.3 *Smart! - Book 6*

*Smart!* published by Melody, is the sixth book of a series intended for intermediate students. Its overall content is summarized in *Tables 5.7* and *5.8*

*Table 5.7* indicates the main content of this book.

**Table 5.7: Summary of main content – *Smart!* (Book 6)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 1	I scream for ice cream	<p><b>Suggestion:</b></p> <p><i>Let's + VP + NP</i></p> <p><b>Wh-question (and response):</b></p> <p><i>Which one + aux. + pronoun + want?</i></p> <p><i>I want + NP</i></p> <p><b>Conjunction (choice):</b></p> <p><i>or</i></p> <p><b>Formulaic exclamation:</b></p> <p><i>What a + NP</i></p>	<p><b>Adjective</b></p> <p><i>great; hot</i></p> <p><b>Nouns</b></p> <p><i>chocolate; day; drinks; ice cream; snacks</i></p> <p><b>Preposition</b></p> <p><i>for</i></p> <p><b>Verbs</b></p> <p><i>get; scream</i></p> <p><b>Determiner (indef.)</b></p> <p><i>some</i></p>	<p><b>Nouns:</b> block (plur.); computer; data; Festival; Lantern; milk; plane; plug; riddle; soy bean; tea</p> <p><b>Verb:</b> blow; let; light up; serve; turn on ; type in</p> <p><b>Structure</b></p> <p><b>(embedded noun clause):</b></p> <p>I think I would like---</p> <p><b>Adverbial:</b> at night,</p> <p>by the plug</p>
Lesson 2	School subjects	<p><b>=Wh question (and response) :</b></p> <p><i>Which + NP + aux. + pronoun + like?</i></p> <p>I like . . .</p>	<p><b>Noun</b></p> <p><i>fun; science; social studies; subject (s);</i></p> <p><b>Pronoun (anaphoric)</b></p> <p><i>this</i></p> <p><b>Verb</b></p> <p>BE (pres. simple; 3<sup>rd</sup>. pers. sing.)</p>	<p><b>Nouns:</b></p> <p>art; computer; cloud; day; egg (plur.); file; glass; glue; math; music; P.E.</p> <p><b>Verbs:</b> climb; colour; hide; print out; turn off; save; speak</p> <p><b>Adjectives:</b> fun; great;</p> <p><b>Adverb:</b> every</p>

**Table 5.7 (continued): Summary of main content – Smart! (Book 6)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 3	I'm as happy as a bird	<p><i>You can</i> (with ellipsis)</p> <p><i>I can't</i> + DO + pronoun (3<sup>rd</sup>. pers. sing.)</p> <p><b>Formulaic</b></p> <p><i>Try again!</i></p> <p><i>Just practice more</i></p>	<p><b>Comparative (with as . . . as):</b></p> <p><i>(I'm as happy as a bird)</i></p> <p><b>Contracted form with can (neg.) : can't</b></p> <p><b>Adverbs:</b> just; again</p> <p><b>Verbs:</b> try; do; practice</p> <p><b>Exclamation:</b></p> <p>Yeah!</p>	<p><b>Adjectives:</b> long; tall; short; small; strong</p> <p><b>Nouns:</b> Easter; egg (plur.); flag; flute; frame; France; hunt (plur.); movie; ox; rabbit (plur.); shop</p> <p><b>Prepositions:</b> from; in; next to</p> <p><b>Adverbs:</b> down; up</p> <p><b>Verbs:</b> colour; hop; hide; turn off</p> <p><b>Verbal component</b> (with ellipsis of main verbal element: on (The movie is on))</p>
Lesson 4	Review	<p>Review of vocabulary relating to foods; school subjects,</p> <p>Review of comparatives (as---as), elective (Which one . . . ?) and <i>want</i></p>	–	–
Lesson 5	Wow! It's a big dinosaur	<p><b>Comparative</b></p> <p><i>(e.g., bigger than)</i></p> <p><b>Exclamation:</b></p> <p><i>Cool!</i></p> <p><i>Wow!</i></p> <p><b>Imperative:</b></p> <p><i>Look at+ deictic + NP! (e.g., Look at that dinosaur!)</i></p>	<p><b>Statement (descriptive):</b></p> <p><i>They + BE (3<sup>rd</sup>. person sing.) + adj.</i></p> <p><b>Statement (with 'like'):</b></p> <p><i>I like + NP (plural)</i></p> <p><b>Exclamation:</b> Wow!</p> <p><b>Adjective (comparative):</b> <i>bigger; shorter</i></p> <p><b>Adjective (possessive):</b> <i>its</i></p> <p><b>Determiner (deictic):</b> <i>that</i></p> <p><b>Nouns :</b> <i>dinosaur(s); elephant(s); leg(s)</i></p> <p><b>Prepositions :</b> <i>at; than</i></p>	<p><b>Pronoun (adjectival possessive):</b> <i>its</i></p> <p><b>Contracted form:</b> (they're; it's)</p> <p><b>Adjectives (comparative):</b> great; longer; nice; smaller; stronger; taller</p> <p><b>Nouns:</b> bamboo; bear; bridge; dumpling (plur.); giraffe; leaves; prince; printer; rice</p> <p><b>Verbs:</b> check out; help; know; let; smell</p> <p><b>Structure:</b> I'd like . . .</p>

**Table5.7 (continued): Summary of main content – Smart! (Book 6)**

Lesson	Title	Main teaching point/s	Additional language in main text	Additional language in other parts of the lesson
Lesson 6	Sea animals	<p><b>Determiner</b> (deictic) (plur.):</p> <p><i>these; those</i></p> <p><b>Comparative (with yes/no question):</b></p> <p><i>bigger; smaller(than)</i></p> <p><i>Is + NP + adjective (comparative) + than + NP?</i></p>	<p><b>Nouns</b></p> <p><i>crab(s); hermit crabs</i></p> <p><b>Adjective:</b> <i>cute</i></p> <p><b>Pronoun (demonstrative, plur.):</b> <i>these; those</i></p>	<p><b>Wh-question:</b></p> <p>How + adjective + BE + pronoun?</p> <p><b>Nouns:</b> centimetre (plur.); cheer (plur.); crab; crown; drum (plur.); fish; grape (plur.); grass; hide-and-seek; sea; shrimp</p> <p><b>Verbs:</b> cry; eat; go; live; play</p> <p><b>Adjectives:</b> big; loud; noisy; tall</p> <p><b>Preposition:</b> for; by</p> <p><b>Adverb:</b> here; there</p> <p><b>Conjunction:</b> and</p>
Lesson 7	Hobbies	<p><b>Comparative</b></p> <p><i>more + NP + than + NP</i></p> <p><b>Wh-question:</b></p> <p><i>What + BE + pronoun (adjectival possessive) + noun</i></p> <p><b>Hobbies</b></p> <p><u>noun:</u></p> <p><i>crafts; painting</i></p> <p><u>gerund + noun</u></p> <p><i>(collecting stamps; playing computer games)</i></p>	<p><b>Greeting</b></p> <p><i>Hi!</i></p> <p><b>Adjective</b></p> <p><i>pretty</i></p> <p><b>Pronoun (adjectival possessive):</b> <i>your; my</i></p> <p><b>Noun:</b> <i>craft; fun</i></p> <p><b>Pronoun :</b> <i>they</i></p> <p><b>N.B.</b></p> <p><i>Collecting stamps is . . .</i></p> <p><i>Crafts are . . .</i></p>	<p><b>Nouns:</b> boat; centimetre (plur.); cm; dragon; driver; drum; festival; people; race; tree; truck; year</p> <p><b>Verbs:</b> cheer; shout</p> <p><b>Adjective:</b> cool; super</p> <p><b>Number:</b> 126</p> <p><b>BE (simple past):</b> <i>was; were</i></p> <p><b>Adverb:</b> last</p> <p><b>Exclamation:</b> Hey! Ho! Hurray!</p>
Lesson 8	Review 2	<p><b>Comparative</b></p> <p>-- taller than---</p> <p>----more fun than----</p> <p>BE (past simple)</p>	–	<p><b>Nouns:</b> dog; fox; ruler; zebra</p>

Overall, in terms of the grading and organization of language content, this book seems more balanced than the other two. However, there are places in which language that has not been introduced either in the initial text in the relevant lesson (or at any earlier point in the book) appears towards the end of lessons. In *Lesson 5*, NP + aux (past) + NP (*I'd like . . .*) appears although only NP + *like* + NP (e.g., *I like . . .*) was introduced earlier in the book. Similarly, towards the end of *Lesson 6*, a new question type (*How* + adjective + BE + pronoun?) is introduced. In general, the language is presented in contexts in which the meaning of much of it is unlikely to be clear. The main focus of the book is on listening and copying (rather than listening and speaking more generally): there are repetition-type exercises but an almost total absence of activities that include meaningful communication.

The main texts are outlined in *Table 5.8*; the supplementary texts in *Table 5.9*.

**Table 5.8: Main texts – Smart! (Book 6)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 1</b>	<p><b>Boy1:</b> Let's get some snacks and drinks.</p> <p><b>Boy 2:</b> Ok! Which one do you want, hot chocolate or ice cream?</p> <p><b>Boy 1:</b> I want hot chocolate.</p> <p><b>Boy 2:</b> I scream for ice cream.</p> <p><b>Boy 1:</b> What a great day!</p>	<p>There are 2 pictures associated with the text.</p> <p><b>Picture 1:</b> At a food fair, one boy is pointing his finger and talking to a checkout operator who is standing behind an ice cream counter.</p> <p><b>Picture 2:</b> Two girls are facing each other. One is holding a tray with 2 drinks on it; the other has both her hands in her pockets.</p> <p>The dialogue is in speech bubbles.</p>
<b>Lesson 2</b>	<p><b>Boy 1:</b> This is fun! I like science.</p> <p>Which school subjects do you like?</p> <p><b>Boy 2:</b> I like social studies.</p>	<p>There are 3 pictures accompanying this text.</p> <p>In a garden (or field):</p> <p><b>Picture 1:</b> Two boys are playing; one is looking at an insect with a magnifying glass; the other is watching him.</p> <p><b>Picture 2:</b> Two boys are standing next to one another. One of them has his mouth open.</p> <p><b>Picture 3:</b> Behind the two boys, there is a big bubble scene which has a globe, 3 ancient men and a cave man (unclear).</p> <p>The dialogue is in speech bubbles.</p>

**Table 5.8 (continued): Main texts – Smart! (Book 6)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 3</b>	<p><b>Girl 1:</b> I can't do it!</p> <p><b>Girl 2:</b> Try again!</p> <p><b>Girl 2:</b> Yes, you can just practice more. Try again!</p> <p><b>Girl 2:</b> Yeah!</p> <p><b>Girl 1:</b> I'm as happy as a bird.</p>	<p>Two girls at a gym are trying new physical activities. There are 4 pictures for this text:</p> <p><b>Picture 1:</b> Girl A appears to be trying to walk over a piece of wood. Girl B is covering her mouth with both hands.</p> <p><b>Picture 2:</b> Girl A is in the middle of a wood; Girl B is pointing her finger at her mouth.</p> <p><b>Picture 3:</b> Girl A is beside the piece of wood referred to earlier. She has her finger in her mouth; Girl B has her mouth and one of her hands open (as if she looks like talking to Girl A).</p> <p>The dialogue is in speech bubbles.</p>
<b>Lesson 4</b>	Review 1 (no supplementary text)	
<b>Lesson 5</b>	<p><b>Boy1:</b> Wow! Look at that dinosaur.</p> <p><b>Boy 2:</b> It's bigger than two elephants.</p> <p><b>Girl 1:</b> I'm shorter than its legs.</p> <p><b>Girl 2:</b> I like dinosaurs. They're cool.</p>	<p>There are 2 pictures for the text. In a museum:</p> <p><b>Picture 1:</b> Two boys are standing in front of a dinosaur and two elephants with both of their hands open.</p> <p><b>Picture2:</b> Two girls are standing next to a big dinosaur - one of them has both her arms open; the other has her hands in front of her chest.</p> <p>The dialogue is in speech bubbles.</p>
<b>Lesson 6</b>	<p><b>Girl 1:</b> Is the shark bigger than the whale?</p> <p><b>Boy 1:</b> No, it isn't.</p> <p><b>Girl 2:</b> These hermit crabs are cute.</p> <p><b>Boy 2:</b> They're smaller than those crabs.</p>	<p>Four pictures :</p> <p>In an aquarium,</p> <p><b>Picture 1:</b> Two boys and Two girls are walking towards the Aquarium.</p> <p><b>Picture 2:</b> They are looking at sea animals (sharks, fish, crabs) in a big tank. They are facing each other (as if they are talking to each other). One of the boys has his mouth and one of his hands open.</p> <p><b>Picture 3:</b> One of the girls is pointing at the crabs while the others are still watching them.</p> <p><b>Picture 4:</b> Four children are sitting and watching a film about sharks.</p> <p>The dialogue is in speech bubbles.</p>

**Table 5.8 (continued): Main texts – Smart! (Book 6)**

Lesson	Main text	Illustration/s accompanying main text
<b>Lesson 7</b>	<p><b>Girl 1:</b> Hi!</p> <p><b>Girl 2:</b> Collecting stamps is my hobby.</p> <p><b>Girl 1:</b> They're pretty.</p> <p><b>Girl2:</b> What's your hobby?</p> <p><b>Girl 1:</b> Painting.</p> <p><b>Boy 1:</b> Crafts are my hobby. They're more fun than playing computer games.</p>	<p>There are four pictures:</p> <p><b>Picture 1:</b> A girl is opening a door; two children are at the door.</p> <p><b>Picture 2:</b> In a room, the three children are sitting around a table and looking at an album full of stamps.</p> <p><b>Picture 3:</b> The children are facing each other; the girl who opened the door has her finger pointing up.</p> <p><b>Picture 4:</b> The three children are still sitting around the table. There are two circles above their heads. One has a girl painting something in it; the other has a child making an airplane in it.</p> <p>The dialogue is in speech bubbles.</p>
<b>Lesson 8</b>	Review exercises	-

**Table 5.9: Supplementary texts – Smart! (Book 6)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<b>Lesson 1</b>	<p><b>Follow Me!</b></p> <p>Turn on the computer.</p> <p>Type in the data.</p> <p><b>Happy Time</b></p> <p>Let me serve!</p> <p>Let me serve!</p> <p>Which one do you want?</p> <p>Which one do you want?</p> <p>Ice cream or milk tea?</p> <p>Soy bean milk or hot chocolate?</p> <p>I think I would like some ice cream.</p> <p><b>Theme</b></p> <p>The lanterns light up at night.</p> <p>The riddles are funny.</p> <p>We like Lantern Festival.</p>	<p><b>Follow Me!</b></p> <p>Picture 1: A boy is turning on a computer.</p> <p>Picture 2: A boy is typing.</p> <p><b>Happy Time</b></p> <p>A boy is talking to a checkout operator. There are 4 bubbles with 3 different drinks, and an ice cream.</p> <p><b>Theme:</b></p> <p>Different lanterns next to the first sentence. Two boys are sitting next to the second sentence (one is opening an envelope; the other is pointing his finger and there are question marks above his head. Next to the third sentence are two boys with six lanterns above their heads.</p>

**Table 5.9 (continued): Supplementary texts – Smart! (Book 6)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<p><b>Lesson 2</b></p>	<p><b>Follow Me!</b></p> <p>Save the file.</p> <p>Print it out.</p> <p>Turn off the computer.</p> <p><b>Happy Time</b></p> <p>Music class is fun.</p> <p>P.E. class is great.</p> <p>I do math every day.</p> <p>Science class is fun.</p> <p>Social studies is great</p> <p>I speak English every day.</p> <p><b>Theme</b></p> <p>Color the eggs</p> <p>Hide the eggs.</p>	<p><b>Follow Me!</b></p> <p>A boy is taking out a disc.</p> <p>A boy is printing something.</p> <p>A boy is turning off a computer.</p> <p><b>Happy Time</b></p> <p>A girl is standing with one of her hands open. On her left are two circles with pictures. One picture has a man, a tank, and a building (a flag on top of the building); the other has a girl who is looking at an insect with a magnifying glass. On her right are three pictures: the picture at the top has a girl singing with both her arms open; the picture in the middle has a girl doing exercises; the picture at the bottom has a girl doing math.</p> <p><b>Theme</b></p> <p>Two rabbits are in a park. One is holding a coloured egg with a basketful of coloured eggs behind him; the other is colouring the eggs.</p>
<p><b>Lesson 3</b></p>	<p><b>Follow Me!</b></p> <p>Turn off the light.</p> <p>The movie is on.</p> <p><b>Happy Time</b></p> <p>Easter rabbits hop, hop, hop.</p> <p>Colour the eggs in a shop.</p> <p>Easter rabbits hop, hop, hop.</p> <p>Hide the eggs down and up.</p> <p><b>Theme</b></p> <p>Egg hunts are fun.</p> <p>Happy Easter.</p>	<p><b>Follow Me!</b></p> <p>Picture 1: A boy is turning off (unclear) the light in a classroom.</p> <p>Picture 2: Four children are watching a movie.</p> <p><b>Happy Time</b></p> <p>In a park, two rabbits are colouring eggs under a booth. One rabbit is hiding a basketful of coloured eggs. Two other rabbits are running up a hill.</p> <p><b>Theme</b></p> <p>In a park, a girl and a boy are carrying baskets; a rabbit is hiding behind the bushes, sticking out its head and looking at the boy and the girl.</p>

**Table 5.9 (continued): Supplementary texts – Smart! (Book 6)**

Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<b>Lesson 4</b>	<b>Review 1(No supplementary text)</b>	
<b>Lesson 5.</b>	<p><b>Follow Me!</b></p> <p>I'd like to check out this book.</p> <p>Ok! Let me help you.</p> <p><b>Happy Time</b></p> <p>What is it? What is it?</p> <p>It's a bigger than a bear.</p> <p>It's taller than a giraffe.</p> <p>I know! I know!</p> <p>I know! I know!</p> <p>It's a dinosaur.</p> <p>It's a dinosaur.</p> <p><b>Theme</b></p> <p>Bamboo leaves smell nice.</p> <p>Rice dumplings are great.</p>	<p><b>Follow Me!</b></p> <p>A boy is checking out a book in a library with a librarian's help.</p> <p><b>Happy Time</b></p> <p>A big dinosaur is walking on the road followed by a bear, a giraffe and an elephant.</p> <p><b>Theme</b></p> <p>In a park, two boys are eating rice dumplings. They look happy.</p>
<b>Lesson 6</b>	<p><b>Follow Me!</b></p> <p>How tall are you?</p> <p>I'm 132 centimetres tall</p> <p><b>Happy Time</b></p> <p>Hermit crabs, hermit crabs, live by the sea.</p> <p>They go here and there,</p> <p>And like to play hide-and-seeK.</p> <p>Big whales, big whales, live in the sea.</p> <p>They swim here and there.</p> <p>And like to eat many many fish.</p> <p><b>Theme</b></p> <p>The drums are loud.</p> <p>The cheers are noisy.</p>	<p><b>Follow Me!</b></p> <p>Picture1: A nurse is measuring the height of a boy; three other children are waiting for their turn.</p> <p>Picture 2: One child is standing with one of his/her hands open outside a clinic. Another boy is walking out of the clinic.</p> <p><b>Happy Time</b></p> <p>In the sea, there are sharks, and fish. At the beach, there are hermit crabs and other crabs crawling around.</p> <p><b>Theme</b></p> <p>A Dragon boat race is taking place in a river. Two boats are racing each other. A big crowd along the river bank is cheering.</p>

**Table 5.9 (continued): Supplementary texts – Smart! (Book 6)**

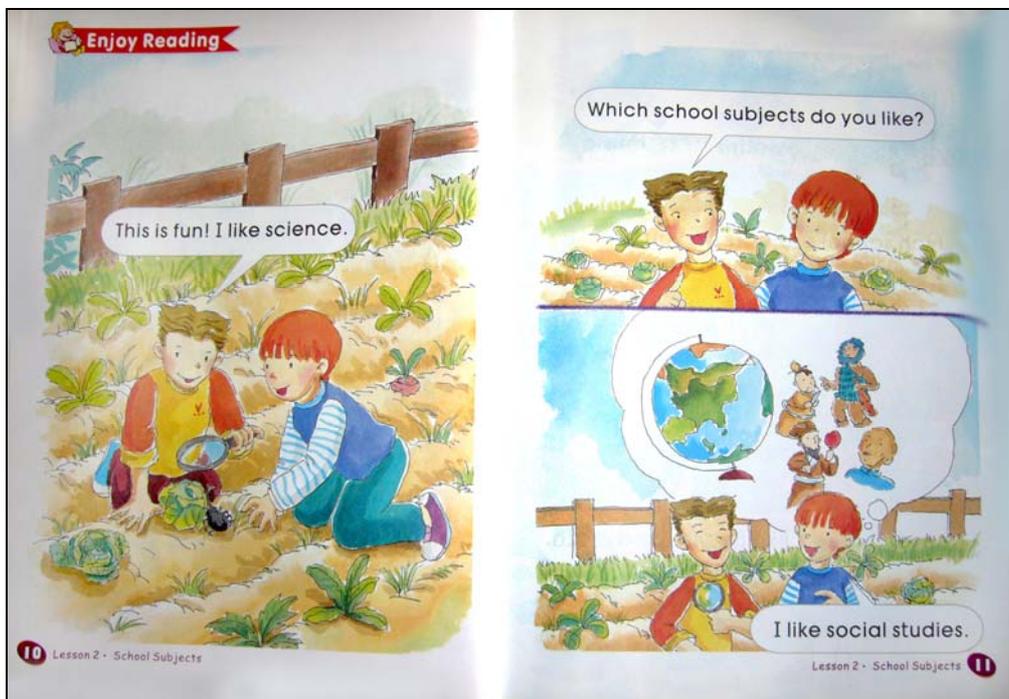
Lesson	Supplementary text (include all songs, poems etc.)	Illustration/s accompanying supplementary text
<b>Lesson 7</b>	<p><b>Follow Me!</b></p> <p>How tall were you last year?</p> <p>I was 126 centimetres tall last year.</p> <p><b>Happy Time</b></p> <p>Happy Dragon Boat Festival!</p> <p>Happy Dragon Boat Festival!</p> <p>People cheer,</p> <p>People shout,</p> <p>For the dragon boat race,</p> <p>For the dragon boat race,</p> <p>For the dragon boat race,</p> <p>Hey! Ho!</p> <p>Hurray!</p> <p>Hurray!</p> <p><b>Theme</b></p> <p>Dragon boats are cool!</p> <p>Dragon boat racing is super.</p>	<p><b>Follow Me!</b></p> <p>A clinic with two girls in it. One is stepping onto a scale; the other is helping her measure her height and looking at scale.</p> <p><b>Happy Time</b></p> <p>At the right bottom corner of the text, there is a dragon boat with three children rowing. At the left bottom corner of the text, four people are cheering for the boat.</p> <p><b>Theme</b></p> <p>Five dragon boats are racing.</p>
<b>Lesson 8</b>	<b>Review 2 (no supplementary text)</b>	

All of the main texts are made up of dialogue snippets. They are generally appropriate in terms of the objectives of the units/ lessons in which they occur and the language of the dialogue snippets is generally simple. However, the main teaching focus point generally occurs only once. The dialogue snippets appear to exist only as vehicles for the target language - they have no inherent interest. The sentiments are often unconvincing (e.g., *Collecting stamps is my hobby*). The language is sometimes both inappropriate and meaningless in the context (e.g., *I scream for ice cream*) and there are indications of partially learned idioms (e.g., *I'm as happy as a bird*) which are used in contexts in which they would almost certainly not occur. There are some places in which the texts cannot be said to provide good models of language (e.g.,

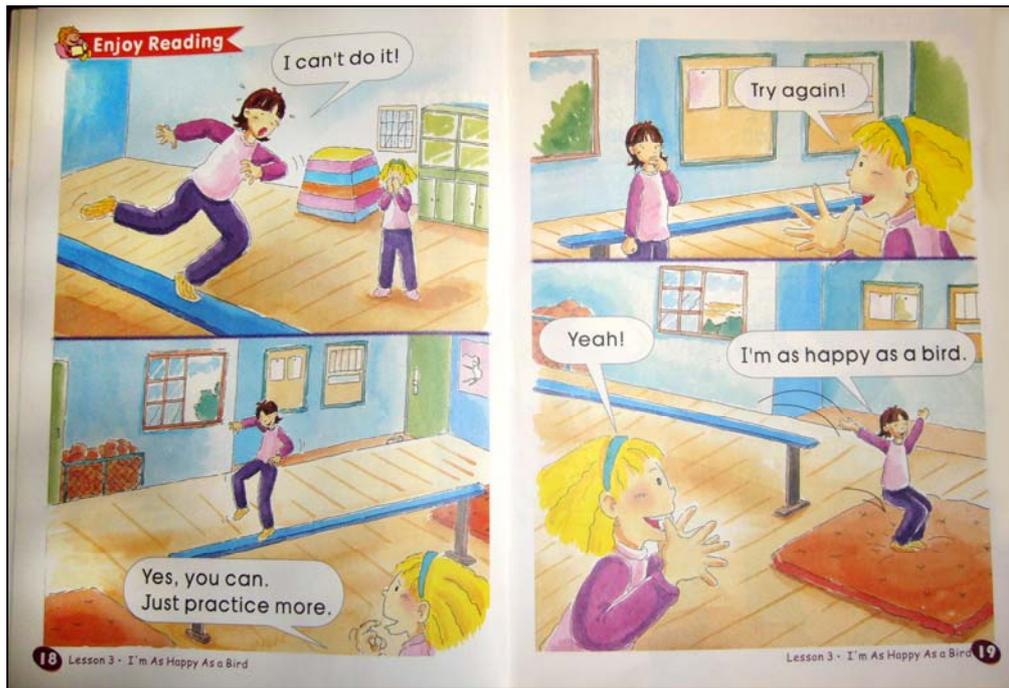
*Crafts are my hobby.*). The texts have children as protagonists but they cannot be said to focus in any real sense on the lives of typical children (*This is fun! I like science. / I like social studies. Collecting stamps is my hobby.*). They have little imaginative interest (although they sometimes refer to things that are likely to be interesting in themselves, such as Dragon boat racing. Because the characters are generally portrayed in fairly static contexts, there is little that is likely to promote empathy.

The pictures that accompany the main texts are generally scene-setting rather than illustrative of meaning in any specific sense although the illustrator has clearly made an effort to match words and illustrations (see, for example, the descriptions above of the three illustrations accompanying the main text in *Lesson 2*). There is nothing in the illustrations accompanying the main text of *Lesson 3* that would help learners to understand the meaning of *Try again!*, *Yes, you can just practice more* or *I'm as happy as a bird*. In fact, there is nothing in the context that provides any reason for the inclusion of the last of these utterances.

**Figure 5.10:** *Smart! (Lesson 2)*



*Figure 5.11: Smart! (Lesson 3)*



The *Follow me* sections in each unit in this book do not constitute texts. However, they demonstrate that there has been some attempt on the part of the writers to move into instructional genre. The supplementary texts themselves include language that is not in the main texts (e.g. *Let me serve!* and *I think I would like . . .* in *Lesson 1*) and whose meaning is not, even in an indirect way, related to the accompanying illustrations. In some cases, the language of the supplementary texts is ungrammatical as in the case of *We like Lantern Festival! Hide the eggs down and up*. The repetition in the supplementary texts has no communicative function and the texts themselves are unimaginative. However, the illustrations have potential. For example, irrelevant detail is generally avoided. This would appear to be an illustrator who, with appropriate texts and a clear indication of what is required could produce dynamic, appropriate and intrinsically interesting art work which would be effective in helping to capture specific textual meanings. Unfortunately, the illustrator is working with texts that are nothing more than vehicles for language chunks.

#### 5.4 Conclusion

Although the texts in the three locally published textbooks examined here appear to have a linguistic level that is generally consistent with the national

curriculum guidelines and with the achievement objectives of the textbook units in which they occur, they do not always provide good models of language structure and the language is generally topic-driven rather than topic-relevant. The texts consist mainly of artificial dialogue snippets that have no genuine communicative purpose or imaginative interest and little to offer in terms of relevance to the lives of the learners. Furthermore, the illustrations accompanying the texts do not contribute directly and unambiguously to understanding.

## Chapter 6

### Guided reader analysis

#### 6.1 Introduction

A guided reader is “one of a series of books ranked by grade level, reader level, or another level of difficulty. [They] are used by learners at specific stages of their learning to practice reading and to gain reading fluency.” (SIL International, 1999). In public primary schools in Taiwan, time constraints and the need to ensure that teaching is in line with the national curriculum guidelines means that guided readers are used mainly as supplementary materials. In private language institutes, however, they sometimes play a more central role. The guided readers used in the context of the teaching and learning of English to young learners in Taiwan are not always designed for second/ foreign language learners. It is common practice to use guided readers that were initially intended for native speakers. This inevitably leads to problems in terms of language content and cultural assumptions. Where these guided readers were written some time ago, as is often the case, there are other problems relating to, for example, the contexts in which they are set and the ways in which children are conceptualized. In this chapter, four guided readers that are commonly used in Taiwan are analyzed to determine the extent to which they are appropriate for young learners in Taiwan in terms of language content and social and cultural setting.

#### 6.2 Analysis

Each of the four guided readers discussed here is commonly used in Taiwan. All were originally intended for young native speakers of English. The first two were originally published in 1964; the second two are simplified versions of traditional stories produced in 1993. All four are published by *Ladybird Books*. There are six books at each of four levels. The levels are intended to relate to the age of readers. Level one is intended for readers in the 4.5 – 5 age range; level 2 for readers in the 5 to 5.5 age range; level 3 for readers in the 5.5 – 6 age range and level 4 for readers in the 6 to 6.5 age range. A number of problems are immediately evident. First, these

readers are graded in terms of the language considered typical of native speakers at particular ages. Secondly, each of them is intended for readers who are younger than the age at which Taiwanese children begin to learn English in the public school system (generally age 9). Thirdly, all of them were published some time ago, something that will inevitably impact on their situational references, particularly in the case of the first two. Finally, they are inevitably predicated on cultural assumptions about first language speakers of English. The discussion of each book is preceded by a table outlining the language content and associated illustrations. The discussion sections draw examples from the tables but a full understanding of the issues involved requires examination of the content of the tables themselves. The tables are therefore included here rather than being consigned to appendices.

### 6.2.1 *Look at this*

The first book analyzed here is *Look at this*, written by W. Murray. It is the second book (1b) of a series called *Key Words with Ladybird*. An outline of its language content is provided in *Table 6.1*.

**Table 6.1:** *Look at this – outline of language content*

Section	Illustration/s	Language	Language analysis	Vocabulary
Title		Look at this	Imperative (VP + NP)	<b>Verb:</b> look <b>Preposition:</b> at <b>Determiner:</b> this
Page 1	Jane and Peter are in a garden. There is a butterfly on one of Jane's hands.	Jane and Peter.	NP+ conj. + NP	<b>Noun:</b> Jane; Peter <b>Conj. (co-ord):</b> and
Page 2	Jane and Peter are looking at a butterfly.	Peter and Jane	NP + conj. + NP	<b>Nouns:</b> Jane; Peter <b>Conj. (co-ord):</b> and
Page 3	Jane and Peter are looking at a butterfly which is flying high up.	I like Peter and Jane.	NP + VP + NP + conj. + NP	<b>Pronoun:</b> I <b>Conj. (co-ord):</b> and <b>Verb (pres. simp.):</b> like

**Table 6.1 (continued):** Look at this – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 4	Jane and Peter are sharing something in a park (unclear).	Jane likes Peter and Peter likes Jane.	NP + VP + NP + conj. + NP + VP + NP	<b>Nouns:</b> Jane; Peter <b>Verb (pres. simp.):</b> like/ likes <b>Conj. (co-ord):</b> and
Page 5	Jane and Peter are brushing a dog in a park.	Peter and Jane like the dog. I like the dog.	NP + conj. + VP NP + VP + NP	<b>Nouns:</b> dog; Jane; Peter <b>Pronoun (1<sup>st</sup> pers. sing.):</b> I <b>Article (def.):</b> the
Page 6	Peter is climbing a tree to reach an apple (unclear) with his mouth open and Jane is looking up at him from under the tree.	Peter likes trees and Jane likes trees.	NP + VP + NP + conj. + NP + VP + NP	<b>Nouns:</b> Jane; Peter; tree (plur.) <b>Verb (pres. simp.):</b> like/ likes <b>Conj. (co-ord):</b> and
Page 7	In a shop full of fruit and vegetables – a saleslady and a shopper.	A shop. I like shops.	NP NP + VP + NP	<b>Article (indef.):</b> a <b>Noun:</b> shop (sing.; plur.) <b>Pronoun:</b> I <b>Verb (pres. simp.):</b> like
Page 8	Jane is in a flower shop. Peter is in a pet shop.	Jane is in a shop and Peter is in a shop.	NP + VP + PP + conj. + NP + VP + PP	<b>BE (pres. simp.):</b> is <b>Preposition:</b> in <b>Noun:</b> shop <b>Article:</b> a
Page 9	Jane is buying a ball in a toy shop.	Here is a ball in a shop. Jane likes the ball.	AP + VP + NP + PP NP + VP + NP	<b>Adverb:</b> here <b>Article (def./;indef):</b> a; the <b>Preposition:</b> in <b>Noun:</b> ball; shop <b>Verb (pres. simp.):</b> is; like

**Table 6.1 (continued):** Look at this – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 10	Jane is walking out of a shop with her dog holding a ball in one hand.	Jane has the dog and Jane has the ball.	NP + VP + NP + conj. + NP + VP + NP	<b>Verb (pres. simp.):</b> has  <b>Article (def.):</b> the  <b>Noun:</b> ball; dog  <b>Conj. (co-ord):</b> and
Page 11	Jane is playing ball with her dog in a park.	The dog has the ball. The dog likes the ball.	NP + VP + NP  NP + VP + NP	<b>Verbs (pres. simp.):</b> has; likes  <b>Article:</b> the  <b>Noun:</b> dog; ball
Page 12	Jane is sitting behind a table full of toys in a shop.	Jane has a shop. Here is Jane's shop.	NP + VP + NP  AP + VP + NP	<b>Verb:</b> have (has)  <b>Nouns:</b> Jane; shop  <b>Noun (poss.):</b> Jane's  <b>Adverb:</b> here  <b>Article (indef.):</b> a  <b>Verb (pres. simp.):</b> is
Page 13	Jane is playing with a toy dog in a shop.	The shop has toys. Jane's shop is a toy shop.	NP + VP + NP  NP + VP + NP	<b>Verbs (pres. simp.):</b> has; is  <b>Articles (def.; indef.):</b> a; the  <b>Noun:</b> shop; toy (s)  <b>Noun (poss.):</b> Jane's  <b>N.B.</b> 'toy' = modifier (toy shop)
Page 14	A toy dog is at a table in a shop.	Here is a toy dog in Jane's shop.	AP + VP + NP + PP	<b>Adverb:</b> here  <b>Verb (pres. simp.):</b> is  <b>Article (indef.):</b> a  <b>Preposition:</b> in  <b>Noun:</b> dog; shop; toy  <b>Noun (poss.):</b> Jane's  <b>N.B.</b> 'toy' = modifier (toy dog)

**Table 6.1 (continued):** Look at this – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 15	A little Christmas tree is on a table in a shop. Around the Christmas tree are an old-fashioned telephone and a drawer full of yarn (unclear).	Here is a tree in Jane's shop.	AP + VP + NP + PP	<b>Adverb:</b> here  <b>Verb (pres. simp.):</b> a  <b>Preposition:</b> in  <b>Noun:</b> shop; tree  <b>Noun (poss.):</b> Jane's
Page 16	Peter is in Jane's shop looking at Jane's dog. The dog is holding a basket in its mouth.	Peter is in Jane's shop. The dog is in the shop.	NP + VP + PP  NP + VP + PP	<b>Article (def.):</b> the  <b>Preposition:</b> in  <b>Noun:</b> dog; shop  <b>Noun (poss.):</b> Jane's  <b>Verb (pres. simp.):</b> is
Page 17	Peter and Jane are carrying a Christmas tree with no ornaments on it.	Here is Peter and here is Jane. Here is a tree.	AP + VP + NP = conj. + AP + VP + NP  AP + VP + NP	<b>Adverb:</b> here  <b>Noun:</b> tree  <b>Article (indef.):</b> a  <b>Conj.:</b> : and  <b>Verb (pres. simp.):</b> is
Page 18	Peter and Jane are putting the tree in a pot and the dog is sniffing tree decorations on the floor.	Peter and Jane like the tree. The dog is here.	NP + VP + NP  NP + VP + AP	<b>Article (def.):</b> the  <b>Noun:</b> dog; tree  <b>Conj.:</b> : and  <b>Verb (pres. simp.):</b> is  <b>Adverb:</b> here
Page 19	Peter and Jane are decorating a Christmas tree.	Jane likes toys and Peter likes toys.	NP + VP + NP + conj. + NP + VP + NP	<b>Noun:</b> toy(s)  <b>Conj.:</b> : and  <b>Verb (pres. simp.):</b> likes  <b>N.B.</b> Omission of article with 'toys'

**Table 6.1 (continued):** Look at this – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 20	A Christmas tree full of ornaments	The toy dog is in the tree.  The ball is in the tree.	NP + VP+ PP  NP + VP + PP	<b>Article (def):</b> a  <b>Noun:</b> ball; dog; tree; toy  <b>Verb (pres. simp.):</b> is  <b>Preposition:</b> in  <b>N.B.</b> ‘toy’ as modifier
Page 21	Peter and Jane are decorating the Christmas tree. The dog is biting a toy (unclear).	The dog has a toy. The dog likes toys.	NP + VP + NP  NP + VP + NP	<b>Article (def.):</b> the  <b>Nouns:</b> dog; toy/s  <b>Verb (pres. simp.):</b> has; likes  N.B. Omission of article with ‘toys’
Page 22	A well-decorated Christmas tree.	I like the tree. I like toys.	NP + VP + NP  NP + VP + NP	<b>Article:</b> the  <b>Noun:</b> toy(s); tree  <b>Pronoun:</b> I  <b>Verb (pres, simple):</b> like
Page 23	Two adults are wrapping 2 gifts.	Here is Peter’s toy and here is Jane’s toy.	AP + VP+ NP + conj. + AP + VP + NP	<b>Noun (poss.):</b> Jane’s; Peter’s  <b>Adverb:</b> here  <b>Conj.:</b> : and  <b>Noun:</b> toy  <b>Verb (pres, simple):</b> is
Page 24	Peter and Jane are opening their gifts.  Peter’s is a toy car and Jane’s is a doll.	Jane likes the toy and Peter likes the toy.	NP + VP + NP+ conj. + NP + VP + NP	<b>Verb (pres. simp.):</b> likes  <b>Article:</b> the  <b>Conj.:</b> : and  <b>Noun:</b> toy

*Look at this* has a number of different settings – a garden/ park setting; shop settings (including Jane’s shop) and a Christmas setting. Two of the settings (Jane’s shop and Christmas) merge into one another and then separate (at the point when adults can be seen wrapping gifts). The different settings and the merging of settings are potentially confusing as it is the merging of ‘reality’ (shops and shopping) into make-believe (Jane’s shop). The language is that of ‘picture commentary’, a specific type of language characterized by the use of the present simple tense to refer to activities illustrated in pictures as if they were happening at the time of reading. An additional characteristic of picture commentary is the use of the definite article (*the*) for the first reference to an object on the basis that it can already be seen. However, in this text, first references sometimes occur with the definite article (*the dog*) and sometimes with the indefinite article (*a ball*). Furthermore, there is article omission in the case of generics (*Jane likes toys*). The tense used throughout is present simple except for the imperative (*Look at this*). There are two regular verbs (*look* and *like*) and two irregular verbs (*be* and *have*). The verbs occur in first person singular forms (*I like*), 3<sup>rd</sup>. person singular (*Jane likes*) and third person plural (*Peter and Jane like*). In addition to the use of *to have* as possessive, there are examples of the use of possessive with names (*Jane’s shop*). The only prepositions used are ‘in’ and ‘at’, the only adverb used is ‘here’ (*Here is a ball*) and the only conjunction used is ‘and’. ‘Toy’ is used as a modifier (*toy dog; toy shop*). So far as native speakers are concerned, the language is simple and straightforward. However, looked at from the perspective of young learners of English, it contains a number of complexities.

The text is stilted and lacking in pace and there are elements of gender stereotyping. It is, for example, only the boy who climbs a tree and the gifts involved are a toy car (for the boy) and a doll (for the girl).

Except for the elements of dating in the illustrations, it could be said that they support the text from the perspective of native speakers who will already be familiar with the names of the objects introduced. However, a different type of illustration would be appropriate for learners of English as an additional language who need clear representation of sentential meanings as well as clear representation of objects referred to. Thus, for example, many of the illustrations contain details which may be interesting to children (e.g., the butterfly on page 2) but which have no function in

relation to the accompanying text. The illustration in *Figure 6.1* below accompanies *Here is a ball in a shop. Jane likes the ball.* What we actually see is Jane appearing to purchase a ball.

**Figure 6.1:** *Look at this*, p. 9



As *Figure 6.1* demonstrates, the illustrations are dated. The clothing would have been appropriate in the 1960s when the book first appeared but is no longer appropriate. The settings, the toys, the activities and the overall passivity of the children is also very 1960s, as are the saccharine-sweet sentiments (*Jane likes Peter and Peter likes Jane. Peter and Jane like the dog. I like the dog.*).

### **6.2.2 We have fun**

*We Have Fun* by Murray, first published in 1964 is also a book in the series *Key Words with Ladybird*. It is also intended for beginning readers who are native speakers of English. An outline of its content is included in *Table 6.2* below:

**Table 6.2:** *We have fun – outline of language content*

Section	Illustration/s	Language	Language analysis	Vocabulary
Title		We have fun	NP + VP + NP	<b>Pronoun:</b> we <b>Noun:</b> fun <b>Verb (pres. simp.):</b> have
Page 1	Jane, Peter and a dog are at the beach.	Here is Peter and here is Jane. Here is Pat, the dog.	AP + VP + NP + conj. + AP + VP + NP  AP + VP + NP	<b>Adverb:</b> here <b>Conj.:</b> and <b>Nouns:</b> dog; Jane; Peter <b>Article (def.):</b> the <b>Verb (pres. simp.):</b> is
Page 2	Jane, Peter and the dog at the beach. Peter is looking back at the dog which is standing on a rock next to Jane.	Peter is here. Jane is here and Pat is here. Here they are.	NP + VP + AP  NP + VP + AP + conj. + AP + NP + VP.	<b>Adverb:</b> here <b>Conj.:</b> and <b>Pronoun:</b> they <b>Verb (pres. simp.):</b> is; are
Page 3	Jane and Peter are playing with a red ball in the water. The dog is on the sand looking at Peter and Jane.	Here they are in the water. They like the water. Pat likes the water. Pat likes fun.	AP + NP + VP + PP  NP + VP + NP  NP + VP + NP  NP + VP + NP	<b>Adverb:</b> here <b>Pronoun:</b> they <b>Preposition:</b> in <b>Article (def.):</b> the <b>Noun:</b> fun; Pat; water <b>Verb (pres. simp.):</b> are; likes; like
Page 4	Jane and Peter are inviting the dog to get into the water.	Come in, Pat. It is fun. It is fun in the water. Come, come, come.	VP + PP + NP  NP + VP + NP  NP + VP + NP + PP  VP, VP, VP	<b>Pronoun:</b> it <b>Preposition:</b> in <b>Article (def.):</b> the <b>Noun:</b> fun; water <b>Verb (pres. simp.):</b> is <b>Verb (imper.):</b> come

**Table 6.2 (continued): We have fun – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 5	Jane, Peter and the dog are playing in the water.	Pat comes in. Pat likes the water. It is fun in the water, says Peter.	NP+VP + prep (ellipsis).  NP + VP + NP  NP + VP + NP + PP + VP + NP	<b>Pronoun:</b> it  <b>Preposition:</b> in  <b>Article (def.):</b> the  <b>Noun:</b> fun; water  <b>Verb:</b> come; like; say  <b>Verb (pres. simp.):</b> comes; is; likes; says
Page 6	Jane, Peter and the dog are playing with a ball in the water. Peter is throwing the ball and the dog is jumping up to catch it.	I have a ball, says Peter.  Here is the ball. Here is the ball, Pat, he says.	NP + VP + NP + VP + NP  AP + VP + NP + NP + NP + VP	<b>Pronoun:</b> I; he  <b>Article:</b> a; the  <b>Noun:</b> ball  <b>Adverb:</b> here  <b>Verb (pres. simp.):</b> have; is; says
Page 7	Jane is looking at a fish in the water.	Look, look, says Jane.  Look, Peter, look. Have a look. Come and look. Peter has a look.	VP + VP + VP + NP  VP + NP + VP  VP + NP  VP + conj. + VP  NP + VP + NP	<b>Article:</b> a  <b>Conj.:</b> and  <b>Noun:</b> look  <b>Verb (pres. simp.):</b> says;  <b>Verb (imper.):</b> come; have; look
Page 8	Jane is pointing at a fish and turning her head towards Peter.	Peter looks. A fish, says Jane. It is a fish, says Peter. It is a fish, he says.	NP + VP  NP + VP + NP  NP + VP + NP + VP + NP  NP + VP + NP + NP + VP	<b>Article (indef.):</b> a  <b>Nouns:</b> fish  <b>Pronoun:</b> it; he  <b>Verb (pres. simp.):</b> is; looks; says
Page 9	Jane, Peter and the dog are staring at the fish in the water.	Look, says Peter.  The dog wants the fish. He wants the fish, Jane.	VP + VP + NP  NP + VP + NP  NP + VP + NP + NP	<b>Article:</b> the  <b>Noun:</b> dog; fish  <b>Pronoun:</b> he  <b>Verb (pres. simp.):</b> says; wants  <b>Verb (imper.):</b> look

**Table 6.2 (continued): We have fun – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 10	The dog is about to catch the fish and Jane is pulling its collar.	Pat wants the fish. No, no, no, says Jane, you come here. Come here, Pat, come here. No, no, no.	NP + VP + NP  AP + AP + AP + VP + NP + NP + VP + AP  VP + AP + NP + VP + AP  AP, AP, AP	<b>Article (def.):</b> the  <b>Noun:</b> fish  <b>Pronoun:</b> you  <b>Adverb:</b> here; no  <b>Verb (pres. simp.):</b> wants;  <b>Verb (imper.):</b> come
Page 11	Peter is behind Jane. He is carrying a bucket full of water and climbing a rock. Jane is searching in the water with a stick.	Here are Peter and Jane. Peter has some water. Here you are, Jane, he says.	AP + VP + NP + conj. + NP  NP + VP + NP  AP + NP + VP + NP + NP + VP	<b>Noun:</b> water  <b>Pronouns:</b> he; you  <b>Adverb:</b> here  <b>Determiner:</b> some  <b>Conj.:</b> and  <b>Verb (pres. simp.):</b> are; has
Page 12	Peter is pouring a bucket of water over Jane.	Here you are, Jane, says Peter.  Here you are. This is for you. Here is some water for you.	AP + NP + VP + NP + VP + NP  AP + NP + VP  NP + VP + PP  AP + VP + NP + PP	<b>Noun:</b> water  <b>Pronoun:</b> this; you  <b>Adverb:</b> here  <b>Determiner:</b> some  <b>Preposition:</b> for  <b>Verb (pres. simp.):</b> are; is; says
Page 13	Jane is pouring a bucket full of water over Peter who is standing on the rock.	This is for you, Jane says. Here is some water for you. Here you are, Peter. It is for you.	NP+VP+PP+NP+VP  AP+VP+NP+PP  AP+NP+VP, NP  NP+VP+PP	<b>Determiner:</b> some  <b>Pronoun:</b> this  <b>Noun:</b> water  <b>Pronoun:</b> it; you  <b>Adverb:</b> here  <b>Preposition:</b> for  <b>Verb (pres. simp.):</b> are; is; says

**Table 6.2 (continued): We have fun – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 14	Peter is about to jump into the water and Jane is looking at him.	Look Jane, I can jump, says Peter. I can jump in the water. Can you jump like this, Jane?	VP + NP + NP + VP + VP + NP  NP + VP + PP  Aux. + NP + lex. vb. + PP + NP	<b>Noun:</b> water  <b>Pronoun:</b> I; this; you  <b>Article (def.):</b> the  <b>Preposition:</b> in; like  <b>Verb (modal aux.):</b> can  <b>Verb (lexical):</b> jump
Page 15	Both Jane and Peter are jumping into the water.	Jane can jump and Peter can jump. They jump into the water for fun. We like this, they say.	NP + VP + conj. + NP + VP  NP + VP + PP + PP  NP + VP + NP + NP + VP	<b>Noun:</b> water  <b>Pronoun:</b> they; this; we  <b>Article (def.):</b> the  <b>Preposition:</b> for; into  <b>Modal:</b> can  <b>Conj.:</b> and  <b>Verb (modal aux.):</b> can  <b>Verb (lexical):</b> jump
Page 16	The dog is jumping into the water.	Jump this, Pat, jump this, says Peter. Jump in the water. You can jump. Pat jumps into the water.	VP + NP + NP + VP + NP +VP+ NP  VP + PP  NP + VP  NP + VP + PP	<b>Noun:</b> water  <b>Pronoun:</b> this; you  <b>Article (def.):</b> the  <b>Preposition:</b> in; into  <b>Verb (modal aux.):</b> can  <b>Verb (lexical):</b> jump

**Table 6.2 (continued): We have fun – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 17	Peter is standing on a rock holding a stick. Jane is standing in the water. Both are looking at the dog (Pat) running into the water.	Pat jumps. He jumps into the water. He likes to jump. It is fun, says Jane, we like this.	NP + VP  NP + VP + PP  NP + VP + VP  NP + VP + NP + VP + NP + NP + VP + NP	<b>Noun:</b> fun; water  <b>Pronoun:</b> he; it; this; we  <b>Article (def.):</b> the  <b>Verb (pres. simp.):</b> jumps; like; likes; says  <b>Verb (inf.):</b> to jump
Page 18	Peter is putting on his clothes.  Jane and the dog are still in the water.	We have to go, says Peter. Come, Jane. Come, he says. We have to go.	NP + VP + VP + NP  VP + NP  VP + NP + NP + VP  NP + VP	<b>Pronoun:</b> we; he  <b>Verb (pres. simp.):</b> says  <b>Verb (imper.):</b> come  <b>Verb (semi-modal aux.):</b> have  <b>Verb (infinitive):</b> to go
Page 19	Both Jane and Peter have their clothes on and are calling the dog back.	We have to go, Pat, says Jane. Come, Pat, come.  Yes, says Peter, we have to go.	NP + VP + NP + VP + NP  VP + NP + VP  AP + VP + NP + NP + VP	<b>Pronoun:</b> we  <b>Adverb:</b> yes  <b>Verb (pres. simp.):</b> says  <b>Verb (imper.):</b> come  <b>Verb (semi-modal aux.):</b> have  <b>Verb (inf.):</b> to go

**Table 6.2 (continued): We have fun – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 20	Jane and Peter stop and talk on rock stairs. There is a rock in front of them..	Can we have some sweets? says Jane.  Can we go to the shop for some sweets?  Yes, says Peter.	Aux. + NP + lex. vb. + NP + VP + NP  Aux. + NP + lex. vb. + PP + PP  AP + VP + NP	<b>Pronoun:</b> we  <b>Adverb:</b> yes  <b>Noun:</b> sweets; shop  <b>Determiner:</b> some  <b>Preposition:</b> for; to  <b>Article (def.):</b> the  <b>Verb (pres. simp.):</b> says  <b>Verb (modal aux.):</b> can  <b>Verb (lex.):</b> have; go
Page 21	Peter and Jane pass a toy shop. Jane is looking at the toys in the window.	This is the shop, Jane. Yes, this is it.  They have sweets and toys. We want sweets, says Jane.	NP + VP + NP + NP  AP + NP + VP + NP  NP + VP + NP + conj. + NP  NP + VP + NP + VP + NP	<b>Pronoun:</b> it; they; this; we  <b>Article (def.):</b> the  <b>Adverb:</b> yes  <b>Nouns:</b> shop; sweets; toys  <b>Verb (pres. simp.):</b> is; have; says; want
Page 22	Peter and Jane have some sweets. Jane is holding the dog's collar and putting a sweet on its nose.	Peter and Jane go into the sweet shop. Pat is in the shop. Jane and Peter have some sweets. Pat has a sweet.	NP + conj. + NP + VP + PP  NP + VP + PP  NP + conj. + NP + VP + NP  NP + VP + NP	<b>Verb:</b> go; have; has;  <b>Articles:</b> a; the  <b>Preposition:</b> in; into  <b>Noun:</b> toy; shop; sweets  <b>Determiner:</b> some  <b>Conj.:</b> and  <b>Verb (pres. simp.):</b> go; is; have; has  <b>N..B.</b> 'sweet' is a modifier in 'sweet shop'

**Table 6.2 (continued): *We have fun* – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 23	Jane and Peter are walking away and the dog is following them with a bucket in its mouth.	I want to go home, says Jane. Yes, I want to go home, says Peter. Come, Pat, come. We want to go home.	NP + VP + VP + NP + VP + NP  AP + NP + VP + VP + NP + VP + NP  VP + NP + VP  NP + VP + VP + NP	<b>Pronoun:</b> I; we  <b>Adverb:</b> home; yes  <b>Verb (pres. simp.):</b> says; want  <b>Verb (imper.):</b> come  <b>Verb (inf.):</b> to go
Page 24	Peter and Jane are sitting on a couch. The dog is lying in front of them on the floor.	Here we are, says Jane. We are home. It is fun in the water.  Yes, says Peter, we have fun in the water.	AP + NP + VP + VP + NP  NP + VP + NP  NP + VP + NP + PP  AP + VP + NP + NP + VP + NP + PP	<b>Pronoun:</b> it; we  <b>Adverb:</b> here; yes  <b>Noun:</b> fun; water  <b>Preposition:</b> in  <b>Article (def.):</b> the  <b>Verb (pres. simp.):</b> are; have; is; says

In terms of linguistic range and complexity, *We have fun* seems somewhat less challenging than might be expected of a book intended for native English speakers in the age range for which it is intended. Furthermore, the language is, once again, stilted, the text appearing to be little more than a vehicle for the repetition of words and structures. Although a text such as this might have been acceptable to 5.5 – 6 year olds in the 1960s, it is far less likely to be acceptable to children of the same age or older in the 21<sup>st</sup> century who are accustomed to television and computers. Furthermore, contemporary parents and teachers may feel uncomfortable with a text that appears to be based on the assumption that it is acceptable for young children and a dog to be left unsupervised on a beach. This is rather different, after all, from the fantasy settings of many contemporary stories that children cannot attempt to replicate.

So far as children who are learning English as a foreign language in Taiwan are concerned, the text is even less likely to be appropriate, particularly in terms of its linguistic content and the relationship between that content and the illustrations. There are some interesting aspects of its language. For example:

- Contrast between PP + VP + NP and NP + VP + AP and PP + NP + VP (+/- noun; pronoun)

*Here is Peter/ Peter is here/ Here they are/ Here we are/ We are here*

- Contrast between NP + VP + NP (det + noun) and NP + VP + NP (noun)

*They like the water/ They like fun*

- Ellipsis of NP/ Ellipsis of NP + VP

*Come in (the water), Pat./ A fish, says Jane.*

- Contrast between imperative verb and imperative verb + NP where, in the second case, the predicator is lexically fragmented

*Look/ Have a look*

- Contrast between one part modal auxiliary and two-part modal semi-auxiliary

*Jane can jump/ We have to go*

- Contrast between modal auxiliary and lexical verb in a single VP and lexical verb and infinitive as infinitival object

*Jane can jump/ He likes to jump*

(can jump)/ (likes) (to jump)

VP            VP        VP

- Contrast between *have* as lexical verb (possession) and *have to* as auxiliary (obligation)

*I have a ball/ We have to go*

(I) (have) (a ball)/ (We) (have to go)

S P O S P

- Contrast between definite article and indefinite determiner

Pat likes the water/ Here is some water

- Contrast between verb + infinitival object and two-part semi-auxiliary + base form of lexical verb

*He likes to jump/ We have to go*

(He) (likes) (to jump)/ (We) (have to go)

S P O S P

- Contrast between ‘like’ as verb and as preposition:

*We like this./ Can you jump like this?*

None of the contrasting structures listed above would be likely to cause any problems for children who are native speakers of English. However, taken together, they provide a fairly comprehensive illustration of one of the major problems for language learners – surface similarity with structural and/or semantic difference. In the early stages of presenting new language to young learners, and in encouraging learners to practice using that new language, experienced teachers of English would avoid the types of contrast that are present in this book.

These are not the only problems associated with the language of this text. The word ‘toy’ is used as a free-standing noun and as a modifier (*toy shop*). Reported speech is in the atypical form associated with simultaneous commentary: *We have to go, says Peter*. There is atypical verb selection (*come* instead of *go* in *Pat comes in*). The third person pronoun *it* is used both anaphorically (*This is the shop. Yes, this is it*) and as an ‘empty’ subject marker (*It is fun in the water*).

So far as the association between text and illustration is concerned, there are many problems so far as second/ foreign language learners are concerned. Thus, for example, the picture in *Figure 6.2* below accompanies the following text: *Here we are, says Jane. We are home. It is fun in the water. Yes, says Peter, we have fun in the water.*

**Figure 6.2:** *We have fun, p. 24*



### **6.2.3 *Hansel and Gretel***

*Hansel and Gretel* is a traditional children's story, which has been translated into many languages and it is quite well-known to young children around the world. The version discussed here is from level 1 of the Ladybird series. It is written by Fran Hunia and illustrated by Anna Dzierzek. An outline of the language of the text is provided in *Table 6.3*.

*Table 6.3: Hansel and Gretel – outline of language content*

	Illustration/s	Language	Language analysis	Vocabulary
Title		<b>Hansel and Gretel</b>	Noun+ coordinating  conjunction+ noun	<b>Noun:</b> Hansel; Gretel  <b>Conj.:</b> and
Page 1	Hansel and Gretel are  at home	Here are Hansel and Gretel.	AP + VP + NP + conj. + NP	<b>Adverb:</b> here  <b>Conj:</b> and  <b>Verb (pres. simp.):</b> are
Page 2	Gretel is listening behind a door as two adults (a man and a woman) talk.	Hansel and Gretel’s father is a woodcutter.  The stepmother says, We have no food. Hansel and Gretel have to go.  No, says the woodcutter.  The stepmother says, Yes. They have to go.	NP (possessive)+NP+ VP + NP  NP + VP + NP + VP + NP  NP + conj. + NP + VP  AP + VP + NP  NP + VP + AP  NP + VP	<b>Conj.:</b> and  <b>Nouns:</b> father; food; stepmother; woodcutter  <b>Noun (poss.):</b> H and G’s father  <b>Articles:</b> the; a  <b>Pronoun:</b> they; we  <b>Adverb:</b> no; yes  <b>Verb (modal):</b> have to  <b>Verb (lex.):</b> is; go; have; says
Page 3	Gretel put some pebbles on the path leading to a house. A moon is above the house.	The woodcutter and the stepmother go to sleep. Hansel gets up. He looks for some pebbles.	NP + conj. + NP + VP+VP(infin.)  NP + VP  NP + VP + NP	<b>Article:</b> the  <b>Nouns:</b> pebbles; stepmother; woodcutter  <b>Preposition:</b> for  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> go; gets up; looks  <b>Verb (infin.):</b> to sleep

**Table 6.3 (continued): Hanzel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 4	Hansel and Gretel follow the two adults into the woods.	In the morning they go out to get some wood. Hansel drops the pebbles as they go.	PP + NP + VP + AP + VP + NP  NP + VP + NP + conj. + NP + VP	<b>Pronoun:</b> they  <b>Adverb:</b> out  <b>Article:</b> the  <b>Nouns:</b> pebbles; morning; wood  <b>Preposition:</b> in  <b>Conj. (subord.):</b> as  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> drops; go  <b>Verb (inf.):</b> to get
Page 5	The man and Hansel are sitting in front of a fire and the woman is going into the woods.	The woodcutter lights a fire. You stay here, Hansel and Gretel, he says. We are going to look for some wood.	NP + VP + NP  NP + VP + AP + NP + conj. + NP + NP + VP  NP + VP + NP	<b>Article:</b> a; the  <b>Nouns:</b> fire; look for; woodcutter; wood  <b>Determiner:</b> some  <b>Conj.:</b> and  <b>Pronoun:</b> he; you; we  <b>Adverb:</b> here  <b>Verb (base):</b> look  <b>Verb (modal):</b> be going to
Page 6	Hansel and Gretel are sleeping under a tree.	Hansel and Gretel go to sleep. The woodcutter and the stepmother go home.	NP + conj. + NP + VP + VP  NP + conj. + NP + VP + AP	<b>Conj:</b> and  <b>Article (def.):</b> the  <b>Nouns:</b> stepmother; woodcutter  <b>Adverb:</b> home  <b>Verb (pres. simp.):</b> go  <b>Verb (inf.):</b> to sleep

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 7	Hansel and Gretel are putting a row of pebbles on the path in the woods.	<p>The fire has gone out.</p> <p>Hansel and Gretel get up. They look for the pebbles.</p> <p>Look, says Hansel. Here are the pebbles. We can go home.</p>	<p>NP + VP + AP</p> <p>NP + conj. + NP + VP</p> <p>NP + VP + NP</p> <p>VP + VP + NP</p> <p>AP + VP + NP</p> <p>NP + VP + NP</p>	<p><b>Article (def.):</b> the</p> <p><b>Noun:</b> fire; pebbles</p> <p><b>Conj:</b> and</p> <p><b>Preposition:</b> for</p> <p><b>Pronouns:</b> they; we</p> <p><b>Adverbs:</b> home; here</p> <p><b>Verb (aux., perf.):</b> have</p> <p><b>Verb (past part.):</b> gone out;</p> <p><b>Verb (pres. simp.):</b> get up; look; are</p> <p><b>Verb (imper.):</b> look</p> <p><b>Verb (modal):</b> can</p>
Page 8	In the house, Hansel and Gretel are hugging the man. The woman is looking angrily at them.	<p>Hansel and Gretel go home. The woodcutter jumps up. Hansel and Gretel! he says. It is good to have you home.</p>	<p>NP + VP + AP</p> <p>NP + VP + AP</p> <p>NP + conj. + NP + NP + VP</p> <p>NP + VP + NP (adj.) + VP (infin.) + NP + AP</p>	<p><b>Article:</b> the</p> <p><b>Noun:</b> woodcutter</p> <p><b>Coordinating conjunction:</b> and</p> <p><b>Pronoun:</b> it; you</p> <p><b>Adverb:</b> home; up</p> <p><b>Adjective:</b> good</p> <p><b>Verb (pres. simp.):</b> go; jump; says</p> <p><b>Verb (inf.):</b> to have</p>

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 9	The man and woman are fighting.	The woodcutter says to the stepmother, I want Hansel and Gretel to stay here. No, says the stepmother. We have no food. Hansel and Gretel have to go.	NP + VP + PP + NP + VP + NP + conj. + NP + VP+AP  AP + VP + NP  NP + VP + NP  NP + conj. + NP + VP	<b>Article:</b> the  <b>Nouns:</b> food; stepmother; woodcutter  <b>Conj.:</b> and  <b>Pronoun:</b> we; I  <b>Adverb:</b> here  <b>Modifier:</b> no  <b>Preposition:</b> to  <b>Verb (pres. simp.):</b> have; says; want  <b>Verb (modal):</b> have to  <b>Verb (inf.):</b> to go
Page 10	Gretel has both hands on a door and is looking at the doorknob.	The man and the woman are in bed asleep. Hansel gets up to look for some pebbles. He can't get out.	NP + conj. + NP + PP PP+ NP(adj.)  NP + VP + VP+ NP  NP + VP(neg.) + AP	<b>Article:</b> the  <b>Nouns:</b> bed; pebbles; stepmother; woodcutter  <b>Conj.:</b> and  <b>Pronoun:</b> he  <b>Preposition:</b> in  <b>Adverb:</b> not; out; up  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> are; gets  <b>Verb (modal):</b> can (neg.)  <b>Verb (inf.):</b> to look  <b>Verb (base):</b> get

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 11	Hansel and Gretel are dropping some bread-crumbs on a path and birds are eating them.	In the morning they go out to get some wood. Hansel has no pebbles. He drops some breadcrumbs.	PP + NP + VP + AP + VP + NP  NP + VP + NP  NP + VP + NP	<b>Preposition:</b> in  <b>Article:</b> the  <b>Noun:</b> breadcrumbs;  morning; pebbles; wood  <b>Determiner:</b> some  <b>Pronoun:</b> they; he  <b>Adjective:</b> no  <b>Adverb:</b> out  <b>Verb (pres. simp.):</b> drops; go; has
Page 12	The father and stepmother are heading out of the wood. The father is carrying some wood on his shoulder. Hansel and Gretel are sleeping under a tree.	The woodcutter lights a fire. Stay here, Hansel and Gretel, he says. We are going to get some wood. Hansel and Gretel go to sleep. The woodcutter and the stepmother go home.	NP + VP + NP  VP + AP + NP + conj. + NP + NP + VP  NP + VP + VP + NP  NP + conj. + NP + VP (phrasal)  NP + conj. + NP + VP + AP	<b>Article:</b> a; the  <b>Nouns:</b> fire; stepmother; woodcutter; wood  <b>Conj.:</b> and  <b>Pronouns:</b> he; we  <b>Adverb:</b> here; home  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> go to sleep (phrasal); lights; says  <b>Verb (inf.):</b> to get  <b>Verb (aux):</b> are  <b>Verb (pres. part.):</b> going  <b>Verb (imper.):</b> stay

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 13	Hansel and Gretel are looking for breadcrumbs on the path. They are all gone.	The fire is out. Hansel and Gretel get up. They want to go home. They look for the breadcrumbs. The breadcrumbs have gone. Hansel and Gretel can't go home.	NP+VP+AP  NP+VP  NP+VP+VP+AP  NP+VP+NP.  NP+VP  NP+VP(neg.)  +AP.	<b>Article:</b> the  <b>Noun:</b> breadcrumb; fire  <b>Verb:</b> for; go; get; look for; want  Verb (aux.perf.): have  <b>Coordinating conjunction:</b>  and  <b>Pronoun:</b> they  <b>Modal:</b> can  <b>Adverb:</b> out; up; not  <b>Infinitive:</b> to
Page 14	Hansel is eating a little piece of a house. Gretel is taking a piece off the roof of the house. Three animals (a squirrel, a fox, a rabbit) are looking at them.	Hansel and Gretel come to a house.  Gretel says, This house is good to eat. They eat and eat.	NP+VP+PP  NP+VP,  NP+VP+ NP(adj.)  +VP.  NP+VP+conj.+VP.	<b>Article:</b> a  <b>Noun:</b> house  <b>Verb:</b> come; eat; say  <b>Coordinating conjunction:</b>  and  <b>Infinitive:</b> to  <b>Pronoun:</b> they  <b>Determiner:</b> this  <b>BE:</b> is  <b>Adjective:</b> good  <b>Preposition:</b> to

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 15	A witch is coming out of the house and talking to  Hansel and Gretel. The three animals look shocked.	A witch comes out. You can come in, says the witch. The witch wants to eat Hansel and Gretel. The witch puts Hansel into a cage.	NP+VP+AP.  NP+modal+VP  , VP+NP.  NP+VP+VP(infin.)  +NP.  NP+VP+NP  + PP.	<b>Article:</b> a; the  <b>Noun:</b> cage; witch  <b>Verb:</b> come; eat; put; say; want  <b>Coordinating conjunction:</b>  and  <b>Pronoun:</b> you  <b>Modal:</b> can  <b>Adverb:</b> out; in  <b>Infinitive:</b> to  <b>Preposition:</b> into
Page 16	The witch and Hansel are looking into the fire.	The witch lights a fire. Is the fire hot? says the witch to Gretel. It looks hot, says Gretel. Come and have a look.	NP+VP+NP.  VP+NP+NP(adj.).  VP+NP+AP.  NP+VP+NP(adj.),  VP+NP.  VP(imperative)+  Co-ord. conj.+VP  (imperative)+NP.	<b>Article:</b> a; the  <b>Noun:</b> fire; look; witch  <b>Verb:</b> come; have; light; look; say  <b>Coordinating conjunction:</b>  and  <b>Pronoun:</b> it  <b>BE:</b> is  <b>Adjective:</b> hot  <b>Preposition:</b> to
Page 18	Hansel pushes the witch into the fire.	The witch looks into the fire. In you go, says Gretel.	NP+VP+PP.  AP+NP+VP+ VP+  NP.	<b>Article:</b> the  <b>Noun:</b> witch; fire  <b>Verb:</b> go; look; say  <b>Pronoun:</b> you  <b>Preposition:</b> into; in

**Table 6.3 (continued): Hansel and Gretel – outline of language content**

	<b>Illustration/s</b>	<b>Language</b>	<b>Language analysis</b>	<b>Vocabulary</b>
Page 19	Hansel is opening the cage and helping Gretel out of it.	Gretel says, Hansel! The witch is in the fire! We can go home.	NP+VP, NP! NP+VP+ PP NP+modal+VP+ AP.	<b>Article:</b> the <b>Noun:</b> fire; witch <b>Verb:</b> go; say <b>Pronoun:</b> we <b>Preposition:</b> in <b>Modal:</b> can <b>Adverb:</b> home <b>BE:</b> is
Page 20	Hansel and Gretel are looking at some treasure on the floor.	Look, says Hansel. Here is some treasure. We can have it. They get the treasure, and find the way home.	VP (imper.), VP+NP. AP+VP+ determiner+NP. NP+modal+VP +NP. NP+VP+NP+ co-ord. Conj.+VP+ NP+AP.	<b>Article:</b> the <b>Noun:</b> treasure; way <b>Verb:</b> find; get; have; look; say <b>Pronoun:</b> they; it; we <b>Co-ord. Conj.:</b> and <b>Determiner:</b> some <b>Adverb:</b> home; here <b>Modal:</b> can
NP+VP. NP+VP+NP, NP+VP+NP(adj) +VP(infin.)+NP+ AP.	Hansel and Gretel come back home. Their father is at the door for them.	The stepmother has gone. The woodcutter says, Hansel and Gretel, it is good to have you home.		<b>Article:</b> the <b>Noun:</b> stepmother; woodcutter <b>Verb:</b> go; have; say <b>Pronoun:</b> it; you <b>Adverb:</b> home <b>BE:</b> is <b>Coordinating conjunction:</b> and

This version of *Hansel and Gretel* would be extremely difficult for anyone who was not already familiar with the story to follow. Many scenes and actions from the original are missing and so the overall result is a fragmented text that often lacks coherence. Characterization is wooden and stereotypical, with the stereotype of the wicked stepmother being particularly likely to cause offence in the context of the large number of blended families in the 21st. century. The text has no relevance to the lives of 21st century Taiwanese children and is full of what is likely to appear to them to be gratuitous cruelty. The language is stilted and artificial. As in the case of the previous two books, reported speech is used in an atypical way and without speech marks and the present simple tense is used as it is in simultaneous commentary. That is, the events in the pictures are treated as if they were happening at the time of reading and being commented on by an observer. Some of the vocabulary in this text is of low frequency (e.g., *witch; treasure; pebble*), and there are several compounds (e.g., *woodcutter, stepmother, breadcrumb*). Overall, many of the 64 words that appear in this text do not appear in the Taiwanese national curriculum guidelines for English at elementary school level.

The verb types in the text are many and various as are the verbal group types. Some of the verbs are simple regular verbs (e.g., *look*). Most are not. There are irregular verbs such as *to have*, copulas such as *look (looks hot)* occur in close proximity to verbs with the same surface form that are not copulas (e.g. *looks for some pebbles*). Some of the structural complexities of the text are listed below:

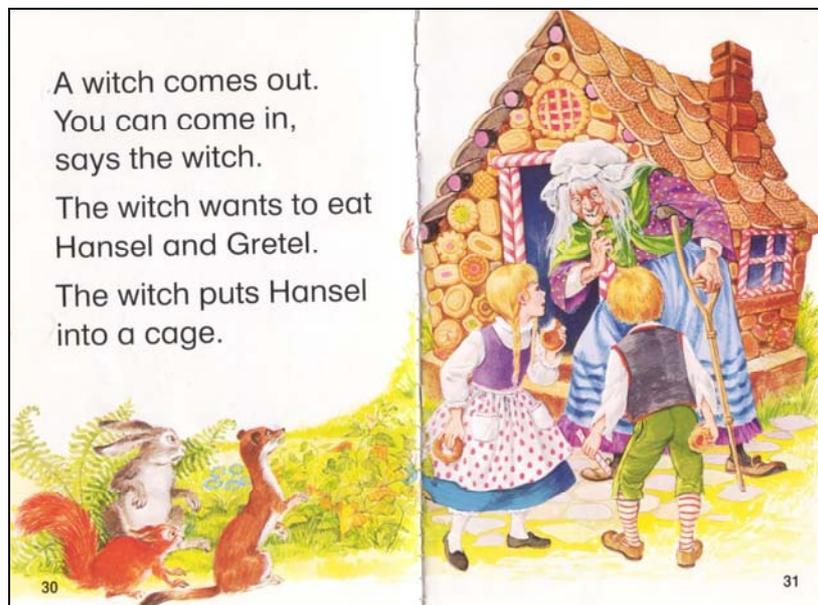
- Co-ordination of nouns plus nominal possessive: *Hansel and Gretel's father*.
- Occurrence of 'have' as main verb (possessive) and 'have to' as semi-modal auxiliary (obligation): *We have no food/ Hansel and Gretel have to go*.
- Use of modal auxiliaries of different types and with different meanings: *We can go home; Hansel and Gretel have to go*.

- Use of 'to' in three different ways: *be going to* as a semi-modal auxiliary (*We are going to look for some wood*), *to go* as the infinitive (*They want to go home*), preposition (*Hansel and Gretel come to a house*).
- Use of 'be going to' as semi-modal auxiliary with 'get' as the lexical verb (*We are going to get some wood*) alongside 'get' as a lexical verb (*They get the treasure . . .*).
- Use of 'go' as a lexical verb (*Hansel and Gretel go home*) and as part of a semi-modal auxiliary (*We are going to look for some wood*).
- Use of 'up' as part of a verb (*get up*) and as an adverb (*The woodcutter jumps up*).
- Use of present perfect tense with irregular form of the past participle (*The fire has gone out; The breadcrumbs have gone; The stepmother has gone*).
- Contrast of 'some' as an indefinite positive determiner with plural nouns (*some pebbles*) and 'no' as a definite negative determiner with non-count nouns (*We have no food*).
- Use of 'as' as a subordinating conjunction signalling simultaneous action (*Hansel drops some pebbles as they go*).
- Imperatives with and without subject ellipses (*You stay here . . . / Look, says Hansel*).
- Use of 'good' as adjective complement following the verb 'to be' with a following infinitival object (*It is good to have you home*).
- Use of 'want' plus a following infinitival object with and without intervening noun phrase: *They want to go home/ I want Hansel and Gretel to stay here*.

- Use of verb-derived adjective in a position where it is separated from the main verb by a PP (prepositional phrase): *The man and the woman are in bed asleep.*
- Use of infinitive of purpose (*Hansel and Gretel get up to look for some pebbles*) alongside non-purposive infinitives (*I want Hansel and Gretel to stay here*).
- Use of a range of adverbs and adverbials (*out; here; home; in the morning*): *In the morning, they go out . . . / Here are Hansel and Gretel/ The woodcutter and the stepmother go home/You come in, says the witch.*
- Use of marked word order: *In you go.*

The fact that the illustrations do not support the meaning of the written text in any clear way is demonstrated in *Figure 6.3*.

*Figure 6.3: Hansel and Gretel, p. 15*



### 6.2.4 *The Elves and the Shoemaker*

*The Elves and the Shoemaker* (Fran Hunia, 1993) is also in the Ladybird series (level 1). Once again, it is a reworking of a traditional story written by Fran Hunia and illustrated by John Dyke. *Table 6.4* provides an outline of its language content.

**Table 6.4:** *The Elves and the Shoemaker – outline of language content*

Section	Illustration/s	Language	Language analysis	Vocabulary
Title		The Elves and the Shoemaker	NP+ conj. +NP	<b>Article:</b> the  <b>Noun:</b> elf (plur.); shoemaker  <b>Conj.:</b> and
Page 1	Inside a house, a man standing in front of curtains and is showing his empty pockets. A woman is emptying her purse. There are two coins on the table. A cat sitting on the floor is looking at them.	The shoemaker and his wife have no money.	NP+VP+NP	<b>Article:</b> the  <b>Noun:</b> wife; money; shoemaker  <b>Conj.:</b> and  <b>Verb (pres, simp.):</b> have  <b>Quantifier:</b> no
Page 2	The man wearing a work robe and is cutting something (unclear).	The shoemaker is in his shop. He has some leather. He cuts out some shoes.	NP + VP + PP  NP + VP + NP  NP + VP + AP + NP	<b>Article :</b> the  <b>Nouns</b> leather: shop; shoemaker  <b>Determiner:</b> some  <b>Adverb:</b> out  <b>Preposition:</b> in  <b>Pronoun (adjectival possessive):</b> his  <b>Pronoun:</b> he  <b>Verb (pres, simp.):</b> is; cuts

**Table 6.4 (continued):** *The Elves and the Shoemaker* – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 3	The man (shoemaker) and woman (wife) are going upstairs, leaving behind an empty table. Some shoes are under the table.	The shoemaker says, I want to go to bed. I can make the shoes in the morning.	NP + VP +NP + VP + VP + PP  NP + VP + NP + PP	<b>Article:</b> the  <b>Nouns:</b> bed; morning; shoes; shoemaker;  <b>Preposition:</b> in  <b>Pronoun:</b> I  <b>Preposition:</b> to  <b>Verb (pres. simp.):</b> says; want  <b>Verb (modal):</b> can  <b>Verb (base):</b> make  <b>Verb (inf.):</b> to go
Page 4	The man and woman are looking at a pair of shoes on a table.	In the morning the shoemaker sees some shoes in his shop. Did you make the shoes? No, says his wife.	PP+ NP+VP  +determiner  +NP+PP.  Auxiliary (past)+NP+VP  +NP?  AP, VP+  NP.	<b>Article:</b> the  <b>Nouns:</b> morning; shoe; shoemaker; shop; wife  <b>Verb:</b> make see; say  <b>Preposition:</b>  in  <b>Possessive</b>  <b>Pronoun:</b> his  <b>Modal:</b> can; did  <b>Determiner:</b> some  <b>Adverb:</b> no

**Table 6.4 (continued):** *The Elves and the Shoemaker* – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 5	A man wearing a tall hat is giving some money to the shoemaker and is holding something in his other hand (unclear).	The shoemaker sells the shoes. He has some money for more leather. I can make some more shoes, he says.	NP + VP + NP  NP + VP + NP + PP  NP + VP + NP + NP + VP	<b>Article:</b> the  <b>Nouns:</b> leather ; shoes; shoemaker  <b>Pronouns:</b> he; I  <b>Determiner:</b> some  <b>Adverb:</b> more  <b>Preposition:</b> for  <b>Verb (pres. simp.):</b> has; sells; says  <b>Verb (modal):</b> can  <b>Verb (base):</b> make
Page 6	The man and his wife are going out of a room, leaving leather, thread and needles on the table.	The shoemaker cuts out some more shoes. He and his wife go to bed.	NP + VP + AP + NP  NP + conj. + NP + VP + PP	<b>Article:</b> the  <b>Nouns:</b> bed; shoe; shoemaker;  <b>Pronoun:</b> he  <b>Determiner:</b> some  <b>Adverb:</b> more; out  <b>Conj.:</b> and  <b>Verb (pres. simp.):</b> cuts; go
Page 7	The shoemaker looks surprised. His mouth is open. There are three pairs of shoes on the table.	In the morning the shoemaker comes into his shop to make the shoes.	PP + NP + VP + PP + VP + NP	<b>Article:</b> the  <b>Noun:</b> morning ; shoe; shoemaker; shop;  <b>Preposition:</b> into  <b>Pronoun (adjectival, poss.):</b> his  <b>Verb (simp. Pres.):</b> comes  <b>Verb (inf.):</b> to make

**Table 6.4 (continued):** *The Elves and the Shoemaker* – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 8	The shoemaker is showing the shoes to his wife.	Look, says the shoemaker. Did you make the shoes? No, says his wife.	VP + VP + NP  VP (aux.) + NP + VP (main) + NP  AP + VP + NP	<b>Article:</b> the  <b>Noun:</b> shoes; shoemaker; wife  <b>Pronoun (adjectival, poss.):</b> his  <b>Adverb:</b> no  <b>Verb (pres. simp.):</b> says  <b>Verb (aux):</b> did  <b>Verb (base):</b> make
Page 9	Two women are looking at shoes.	The shoemaker sells the shoes. He has some money for more leather.	NP + VP + NP  NP + VP + NP + PP	<b>Article:</b> the  <b>Noun:</b> leather; money; shoes; shoemaker  <b>Preposition:</b> for  <b>Pronoun:</b> he  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> says; has
Page 10	The shoemaker and his wife are having a meal. The shoemaker is looking straight ahead and his wife is looking at him.	The shoemaker says, I want to see who makes the shoes for us. We can hide and see who comes.	NP + VP + NP + VP + VP + NP + VP +NP+ PP  NP + VP + conj. + VP + NP + VP	<b>Article:</b> the  <b>Noun:</b> shoes; shoemaker;  <b>Preposition:</b> for  <b>Pronoun:</b> we; who; us  <b>Conj.:</b> and  <b>Verb (pres. simp.):</b> comes; makes; says; want  <b>Verb (inf.):</b> to see  <b>Verb (modal):</b> can  <b>Verb (base):</b> hide; see

**Table 6.4 (continued): The Elves and the Shoemaker – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 11	The shoemaker and his wife are going out of a room, leaving leather, needles, and thread on the table. There is a candle on a chair.	The shoemaker cuts out some shoes. He and his wife hide. They look to see who comes.	NP + VP + AP + NP  NP + conj. + NP + VP  NP + VP + VP + NP + VP	<b>Article:</b> the  <b>Noun:</b> shoes; shoemaker; wife  <b>Pronoun (adjectival, poss.):</b> his  <b>Adverb:</b> out  <b>Pronoun:</b> he; they; who  <b>Determiner:</b> some  <b>Verb (pres. simp.):</b> comes; cuts; hide; look  <b>Verb (inf.):</b> to see
Page 12	Two elves are making shoes.  The shoemaker and his wife are looking at them through the curtains.	Some elves come into the shop. The elves work and the shoemaker and his wife look. The elves make the shoes.	NP + VP + PP  NP + VP + conj. + NP + conj. + NP + VP  NP + VP + NP	<b>Article:</b> the  <b>Noun:</b> elves; shoes; shoemaker; shop; wife  <b>Pronoun (adjectival, poss.):</b> his  <b>Determiner:</b> some  <b>Conj.:</b> and  <b>Verb (pres. simp.):</b> come; work; look; make
Page 13	The elves are leaving and the shoemaker and his wife are coming into the room.	The elves go home. The shoemaker and his wife come out to see the shoes.	NP + VP + AP  NP + conj. + NP + VP + AP + VP + NP	<b>Article:</b> the  <b>Noun:</b> shoes; shoemaker; wife; elves  <b>Pronoun (adjectival, poss.):</b> his  <b>Conj.:</b> and  <b>Adverb:</b> home; out  <b>Verb (pres. simp.):</b> come; go  <b>Verb (inf.):</b> to see

**Table 6.4 (continued): The Elves and the Shoemaker – outline of language content**

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 14	The shoemaker and his wife are looking at shoes on the table.	The shoemaker says, The elves help us. They make shoes for us. I want to help the elves.	NP + VP + NP + VP + NP NP + VP + NP + PP NP + VP + VP + NP	<b>Article:</b> the <b>Noun:</b> elves; shoes; shoemaker; <b>Pronoun:</b> I; they; us <b>Preposition:</b> for <b>Verb (pres. simp.):</b> help; make; says; want <b>Verb (inf.):</b> to help
Page 15	The wife is making tiny clothes. The shoemaker is looking at her.	They make some clothes and shoes for the elves. They work and work.	NP + VP + NP + conj. + NP + PP NP + VP + conj. + VP	<b>Article:</b> the <b>Noun:</b> clothes; elves; shoes; <b>Pronoun:</b> they <b>Preposition:</b> for <b>Conj.:</b> and <b>Verb (pres. simp.):</b> make; work
Page 16	The shoemaker is looking at tiny clothes and shoes on the table.	Here are the clothes and the shoes.	AP + VP + NP + conj. + NP	<b>Adverb:</b> here <b>Article:</b> the <b>Noun:</b> clothes; shoes <b>Conj.:</b> and <b>Preposition:</b> on <b>Verb (pres. simp.):</b> are
Page 18	The shoemaker and his wife are leaving the room, leaving the tiny clothes and shoes on the table.	The shoemaker and his wife go and hide.	NP + conj. + NP + VP + conj. + VP	<b>Article:</b> the <b>Noun:</b> shoemaker; wife <b>Conj.:</b> and <b>Pronoun (adjectival, poss.):</b> his <b>Verb (simp. pres.):</b> go; hide

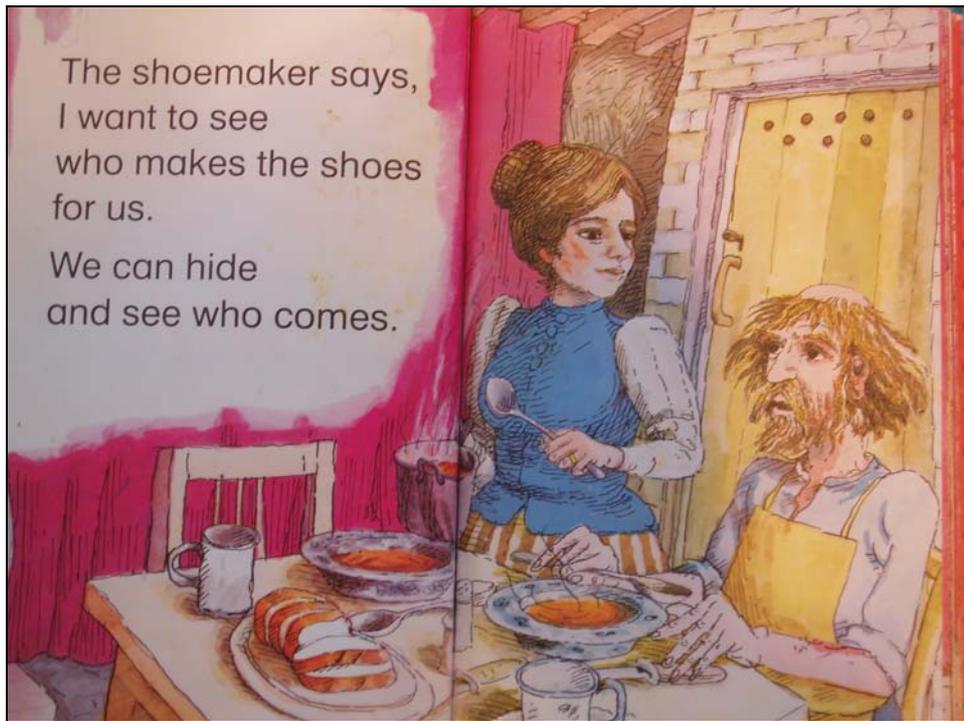
**Table 6.4 (continued):** *The Elves and the Shoemaker* – outline of language content

Section	Illustration/s	Language	Language analysis	Vocabulary
Page 19	Elves are trying on a hat and shoes. The shoemaker and his wife are peeking through the curtains.	The elves come into the shop. Look, they say. Here are some clothes for us.	NP + VP + PP  VP + NP + VP + AP + VP + NP + PP	<b>Article:</b> the  <b>Noun:</b> clothes; elves; shop  <b>Pronoun:</b> they; us  <b>Adverb:</b> here  <b>Preposition:</b> for; into;  <b>Verb (pres. simp.):</b> are; come; say  <b>Verb (imp.):</b> look
Page 20	The shoemaker and his wife are looking through the curtain.  They see two elves with the clothes and the shoes on.	The elves like the clothes. They have fun in the shop.	NP + VP + NP  NP + VP + NP + PP	<b>Article:</b> the  <b>Noun:</b> clothes; elves, fun; shop  <b>Pronoun:</b> they  <b>Preposition:</b> in  <b>Verb (pres. simp.):</b> have; like;
Page 21	The elves are leaving. The shoemaker and his wife are counting lots of money. They are both dressed formally and look wealthy.	The elves go home. They are happy. The shoemaker and his wife have a lot of money and they are happy.	NP + VP + AP  NP + VP + NP (adj.)  NP + conj. + NP + VP + NP + conj. + NP + VP + NP (adj.)	<b>Article:</b> the  <b>Noun:</b> elves; money; wife; shoemaker  <b>Pronoun:</b> they  <b>Adjective:</b> happy  <b>Quantifier:</b> a lot of  <b>Adverb:</b> home  <b>Verb (pres. simp.):</b> are; go; have

*The Elves and the Shoemaker* suffers from the same kind of problems as the other three graded readers already discussed. Even in the title, we find the irregular plural form of an extremely uncommon noun (*elves*) along with a compound noun that has fallen into disuse (*shoemaker*). Although there is no intrinsic problem in providing children with a story set in Europe in the distant past, one involving mythical creatures (*elves*) they may never have heard of before, there *is* a problem in selecting such a story for children in Asia who are beginning to learn English and who are unlikely to have anything other than a very general idea of countries in the 21<sup>st</sup> century in which English is spoken as a first language. For them, there are other priorities. Unlike *Hansel and Gretel*, this story contains no gratuitous violence. It does, however, focus not just on the happiness that comes from being able to cope financially, but on the happiness that comes from attaining unlimited wealth. In *Hansel and Gretel*, both adult female characters (*stepmother* and *witch*) are portrayed as unkind and uncaring; in *The Elves and the Shoemaker*, the only adult female character is portrayed as being less central to the action than the adult male character. Furthermore, the concept of an old man making shoes in a shop attached to his home in order to make a living is one that some contemporary Asian children may have difficulty with, particularly in a context where much of the language of the text is likely to be unfamiliar. In fact, as in the case of *Hansel and Gretel*, it seems likely that textual meanings are conveyed by adults through translation into the native language of the children. In fact, the children may pay attention only to the pictures and to any translations or explanations provided in their native language.

The relationship between written text and illustrations is often, at best, ambiguous and there are illustrations that bear no detectable relationship to the text at all. In *Figure 6.4* below, not only does the picture do nothing to clarify the meaning of the written text, but the expression on the faces of the characters seems not to match the sentiments. The man looks distraught; the woman looks aloof, possibly even angry.

**Figure 6.4:** *The Elves and the Shoemaker, p. 10*



The language of the written text is problematic in many ways. Once again, as in the case of the other three graded readers discussed, the language is that of simultaneous commentary and direct speech occurs without quotation marks. Although there may have been good reasons for this in terms of the intended audience (native speakers of English aged from 4 1/2 to 5), it is likely that the children in Taiwan who encounter books of this kind will be considerably older and some of them will already be familiar with the need for punctuation signals of direct speech. Most of the verb groups are in simple present tense form. However, many of the verbs are irregular ones. There are complex verbs made up of two parts (*cut out; come out*), one of which is matched by a simple verb of the same form (*the shoemaker comes into his shop*).<sup>38</sup> There is one possessive pronoun in the 3<sup>rd</sup> person masculine form (*his*) and one example of an object pronoun in 1<sup>st</sup> person plural form (*us*) that is different from the first person plural subject pronoun (*we*) and that is preceded by a preposition with benefactive meaning (*They make shoes for us*). The preposition ‘to’ occurs as a directional (e.g., *to bed*). It also occurs in infinitives, some of which are purposive (*the shoemaker comes into his shop to make the shoes/ [they] come out to see the shoes*),

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<sup>38</sup> These could also be analyzed, depending on interpretation, as verb + preposition with ellipsis or as verb + adverbial

some of which are not (*I want to go to bed*). In the last example, ‘to’ occurs twice, once as part of a verbal infinitive (*I want to go . . .*), the second time as a directional preposition (*I want to go to bed*). ‘Hide’ occurs as a single lexical verb (*He and his wife hide*) and as part of a formulaic conjoined verbal group (*[they] go and hide*). The relative pronoun ‘who’ occurs as an embedded nominal element within an embedded infinitival object (*I want to see who comes/I want to see who makes the shoes for us*).

The modal auxiliary ‘can’ occurs three times (*can make* (x 2); *can hide*). Modal auxiliaries are followed by the base form of lexical verbs (the infinitive form without ‘to’), the two verbal elements making up a single verbal group. However, there are also instances of sentences containing ‘want’ (a full lexical verb rather than an auxiliary) followed by the infinitive of a following verb (e.g., *I want to see who comes*). Here, there are two verbal groups (*want* and *to see*, the second forming the initial part of the object of the sentence. This is a construction-type that can occur with a very restricted number of verbs, including *want*, *like* and *prefer*) and is very unlikely to be one that young learners of English have encountered. It is certainly not a construction that is recommended for inclusion at elementary level in the national curriculum guidelines.

### **6.3 Conclusion**

None of the graded readers discussed here seems appropriate for young learners of English in Asia. The first two books discussed are of a type that is generally no longer considered appropriate for children who speak English as a first language for a range of reasons, including stereotypical characterization, stilted language and failure to accommodate the realities and diversity of contemporary life. The publishers have, however, found another market for these books, one that is vulnerable to exploitation as a result, in part, of dissatisfaction with the textbooks generally used in primary schools and the overall achievements of learners of English in the public school system. The children, who are exposed to these books, as well as their teachers and caregivers, could be said to be the victims of economic exploitation. However, it is doubtful whether the publishers are fully aware of the problems associated with the use of such books in Asia and in other parts of the world where English is not a first language.

## Chapter 7

### **Analysis and discussion of some published children's literature that is popular in Taiwan**

#### **7.1 Introduction**

In this chapter, I analyze and discuss some samples of children's literature produced primarily for native speakers of English that is very popular in Taiwan. Each of the five books discussed can be found in almost any bookshop in Taiwan that sells books for children (of which there are many). The first two - *Little Cloud* (Carle, 1996), published by Penguin (USA) and *My Five Senses* (Ailiki, 1963), published by Adam and Charles Black (UK) – both featured in observed lessons taught to six-year old children in a semi-immersion kindergarten context (see *Chapter 4*). The first of these is fiction; the second is a non-fiction concept book. The others were not used in any of the observed lessons. Clearly, however, many children in Taiwan are exposed to these books, either at home or in the context of kindergarten, cram school or public primary school. They include a work of fiction (*The Very Hungry Caterpillar*, (Carle, 1964)), published in the edition used here by Hamish Hamilton (UK) in 1969 and two rhyming verse texts (one humorous) that are difficult to classify in terms of genre. The first of these rhyming verse books is *Brown Bear, Brown Bear, What do you see?* (Martin, 1984), published by Hamish Hamilton (UK) and illustrated by Eric Carle. The second is *The Foot Book* (Dr Seuss, 1968), published by Random House (USA). In general, these books are much more lively and interesting than the texts and text segments from language textbooks included in *Chapter 5* and the graded reader texts included in *Chapter 6*. Whether they are appropriate for a particular child or group of children who are learning English as an additional language in Taiwan would depend on a number of factors, including, most obviously, the type and amount of exposure that these children have had to English. For children whose only exposure to English has been within the context of primary schooling, at least four of these books are likely to be inappropriate as materials for the teaching and learning of English. This does not mean, however, that the books have nothing to offer to these children. In two cases, the regular rhythm is likely to reinforce the stress-timed nature of English and the rhyme is likely to help to reinforce the sound of particular phonemes. In another case (*The Very Hungry Caterpillar*), the physical presentation of the book (with a hole

through the pages representing the caterpillar working its way through various foods) is likely to be appealing. In all cases, the illustrations (whilst not necessarily always being wholly appropriate for learners of English as an additional language) are appealing in themselves.

Except in the case of the two books that were used in observed kindergarten lessons, I have only limited anecdotal evidence about the contexts in which the books discussed here are used in Taiwan.<sup>39</sup> It remains the case however that context of use is critical in any evaluation of usefulness and effectiveness. In determining whether books such as these are likely to be appropriate in particular cases, it is important that teachers should be fully aware of the issues involved and should not simply respond to surface appeal. Furthermore, the fact that books such as these can be relatively expensive in Taiwan means that many parents and caregivers are unlikely to be able to afford more than a few (if any). For those who can afford them, selecting the right ones remains an important consideration. So far as public primary schools are concerned, class sets may not be a viable option. Teachers may therefore confine purchases to books that are available in ‘big book’ format (for use with the class as a whole) or may buy one copy and use an epidiascope<sup>40</sup> (if one is available) or attempt to organize the classroom in such a way that all of the children can see the pictures in a normal-sized copy of the book (an option only in the case of relatively small groups). Alternatively, they may make a range of books available for children to select from. All of these factors, together with the analysis and discussion in *section 7.2*, lead me to argue (*section 7.3*) that we should perhaps, as educationalists, focus on what we can learn from books such as these in creating classroom materials rather than on which of them might be appropriate in particular classroom contexts.

## **7.2 Analysis and discussion of five samples of children’s literature**

In this section, the five books selected are analyzed and discussed in the context of the teaching of English to young learners in Taiwan.

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<sup>39</sup> These books appear sometimes to be used in primary schools and sometimes to be bought by parents as gifts for children.

<sup>40</sup> A machine for projecting the images of opaque objects or transparencies on a screen.

### 7.2.1 *Little Cloud* by Eric Carle

Table 7.1 provides an outline of the content of *Little Cloud*.

**Table 7.1:** *Little Cloud* by Eric Carle – content analysis

Section	Illustrations	Written text	Group structure	Vocabulary
Title	A white cloud	Little Cloud	NP (adj. + nn.)	
Page 1	Many clouds in the sky (high up). A little cloud is lower than the others.	The cloud drifted slowly across the sky. Little Cloud trailed behind.	NP + VP + AP + PP  NP + VP + AP	<b>Article (def.):</b> the  <b>Noun:</b> cloud/s  <b>Prepositions:</b> across; behind  <b>Adverb:</b> slowly  <b>Adjective:</b> little  <b>Verbs (past simple):</b> drifted; trailed
Page 2	Clouds in the sky, houses and trees on the ground. One little cloud is on the top of a tree and house.	The clouds pushed upward and away. Little Cloud pushed downward and touched the tops of the houses and trees.	NP + VP + AP + conj. + AP  NP + VP + AP + conj. + VP + NP+PP	<b>Article (def.):</b> the  <b>Nouns:</b> clouds; tops; trees  <b>Conjunction:</b> and  <b>Adverbs:</b> upward; away; downward  <b>Preposition:</b> of  <b>Verbs (past simple):</b> pushed; touched
Page 3	A giant cloud in the middle of the page.	The clouds moved out of sight. Little Cloud changed into a giant cloud.	NP + VP + AP  NP + VP + PP	<b>Article (def.):</b> the  <b>Article (indef.):</b> a  <b>Noun:</b> cloud/s  <b>Adjectives:</b> giant; little  <b>Adverbial:</b> out of sight (prep + prep + nn.)  <b>Preposition:</b> into  <b>Verbs (past simp.):</b> changed moved

**Table 7.1 (continued): Little Cloud by Eric Carle – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 4	A big sheep-shaped cloud.	Little Cloud changed into a sheep. Sheep and clouds sometimes look alike.	NP + VP + PP  NP + conj. + NP + PP + VP + NP (adj.)	<b>Article (indef.):</b> a  <b>Nouns:</b> cloud/s; sheep  <b>Adjective:</b> alike; little  <b>Preposition:</b> into  <b>Adverbs:</b> sometimes  <b>Verbs (past simp.):</b> changed; look
Page 5	An aeroplane-shaped cloud	Little Cloud changed into an aeroplane. Little Cloud often saw aeroplanes flying through the clouds.	NP + VP + PP  NP + AP + VP + NP + VP + PP	<b>Article (indef.):</b> an  <b>Adjective:</b> little  <b>Prepositions:</b> into; through  <b>Nouns:</b> aeroplane/s; cloud/s  <b>Verbs (past simp.):</b> changed; saw  <b>Verb (pres. part.):</b> flying
Page 6	A shark-shaped cloud.	Little Cloud changed into a shark. Little Cloud once saw a shark through the waves of the ocean.	NP + VP + NP  NP + AP + VP + NP + NP (complex)	<b>Article (indef.):</b> a  <b>Article (def.):</b> the  <b>Nouns:</b> cloud; ocean; shark; waves  <b>Adverb:</b> once  <b>Prepositions:</b> into; of; through  <b>Verbs (past simp.):</b> changed; saw

**Table 7.1 (continued): Little Cloud by Eric Carle – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 7	Two tree-shaped clouds on either side of the page.	Little Cloud changed into two trees. Little Cloud liked the way trees never moved and stayed in one place.	NP + VP + NP  NP + VP + NP + NP (complex).	<b>Article (def.):</b> the  <b>Adjective (numeral):</b> one; two  <b>Adjective:</b> little  <b>Nouns:</b> cloud; trees; place  <b>Preposition:</b> into  <b>Adverb:</b> never  <b>Verbs (past simp.):</b> changed; liked; moved
Page 9	A big hat-shaped cloud.	Then Little Cloud changed into a hat. Because----	AP + NP + VP + PP + conj. (subord.)	<b>Adjective:</b> little  <b>Nouns:</b> cloud; hat  <b>Adverb:</b> then  <b>Conj. (subord.):</b> because  <b>Verb (past simp.):</b> changed
Page 10	A clown-shaped cloud with its 'hand' touching the rim of the hat it is wearing and with one knee bent.	Little Cloud changed into a clown and needed a hat.	NP + VP + PP + conj. + VP + NP	<b>Adjective:</b> little  <b>Article (indef.):</b> a  <b>Nouns:</b> cloud; clown; hat  <b>Preposition:</b> into  <b>Verbs (past simp.):</b> changed; needed

**Table 7.1 (continued): Little Cloud by Eric Carle – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 11	Big clouds in the higher sky and a little cloud in the lower sky.	The other clouds drifted back. They huddled close together. “Little Cloud, Little Cloud,” they called. “Come back,” Little Cloud drifted towards the clouds.	NP + VP + AP  NP + VP + AP  NP, NP + NP + VP  VP (imper.)  NP + VP + PP	<b>Article (indef.):</b> the  <b>Pronoun:</b> they  <b>Adjective:</b> little; other  <b>Adverb:</b> back; together  <b>Modifier:</b> close  <b>Noun:</b> cloud/s  <b>Verbs (past simp.):</b> called; drifted; huddled;  <b>Preposition:</b> towards  <b>Verbs (past simp.):</b> called; drifted; huddled;  <b>Verb (imper.):</b> come
Page 12	It is raining. There are clouds in the sky. Three houses and 12 trees are among the houses.	Then all the clouds changed into one big cloud and rained!	AP + NP + VP + PP + conj. + VP	<b>Adverb:</b> then  <b>Modifier:</b> all  <b>Article (def.):</b> the  <b>Noun:</b> cloud/s  <b>Preposition:</b> into  <b>Adjective:</b> big; one;  <b>Verb (past simp.):</b> rained

*Little Cloud* (intended for children aged 4 to 6) featured in one of the observed kindergarten lessons (see *Chapter 4*) where it occurred in a lesson whose primary objective appears to have been to teach and/or reinforce the meaning of *X changed into Y* where *X* is ‘Little Cloud’ and *Y* is a noun phrase made up of an indefinite article plus a noun. That lesson occurred in the context of a programme (in Mandarin and

English) with a monthly theme, the theme for that month being weather. The teacher of that lesson was a native speaker of English whose approach seemed to differ only very marginally from the approach that would be likely to be adopted in a class for native English speaking children of the same age as the learners. The learners seemed to enjoy the lesson and (possibly because the same thing was taught in the Mandarin part of the curriculum), also seemed to have a general understanding of the meaning of the target structure (*X* changed into *Y*). Many were, for example, able to complete sentences such as *Little cloud turned into* \_\_\_ with reference to a series of pictures. Even so, as there was no specific concept checking, it may be that the structure was largely irrelevant. In other words, it may be that all (even most) of the children were simply associating a picture with an English word. Whether or not that was the case, the fact remains that this is, from a linguistic point of view, an extremely complex text. Although there was evidence in the observed lesson that the children understood the general drift of textual meaning (which is evident in the illustrations), there was no evidence that the children actually understood more than a tiny fraction of the language and certainly no evidence that they could reproduce more than a few nouns. Nevertheless, the teacher's animation and enthusiasm were clearly infectious and the children appeared to be happy, relaxed and confident. From this perspective, and in the context of kindergarten, this type of session has considerable value. However, it relies heavily on the personality of the teacher and on his/her ability to use language that is both grammatical and appropriate for extended periods of time, that is, it relies on a very high level of competence in English, the teacher in this case being a native speaker. The children in this group have lessons of this type for at least two hours each day. Although it is impossible without detailed further study to determine exactly how much language they actually understand and how much they can use themselves, there can be little doubt that they are relaxed and happy in a context in which they are surrounded by English and are likely to associate English with pleasure. However, exactly what role the written text of *Little Cloud* (as opposed to the illustrations and the ideas it provided the teacher with) played in that was not possible to determine from the session observed. Certainly, there was no evidence that the children could distinguish between regular singular and plural nouns, let alone understand adverbs such as 'sometimes' and 'never', complex adverbial groups such as 'out of sight', atypical adjectives such as 'alike' or all of the host of other lexical and grammatical forms that occur in the text. What most of them could do is mimic (copy) one

sentence, adding a noun to it on the basis of an illustration. Furthermore, some of the illustrations do not indicate in a direct and unambiguous way the meaning of the accompanying text. Thus, for example, the illustration in *Figure 7.1* below accompanies the following text segment: *Little Cloud changed into a clown and needed a hat.*

**Figure 7.1:** *Little Cloud, p. 10*



The demands on primary school teachers are necessarily different from those on kindergarten teachers. Primary school teachers need to attempt to create lessons which the children enjoy. However, they also need to be able to demonstrate that the children understand, and can use in meaningful contexts, the sort of language that is included in the relevant section of the national curriculum guidelines. For them, the principles that guide text selection may be very different from those that guide text selection in the case of kindergarten teachers. Much of the language in *Little Cloud* is far in advance of that indicated in the relevant section of the national curriculum guidelines. Furthermore, each group of students in primary schools (aged generally from 9 upwards) is likely to have English classes for no more than a few hours each week at most. Bearing this in mind, and bearing in mind also the expectations of parents and the education system generally, it is unlikely that many of them would

feel that a book such as *Little Cloud*, interesting though it no doubt is to children who are able to understand it, has any real role to play in their day-to-day teaching activities. Even so, books such as *Little Cloud* can provide teachers and materials writers with ideas which may be useful starting points for the development of materials that are more appropriate for school-based instructional contexts.

### 7.2.3 *My Five Senses* by Alik

The content of *My Five Senses* (intended for children aged 3 to 6), is indicated in *Table 7.2* below.

**Table 7.2:** *My Five Senses* by Alik – content analysis

Section	Illustrations	Written text	Group structure	Vocabulary
Title	Half of a boy's face with five arrows pointing to nose, mouth, an ear and an eye.	My five senses	NP (poss. Adjectival pron. + nn.)	<b>Noun:</b> senses <b>Determiner:</b> five <b>Possessive adjectival pronoun:</b> my
Page 1	A boy's face (colour illustration)	I can see! I see with my eyes.	NP + VP NP + VP + PP	<b>Noun:</b> eyes <b>Pronoun:</b> I <b>Preposition:</b> with <b>Possessive adjectival pronoun:</b> my <b>Verb (modal):</b> can <b>Verb (base):</b> see
Page 2	A boy with both hands opened wide behind his ears (black & white illustration).	I can hear! I hear with my ears.	NP + VP NP + VP + PP	<b>Noun:</b> ears <b>Pronoun:</b> I <b>Preposition:</b> with <b>Possessive adjectival pronoun:</b> my <b>Verb (modal):</b> can <b>Verb (base):</b> hear

*Table 7.2 (continued): My Five Senses by Aliko – content analysis*

Section	Illustrations	Written text	Group structure	Vocabulary
Page 3	A boy is smelling a flower  (colour illustration).	I can smell!  I smell with  my nose.	NP + VP  NP + VP + PP	<b>Noun:</b> nose  <b>Pronoun:</b> I  <b>Preposition:</b> with  <b>Possessive adjectival pronoun:</b> my  <b>Verb (modal):</b> can  <b>Verb (base):</b> smell
Page 4	A boy is licking an ice cream  (black & white illustration).	I can taste!  I taste with my tongue.	NP + VP  NP + VP + PP	<b>Noun:</b> tongue  <b>Pronoun:</b> I  <b>Preposition:</b> with  <b>Possessive adjectival pronoun:</b> my  <b>Verb (modal):</b> can  <b>Verb (base):</b> taste
Page 5	Two opening hands touching something sparkling  (colour illustration).	I can touch!  I touch with  my fingers.	NP + VP  NP + VP + PP	<b>Noun:</b> fingers  <b>Pronoun:</b> I  <b>Preposition:</b> with  <b>Possessive adjectival pronoun:</b> my  <b>Verb (modal):</b> can  <b>Verb (base):</b> touch

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 6	The sun, a bird, a young girl pulling a baby  (black and white illustration).	I do all this with my five senses. I have five senses.  When I see the sun or a bird or my baby sister, I use my sense of sight. I am seeing.	NP + VP + NP + PP  NP + VP + NP  AP(conj.) + NP + VP + NP + conj. + NP + conj. + NP + NP + VP + NP+PP  NP + VP	<b>Nouns:</b> baby; bird; senses; sister; sight; sun  <b>Pronoun:</b> I  <b>Conj. (subord.):</b> when  <b>Conj. (coord.):</b> or  <b>Prepositions:</b> of ; with  <b>Possessive adjectival pronouns:</b> my  <b>Modifier (quant.):</b> all  <b>Articles:</b> a; the  <b>Modifier:</b> all; five;  <b>Verbs (pres. simp.):</b> do; have; see; use  <b>Verb (aux.):</b> am  <b>Verb (pres. part.):</b> seeing
Page 7	A drum, a fire engine with three fire fighters and an egg beater  (colour illustration).	When I hear a drum or a fire engine or an egg beater, I use my sense of sound. I am hearing.	AP(conj.) + NP + VP +NP+ conj. + NP + conj. + NP, NP + VP + NP+PP  NP+VP	<b>Nouns:</b> beater; drum; fire engine; egg sense/s; sound  <b>Pronoun:</b> I  <b>Conj. (subord.):</b> when  <b>Conj. (coord.):</b> or  <b>Preposition:</b> of  <b>Possessive adjectival pronoun:</b> my;  <b>Articles:</b> a; an  <b>Verb (pres. simp.):</b> use  <b>Verb (aux.):</b> am  <b>Verb (pres. part.):</b> hearing

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 8	<p>Powder pouring out of a container, pine tree leaves, and cakes</p> <p>(black and white illustration).</p>	<p>When I smell baby powder or a pine tree or cakes just out of the oven, I use my sense of smell. I am smelling.</p>	<p>AP(conj.) + NP + VP + NP + conj. + NP + conj. + NP + AP, NP + VP + NP+PP</p> <p>NP + VP</p>	<p><b>Nouns:</b> baby; cakes; oven; powder; pine; sense; smell; tree</p> <p><b>Pronoun (subj.):</b> I</p> <p><b>Conj (subord.):</b> when</p> <p><b>Conj (coord.):</b> or</p> <p><b>Preposition:</b> of</p> <p><b>Adverb:</b> out; just</p> <p><b>Verb (pres. simp.):</b> smell; use</p> <p><b>Verb (aux):</b> am</p> <p><b>Verb (pres. part.):</b> smelling</p>
Page 9	<p>A boy pouring a glass of milk into his mouth. A dish of food is on the table.</p> <p>(color illustration).</p>	<p>When I drink my milk and eat my food, I use my sense of taste. I am tasting.</p>	<p>AP(conj.) + NP + VP + NP+conj.+VP+NP, NP + VP + NP+PP</p> <p>NP + VP</p>	<p><b>Nouns:</b> food; milk;; sense; taste</p> <p><b>Conj. (subord.):</b> when</p> <p><b>Conj. (coord.):</b> and</p> <p><b>Preposition:</b> of</p> <p><b>Possessive adjectival pronoun:</b> my</p> <p><b>Pronoun (subj.):</b> I</p> <p><b>Verb (pres. simp.):</b> drink; eat; use</p> <p><b>Verb (aux.):</b> am</p> <p><b>Verb (pres. part.):</b> smelling</p>

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 10	A kitten's face, a balloon and a hand touching raindrops  (black and white illustration).	When I touch a kitten or a balloon or raindrops, I use my sense of touch. I am touching.	AP (conj.)+ NP + VP + NP + conj. + NP + conj. + NP , NP + VP + NP+PP  NP + VP	<b>Nouns:</b> balloon; kitten; raindrops; sense; touch  <b>Conj. (subord.):</b> when  <b>Conj (coord):</b> or  <b>Preposition:</b> of  <b>Article (indef.):</b> a  <b>Possessive adjectival pronoun:</b> my  <b>Pronoun (subj.):</b> I  <b>Verb (pres. simp.):</b> touch; use  <b>Verb (aux.):</b> am  <b>Verb (pres, part.):</b> touching

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 11	A boy is staring at the  moon in the sky  (color illustration).	Sometimes I use all my senses at once.  Sometimes I use only one.  I often play a game with myself. I guess how many senses I am using, at that time.  When I look at the moon and the stars, I use one sense.  I am seeing.	AP + NP + VP + NP+PP  AP + NP + VP + NP  NP + AP + VP +NP+ PP  NP + VP + NP(adj.) + NP + NP+VP + PP  AP(conj.) + NP + NP + conj. + NP + NP + VP + NP  NP + VP	<b>Nouns:</b> game; moon; stars; sense/s; time  <b>Conj. (subord.):</b> when  <b>Conj. (coord.):</b> and  <b>Prepositions:</b> with  <b>Article (def.):</b> at; the  <b>Possessive adjectival pronoun:</b> my  <b>Pronoun (subj.):</b> I  <b>Pronoun (obj.):</b> one  <b>Pronoun (reflexive):</b> myself  <b>Pronoun (interrog.):</b> how  <b>Adjective:</b> many; one  <b>Adverbs:</b> often; only; sometimes  <b>Modifiers:</b> all  <b>Verbs (pres. simp.):</b> guess; look; play; use  <b>Verb (aux.):</b> am  <b>Verb (pres. part.):</b> seeing; using  <b>Modifier:</b> that  <b>Adverb:</b> once

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 12	A puppy is playing with a boy on the floor  (black and white illustration).	When I laugh and play with my puppy, I use four senses. I see, hear, smell, and touch.	AP (conj.)+ NP + VP + conj. + VP + PP + NP + VP + NP  NP + VP + (conj.) + VP + (conj.)+ VP + conj. + VP	<b>Nouns:</b> puppy; senses  <b>Conj. (subord.):</b> when  <b>Conj. (coord):</b> and  <b>Preposition:</b> with  <b>Pronoun:</b> I  <b>Possessive pron.:</b> my  <b>Adjective:</b> four  <b>Verb (pres. simp.):</b> hear; laugh; play; see; smell; touch
Page 13	A boy is bouncing a ball  (color illustration).	When I bounce a ball, I use three senses. I see, hear, touch.	AP(conj.) + NP + VP + NP + NP + VP + NP  NP + VP + VP + (conj.) + VP	<b>Nouns:</b> ball; senses  <b>Conj. (subord.):</b> when  <b>Article (indef):</b> a  <b>Adjective:</b> three  <b>Verb (pres. simp.):</b> bounce; hear; see; touch; use
Page 14	A boy's face with emphasis on the eyes  (black and white illustration).	Sometimes I use more of one sense and less of another. But each sense is very important to me, because it makes me aware. To be aware is to see  all there is to see...	AP + NP + VP + NP + conj. + NP  Conj. (coord) + NP + VP + NP (modified adj.) + PP + conj. (subord.) + NP + VP + NP + NP  Infinitival subj. + VP + infinitival complement	<b>Noun:</b> sense  <b>Pronouns:</b> another; I; it; me  <b>Adjectives (quantifier):</b> all; each; important; less; more; one  <b>Adjective (intensifying):</b> very  <b>Adjective:</b> aware  <b>Preposition:</b> of; to  <b>Conj. (coord):</b> but  <b>Conj. (subord.):</b> because  <b>Adverb:</b> there  <b>Verb (pres. simp.):</b> is; makes; use  <b>Verb (infin.):</b> to be; to see

**Table 7.2 (continued): My Five Senses by Aliko – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 15	A boy's face with emphasis on the ear and the nose (color illustration).	..hear all there is to hear...  ...smell all there is to smell...	VP + NP  VP + NP	<b>Pronoun:</b> all  <b>Adverb:</b> there  <b>Verbs (imp.):</b> hear; smell  <b>Verbs (pres. simp.):</b> is  <b>Verb (inf.):</b> to hear; to smell
Page 16	A boy's face with his tongue sticking out.  Two hands (black and white illustration).	...touch all there is to touch.	VP + NP	<b>Adverb:</b> there  <b>Pronoun:</b> all  <b>Verb (imp.):</b> touch  <b>Verb (pres. simp.):</b> is  <b>Verb (inf.):</b> to touch
Page 17	A chart with five categories - I see, I hear, I taste, I smell, I touch - followed by 25 different things associated with the five senses (I see—PLUS PICTURES OF sun; boat; snowflake; house; moon, (I hear __ PLUS PICTURES OF chirping bird; drum with 2 sticks; fire engine; clock; egg beater), (I taste—PLUS PICTURES OF ice cream; cherries, pear; drink; tooth paste) (I smell—PLUS PICTURES OF bowl of hot food; flower; something unclear; baby powder; tree), (I touch—PLUS PICTURES OF ball; rain drops; crayons; pine leaf; cat). (color illustration)	Whenever I go, whatever I do, every minute of the day, my senses are working. They make me aware.	AP(conj.) + NP + VP, NP (conj.)+NP+VP, AP, NP+VP.  NP+VP+NP+NP(adj.).	<b>Article (def.):</b> the  <b>Pronoun:</b> I; me; they; whatever  <b>Possessive adjectival pronoun:</b> my  <b>Adverb:</b> whenever  <b>Nouns:</b> day; minute; senses  <b>Adjective:</b> aware  <b>Adjective (quantifier):</b> every  <b>Preposition:</b> of  <b>Verb (pres. simp.):</b> do; go; make  <b>Verb (aux.):</b> are  <b>Verb (pres. part.):</b> working

*My Five Senses* by Aliko is a concept book intended for native speakers of English aged 3 to 6 which contains 105 words, one third of the total number of words included in the Taiwanese national curriculum guidelines for primary schooling. It was used as a resource in one of the kindergarten lessons observed (see *Chapter 4*). The lesson was based on a monthly theme – the five senses. The objective of the lesson appeared to be to teach words associated with the five senses.

There are so many linguistic complexities in this book, many of them of a type that will not be immediately apparent from analysis in *Table 7.2* above, that it is very difficult to know where to begin to comment on the use of this book in the context of teaching English as an additional language to young learners in Taiwan. Consider, for example, the fact that the text not only includes subordinate clauses of time (e.g., *When I see . . .*) but also includes, in the first instance of one of these clauses, an object made up of two nouns and a noun group containing a possessive (*When I see the sun or a bird or my baby sister, . . .*). Consider the fact that it contains both present simple (*I see*) and present progressive verbal groups (*I am seeing; I am using*), as well as verbal groups containing modal auxiliaries (*I can see . . .*) and objects involving several levels of embedding, including infinitives (*Touch all there is to touch*). The best way to begin to unravel some of the complexities of this text may be to provide some examples as follows:

- Use of abstract verbs ‘do’ (*I do all this with . . .*), ‘use’ (*I use my five senses*).
- Use of non-personal anaphoric referential pronouns (*I can . . . I can . . . I do all **this** with my five senses/ Sometimes I use all of my senses. Sometimes I use only **one***).
- Use of both ‘when’ and ‘whenever’ as non-time-specific subordinating conjunctions (the former being more typically used in a time-specific context) alongside ‘whatever’ which, in the context in which it is used here is a subordinator with embedded universal temporal application (*When I drink my milk . . . /Whenever I go . . . / Whatever I do*).

- Use of all of the following verb group types:

verb (simple present): *I see with . . . ; I have . . .*

verb (modal auxiliary) + verb (lexical – base form): *I can see.*

verb (aspectual auxiliary) + verb (lexical: present participle): *I am seeing/ . . . my senses are working . . .*

verb (imperative): *see all there is to see.*

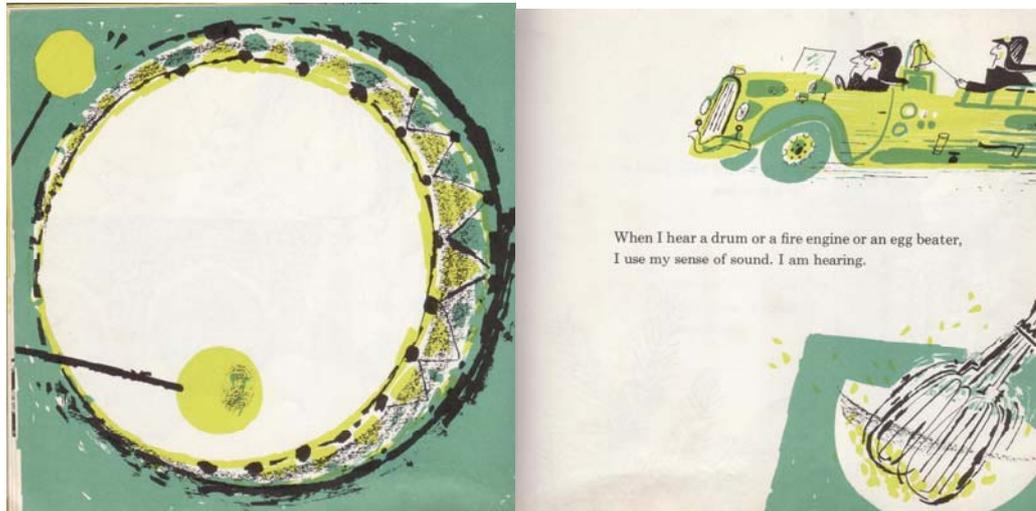
- Use of atypical adjective form (e.g., *aware*) in the context of the only instance of a subordinate clause of reason that occurs in a sentence beginning with a co-ordinating conjunction (but): *But each sense is very important to me, because it makes me aware.*
- Use of infinitival subject and complement (***To be aware is to see all there is to see . . .***), the infinitival including complex modification.
- Use of ‘more’ in several different contexts ( . . . *more of one sense than another; . . . more aware*).
- Uses a mixture of count nouns, non-count nouns and nouns that can be either count or non-count in different contexts (e.g., *sense, cake, star, game; milk; food; powder*).

So far as illustrations are concerned, *My Five Senses* frequently lacks any direct relationship between pictures and written text. Thus, for example, the words accompanying the illustration in *Figure 7.2* are: *I can see! I see with my eyes.* The words accompanying the illustration in *Figure 7.3* are: *When I hear a drum or a fire engine or an egg beater, I use my sense of sound. I am hearing.* The words accompanying the illustration in *Figure 7.4* are: *Sometimes I use all my senses at once. Sometimes I use only one. I often play a game with myself. I guess how many senses I am using, at that time. When I look at the moon and the stars, I use one sense. I am seeing.*

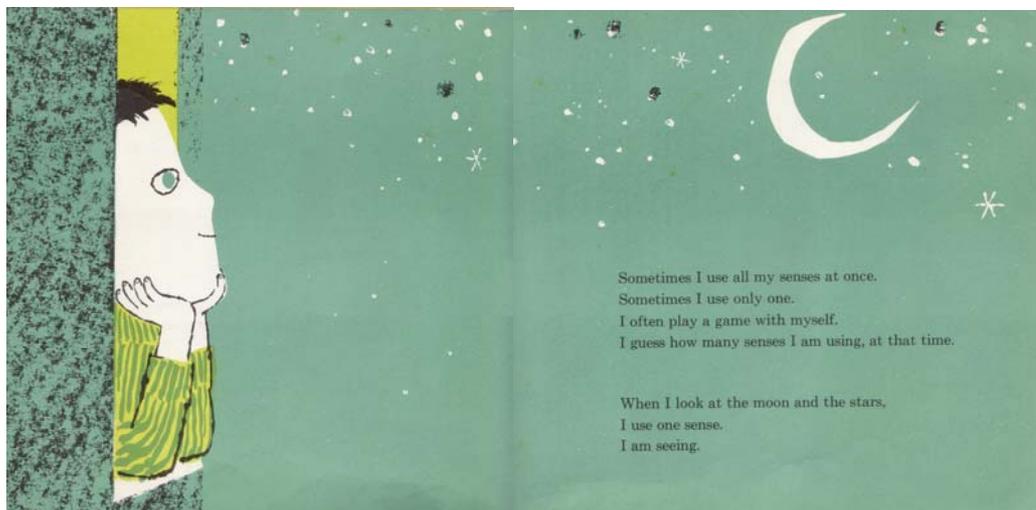
*Figure 7.2: My Five Senses, p. 1*



*Figure 7.3: My Five Senses, p. 7*



*Figure 7.4: My Five Senses, p. 11*



### 7.2.4 *The Very Hungry Caterpillar* by Eric Carle

The content of *The Very Hungry Caterpillar*, intended for children aged 4 to 6, is outlined in *Table 7.3*.

**Table 7.3:** *The Very Hungry Caterpillar* – content analysis

Section	Illustrations	Written text	Phrase structure	Vocabulary
Title	Collage: a caterpillar (anthropomorphic), green, red, yellow	The very hungry caterpillar	NP (art, + intensifier + adjective + noun)	<b>Article:</b> the <b>Adjectives:</b> hungry; very <b>Noun:</b> caterpillar
Page 1	Tree, moon, night sky, leaf with a hole in it	In the light of the moon, a little egg lay in a leaf	PP + NP + VP + PP	<b>Prepositions:</b> in; of <b>Articles:</b> a ; the <b>Adjective:</b> little <b>Nouns:</b> egg; leaf; light; moon <b>Verb (past simp.):</b> lay
Page 2	Sun, earth, caterpillar	One Sunday morning the warm sun came up and – pop! – out of the egg came a tiny and very hungry caterpillar	AP + NP + VP + AP + conj. + VP+ PP + VP + NP	<b>Determiner:</b> one <b>Nouns:</b> caterpillar; egg; Sunday; morning; sun <b>Articles:</b> a ; the <b>Adjectives:</b> hungry; tiny; warm <b>Preposition:</b> out of (complex) <b>Conj. (coord.):</b> and <b>Adverb:</b> up <b>Verb (past simp.):</b> came

**Table 7.3 (continued): The Very Hungry Caterpillar – content analysis**

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 2	Caterpillar, sun, earth, apple with a hole in it	He started to look for some food.  On Monday he ate through one apple.  But he was still hungry	NP + VP + VP + NP  PP + NP + VP + PP  Conj. + NP + VP + AP + NP (adj.)	<b>Pronoun:</b> he  <b>Nouns:</b> apple; food; Monday  <b>Determiners:</b> one; some  <b>Preposition:</b> through  <b>Conj (coord.):</b> but  <b>Adjective:</b> hungry  <b>Adverb:</b> still  <b>Verb (past simp.):</b> started; was  <b>Verb (inf.):</b> to look
Page 3	Two pears with holes in them	On Tuesday he ate through two pears, but he was still hungry.	PP + NP + VP + PP + conj. + NP + VP + AP + NP (adj.)	<b>Preposition:</b> on  <b>Nouns:</b> pears; Tuesday;  <b>Pronoun:</b> he  <b>Conj. (coord.):</b> but  <b>Adjective:</b> hungry  <b>Adverb:</b> still  <b>Verb (past simp.):</b> ate; was
Page 4	Three plums with holes in them.	On Wednesday he ate through three plums, but he was still hungry.	PP + NP + VP + PP + conj. + NP + VP + AP + NP (adj.)	<b>Preposition:</b> on  <b>Nouns:</b> plums; Wednesday  <b>Pronoun:</b> he  <b>Conj. (coord.):</b> but  <b>Adjective:</b> hungry  <b>Adverb:</b> still  <b>Verb (past simp.):</b> ate; was

**Table 7.3 (continued): The Very Hungry Caterpillar – content analysis**

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 5	Four strawberries with holes in them	On Thursday he ate through four strawberries, but he was still hungry.	PP + NP + VP + PP + conj. + NP + VP + AP + NP (adj.)	<b>Preposition:</b> on  <b>Nouns:</b> Strawberries; Thursday  <b>Pronoun:</b> he  <b>Conj. (coord.):</b> but  <b>Adjective:</b> hungry  <b>Verb (past simp.):</b> ate; was
Page 6	Five oranges with holes in them	On Friday he ate through five oranges but he was still hungry.	PP + NP + VP + PP + conj. + NP + VP + AP + NP (adj.)	<b>Preposition:</b> on  <b>Nouns:</b> Friday, oranges  <b>Pronoun:</b> he  <b>Conj. (coord.):</b> but  <b>Adjective:</b> hungry  <b>Adverb:</b> still  <b>Verb (past simp.):</b> ate; was
	One piece of chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese; one slice of salami, one lollipop; one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon  with holes in them  A caterpillar with a frowning face	On Saturday he ate through one piece of chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese; one slice of salami, one lollipop; one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon,. That night he had a stomachache!	PP + NP + VP + PP (repeated).  AP + NP + VP + NP	<b>Preposition:</b> on; of  <b>Nouns:</b> cake; cherry ; chocolate; ice-cream cone; cupcake; lollipop; night; pickle; piece; pie; salami; sausage; Saturday; Swiss cheese; stomachache; slice; watermelon  <b>Determiners:</b> one, that  <b>Pronoun:</b> he  <b>Verbs (past simp.):</b> ate; had

**Table 7.3 (continued): The Very Hungry Caterpillar – content analysis**

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 7	A leaf with holes in it and a caterpillar crawling along the stem	The next day was Sunday again. The caterpillar ate through one nice green leaf, and after that he felt much better.	NP + VP + NP + AP  NP + VP + PP + conj. + PP + NP + VP + NP (modified adj.)	<b>Article:</b> the  <b>Adjectives:</b> better(comparative); green; next; nice  <b>Adverbs:</b> again; much  <b>Conj (coord.):</b> and  <b>Prepositions:</b> after; through  <b>Verb (past simp.):</b> ate; felt; was
Page 8	A caterpillar taking up a whole page (looking very big and fat).	Now he wasn't hungry any more – and he wasn't a little caterpillar any more. He was a big, fat caterpillar.	AP + NP + VP (neg.) + NP (adj.) + AP + conj. + NP + VP (neg.) + NP + AP  NP + VP + NP	<b>Article:</b> a  <b>Adverbs:</b> any more; now; not  <b>Conjunction:</b> and  <b>Adjectives:</b> big; fat; hungry; little  <b>Verb (past simp.):</b> was
Page 9	A big cocoon taking up a whole page.	He built a small house, called a cocoon, around himself. He stayed inside for more than two weeks. Then he nibbled a hole in the cocoon, pushed his way out and ...	NP + VP + NP + VP + NP + PP  NP + VP + AP + PP  AP + NP + VP + NP + VP + NP + AP	<b>Pronouns:</b> he; himself  <b>Nouns:</b> cocoon; house; hole; way; week  <b>Conj. (coord.):</b> and  <b>Adverbs:</b> out; then  <b>Prepositions:</b> around; for; inside; in; than  <b>Adjective:</b> more  <b>Possessive adjectival pronoun:</b> his  <b>Verb (past simp.):</b> built; called; stayed; nibbled; pushed

**Table 7.3 (continued):** *The Very Hungry Caterpillar* – content analysis

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 10		He was a beautiful butterfly!	NP+VP+NP	<b>Pronoun:</b> he <b>Article:</b> a <b>Adjective:</b> beautiful <b>Noun:</b> butterfly <b>Verb (past simp.):</b> was

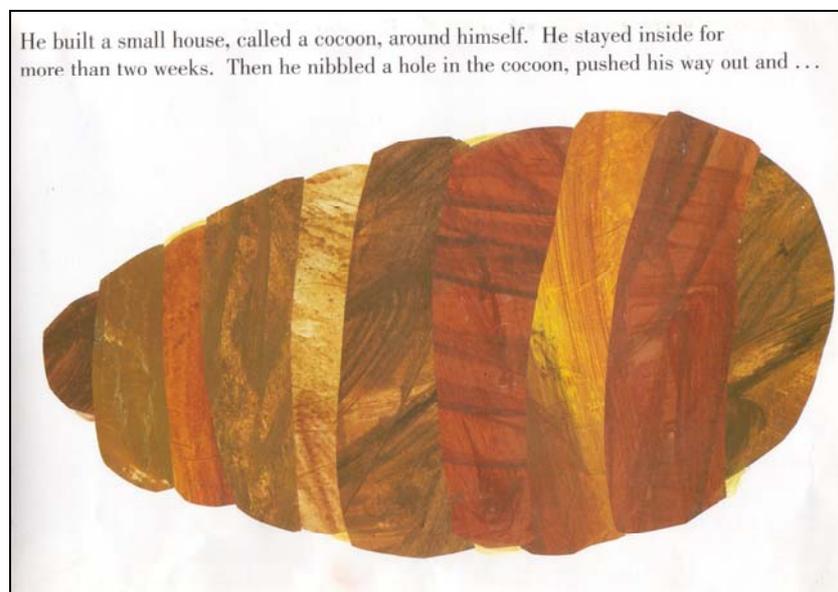
*The Very Hungry Caterpillar*, intended for four to six year olds, includes 100 different words, approximately one third of the total number included in the Taiwanese primary curriculum guidelines (*Appendix D*).

An advantage of this book so far as learners of English as an additional language are concerned is its novelty cover (with a hole through the cardboards to indicate the caterpillar’s progress), its developmental theme, and the fact that it focuses on days of the week, foods and numbers in the context of repeated sentence constructions (*On X he ate through Y. But he was still hungry.*) However, it includes countable nouns (*egg, lollipop, pear*) and uncountable nouns (*cheese; salami*) and the past simple tense form of both regular (*started*) and irregular (*ate; had; came; was*) verbs. It also includes two different measuring units (*a piece of, a slice of*) and several examples of inversion of typical word order (e.g., . . . *out of the egg came a tiny and very hungry caterpillar*). There are several prepositions (*through, on, around; for*), additive and adversative coordinating conjunctions (*and, but*), complex comparatives (*more than, much better*), a past participle- headed adjective phrase (*He built a small house, **called a cocoon***). In addition, although young learners need, at some point, to be introduced to typically Western foods, it would be better in the early stages of learning to focus on foods (e.g., *hamburger*) that are both more common and less structurally complex than some of those included in this text. Less common foods (e.g., *salami* and *Swiss cheese*) could be introduced at a later stage. Moreover, some of the lexical items (e.g., *nibble, pickle* and *cocoon*) are not of high frequency occurrence. Although this short story has a number of features that would be likely to make it appealing to teachers of

young learners of English, there are many aspects of the language that are likely to present problems for both teachers and learners.

The use of collage is likely to make the illustrations attractive to young children. However, in many cases, the illustrations are not sufficiently clearly and directly linked to the written text to be useful aids to the explanation of structural meanings. For example, the picture in *Figure 7.5*, accompanies the following text: *He built a small house, called a cocoon, around himself. He stayed inside for more than two weeks. Then he nibbled a hole in the cocoon, pushed his way out and . . .*

**Figure 7.5:** *The Very Hungry Caterpillar*, p. 9



#### **7.2.5 *Brown Bear, Brown Bear, What Do You See?* by Bill Martin**

The content of this book, intended for 4 to 6 year olds, is indicated in Table 7.4 below.

*Table 7.4: Brown Bear, Brown Bear, What Do You See? - content analysis*

Section	Illustrations	Written text	Phrase structure	Vocabulary
Title	A brown bear	Brown Bear, Brown, Bear, What do you see?	NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> bear  <b>Adjective:</b> brown  <b>Pronouns:</b> you; what  <b>Verb (aux.):</b> do  <b>Verb (base):</b> see
Page1	A brown bear	Brown Bear, brown, Bear, What do you see?	NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP?	<b>Noun:</b> bear  <b>Adjective:</b> brown  <b>Verb:</b> see  <b>Pronouns:</b> you; what  <b>Auxiliary:</b> do
Page2	A red bird	I see a red bird looking at me. Red bird, red bird, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP?	<b>Noun:</b> bird  <b>Adjective:</b> red  <b>Pronouns:</b> you; what, me, I  <b>Verb (dummy aux.):</b> do  <b>Verb (pres. simp.):</b> see  <b>Verb (pres. part.):</b> looking at
Page 3	A yellow duck	I see a yellow duck looking at me. Yellow duck, yellow duck, what do you see?	NP + VP + NP + VP + NP  NP,NP,  NP(Wh-question word)+auxiliary+  NP+VP?	<b>Noun:</b> duck  <b>Adjective:</b> yellow  <b>Pronouns:</b> you; what, me, I  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at

**Table 7.4 (continued):** *Brown Bear, Brown Bear, What Do You See?* - content analysis

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 4	A blue horse	I see a blue horse looking at me. Blue horse, blue horse, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> horse  <b>Adjective:</b> blue  <b>Pronouns:</b> I; me, you; what  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page5	A green frog	I see a green frog looking at me. Green frog, green frog, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> frog  <b>Adjective:</b> green  <b>Pronouns:</b> I ; me; you; what,  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page6	A purple cat	I see a purple cat looking at me. Purple cat, purple cat, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> cat  <b>Adjective:</b> purple  <b>Pronouns:</b> I ; me; you; what,  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at

**Table 7.4 (continued):** *Brown Bear, Brown Bear, What Do You See?* - content analysis

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page7	A white dog	I see a white dog looking at me. White dog, white dog, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> dog  <b>Adjective:</b> white  <b>Pronouns:</b> I ; me, you; what,  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page8	A black sheep	I see a black sheep looking at me. Black sheep, black sheep, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> sheep  <b>Adjective:</b> black  <b>Pronouns:</b> I; me; you; what  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page 9	A goldfish	I see a goldfish looking at me. Goldfish, goldfish, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> goldfish  <b>Pronouns:</b> I; me; you; what  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at

**Table 7.4 (continued):** *Brown Bear, Brown Bear, What Do You See?* - content analysis

Section	Illustrations	Written text	Phrase structure	Vocabulary
Page 10	A monkey	I see a monkey looking at me.  Monkey, monkey, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> monkey  <b>Pronouns:</b> I ; me; you; what,  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page 11	Many children	I see children looking at me. Children, children, what do you see?	NP + VP + NP + VP + NP  NP, NP,  NP(Wh-question word)+auxiliary+  NP+VP	<b>Noun:</b> children  <b>Pronouns:</b> I; me; you; what,  <b>Article:</b> a  <b>Verb (dummy aux.):</b> do  <b>Verb (base):</b> see  <b>Verb (pres. part.):</b> looking at
Page 12	A brown bear, a red bird, a yellow duck, a blue horse, a green frog, a purple cat, a white dog, a black sheep, a goldfish and a monkey	We see a brown bear, a red bird, a yellow duck, a blue horse, a green frog, a purple cat, a white dog, a black sheep, a goldfish and a monkey looking at us. That's what we see.	NP + VP + NP + conj, + NP (repeated)+VP + NP  NP+VP (contracted)+NP+NP  +VP	<b>Nouns:</b> bear; bird; cat; duck; dog; frog; goldfish; horse; monkey; sheep  <b>Adjectives:</b> black; blue; brown; green; purple; red; white  <b>Pronouns:</b> that; us; we; what  <b>Determiner:</b> that  <b>Article:</b> a  <b>Conj. (coord.):</b> and  <b>Verb (pres. simp.):</b> see

*Brown Bear, Brown Bear, What Do You See?* contains 32 different words in the context of multiple repetitions of the same two structures. However, in one case, that structure is a wh-question, one that occurs much more frequently with the auxiliary 'be' rather than the auxiliary 'do' and with the present progressive rather than the present simple tense (e.g., *What do you see?*) The other constantly repeated construction is a complex one, involving a two-part nominal qualifier beginning with a present participle:

(m) (h)            (q)  
I see a monkey looking at me  
(S) (P)            (O)

The text ends with a sentence beginning with an anaphoric pronoun (*that*) and the 3<sup>rd</sup>. person singular simple present tense form of the verb 'to be' (contracted) followed by a 3<sup>rd</sup>. person plural pronoun and a verb in present simple tense form. If a text such as this was introduced to learners of English as an additional language, the stage at which it was introduced would need to be very carefully selected. Otherwise, there would be considerable potential for confusion. From this perspective, although the repeated structures may appear simple and straightforward at first sight, there is considerable structural complexity. Nevertheless, learners of English are likely to enjoy repeating segments of the text and are also likely to find that the lexical repetition of the names of animals and the introduction of colour words helps them to remember colour terms and the names of animals. Another useful and enjoyable aspect of this text is its rhythmic beat and use of rhyme (*see/me*).

The illustrations by Carle are simple, focusing on colour and animals. No attempt is made to use the illustrations in a way that highlights structure-related meanings.

Thus, for example, *Figure 7.6* below accompanies the text segment: *I see a green frog looking at me. Green frog, green frog, what do you see?*

**Figure 7.6:** *Brown Bear, Brown Bear, What Do You See?* p. 5



Overall, although there are some aspects of this text that are likely not to be appropriate for young learners of English in Taiwan, there are others that are.

### 7.2.6 *The Foot Book* by Dr. Seuss

The content of *The Foot Book* (intended for children aged 3 to 6), is indicated in *Table 7.5* below.

**Table 7.5:** *The Foot Book* by Dr Seuss – content analysis

Section	Illustrations	Written text	Group structure	Vocabulary
Title	A character is pointing at his foot.	The Foot Book	NP (article + nominal modifier + noun)	<b>Article (def.):</b> the <b>Nouns:</b> book; foot <b>N.B.</b> 'foot' uses as a nominal modifier
Page 1	The character is walking.	Left foot, right foot, left foot, right	NP + NP + NP + adj.	<b>Adjectives:</b> left; right <b>Noun:</b> foot
Page 2	The character is walking in the daytime and sleeping in bed at night (emphasis on both feet).	Feet in the morning Feet at night.	NP + PP NP +PP	<b>Nouns:</b> feet; morning; night <b>Prepositions:</b> at; in; <b>Article (def.):</b> the

**Table 7.5 (continued):** *The Foot Book* by Dr Seuss – content analysis

Section	Illustrations	Written text	Group structure	Vocabulary
Page 3	Four characters are walking (emphasis on left foot and then right foot).	Left foot  Left foot  Left foot  Right	NP + NP + NP + adj.	<b>Adjectives:</b> left; right  <b>Noun:</b> foot
Page 4	Top : A character is stepping in a puddle with one foot  Bottom: the character is drying the foot with a piece of cloth.	Wet foot  Dry foot	NP + NP	<b>Adjectives:</b> wet; dry  <b>Noun:</b> foot
Page 5	Right: the character is standing on a high furry foot  Left: the character is standing on a low furry foot.	High foot  Low foot	NP + NP	<b>Adjectives:</b> high; low  <b>Noun:</b> foot
Page 6	Top: A big character is walking (with emphasis on front feet and back feet)  Bottom: two little characters are walking (one has red feet and the other has black feet).	Front feet  Back feet  Red feet  Black feet	NP + NP + NP + NP	<b>Adjectives:</b> back; black; front; red  <b>Noun:</b> feet
Page 7	Characters with many feet	Left foot  Right foot  Feet Feet Feet  How many,  many feet you  meet.	NP + NP  Nn. + Nn. + Nn.  NP + NP + VP	<b>Adjectives:</b> left; right  <b>Noun:</b> feet  <b>Adverb:</b> how  <b>Determiner:</b> many  <b>Pronoun:</b> you  <b>Verb (pres. simp.):</b> meet

**Table 7.5 (continued):** *The Foot Book* by Dr Seuss – content analysis

Section	Illustrations	Written text	Group structure	Vocabulary
Page 8	<p>Left top: A character is walking slowly (looks clumsy).</p> <p>Left bottom: A character is running quickly.</p> <p>Right top: A character is juggling balls with both of his feet .</p> <p>Right bottom: A character is sleeping in bed with bandaged feet sticking out of the bottom of the bedding.</p>	<p>Slow feet</p> <p>Quick feet</p> <p>Trick feet</p> <p>Sick feet</p>	<p>NP + NP + NP + NP</p>	<p><b>Adjectives:</b> quick; slow; sick; trick</p> <p><b>Noun:</b> feet</p>
Page 9	<p>Left top: A character is running upstairs.</p> <p>Left bottom: A character is running downstairs.</p> <p>Right: A character is walking in a clown outfit.</p>	<p>Up feet</p> <p>Down feet</p> <p>Here come clown feet.</p>	<p>NP + NP</p> <p>AP + VP + NP</p>	<p><b>Adverbs:</b> down; here; up</p> <p><b>Nouns:</b> clown; feet</p> <p><b>Verb (pres. simp.):</b> come</p> <p><b>N.B.:</b> ‘clown’ used as a modifier.</p>
Page 10	<p>Left top: A character with small feet.</p> <p>Left bottom: A character with big feet.</p> <p>Right: A pig (emphasis on feet)</p>	<p>Small feet</p> <p>Big feet</p> <p>Here come Pig feet.</p>	<p>NP + NP</p> <p>AP + VP + NP</p>	<p><b>Adjectives:</b> big; small</p> <p><b>Adverb:</b> here</p> <p><b>Nouns:</b> feet; pig</p> <p><b>N.B.:</b> ‘pig’ used as a modifier</p>
Page 11	<p>Left: A character is presenting a boy (emphasis on his feet) and a girl (emphasis on her feet).</p> <p>Right: A big character with fuzzy feet.</p>	<p>His feet</p> <p>Her feet</p> <p>Fuzzy fur feet</p>	<p>NP + NP + NP</p>	<p><b>Possessive adjectival pronouns:</b> his; her</p> <p><b>Nouns:</b> feet; fur</p> <p><b>Adjective:</b> fuzzy</p> <p><b>N.B.:</b> ‘fur’ used as a modifier</p>

**Table 7.5 (continued): The Foot Book by Dr Seuss – content analysis**

Section	Illustrations	Written text	Group structure	Vocabulary
Page 12	Left top: Feet in a house  Bottom: Many characters with emphasis on feet (on the street)	In the house, and on the street, how many, many feet you meet.	PP + conj. + PP + NP + NP+ VP	<b>Nouns:</b> feet; house; street;  <b>Adverb:</b> how  <b>Pronoun:</b> you  <b>Article (def.):</b> the  <b>Determiner:</b> many  <b>Conj. (coord.):</b> and  <b>Prepositions:</b> on; in  <b>Verb (pres. simp.):</b> meet
Page 13	Left: The character is upside down with two feet in the air. Right: The character is jumping over a chair.	Up in the air feet.  Over a chair feet.	NP (adj)+ NP  NP(adj.)+NP	<b>Nouns:</b> air; chair; feet  <b>Adverb:</b> up  <b>Prepositions:</b> over; in  <b>Articles:</b> a; the
Page 14	The character is staring at 3 animals with 24 feet altogether.	More and more feet.  Twenty-four feet.	NP(adj.) + NP	<b>Adverb:</b> more  <b>Noun:</b> feet  <b>Determiner:</b> twenty-four
Page 15	Many characters with all sorts of feet.	Here come more and more.... And more feet!	AP + VP + NP	<b>Adverb:</b> more  <b>Noun:</b> feet  <b>Adverb:</b> here  <b>Conj. (coord.):</b> and  <b>Verb (pres. simp.):</b> come
Page 16	The character is walking one foot followed by the other.	Left foot.  Right Foot.  Feet. Feet.  Feet  Oh, how many feet you meet!	NP + NP + Nn. + Nn. + Nn.  Interj. + NP + NP + VP	<b>Adjectives:</b> left; many; right  <b>Noun:</b> feet  <b>Pronoun:</b> you  <b>Adverb:</b> how  <b>Verb (pres. simp.):</b> meet

*The Foot Book* is not only packed with useful rhythm and rhyme, but also has a limited amount of vocabulary. The main noun, repeated many times in singular and plural forms is 'foot'. Apart from nouns functioning as modifiers, the other nouns are 'morning', 'night' and 'chair', each of which is very clearly illustrated. Adjectives and adverbs are generally presented as antonymic pairs along with illustrations which make the contrastive meanings clear:

left/right; wet/dry; high/low; front/back; red/black; small/big; slow/quick.

One exception to this is the pairing of 'sick' and 'trick'. 'Up' and 'down' (generally adverbs) are presented in adjectival position. Nevertheless, once again we have a contrasting pair (*Up Feet. Down feet*) as we also do in the case of the possessives 'his' and 'her' (*His feet/Her feet*). The prepositions 'in' and 'on' are also contrasted (*In the house and on the street . . .*).

Not only are there a limited number of nouns, adjectives and adverbs, presented in contrastive contexts, but there is regular rhythm which reinforces the stress-timed nature of English and many instances of rhyme:

*Left foot. Left foot. Left foot. **Right.***  
*Feet in the morning and feet at **night.***

*Front feet. **Back feet.***  
*Red feet. **Black feet.***

*How **many many feet** you **meet.***

*Slow feet. **Quick feet.***  
***Trick feet. Sick feet.***

*Up feet. **Down feet.***  
*Here come **clown feet.***

*Small feet. **Big feet.***  
*Here come **Pig Feet.***

His feet. **Her** feet.

Fuzzy **fur** feet.

In the house and on the **street**,

How many, many feet you meet.

Up in the **air** feet.

Over a **chair** feet.

**More and more** feet.

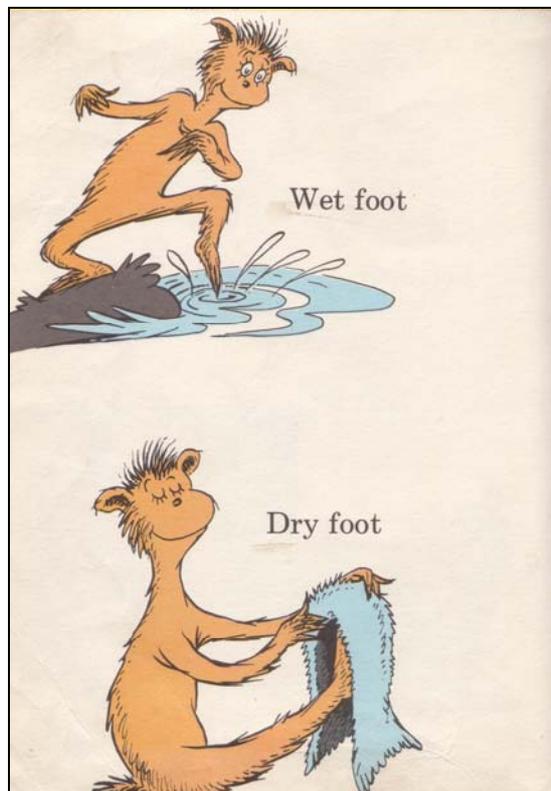
**Twenty-four** feet.

**Feet. Feet. Feet.**

Oh, how many **feet** you meet!

The illustrations are bold, dynamic and relevant to the written text (see, for example, *Figure 7.7* below which accompanies *Wet Foot. Dry Foot*):

*Figure 7.7: The Foot Book, p. 4*



This text could almost have been written specifically for young learners of English as an additional language. Although there are one of two areas in which, had it been written for that purpose, it might have been different, it is nevertheless not only fun, but likely to be of great value in reinforcing the learning of, among other things, contrastive adjectives, adjective position, prepositions and adverbs and masculine and feminine forms of the possessive adjectival pronouns (*his; her*). It is also ideal for practicing sound using minimal pairs (*right/night; back/black; big/pig; air/chair*). In fact, with some reservations, this text is an ideal example of how we can learn from popular children's literature in designing textual materials for young learners of English as an additional language.

### **7.3 Conclusion**

There are a few books designed primarily for children who speak English as a first language that are appropriate for young learners of English in Taiwan. However, where the language is appropriate, other aspects of the books, such as the story line, may not be appropriate. After all, learners of English for whom the language is appropriate are likely to be considerably older than the native speakers for whom these books are primarily intended. Teachers who wish to make use of children's literature of this type need to be extremely careful about the criteria they use for selecting them and about the ways in which they use them, particularly as the language they contain often seems, at first sight, to be considerably simpler than it turns out to be on closer inspection.

Although books such as these are generally not wholly appropriate for use in the context of the teaching and learning of English to young learners in Taiwan, there is a great deal that we can learn from them in designing materials (including textbooks) that are intended for this particular audience. A careful study of children's literature in English, particularly of those works that have remained popular for some time, indicates the importance of all of those things that were highlighted in the critical literature review (see *Chapter 2*). Of particular importance so far as learners of English are concerned is that the content is appropriate in terms of age and stage of learning.

## Chapter 8

### Conclusions, reflections and recommendations

#### 8.1 Introduction: seeking answers

When I began this research project, my primary aim was to attempt to answer a range of questions:

1. What are the different ways in which ‘children’s literature in English’ can be defined and how is it generally conceptualized by educationalists in Taiwan?
2. What, if any, are the characteristic linguistic differences between literature that is intended primarily for children for whom English is a first language and literature that is intended primarily for children for whom English is an additional language?
3. What, if anything, does a sample of texts used in textbooks designed for young learners of English in Taiwan have in common with children’s literature, and, in particular, with ‘good’ children’s literature as defined by a number of educationalists?
4. What, if anything, does a sample of graded readers that are commonly used in Taiwan have in common with children’s literature, and, in particular, with ‘good’ children’s literature as defined by a number of educationalists?
5. What is the actual linguistic and pictorial content of a sample of children’s books that are commonly used in Taiwan, and is that content likely to be consistent with the needs and interests of the majority of young Taiwanese learners of English?
6. What are the professional and language backgrounds of a sample of teachers of young learners of English in Taiwan, what are their beliefs about their own teaching context and what materials and resources do they use in their teaching?

7. Does a sample of teachers of young learners of English actually use children's literature in their language lessons and, if so, when and how do they use it and what types of children's literature do they select?
8. What can educationalists learn from children's literature that can be applied to the design of teaching materials for young learners of English?

## **8.2 Responding to the questions**

### **8.2.1 Defining children's literature**

In attempting to answer the first of the questions above (*section 8.1*), I critically reviewed a sample of writing on children's literature, finding that there was considerable disagreement about what is meant by the term 'children's literature' itself. Some writers maintain that children's literature differs from adult literature in degree only (Lukens, 1995); others (Lesnik-Oberstein, 1996) maintain that it differs in kind, that is, that the word 'literature' when used in the context of 'children's literature' cannot necessarily be related in any straightforward way to the word 'literature' as used in other contexts. I concluded that definitions of children's literature could generally be assigned to three broad categories (*intended audience; purpose; style/quality*), but that some definitions include aspects of more than one of these three categories. Although some writers (Hollindale, 1997; Huck, 1997; Saxby, 1997) confine their use of the term 'children's literature' to narrative fiction, others (Winch et al., 2004) include a wide range of genres and text-types. Although the majority of those who have written about children's literature appear to have focused on its relationship to children for whom the language of the text is a first language (McDowell, 1973; Hunt, 1996; Galda and Cullinan, 2002; Lesnik-Oberstein, 1999; Weinreich, 2000), others have considered children's literature from the perspective of learners of the language of the text as a second or foreign language (Coonrod & Hughes, 1994; Craft & Bardell, 1984; Peregoy & Boyle, 2001; Faltis, 1989; Ghosn, 1997; Kruse, 1990; Yau & Jimenez, 2003; Xu, 2003; Smallwood, 2002; Ferguson, 1996). Even so, writers who come into the second category generally couch their observations in very general terms, paying little specific attention to the relationship between the language of the texts that second/ foreign learners are introduced to and

their own levels of competence in that language or, indeed, to the relationship between the language of these texts and national language curricula.

### **8.2.2 Similarities and differences among texts designed for first language speakers and second/ foreign language learners**

In responding *Questions 2 – 5* above (*section 8.1*), I explored the linguistic content of a sample of texts that appear in a range of different contexts: English language textbooks intended for young learners of English in Taiwan (*Chapter 5*), graded readers primarily intended for first language speakers of English but commonly used by young learners of English in Taiwan (*Chapter 6*), and narrative fiction and concept books that are popular in Taiwan but are primarily intended for young speakers of English as a first language (*Chapter 7*). All of these were explored primarily from the perspective of young learners of English in Asia. In terms of selection, grading and complexity, there were found to be major differences between the language of texts intended primarily for children for whom English is a first language and those intended primarily for children for whom English is an additional language.

It was found that the texts that appeared in the textbooks examined had a linguistic level that was generally (but by no means always) consistent with the national curriculum guidelines and with the achievement objectives of the textbook unit in which they occurred. However, the language often appeared to be topic-driven rather than topic-relevant. The texts consisted mainly of artificial dialogue snippets that had no genuine communicative purpose or imaginative interest. The illustrations accompanying the texts were found not to contribute directly and unambiguously to understanding. Furthermore, the texts did not necessarily provide good models of language structure.

Four graded readers commonly used as supplementary materials in the teaching of English in Taiwan were examined. All were originally intended for young native speakers of English. The first two were originally published in the 1960s; the second two are simplified versions of traditional stories produced in the 1990s. All four are published by *Ladybird Books*. All four were found to be culturally and linguistically inappropriate for young learners of English in Taiwan. In all cases, the text was found

to be stilted, lacking in pace, including gender stereotyping and having little or no relevance to the lives of 21<sup>st</sup> century Taiwanese children. The illustrations did not have a direct and unambiguous relationship to the written text. The language was dated and, from the perspective of young learners of English as a foreign language, often extremely complex, containing, for example, structures that are typified by surface similarity but structural and/ or semantic difference (e.g., *He likes to jump; We have to go*).

Five children's books, popular in Taiwan and published in the UK or the USA, were analyzed and evaluated from the perspective of their potential contribution to the teaching and learning of English to young learners in Taiwan. All five were found to be lively and potentially interesting, with a range of features (including, for example, regular rhythm and rhyme in two cases) which could be of considerable value to young learners of English. However, for children whose only (or main) exposure to English has been within the context of primary schooling in Taiwan, at least four of these books appear linguistically inappropriate, containing language that is likely to be considerably beyond their capacity. In all cases, the illustrations (whilst not necessarily always being wholly appropriate for learners of English as an additional language) were judged to be appealing in themselves. It was concluded that although books such as these are generally not wholly appropriate for use in the context of the teaching and learning of English to young learners in Taiwan, there is a great deal that we can learn from them in designing materials (including textbooks) that are intended for this particular audience.

It is important to stress here that the textual analyses provided in *Chapters 5 – 7* are primarily lexical and grammatical and that these are by no means the only factors that are important in determining whether children can cope with, and enjoy, texts. What they are capable of will relate to a range of factors, including the amount, and type of support provided. Nevertheless, it is important that teachers should be fully aware of the nature of the language of texts used in the classroom and should take this into account in determining what role particular texts might play in the context of the teaching and learning of English.

### 8.2.3 Surveying the teachers

In responding to the sixth question above (*section 8.1*), I conducted a questionnaire-based survey of a sample of teachers of young learners in Taiwan (*Chapter 3*). There were 256 participants. Of these, 108 (42% of respondents to that question)<sup>41</sup> indicated that their training had not included a practicum (assessed teaching practice) and 60 (24%) reported believing that their training had not prepared them adequately to teach English. Ninety (90/ 37%) indicated that the institution where they worked did not provide language maintenance courses and 112 (44% of respondents) that it did not provide in-service training of any kind. A considerable number of respondents indicated that they would welcome courses on language maintenance (67.5%), hands-on activities (70%), materials design (62.5%) and classroom management (49.8%). Sixty two respondents (almost 25% of the total cohort) indicated that they believed it was important to teach grammar explicitly.

The majority of respondents indicated that they believed that children's favourite activities were games (215 entries) and story telling (131 entries). Of 238 responses to a question about how often they used story books in their teaching, 24 (10% of respondents) claimed that they did so in every class and 69 (a further 29% of respondents) claimed to do so once a week on average. However, when responses were broken down according to the age ranges of the children taught by respondents to this question, it was found that only 28 claimed to use story books with learners aged 7 – 12 once a week or more often. Of the 35 (15% of respondents) who claimed never to use story books, 21 taught in primary schools.

### 8.2.4 Observing and analyzing lessons

In responding to the seventh question above (*section 8.1*), I recorded 43 lessons taught to young learners of English in Taiwan – 10 in a kindergarten; 10 in a cram school; and 23 in primary schools, analyzing all of them in an overall sense and ten of them (on the basis of transcriptions) in detail using criteria derived from selected writings on language teaching and on children's literature (*Chapter 4*). All of the lessons

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<sup>41</sup> Percentage figures relate to percentage of responses to particular questions.

taught in primary schools were found to be heavily reliant on textbooks and to be poorly organized and presented, the main resource for explaining meaning appearing to be direct translation from English to Mandarin. Only one of the primary school lessons involved children's literature. The book selected was used as supplementary material and was neither thematically nor linguistically linked to the main part of the lesson. Each sentence was translated individually into Mandarin. Children's literature was used in all ten of the lessons taught in a cram school (to learners aged 7 on average). However, the children appeared to understand little, if anything, of the content. In the case of the ten lessons taught in a kindergarten (to children aged 6 on average), children's literature played a central role and there was evidence of effective teaching and genuine learning. However, the children were in a 'semi-immersion' context, that is a context in which they are immersed in English with a native-speaking teacher of English for a considerable period of each day, and so the teaching style was very similar to that which would be likely to characterize a class of native speaking children. This is not something that could be replicated in classes where the children are exposed to English for only one or two hours each week. What it does illustrate, however, is the problem facing teachers of English in state primary schools who are required to cope with the very different needs of pupils who may have vastly different prior experience of learning English. Furthermore, it also suggests that there is little point in urging teachers to use children's literature if they lack the skills to select and use it appropriately.

### **8.2.5 Designing resources for young learners of English: The lessons to be learned from children's literature**

In addressing the final question in *section 8.1* above, it is necessary to review the findings of each aspect of the research project, paying particular attention to the characteristics of a sample of popular children's literature (*Chapter 7*) and to those features of 'good' or effective children's literature, particularly of children's literature that proves effective in the teaching and learning of additional languages, that were identified in the critical literature review (*Chapter 2*). It is important to do this if we are to improve the quality of teaching and learning resources that are currently available. These resources, so far as Taiwan at least is concerned, include textbooks whose texts are extremely limited in terms of genre and text-type, whose illustrations

do little to help learners to interpret the accompanying text, whose language is generally stilted and topic-driven rather than topic-relevant, and whose content has little, if anything, to offer in terms of genuine interest and relevance to the lives of the learners (*Chapter 5*). The current resources also include, in the case of Taiwan, graded readers that are dated, confusing and culturally and linguistically inappropriate (*Chapter 6*). On the other hand, samples of children's literature published in the USA and UK that are currently popular in Taiwan were found to be intended for children considerably younger than the learners of English in Taiwan who were likely to be able to cope with their linguistic content (if, indeed, more than a few can). At the same time, they were found to include features (such as effective use of rhythm and rhyme) that are not only popular with children generally, but can be extremely valuable in the teaching and learning of English as an additional language.

It is, of course, possible to find children's literature in English of various kinds that, although primarily intended for native speakers, is likely to be appropriate for learners of English at a particular stage of their language learning and is also appropriate in terms of relevant curricula. One example, so far as many young learners of English in Taiwan are concerned, is *The Foot Book* (Dr Seuss, 1968), published by Random House (USA) (see *Chapter 7*). However, finding appropriate literature is not a straightforward matter and there are many instances where a work that might appear initially to be appropriate proves, on closer examination, not to be. One possible solution is to pay careful attention, in designing resources for language learners, not only to their linguistic needs, but also to a range of characteristic features of popular children's literature, attempting to incorporate as many as possible of these features into the materials. So far as text design is concerned, this would include:

- imaginative interest (Hollindale, 1997);
- memorable characters (Saxby, 1997; Tomlinson & Lynch-Brown, 1996/2002);
- humour that is age-appropriate and culturally appropriate (Glazer & Giorgis, 2005; Whelan, 2001; Kappas, 1967; Landsberg, 1988; Langerman, 1990; Mallan, 1993; Nelson, 1989; Saxby, 1997; Tamashiro, 1979);
- avoidance of didacticism (Nodelman, 2003, p. 198);

- avoidance of gender bias (Anderson, 2005; Ernst, 1995; Fox, 1993; Jett-Simpson & Masland, 1993; Narahara, 1998; Rudman, 1995; Turner-Bowker, 1996);
- focus on the lives and experiences of children (Huck et al., 1997; Saxby, 1997);
- access to understanding through empathy with the lives and experiences of others (Hollindale, 1997; Huck, 1997; Saxby, 1997)
- clear models of language structure (Winch et al., 2004, p. 402);
- repeated and predictable vocabulary and language patterns (Ghosn, 2002; Smallwood, 1998; Shih, 2005; Xu, 2003, p. 75; Hadaway et al., 2002, p. 58; Vardell et al., 2006 );
- rhythm and rhyme (Opitz, 2000);
- realistic but simple dialogue (Smallwood, 1988, p. 66);
- exposure to new illustrated vocabulary in context (Brown, 2004, para. 2);
- access to a range of genres and text-types (Glaister, 2003; Winch, 2004).

It would also include, in the context of language learning, illustrations that are:

- clear and uncluttered (Glazer & Giorgis, 2005; Hadaway et al, 2002; p. 58; );
- culturally appropriate (Nodelman, 2003, p. 175; Xu, 2003, p. 72; Dougill, 1987);
- use color appropriately (Keifer, 1983);
- make an effective contribution to the understanding of the text (Au, 1993; Doonan, 1993; Saxby, 1997; Freeman & Freeman, 2000; Coody, 1992);
- attractive, dynamic (where appropriate) and interesting (Huck, 1997);
- directly relevant to the overall purpose of the text (Glazer & Giorgis, 2005).

It could be argued that not all of this is possible in the case of texts designed primarily for language learning. In fact, however, the linguistic constraints involved need not inhibit creativity and imagination in text construction. As an indication of how some of the features listed above can be incorporated into a text designed for language teaching purposes, I have attached *Pink Pig needs new clothes*, a simple narrative text whose story line grew out of a consideration of *You'll soon grow into them, Titch*. (Hutchins, 1983) and *That house is crying* (see *Appendix E*). These two texts,

illustrated by my fifteen-year old daughter, are not intended to be seen as anything more than one example of some of the principles in action in relation to the teaching of particular language points.

### **8.3 Limitations of the research**

One problem in relation to this research project is the fact that the 43 observed lessons involved only five different teachers. Also, in only one of the observed lessons taught in a primary school was children's literature used. Ideally, a wider range of teachers and institutions would have been involved and there would have been more examples of the use of children's literature in the primary school lessons that were analyzed. However, lesson samples had to be collected in Taiwan before I moved to New Zealand to undertake full-time research. They were collected while I was teaching full-time and so it was difficult to find opportunities to contact more institutions and teachers and to go through all of the required ethical procedures with them before recording lessons. If I were to undertake research of a similar type in the future, I would attempt to include a wider range of institutions and teachers and to ensure that there were more examples of the use of children's literature in the lessons taught in Taiwanese primary schools.

Another limitation of the research is the fact that only a few locally produced textbooks (3), graded readers (4) and examples of popular children's literature (5) were analyzed. In terms of the time available, I had to make a choice between including fewer examples and conducting a more detailed type of analysis or including more examples and analyzing them less comprehensively. In the event, I chose the former. I believe now, however, that this raises problems in terms of acceptability and that it would have been better to attempt to analyze a wider range of text samples.

Finally, there are many other works that could have been included in the literature review. Once again, there was a need to be selective. Inevitably, therefore, readers may find that writings that they consider to be of real significance have been omitted.

#### **8.4 Research contribution**

In spite of the limitations of this study (referred to above), I believe that there are a number of areas in which it makes a contribution to existing knowledge and understanding.

Educationalists in Taiwan and elsewhere often recommend that teachers use children's literature in teaching English to young learners. However, they rarely define what they mean by children's literature in any explicit way, tending to confine themselves to discussions that imply that the term 'children's literature' refers exclusively to narrative fiction or, at best, that narrative fiction is necessarily of more intrinsic value than other types of children's literature. The critical review of writing on children's literature included here (*Chapter 2*) draws attention to a variety of different ways in which children's literature can be defined and evaluated. It also draws attention to the fact that those who recommend the use of children's literature in the teaching of English to young learners in Taiwan often tend to ignore or under-rate the difficulties that can be involved in selecting works that are cognitively, linguistically and culturally appropriate and using them in ways that make a genuine contribution to teaching and learning.

In analysing a sample of English lessons taught to young learners in a range of different contexts in Taiwan (*Chapter 4*), I was able to highlight the fact that children's literature may not be used as widely in primary school classes as is sometimes claimed (c.f. *Chapter 3*), as well as some of the difficulties that teachers experience in selecting children's literature that is appropriate for their learners and in using it in ways that make a genuine contribution to children's learning.

In providing detailed analyses of samples of textbooks (*Chapter 5*), graded readers (*Chapter 6*), story books and concept books (*Chapter 7*) that are widely used in Taiwan in the context of the teaching of English to young learners, I was able to demonstrate the types of problem that can be associated with each and, in doing so, alert readers to the dangers involved in accepting too readily evaluations that are based on less rigorously applied criteria.

In collecting and analyzing data on the linguistic and educational backgrounds, views and reported practices of a sample of 256 teachers of English to young learners in Taiwan, I drew attention to the fact that less than half (42%) reported that their training had included a practicum (assessed teaching practice component) and that almost a quarter (24%) believed that their training had not prepared them adequately to teach English. Furthermore, although 139 (58%) claimed to use story books at least once a week or more often in their teaching, only 28 of these respondents were actually involved in teaching children aged 6 – 12.

All of this provides, I believe, information that needs to be taken into account by those who advocate the use of children's literature in primary English classrooms in Taiwan and, perhaps, believe that their advice is widely followed and has a positive impact on teaching and learning.

### **8.5 Recommendations for future research**

The recommendations for future research that are included here relate, in part, to the limitations of the present study and, in part, to issues emerging from it.

First, I believe that there is a need for further analysis of a wider range of language lessons taught in Taiwanese educational institutions, particularly in primary schools in Taiwan, from the perspective of resource use.

Secondly, there is a need to look carefully at the kind of advice that Taiwanese educationalists are giving teachers of English to young learners in relation to the use of children's literature in order to determine how useful teachers actually find that advice to be.

Finally, those who advocate the use of locally produced textbooks need to carefully examine the content of all of these books, taking careful account of the nature of the texts that they include and the relationship between these texts and the illustrations that accompany them.

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## **Appendix A**

### **Appendix A.1: Consent letter (in English)**

Dear colleague,

I have been a teacher of English in Taiwan for some 15 years and I am presently one of the English staff at Wenzao Ursuline College of Languages in Kaohsiung.

I am conducting research into the teaching of English to young learners in Taiwan as part of a PhD project with the University of Waikato in New Zealand. As one aspect of that project, I wish to survey teachers of young learners in order to gather data about a range of issues that impact on learners and their teachers.

I would like to invite you to participate in this research by completing the attached questionnaire. This questionnaire is completely anonymous. The information provided will be analyzed and presented as part of the final PhD thesis, but no individual or school will be identified or identifiable in the work. You may choose not to participate in the research, and you may withdraw your participation at any time until data collection is complete. Your consent to participation is given through completion of the questionnaire.

Once the research is complete, it is intended that a seminar will be held in Kaohsiung to present the research findings to those teachers who have participated in the project.

If you have any questions or comments relating to this project, you may contact me at the following address.

Carrisa Chang

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Yours sincerely,

**Appendix A.2: Questionnaire for Teachers of English to Young learners in  
Taiwan (in English)**

Please tick the appropriate column.

1. Sex       Female       Male

2. Age

a.  21-30

b.  31-40

c.  41-50

d.  51 and above

3. Are you a Taiwanese national?

Yes       No

If **No**, please specify nationality. \_\_\_\_\_.

4. What is your educational background?( Tick more than one if appropriate)

a.  TW college qualification

b.  TW Bachelors degree

c.  TW Masters degree

d.  Overseas college qualification

e.  Overseas Bachelors degree

f.  Overseas Masters degree

g.  TW Teacher Training qualification

h.  Others (please specify below)

5. What subject or subjects did you major in for your degree or college qualification? \_\_\_\_\_.
6. Did you take any courses in **English language teaching** as part of your degree?  
 Yes    No
7. How many years have you been teaching English?  
\_\_\_\_\_ years
8. Where are you currently teaching? (Tick more than one if appropriate)
- a.  Kindergarten
  - b.  Primary school
  - c.  Secondary school
  - d.  Cram school
  - e.  Tutoring at home
  - f.  Other (please specify) \_\_\_\_\_
9. What age groups of students are you currently teaching ?( Tick more than one if appropriate)
- a.  younger than 3
  - b.  3 to 6
  - c.  7 to 12
  - d.  13 to 19
  - e.  19+
10. What is your employment status?
- a.  full-time teacher
  - b.  part-time teacher

c.  other (please specify) \_\_\_\_\_

11. How many hours of English do you teach each week on average?

\_\_\_\_\_ hours

12. How many hours of English does each class you teach have per week on average?

\_\_\_\_\_ hours each class per week

13. What do you teach?

- English language only
- English and other subjects

14. What other professional experience have you had as an English language teacher?

- a.  Course designer
- b.  Teacher trainer
- c.  Textbook evaluator for school
- d.  Coordinator
- e.  Other (please specify) \_\_\_\_\_

15. Do you have the Taiwanese primary school English teaching certificate?

- Yes
- No

16. Do you have a primary school English teaching certificate from another country?

- Yes
- No

17. What kind of practical work did your teacher training involve?

- a.  Classroom observation
- b.  Teaching sharing
- c.  Practicum (assessed teaching practice)
- d.  Teaching methods
- e.  Course and syllabus design
- f.  Classroom management
- g.  Material design
- h.  Other (please specify )\_\_\_\_\_

18. Do you believe that your training adequately prepared you to teach English?

- Yes     No

If **No**, what have you done since you trained to improve your teaching skills ?

- a.  In-service training (free courses provided by school or ministry)
- b.  Further training courses (courses for which you pay fees)
- c.  Learning through experience
- d.  Nothing
- e.  Other (please specify)\_\_\_\_\_

19. Does the school or institution where you work provide any

(i) English language teacher training courses for you ?

- Yes     No

If **No**, where do you receive any extra training you get?

- a.  At cram school
- b.  At workshops sponsored by publishers
- c.  At conference about English teaching
- d.  Other (please specify)\_\_\_\_\_

e.  I don't get any other training

(ii) language maintenance courses for you?

Yes  No

If **No**, how do you maintain your English?

a.  Travel abroad

b.  Self-study (eg. conversation classes)

c.  Take courses

d.  Other ( Please specify)\_\_\_\_\_

f.  None of these (why not? Please specify reasons below)

---

If you ticked 19(ii) c, what sort of courses have you taken?

a.  Listening

b.  Speaking

c.  Reading

d.  Writing

e.  Other (Please specify)\_\_\_\_\_

20 (i) If the ministry of education were to provide in-service courses to support your teaching, which of these subjects do you think would be useful? (You may tick as many boxes as you wish.)

a.  Class management

b.  Syllabus design

c.  Language maintenance (yours)

d.  Material design

e.  Methodology

f.  Technology (computers, multimedia, etc)

- g.  Testing and evaluation
- h.  Syllabus implementation
- i.  Hands-on activities and games
- j.  Others (please specify)\_\_\_\_\_

(ii) Which courses would be the most important for you?

Please rank each one of these courses according to the following scale.

1= essential 2=useful 3=not important

- a.  Class management
- b.  Syllabus design
- c.  Language maintenance (yours)
- d.  Material design
- e.  Methodology
- f.  Technology (computers, multimedia, etc)
- g.  Testing and evaluation
- h.  Syllabus implementation
- i.  Hands-on activities and games
- j.  Others (please specify)\_\_\_\_\_

21. In total, how many years of English study have you done? \_\_\_\_\_ years

22. Where did you learn English? (Tick more than one if appropriate)

Number of year(s)	0	1	2	3	4	5	6	7
Places of learning English								

a. At kindergarten								
b. At primary school								
c. At junior high school								
c. At junior high school								
d. At senior high school								
e. At college								
f. At university								
g. At cram schools								
h. With private tutors								
i. I'm a native speaker of English								
j. Other (please specify)								

23. What teaching materials do you use in your teaching? (Tick more than one if appropriate)

- a.  Textbooks
- b.  Story books
- c.  Non-fiction books
- d.  Self-made materials
- e.  others (please specify) \_\_\_\_\_

24. On what basis are textbooks chosen for your school?

(Tick more than one box if appropriate)

- a.  Principal's recommendation
- b.  Parents' recommendation
- c.  English teachers' recommendation
- d.  Students' recommendation
- e.  Publishers' recommendation

f.  Because the books are a good price

g.  Other (please specify) \_\_\_\_\_

25. What do your students think about the textbook or textbooks you use?

a.  They like it very much

b.  They think it's okay.

c.  They think it's boring.

d.  I don't know

e.  Other (Please specify) \_\_\_\_\_

26. How often do you use story books in your teaching?

a.  Every class

b.  Once a week

c.  Twice a week

d.  Never

e.  Other (Please specify) \_\_\_\_\_

27. Which of the following do you think are valuable resources for English teaching on a regular basis at primary level?

a.  Textbooks

b.  Picture story books

c.  Poems

d.  Non-fiction picture books

e.  Drama

f.  Easy-to-read books

- g.  Chapter books
- h.  Biography
- i.  Historical fiction
- j.  Simplified classic readers, such as Bookworms series

28.(a) Please tick the activities you regularly apply in your teaching.

- a.  Read story books aloud
- b.  Storytelling
- c.  Oral drill practice
- d.  Written drill practice
- e.  Games
- f.  Teaching grammar explicitly
- g.  Writing
- h.  Singing
- i.  Booktalk
- j.  SSR (sustained silent reading)
- k.  Verbatim translation and explanation
- l.  Other(please specify)\_\_\_\_\_

(b) Which activities do the students enjoy most? (choose up to 3)

---

(c) How do you know?

- a.  Students told me
- b.  By instinct

c.  From students' reaction

d.  Other (please specify)\_\_\_\_\_

29. Are there syllabus documents provided by your school/ institution which are designed for use at the level you teach?

Yes       No

30. If there are syllabus documents designed by your institution for use at the level you teach, how useful are they for your teaching?

a.  Not applicable

b.  Essential

c.  Very useful

d.  Useful

e.  Not very useful

f.  Not useful at all

31. If you are not provided with a syllabus document, what do you do?

a.  Prepare one yourself for your own use

b.  Prepare one yourself for your own use and give a copy to students

c.  Allow the syllabus to emerge as the teaching proceeds

d.  Focus on material and methodology rather than syllabus

e.  Other (please specify)\_\_\_\_\_

32. Do you think that it is important to have an explicit syllabus document?

Yes       No

33. Which best describes your philosophy about English teaching? (Tick more than one if appropriate)

- a.  I believe it is important to explicitly explain grammatical rules in Chinese and translate every sentence into Chinese so that students can understand the text
- b.  I believe that students can be more motivated if my teaching mainly focuses on listening and speaking in English.
- c.  I believe that students can learn better if the focus is on the meaning in the context; learning grammar is less important.
- d.  I believe that students can be successful learners if I provide enough practice in listening, speaking, reading and writing.
- e.  I believe that students' English will improve naturally if I speak English only in class.

34. What is/are the objective/s of your English teaching?

- a.  To motivate students to love English
- b.  To teach students to learn a different culture
- c.  To help students to pass exams
- d.  To help students to study overseas
- e.  To improve students' English proficiency
- f.  To meet parents' demands
- g.  Others

35. Do you have any other comment you wish to add? Please write them below.

Thank you for your participation.

### Appendix A.3: Consent Letter (in Mandarin)

親愛的同仁：

本人於台灣教授英語已十餘年，現為高雄市私立文藻外語學院英文系講師，正與紐西蘭懷卡托大學(University of Waikato)進行一項針對台灣幼童英語學習的博士研究計畫，計畫中希望能透過問卷調查學童的老師以進一步收集影響小學及幼稚園階段教師與學童一系列問題的資訊。

在此誠摯邀請你透過填寫附上的問卷來參與這項計畫，問卷採匿名的方式，裡面所提供的消息將於博士論文中予以分析、提出，但個人和學校將不會被辨明，您可選擇不參與這項計畫或於計畫中中途退出，完成這份問卷便表示您同意參與此項計畫。

一旦研究完成，屆時將於高雄舉辦研討會發表研究成果，根據問卷所得之研究發現將呈現其中。

如果您對這項計畫有任何疑問或意見，您可透過以下的地址聯絡我：

807 高雄市民族一路 900 號 私立文藻外語學院英文系 張瑞芳

Tel: (07) 3470263 ext 704 or 705

E-mail: carrisa@mail.wtuc.edu.tw

恭祝君安

**Appendix A.4: Questionnaire for Teachers of English to Young learners in  
Taiwan (in Mandarin)**

問卷：針對台灣幼童英語教師

請勾選適宜的選項

1. 性別      女      男

2. 年齡

a.  21-30

b.  31-40

c.  41-50

d.  51 及以上

3. 是否為中華民國國民？

是      否

如果不是，請註明國籍 \_\_\_\_\_

4. 教育背景為何？(可複選)

a.  國內專科畢

b.  國內大學學士

c.  國內大學碩士

d.  國外社區學院畢 (overseas college qualification)

e.  國外大學學士

- f.  國外大學碩士
- g.  擁有台灣教育部英語教師檢測之資格
- h.  其它 (請說明)\_\_\_\_\_
5. 該學位或大學資格的主修為\_\_\_\_\_.
6. 是否選修任何英語教學課程當做你學位的一部份?
- 是  否
7. 已任教英文幾年?
- \_\_\_\_\_ 年
8. 目前任教於? (可複選)
- a.  幼稚園
- b.  小學
- c.  國中
- d.  補習班
- e.  家教
- f.  其它 (請說明)\_\_\_\_\_
9. 目前教授學生的年齡層為? (可複選)
- a.  小於三歲
- b.  三到六歲
- c.  七到十二歲

d.  十三到十九歲

e.  十九歲以上

10. 目前的任職狀態

a.  全職教師

b.  兼職教師

c.  其它(請說明)\_\_\_\_\_

11. 平均一個禮拜教授英語的上課節數(或小時數)為?

\_\_\_\_\_節 (或\_\_\_\_\_小時)

12. 平均一禮拜您教的每個班級的英語的上課節數(或小時數)為?

每個班級一個禮拜\_\_\_\_\_節 (或\_\_\_\_\_小時)

13. 您教什麼?

只有英語

英語和其它科目

14. 除了當英語教師外，有沒有其它相關專業的經驗?

a.  課程設計者

b.  教師訓練者

c.  學校課本評鑑者

d.  教學及課程協調者

e.  其它(請說明)\_\_\_\_\_

f.  無

15. 是否有台灣小學英語教師的資格?

- 是       否

16. 是否有其它國家英語教學證書?

- 是       否

17. 您的教師訓練包涵的實際項目為?

- a.  教室觀察
- b.  教學分享 (與其它教師分享教學經驗)
- c.  實習課程
- d.  教學方法
- e.  課程設計經驗
- f.  教室管理
- g.  教材設計
- h.  其它 (請說明)\_\_\_\_\_

18. 您所接受的訓練是否讓你對勝任教授英語的工作?

- 是       否

如果為否, 您還做了什麼來改善您的教學技巧?

- f.  在職訓練 (學校或教育部提供的免費課程)
- g.  其它訓練課程 (自費課程)
- h.  經由經驗學習
- i.  沒有
- j.  其它 (請說明)\_\_\_\_\_

19. 您任教的學校或機構是否提供任何？

(i) 英語教師訓練？

是  否

如果為否，您從哪獲得額外的訓練？

a.  補習班

b.  出版商贊助的工作坊

c.  有關英語教學的會議

d.  其它 (請說明)\_\_\_\_\_

e.  沒有接受其它任何訓練

(ii) 任何語言自修課程？

是  否

如果為否，您如何維持您的英文能力？

a.  出國旅遊

b.  自習 (例：會話課)

c.  修些語言課

d.  其它 (請說明)\_\_\_\_\_

f.  以上皆非 (如果皆非，請說明)\_\_\_\_\_

如果您勾選 19(ii) c，請問你上了哪種課程？

f.  聽

g.  說

h.  讀

i.  寫

j.  其它 (請說明)\_\_\_\_\_

20 (i) 如果教育部提供在職進修課程來輔助您的教學，您認為何種科目會有幫助? (您可複選)

a.  教室管理

b.  教案設計

c.  個人語言能力提昇的課程

d.  教材設計

e.  教學理論

f.  技術 (電腦、多媒體等)

g.  測驗和評量

h.  教案實行(將教案放入實際教學中)

i.  教學活動和遊戲

j.  其它 (請說明)\_\_\_\_\_

(ii) 哪一門課對您而言是最重要的?

請依下列等級將每一門課分級

1= 必要 2=有用 3=不重要

a.  教室管理

b.  教案設計

c.  個人語言能力提昇的課程

d.  教材設計

e.  教學理論



23. 上課時您都使用什麼教材? (可複選)

- a.  教課書
- b.  故事書
- c.  非小說類書籍
- d.  自製教材
- e.  其它 (請說明) \_\_\_\_\_

24. 該校的課本是根據什麼而選取? (可複選)

- a.  校長的推薦
- b.  家長的推薦
- c.  英語教師的推薦
- d.  學生的推薦
- e.  出版商的推薦
- f.  因為該書有個好價錢
- g.  其它 (請說明) \_\_\_\_\_

25. 您的學生對於目前正在使用的課本覺得如何?

- a.  非常喜歡
- b.  還可以
- c.  無聊
- d.  我不知道
- e.  其它 (請說明) \_\_\_\_\_

26.您上課使用教課書以外故事書的頻率為

- a.  每堂課
- b.  一週一次
- c.  一週二次
- d.  從不
- e.  其它 (請說明)\_\_\_\_\_

27.下列何項您認為是對國小階段正規英語教學最珍貴的資源

- a.  教課書
- b.  繪本故事書
- c.  詩
- d.  非故事類繪本
- e.  戲劇
- f.  簡易讀本
- g.  章節書 如哈利波特
- h.  傳記
- i.  歷史小說
- j.  簡易版經典小說，像是 Bookworms series

28.(a) 請勾選您經常應用於教學的活動

- a.  朗讀故事書
- b.  說故事
- c.  口語練習

- d.  文字句形書寫練習
- e.  遊戲
- f.  明確教授文法規則
- g.  寫作
- h.  唱歌字句解釋翻譯
- i.  談書(定期或不定期介紹童書以期吸引學生閱讀)
- j.  靜讀 (SSR sustained silent reading)
- k.  逐字句翻譯解釋
- l.  其它 (請說明)\_\_\_\_\_

(b) 以上的活動您認為學生最喜歡哪些? (最多列三個)

---

(c) 您是如何知道?

- a.  學生告訴我
- b.  直覺
- c.  依學生的反應得知
- d.  其它 (請說明)\_\_\_\_\_

29. 您的學校或機構是否提供任何針對您所教的程度的教案資料?

- 是       否

30. 如果有提供，教案資料對教學的幫助為

- a.  無法實行

- b.  必要的
- c.  非常有幫助
- d.  有幫助
- e.  不是非常有幫助
- f.  一點幫助都沒有

31. 如果沒有提供任何教案資料，您都怎麼做？

- a.  自己準備教案，自己用
- b.  自己準備教案，影印一份給學生
- c.  讓教案在教學過程中自然成形
- d.  專注於教材和教學法上並非教案
- e.  其它 (請說明) \_\_\_\_\_

32. 您認為擁有明確的教案是否重要？

- 是       否

33. 哪一項最能反應你的英語教學哲學？(如果需要，讓題可複選)

- a.  用中文直接解釋文法堆規則並將每一字都翻成中文是重要的，這樣學生才能理解課文。
- b.  如果我的教學主要強調英語的聽和說，學生學習動機會更強。
- c.  英語教學如果專注於課本內容意思的瞭解，而文法的學習次之，則學生可以學得更好。

d.  如果我能提供足夠聽、說、讀、寫的練習，學生便能成為成功的學習者。

e.  如果我只用英文上課，學生的英文便自然會變好。

34. 您英語教學的目標為

a.  讓學生喜愛英語

b.  讓學生學習不同的文化

c.  幫助學生通過考試

d.  幫助學生有能力到國外讀書

e.  提昇學生的英語能力

f.  迎合家長的要求

g.  其它

35. 是否有任何您想加注的評語? 請寫在下面。

謝謝您的參與

## **Appendix B**

### **Appendix B.1: Consent Letters for Teacher for Classroom Observation**

Dear Colleague,

I have been a teacher of English in Taiwan for some 15 years and I am presently one of the English staff at Wenzao Ursuline College of Languages in Kaohsiung.

I am conducting research into the teaching of English to young learners in Taiwan as part of a PhD project with the University of Waikato in New Zealand and as one aspect of that project, at this moment I wish to conduct classroom observations. In the long term, I may ask to teach some classes using some experimental teaching materials and methodologies.

I am seeking your consent to make your classroom and your students one of my experimental groups. During these observations and teaching sessions, video, audio and written data will be gathered and later analyzed and presented in a written form as part of the final thesis. No child, teacher, parent or institution will be named or identifiable in this report.

If you consent to your class being used as an experimental group, please sign the attached consent form and return it to the researcher before (date). You are entitled to withhold your consent for this project, and you may withdraw your consent at any time.

When the research is complete, you may request a copy of any data relating specifically to your class. It is also envisaged that, following the completion of the research, a seminar will be held in Kaohsiung where teachers will be given information about the outcomes of the research project.

If you have any questions or comments relating to this project, you may contact me at the following address.

Carrisa Chang  
English Department  
Wenzao Ursuline College of Languages  
900 Mintsu 1<sup>st</sup> Road, Kaohsiung 807  
Tel: (07) 3426031-705 or 704  
E-mail: [carrisa@mail.wtuc.edu.tw](mailto:carrisa@mail.wtuc.edu.tw)

Yours sincerely,

## Teacher's Consent Form

I consent to the participation of my class in the observations and teaching research project being carried out by Carrisa Chang.

Name of school:

---

Name of teacher:

---

Telephone no:

---

Email:

---

Class:

---

Signed:

---

Date:

---

Researcher's contacts details:

Carrisa Chang

English Department

Wenzao Ursuline College of Languages

Tel: (07) 3426031-705 or 704

E-mail: [carrisa@mail.wtuc.edu.tw](mailto:carrisa@mail.wtuc.edu.tw)

## Appendix B.2: Consent Letter for Parents for Classroom Observation

親愛的家長您好：

本人於文藻外語學院英語系任教多年，目前在紐西蘭懷卡托大學 (University of Waikato) 攻讀博士學位，論文主題是有關台灣兒童英語教學的研究，本研究需要搜集台灣兒童英語實際教學情形以驗證論文之論述，因此懇請您的協助，

希望您同意您的孩子的班級可以為本人研究的實驗組。我計畫以教學觀摩方式進行，教學觀摩期間將以錄影、錄音及文字記錄來收集所需資訊，這些資訊分析後配合學理論述將呈現於論文中。所有參與此項研究的師生在論文中以匿名方式處理。

假如您願意協助，惠請您簽署教學觀摩同意書，以符合懷卡托大學有關博士論文研究的規範，簽署同意書後，您仍可隨時撤回此項同意，中止本研究之進行。

一旦本研究在您的協助下完成後，本人也計畫在高雄舉辦一研討會，屆時歡迎所有與會家長光臨指教，同時會得到一份研究成果報告。當然，您也可要求本人提供任何與研究期間的相關資料及其分析成果。

若您有對於本研究有任何問題及指教，請直接與我聯絡。在此先謝謝您的協助。

張瑞芳

文藻外語學院 英國語文系

807 高雄市三民區民族一路 900 號

聯絡電話：(07)3426031 分機 704 或 705

E-mail: carrisa@mail.wtuc.edu.tw

## 教學觀摩同意書

本人同意研究者張瑞芳至我孩子的班上進行教學觀摩以供論文研究之用。

學生姓名：

家長姓名：

聯絡電話：

電子郵件信箱：

班 級：

簽 名：

日 期：

研究者聯絡資料

張瑞芳

文藻外語學院英國語文系

聯絡電話：(07)3426031 分機 704 或 705

E-mail: carrisa@mail.wtuc.edu.tw

### Appendix B.3: Observation Record Sheet

#### Part 1: General Research References

Name of School	
School Number	
Name of Teacher	
Teacher number	
Address of the School	
Consent forms completed	Yes: _____ No: _____

#### Part 2: Information about the class being observed

Date of observation	
Time of observation	
Number of students	
Age of students	
Year of schooling	
Years of English (approximate to date)	
Hours of English (approximate to date)	

**Part 3: Information about the English programme**

English is a **compulsory** part of the school programme

English is an **optional** part of the school programme

Teacher is trained as a general teacher

Teacher is trained as a **language** teacher

Children's books are used in English programme

Yes	No

What part do children's books have in the programme

100%(always)	
75% (usually)	
50% (often)	
25%(sometimes)	
0% (never)	

Hours of English per week for these students

Hours of English per year for these students


**Part 4: Information about the Children's books**

How many different books are used in the programme

Per week

Per year


What is the major source of the textbook

American

British

Australian

Canadian

Mixed

Other


Notes:

What is the major source of the children's books

American

British

Australian

Canadian

Mixed

Other


Notes:

Who chooses the textbooks

Teacher

Children

Head of Department

Principal

Parents

Other


Notes:

Who chooses the children's books

Teacher

Children

Head of Department

Principal

Parents

Other


Notes:

On what basis are the textbooks chosen

scale	1 not important	2 not very important	3 important	4 very important	5 essential	6 critical
Pictures						
Price						
Colour						
Subject						
Language						
Topic						
Fun						
Design						
Other	Please specify:					

Notes:

On what basis are the children's books chosen

scale	1 not important	2 not very important	3 important	4 very important	5 essential	6 critical
Pictures						
Price						
Colour						
Subject						
Language						
Topic						
Fun						
Design						
Other	Please specify:					

Notes:

**General notes and observations:**

**Observation 1: Classroom Layout**

(A): The normal, general layout of the classroom. (Draw a diagram)

(B): The layout of the classroom for an English lesson. (Draw a diagram)

(C): The position of the children when a book is being used. (Draw a diagram with a cross to represent each child)

**Observation 2: Using Children's Books**

(A) How is the book introduced

- Booktalk in English by teacher
- Booktalk in Mandarin by teacher
- Read aloud in English by teacher
- Introduction through media
- Warm-up activities by teacher
- Translate in Mandarin by teacher
- Other


Notes:

(B) What stages does the teacher use when the book is being presented

Note:

(C) What techniques are used while working with the book

Reading by teacher	
Reading by children	
Repetition by teacher	
Repetition by children	
Questions (teacher to children)	
Questions (children to teacher)	
Showing pictures	
Explaining in English	
Explaining in Mandarin	
Focus on specific vocabulary	
Focus on listening	
Focus on reading	
Focus on speaking	
Focus on writing	
Body language	
Other	

Notes:

(D) How is the presentation of the book followed up

Word recognition activities	
Comprehension check by drawing or mapping	
Writing reading log	
Poster presentation (oral and written)	
Pronunciation focus activities	
Assessment activities (tests)	
Others	

**Observation 3: Response of children during the focus on a Book**

What reactions did the children demonstrate during the three main stages of the book focus

	<b>Boys</b>	<b>Birls</b>
Excitement		
Interest		
Engagement		
Boredom		
Fatigue		
Noise		
Silence		
Curiosity		
Disinterest		
Unrest		
Other		

What criteria did you use to gauge the reactions of the children

	<b>Boys</b>	<b>Girls</b>
Facial expressions		
Body language		
Participation		
Oral comments		
Group work		
Others		

**Observation 4: Learning outcome**

(i) What was the overall learning objective of the lesson?

(ii) Was the overall learning objective achieved?

	Yes	No
Teacher		
Researcher		

(iii) What evidence do you have to support this? (e.g. What could they do at the end of the class that they couldn't do before the class began)

Students are able to communicate orally with the language they learned	Yes	No
Students are able to read with the language and skills they learned	Yes	No
Students are able to listen and understand the language they learned	Yes	No
Students are able to write with the language they learned	Yes	No
Students are able to use the language they learned in appropriate social context.	Yes	No
Students are able to speak with correct pronunciation, stress and intonation	Yes	No
Other		

(iv) Did other learning take place?

Yes

No

(vi) What evidence do you have to support this? (e.g. What could they do at the end of the class that they couldn't do before the class began)

Overall comments:

**Observation 5: The response of the children**

Give each child 3 cards with faces on them. Then, ask the children to say how they feel by holding up a card to show their reaction to:

(i) **the books** they have been working with

	Number of responses (Girls)	Number of responses (Boys)	Number of responses (Overall)
			
			
			

(ii) **the lesson** they have just had

	Number of responses (Girls)	Number of responses (Boys)	Number of responses (Overall)
			
			
			

(iii) **English** lessons in general

	Number of responses (Girls)	Number of responses (Boys)	Number of responses (Overall)
			
			
			

Notes:

## Appendix C: Transcripts of 10 classroom observation

### Appendix C.1: Transcripts: L 1(Grade 3)

(All the names have been changed in the following transcripts.)

At the beginning of the lesson, the whole class is noisy. The English teacher is taking attendance by calling students' numbers, not their names. The class teacher is sitting at the back of the class.

#### Transcription notes:

***Bold italic script*** is used where an utterance was in Mandarin or Taiwanese and has been translated by the researcher.

**T**= teacher; **Ss**= students; **Bs**= boys; **B**= one boy; **Gs**= girls; **G**= one girl; **CT**: class teacher.

In order to make the transcripts as comprehensible as possible, normal punctuation conventions have been used except where form/ meaning are unclear.

**T**: 19 - 20? 21, 22, 23, 24, 25,26,27,28,29,30,31, 32, 33, 34, 35, 36, 37,38, okay. Number 4? (Students are calling the numbers out with the teacher; the student who is called upon raises his/her hand; the class is boisterous)

**Ss**: not yet (in Taiwanese)

**T**: 15? Not yet. ***Who else?***

**Ss**: ***No.***

**T**:okay. ***It's strange - one, two, three*** (pointing to the class teacher, the researcher, and herself). ***Why are there three teachers today?*** Right?

**Ss**: ***Don't know. We don't know.***

**T**: ***Why? Why?***

**Ss**: -----(inaudible). We don't know.

**T**: We don't know. okay, we don't know.

(Students are turning their heads in the direction of the researcher)

**Ss**: (Talking in Mandarin, trying to figure out who the researcher is.)

**T**: She is nothing (pointing to the researcher). ***No, it's because your class is special.*** (Meanwhile, no.4 and no.15 walk into the classroom)

**T**: Who is number 4? 15?

**Ss:** *Raise your hands.*

**T:** okay (walking back to the blackboard which she has put pictures on and then back again). *Today what we are going to learn is* ---- (pointing to the picture on the blackboard)

**Ss:** How are you?

**T:** One more time.

**Ss:** How are you? (loudly)

**T:** *Now we want to listen to* a story, a story, okay? *Let's see what the story contains.* Could you please exchange? (using a gesture for 'exchange') *Find a person to exchange with.*

**T & Ss:** (waiting for the CD player to play lesson 2)

CD: *lesson 2* ----- (context in Mandarin—inaudible) Look at the flowers, look at the flowers (in English and then Mandarin). *What kind of flower is that?* (Students say something in Mandarin that pronounced the same as 'flower' in English) Hello, good morning, I see you (in English first and then in Mandarin). Hey, *is that* Oscar? (One girl says: *I'd like to ask him.*) Hi, Oscar, how are you? Hi, ---- (inaudible), *are you talking to me?* How are you? How are you? (the girl—in English and then in Mandarin) (the girl---inaudible) Oh, yes, yes, *I remember.* I'm fine, thank you. I'm fine, thank you (Here comes Peter.) Hi, Oscar (says Peter) Hi, Peter, how are you? (says Oscar). Very good. *Today I have a big challenge and I feel really good.* (Peter says). Oscar, how are you? (the girl 'Eva' says in a whining manner). Hi, Eva, I'm fine, thank you. And you? And you? (Oscar says). I'm awful, I'm awful. (in English and then in Mandarin)----- (inaudible, in Mandarin)

**Narrator on CD:** *This is content of the lesson. Everyone, please follow the foreign teacher and do the exercise.*

(While the CD is progressing, students are wiggling and talking to each other. The teacher is busy writing something on the blackboard.)

**T:** okay, so, how are you? Repeat after me.

**Ss:** okay, okay

**T:** How are you? *Someone also say* how ARE you (with stress on 'are'). How are you?

**Ss:** How are you?

**T:** How ARE you?

**Ss:** How ARE you?

**T:** It's okay, okay? And I'm fine, I'm fine

**Ss:** I'm fine, I'm fine

**T:** thank you

**Ss:** thank you

**T:** thank you

**Ss:** thank you

**T:** I'm fine, thank you.

**Ss:** I'm fine, thank you.

**T:** (approaching students, showing the position of the teeth and the tongue to pronounce 'thank you') ***This is my teeth. This is my tongue.*** Thank you, thank you. okay? One more time, I'm fine.

**Ss:** I'm fine.

**T:** thank you

**Ss:** thank you

**T:** One more time. I'm fine, thank you.

**Ss:** I'm fine, thank you.

**T:** ***I want to see your teeth. Is your tongue a bit out?*** I'm fine, thank you.

**Ss:** I'm fine, thank you.

**T:** I'm fine, thank you (approaching a group of students, bowing and repeating: I'm fine, thank you. Very good. ***So on the CD, doesn't it say--? When do you say:*** How are you?

**Ss:** ***Meet friends.***

**T:** ***When you meet friends, you say it, right?*** So (approaching a girl): How are you?

**G:** I'm . . . fine

**T:** I'm fine, thank you. One more time. How are you?

**Ss:** I'm fine, thank you.

**T:** One more time. How are you?

**Ss:** I'm fine, thank you.

**T:** Where is group one? (in English and then in Mandarin)(pointing to groups)

1, 2, 3, 4, 5, 6, group 6,: How are you?

(silent----)

**T:** Group 6: How are you?

**Group 6:** I'm fine, thank you.

**T:** Group 4: How are you? (pointing to group 4)

**Group 4:** I'm fine, thank you.

**T:** okay, very good. Group 2: How are you?

**Group 2:** I'm fine, thank you.

**T:** One more time: How are you?

**Ss:** I'm fine, thank you.

**T:** okay, very good.

**T:** (picking up a picture representing 'so so') You are sad.

**Ss:** so—so

**T:** *When do you say 'I'm sad'? Yeah, when people ask you 'how are you?' or 'are you full?' and then you answer 'I'm sad'. That's a bit weird. okay, but when you're sad and when people ask you 'how are you?', what would you say?* (pointing to the picture representing 'so so') so so

**Ss:** so so

**T:** so so, so so I'm so so.

**Ss:** I'm so so

**T:** I'm so so

**Ss:** I'm so so

**T:** *Sometimes you don't have to say* (pointing to 'I'm' on the board). Just say so so

**Ss:** so so

**T:** so so, okay? *Let's try again*, okay? Number—group 1, how are you?

**G1:** I'm so so.

**T:** okay, very good. Group 5: How are you?

**G5:** I'm so so.

**T:** *They are really sad, right?* Group 6: How are you?

**G6:** I'm so so.

(Some students are wiggling and playing on their own. One student at the back starts to cry)

**T:** What happen?

**S1:** *He is blaming me.*

**S2:** *You said I'm ----* (still crying)

**T:**okay, okay. *What did your class teacher say will happen if anyone blames someone else?*

**Ss:** Yes (all students start to express opinions loudly in Mandarin)

**T:** *Stop, stop. Both of them could be wrong, right?*

**Ss:** Yes.

**T:**okay, (picking out the picture representing 'so so') *If now you ask him:* How are you? (pointing to the crying student), *he'll say:* I'm so so. *On the CD, one girl said-----*

**Ss:** How are you?

**T :** No--awful

**Ss:** Awful

**T:** *Being awful is more serious than being so so.*

**B:** How to spell?

**T:** How to spell?

**B:** *Yeah*

**T:** *I don't want to write it. You write it, okay?*

**B:** I don't know.

**T:** Can you?

**Ss:** (students are laughing)

**T:** Next class, could you spell in the board? *Next group, could you find out?*  
okay

**B:** *I don't have a dictionary.*

**T:** *I can recommend one for you. Next group, we'll ask him---* what's your name, please?

**B:** Peter

**T:** *Next week, Peter will teach us how to spell awful,okay? Peter, only Peter,okay? Now, you are—(holding up the picture representing 'happy')*

**Ss:** happy

**T:** happy. Group 4: If you are happy, you will say---

**Ss:** (silent)

**T:** I'm good.

**S:** I'm great

**T:** Great - I'm great.

**Ss:** I'm great, thank you.

**T:** *I still hear a /s/ sound. It's not /s/--- /th/* (showing the position of the tongue while saying 'thank you' again) *Is my tongue out? No, right?* thank you

**Ss:** thank you

**T:** *I didn't see that gentleman's tongue.*

**Ss:** Ha--*that gentleman*

**T:** *That gentleman* --Thank you

**S:** thank you

**T:** okay, very good

**T:** (holding the picture representing 'happy') When you are happy, how are you? (turning toward a student: How are you?

**S:** I'm happy, thank you.

**T:** Yes, *very good* (turning towards another student): *What did they answer?*

**B:** You are happy.

**T:** (turning towards a student): *I'm asking you. What are you supposed to answer?* How are you? I'm----great. I'm great. You also say *If someone says* how are you? **can you answer** I'm happy?

**Ss:** no

**T:** Why? *Why not* I'm happy? *Telling people that you're happy, why not?*

**Ss:** (students starting to argue in Mandarin about the answer )

**T:** *Why not? Yes, but people wouldn't say so, just like sad, and so so, okay?* Understand? When I say understand it means *You understand? If you understand, please say yes. If you don't understand, say no.* Yes or no?

**Ss:** (talking in Mandarin)

**T:** (turning to some students): How are you?

**Ss:** I'm great, thank you.

**T:** Group 5: How are you?

**G5:** I'm great.

**T:** I'm great,

**S:** I'm great

**T:** *The gentleman in front:* How are you?

**S:** I'm great.

**T:** I'm great, okay. *When you see some pictures, it means----*(in Mandarin, inaudible) How are you? (holding pictures)

**Ss:** so so

**T:** (holding the picture that represents 'great')

**Ss:** I'm great.

**T:** *I haven't asked the question yet. Wait!* How are you?

**Ss:** I'm great.

**T:** *When people ask* (talking to a small group of students in front) How are you?' *you then say* I'm fine.

**Ss:** (talking in Mandarin)

**T:** (still talking to some students): *Yes, you should ask others. They want to greet you*, okay, one more time. How are you? (holding the pictures, review the greeting)

**Ss:** I'm great.

**T:** okay, *got to find*—(approaching some students). *You are a group of impolite students* (teacher says jokingly) How are you?

**S:** (saying something in Taiwanese which sounds like 'I'm great')

**Ss:** (giggling)

**T:** okay, stand up, stand up, everyone, stand up, sit down, sit down, stand up, sit down

**Ss:** (laughing)

**T:** stand up, sit down, okay, you also can only say great, great, great, thank you. Great. A you? And how are you? (approaching one student, holding out the picture representing 'happy'): How are you? (approaching another student) How are you?

**S:** I'm great

**T:** Very good. How are you? (turning to a student)

**S:** I'm great, thank you

**Ss:** (giggling about something in Taiwanese that sounds like 'I'm great')

**T:** -----(inaudible). *Today I'm happy to greet you by saying:* How are you?' *and you say* ---- (a kind of Taiwanese cake which sounds like 'you're great')

**Ss:** (giggling loudly)

**T:** *If you were me, how would you feel?*

**Ss:** (talking noisily in Mandarin)

**T:** *Would someone be like this?* (holding out the picture representing 'so so' and then holding out the picture representing 'so so' and the picture representing 'angry') *Someone is like this.* (holding out the picture representing 'angry') **Wa-**

**Guei** (a kind of Taiwanese cake which sound like ‘I’m great): *What’s your name?*

**Ss:** boy’s Mandarin name (inaudible)

**T:** How about, **wa-guei**, how are you?

**Ss:** (playing with the sound *Wa-Guei* and giggling)

**T:** *wa-guei*----(inaudible) **Now, let’s review ,okay? Let’s review.** How are you?

**Ss:** I’m fine (some say so so), thank you.

**T:** *I heard* fine, *I heard* so so. One more time: How are you? (holding the picture representing ‘so so’)

**Ss:** I’m so so.

**T:** *You are not polite* (teacher says jokingly). One more time?

**Ss:** I’m so so. And you?

**T:** (holding the picture representing ‘happy’) How are you?

**Ss:** I’m fine, thank you. And you?

**T:** You’re getting better! *You’re getting better! Don’t forget what we’ve emphasized* (showing the tongue position for pronouncing ‘thank you’). **Wa-guei, here** --How are you?

**Ss:** I’m so s. And you?

**T:** I’m so so. You know why?

**Ss:** (talking noisily in Mandarin)

**T:** *Yes, because somebody says wa-guei. He doesn’t know what I mean?*

**Ss:** (noisily talking in Mandarin)

**T:** How are you?

**Ss:** I’m fine, thank you. And you?

**T:** Very good. *now we have* 1, 2, 3 (holding up pictures one by one) *You ask me:* how are you? okay?

**Ss:** How are you?

**T:** I’m fine, thank you. And you? *So let’s play this game* okay. *I want you to choose someone to stand here.* Stand up (students are noisy) sit down, stand up,

**S:** sit down

**T:** Stand up, stand up. *When I say* stand, *you say* up. *When I say* sit, *you say* down. Are you ready? Sit—

**Ss:** down (students sit down)

**T:** stand-

**Ss:** up (students stand up)

**T:** sit

**Ss:** down (students sit down)

**T:** stand-

**Ss:** up (students stand up)

**T:** stand

**Ss:** up

**T:** stand

**Ss:** up

**T:** sit

**Ss:** down (Everyone sits down)

**T:** *Some of you are a bit slow* (teacher says jokingly). Stand

**Ss:** up (Everyone stands up)

**T:** *Let's see who the last is!* Sit—

**Ss:** (some have sat down and stood up already)

**T:** *Old people, right?* Sit

**Ss:** down (Everyone sits down)

**T:** sit

**Ss:** down

**T:** sit

**Ss:** down

**T:** stand

**Ss:** up (Everyone stands up)

**T:** okay, sit down please. okay, how about group 6? Group 6, *please. I need you. Handsome boy, come here!* (approaching a boy). Yes. *What's your name? Come here, please! Come here, come here.* (The boy follows the teacher to the front, the teacher puts her arm around his shoulders.)

**T:** *Now, everyone, ask him:* How are you?

**B:** (The boy holds up a picture)

**T:** No, no *not yet* (stopping the boy).okay, ready? Go!

**Ss:** How are you?

**B:** I'm fine. And you? (holding up a picture, not clearly visible)

**T:**okay, very good. *I hope every group can send someone here.*

**Ss:** no, no (the whole class is boisterous)

**T:** *I want a girl.* (A girl comes out)

**Ss:** *Your English name?*

**T:** *Do you have an English name?*

**G:** Stephanie

**T:** (putting her finger on her lips, indicating 'be quiet' while Stephanie comes up to the teacher and while the whole class is still noisy) stand

**Ss:** up (everyone stands up)

**T:** sit

**Ss:** down (everyone sits down again)

**T:** -----(says something in Mandarin, inaudible) stand

**Ss:** up (everyone stands up)

**T:** okay, sit down

**Ss:** (noisy) Mandy

**T:** okay, *everybody ask Mandy*

**Ss:** How are you?

(Teacher asks the girl to pick up a picture from the desk)

**T:** *Anyone will do.* (The girl picks up the picture representing 'happy') *and Mandy will say:* I'm great. And you? One more time. *Let's ask Mandy one more time, okay?*

**Ss:** How are you?

**G:** I'm great. And you?

**Ss:** (talking in Mandarin, inaudible)

**T:** *Because name's voice is weak, we can help her*

**Ss:** How are you?

**T:** Mandy *is* --- (showing the picture representing 'happy')

**Ss:** I'm great. And you?

**T:** Very good, Mandy (the girl goes back to her seat). Group 4, *volunteer*

**Ss:** (talking in Mandarin)

**T:** Morrison (addressing the wrong student)

**Ss:** Morrison (pointing to the correct one)

**T:** *I know, I know* (walking to the back of the class and bringing a girl to the front)

**Ss:** (talking noisily in Mandarin)

**T:** stand—

**Ss:** up (Everyone stands up but continues talking in Mandarin)

**T:** (saying something in Mandarin, inaudible) stand

**Ss:** up (everyone stands up)

**T:** sit

**Ss:** down

(The teacher is talking to the girl next to her quietly)

**T:** *What's your name?*

**Ss:** *May-Huey*

**T:** okay, *everyone- ask May-Huey*

**Ss:** How are you?

**T:** *May-Huey say:* I'm so so. and you? okay, one more time

**Ss:** How are you? I'm so so. And you (the girl spoke very quietly)

**T:** okay, very good, thank you *May-Huey*

**S:** (one boy is complaining about the other boy in Mandarin, inaudible)

**Ss:** *stand up*

**T:** stand up, stand up (standing up)-----okay, group 3

(A boy from group 3 walks up to the teacher; everyone keeps talking in Mandarin)

**T:** (talking to this boy) *Hon-Wen*, stand

**Ss:** up (everyone stands up)

**T:** stand

**Ss:** down (everyone sits down)

**T:** no (everyone is up again). *If you two haven't finished fighting, fight outside* (talking to boys who have been fighting. The class stops at this point because the teacher is dealing with these two boys).okay, sit down

(Some students are yelling 'sit down' for the teacher but everyone else keeps talking noisily in Mandarin and the teacher does nothing but stand in front. Finally, the class teacher comes out to control the whole class. She has the boy who misbehaved come to the back to do a mime and asks the others to guess what he is miming)

**CT:** okay, what is it?

**Ss:** goat

**T:** (gaining control again).okay, sit down please, everybody, *Hon-Wen* (inviting everyone to greet *Hon-Wen*)

**Ss:** How are you?

**S:** I'm fine, thank you (shyly while walking back to his seat)

**Ss:** (talking and yelling in Mandarin)

**T:** (asking the student to come back again). *None of you*----(inaudible, putting her finger on her lips)

**Ss:** (talking and yelling in Mandarin)

**T:** one more time

**Ss:** How are you?

**B:** I'm great, thank you

**T:** Very good. okay, group 2

**Ss:** (talking and yelling in Mandarin. Members of Group 3 are saying 3 no, no, no in Mandarin)

**T:** What's your name? (talking to one girl in group 2)

**S:** *She doesn't have a name* (in Mandarin).

**S:** *May-Li*

**T:** okay, *May-Li*. Everybody, ask *May-Li*.

**Ss:** How are you?

**G:** (picking up a picture) I'm so s. And you? (May-Li goes back to her seat)

**T:** okay

(One girl in the front of the class raises her hand)

**T:** *Come here* (the girl goes to the teacher). *Your name is ---*

**G:** Susie

**Ss:** (talking and yelling in Mandarin)

**T:** *Everybody, ask* Susie

**Ss:** How are you?

**G:** I'm great---

**T:** okay, very good. Susie *says* I'm great, thank you. And you? okay.

*We're going to have a break, right? I see that some of you have wrapped up your stuff.* But—How are you?

**Ss:** I'm great, thank you. And you?

**T:** One more time. How are you? (holding the picture representing 'happy')

**Ss:** I'm great, thank you. And you? (students yelling)

**T:** How are you? (holding up the picture representing 'fine')

**Ss:** I'm fine, thank you. And you? (students yelling)

**T:** (holding up another picture - representing 'so so'). How are you?

**Ss:** I'm so so. And you? (students are yelling)

**T:** okay, very good. Now ask me

**Ss:** How are you?

**T:** I'm great, thank you. And you?

**Ss:** (yelling out different answers in Mandarin)

**T:** *Why? Why* so so?

**S:** (asking the teacher some question in Mandarin, inaudible, the bell rings)

**T:** okay, bye

**Ss:** (dashing out of the classroom)

### Appendix C.2: Transcripts: L2 (Grade 3)

At the beginning of the lesson, the English teacher is standing in front of the class waiting for the students. The students are walking into the classroom one by one. The classroom atmosphere is boisterous. The class teacher is sitting at her desk at the back of the classroom.

**T:** Stand up. One more time, sit—

**Ss:** down

**T:** stand- (saying something in Mandarin, inaudible)

**Ss:** up (everyone stands up, including teacher)

**T:** sit

**Ss:** down (everyone sits down, including the teacher)

**T:** *I want someone to watch for me to see who is the slowest one:* sit

**Ss:** down (but many students are standing up and talking in Mandarin)

**T:** stand—

**Ss:** up (everyone stands up, including the teacher)

**T:** Raise you hand (everyone raises his/her hands). Put down your hand (everyone puts down his/her hands), Sit down. *Oh—the boys are a bit slow.* Stand up, sit

**T&Ss:** down

**T:** stand—

**Ss:** up (the students are yelling and standing up again)

**T:** Raise your hand

**Ss:** (everyone raises his/her hands)

**T:** Yes. Put down you hands

**Ss:** (everyone puts down his/her hands)

**T:** Very good. Sit down. Good morning

**Ss:** Good morning, teacher

**T:** How are you today?

**Ss:** I'm fine, thank you. And you?

**T:** I'm great, thank you and--- where is number 1?

**Ss:** *number 1*

(Outside the classroom, a boy hears “number 1” and yells: *Number 1. Please vote for number 1*)

**Ss:** (laughing and talking noisily in Mandarin)

**T:** (talking to number 1) okay. What's your name?

**Number 2:** (saying his name in very low voice)

**T & Ss:** Gwan-Wei

**Number 2:** (this boy sits down)

**T:** *Not yet, not yet*, number 2 and ask, you ask him (invite Number 1: My name is --- What is your name?)

**T:** No, no. What is your name?

**Number 2:** My name is “---(inaudible)”

**T:** okay, very good. Number 1 *can sit down and then* number—

**Ss:** *He is missing; he is making a phone call* (talking noisily in Mandarin)

**T:** Three. *He is making a phone call, isn't he?*

**B:** *He has been kidnapped.*

**T:** Number 4 (number 4 stands up). Number 4: How are you?

**Ss:** (giggling)

**T:** No. Ask one more time Number 4: What's your name? (turning to number 2)

**Number 2:** my name is Dennis.

**T:** okay, very good, and next one is number 5 (number 5 stands up) Number 4: What is your name? (talking to number 5).

**Number 5:** My name is ---inaudible

**Ss:** *It's your turn to ask* (talking to number 5)

**T:** (inviting a boy in group 2 to stand up) Number 5: What's your name? turning towards the boy)

**B:** My name is --inaudible

**T:** Very good (turning to another boy in group 5)

**B (from group 2):** What is your name?

**B (from group 5):** My name is ---inaudible

**T:** Very good

**B (from group 5):** (turning to group 6 and inviting a boy to stand up): What is your name?

**B (from group 6):** My name is Kevin. (Kevin invites a boy from group 1 to stand up)

**Kevin:** What is your name?

**B (from group 1):** My name is----- (saying it very shyly, inaudible)

**T:** *Wait, wait.* My name is—(teacher imitates the way the boy responded)

**Ss:** (all start to giggle)

**T:** What's your name? (talking to the boy from group 1)

**B (from group1):** My name is –

**T & Ss:** -----( in Mandarin, inaudible)

**T:**okay Li-Wenokay. Next one (pointing to a boy in group 3)

**Li-Wen:** What's your name?

**B (from group3):** My name is Jeremy.

**T:**okay, next one. Who? (indicating a student right in front of her) Stand up, please, number 11

**Ss:** *Absent* (talking very loudly to decide who should be the next)

**Boy (next to teacher):** What's your name?

**Number11:** My name is “---- inaudible”

**T:** Okay, very good (a boy in group 2 stands up)

**T:** Okay, *what number have we come to?*

(Two boys stand up and practice “What's your name?”, “My name is—“ while the teacher turns to write something on the blackboard)

**Ss:** *number 16, number 17* (both standing up)

**Number 16:** What's your name?

**Number 17:** My name is ‘---inaudible’

**T:** My name is --- (inaudible)okay 18

**Ss:** (talking and yelling)

**T:** Okay, *stop*, 18 has no name. Okay, you ask 19—19?

**Ss:** (students say something about 19 in Mandarin)

**T:** Oh, 21

(number 18 and 21 do the same exercise, inaudible)

**T:** *Do you know who is the busiest one today?* (pointing to the number she puts on the board)

**Ss:** *Who?*

**T:** *I don't want to tell you.* Okay, 22 (number 22 stands up)

**T:** Okay (inviting 21 to ask 22)

**Number 21:** What's your name?

**Number 22:** My name is ‘---inaudible’

**T:** Okay, very good, 23 (number 23 stands up)

**Number 22:** What's your name?

**Number 23:** My name is Matt.

**T:** (students are still very noisy) Okay, stop, stop. Let me ask you (at the same time teacher invites a girl to come to her and puts her hand on the girl's shoulder)

**Number 23:** What's your name?

**G:** My name is Rose.

**T:** *So everyone, please repeat, her name is Rose.*

**Ss:** Rose

**T:** One more time

**Ss:** Rose

**T:** One more time

**Ss:** Rose

**T:** ---(inaudible) *Little brother, what's her name?* (talking to a boy at the back jokingly)

**Ss:** ---*little brother* (everyone imitates the name and starts to laugh)

**T:** *What's her name?*

**B:** (silent)

**T:** *Everybody, tell him*

**Ss:** Rose

**T:** Okay, just one

**G:** (calling a girl's name)

**T:** What's your name?

**G:** Susan

**Ss:** (Everyone laughs at her name because it sounds like is a kind of food)

**T:** Okay, very good

**Ss:** (talking and yelling)

**T:** *Stop, sto. I can't hear your name. I really want to know your names. One more time, then I'll remember. I am an old person, give me more time, okay?*

**Ss:** (talking and yelling noisily)

**T:** *You're so noisy, I can't hear what you say. Okay,* just one (pointing to a girl at the back)

**G:** My name is Samantha.

**T:** Okay, very good. Just one (pointing to a girl)

**G:** My name is Misty.

**T:** Okay, just one (pointing to a girl in group 3)

**G:** My name is Ellen.

**T:** Okay

**Ss:** (starting giggling because the girl's name sounds peculiar to them so they start to mimic it)

**T:** Okay, very good (the teacher keeps pointing to different students to find out their names)

**Ss:** (talking and yelling loudly)

**T:** (putting her pencil on her lips, asking students to be quiet -but it doesn't work at all) *I know, you're late, right?*

**Ss:** *No, no*

**T:** *I know* (writing symbols for boy and girl on the board) *Later on, we'll see which group gets the most points. The group who gets the most points will have recess on time. If--- the group who gets the least points will have to give 10 minutes back to me.*

**B:** *Then, how can the other classes have lessons here?*

**Ss:** (arguing loudly)

**T:** *I know, I know, I'll tell the teacher of the next lesson. Okay I'll tell the teacher of the next lesson. Okay, start, start* (pointing to --- not visible)

(all girls start the dialogue)

**G1:** what's your name?

**G2:** my name is Wendy.

**T:** Okay, next one

**G2:** What's your name?

**G3:** My name is Linda.

**G3:** What's your name?

**G4:** My name is Jill.

**G4:** What's your name?

**G5:** My name is Diane.

**T:** (repeating this girl's name)

**Ss:** (being quiet for a while and then beginning to talk and yell again)

**T:** (putting her finger on her lips, indicating that the students should be quiet).

*Okay is what you listened to today fun? So today number 3 and 11 are absent, right?*

**Ss: No, no fun**

**T: Okay, so last week, we learned--** (pointing to picture indicating ‘How are you?’ on the board)

**Ss: How are you?**

**T: So you have to—**

**Ss: I’m fine, thank you. And you?**

**T: (showing a picture of a sad face) What if today I---**

**Ss: I’m so so**

**T: (showing a happy face) What if today I----**

**Ss: I’m happy, thank you**

**T: I’m happy, okay, I’m great, okay, so . . . This is easy and everyone has got it. If you think this is easy, raise your hand.**

**Ss: (some students do not raise their hands)**

**T: Really? Is this difficult? Very difficult? Okay**

**Ss: (arguing loudly about whether the lesson they learned last week is easy or difficult)**

**T: Okay (frowning and putting her pencil on her lips again) Now we’re going to-- --. I’ve got something I’m sure you are able to do---** a, a, /a/, /a/ a, /a/ ‘inaudible’

**Ss: b, b, /b/, /b/, b, /b/, bear, c, c, /k/, /k/, c, /k/, cat, d, d, /d/, /d/, d, /d/, dog, e, e, /ε /ε/, e, /ε /, elephant, f, f, /f/, /f/, f, /f/, fox, g, g, /g/, /g/, g, /g/, girl, h, h,**

**/h/, /h/, h, /h/, hippo, i, i, / I/, / I/, i, / I/, iguana, j, j, /dβ /, /dβ /, j, /dβ /, jellyfish, k, k, /k/, /k/, k, /k/, kangaroo, l, l, /l/, /l/, l, /l/, lion, m, m, /m/, /m/, m, /m/, mouse, n, n, /n/, /n/, n, /n/, net, o, o, /a /, / a/, o, / a/, ox, p, p, /p/, /p/, p, /p/, pig, q, q, / kw/, /kw/, q, /kw /, queen, r, r, /r/, /r/, r, /r/, rabbit, s, s, /s/, /s/, s, /s/, snake, t, t, /t/, /t/, t, /t/, ---(inaudible), u, u, / Λ/, /Λ /, u, /Λ /, ugly, v, v, /v/, /v/, v, /v/, vampire, (some students open their books)**

**T: Wait, wait, from v**

**Ss: (talking and yelling)**

**T: You’re looking at the book. Some of you can do it without looking at the book.**

**Ss: (keeping arguing loudly)**

**T: Okay, okay (making a ‘v’ shape with both her hands) Come on, we’re almost done. Ready--, go**

**Ss:** v, v, /v/, /v/, v, /v/, vampire, w, w, /w/, /w/, w, /w/, watch, x, x, /ks/, /ks/, x, /ks/, --inaudible, y, y, /j/, /j/, y, /j/, yo-yo, z, z, /z/, /z/, z, /z/, zebra

**T:** Okay, *when we were reciting, two of you were fighting, right?* (talking to two of the boys). *It seems that he's not interested in the lesson.*

**Ss:** *Yes* (talking and yelling)

**T:** *Come on, now you've learned this lesson, right?* So— (holding a worksheet)

**B:** *I want it, I want it.*

**T:** *Too far, you can't see it.*

**B:** *I can see it*

**T:** *Come on, we just asked* 'What's your name?' *Right?* ---(in Mandarin, inaudible) *and you remember---*, *not like me, my memory is getting worse.---* (in Mandarin, inaudible) *The second part is--- what-- now it's morning?* Good--- good, good--

**Ss:** morning

**T:** The next one is---

**Ss:** Good afternoon

**T:** *the afternoon*

**Ss:** Good afternoon (teacher points to the picture 'good afternoon' on the wall)

**T:** and—

**Ss:** Good evening (talking and yelling noisily)

**T:** Okay, *next*, group 1, where is group 1?

**Ss:** here

**T:** *Not quite right, follow me*, good morning

**Ss:** Good morning

**T:** Good afternoon

**Ss:** Good afternoon

**T:** Good evening

**Ss:** Good evening

**T:** Good night

**Ss:** Good night

**T:** *Then*, (holding up a book) what is this?

**Ss:** a book

**T:** What is this?

**Ss:** This is a book.

**T:** (holding up a pencil) What is this?

**Ss:** This is a pencil (quietly----

**T:** Yes, this is a pencil. Okay, what is this?

**Ss:** This is a pencil.

**T:** *It's no wonder that I said I'd like to teach first class of grade 3*

**Ss:** *Why?*

**T:** *Because they are the best.* Okay, *when do you say 'Merry Christmas'?*

**Ss:** *On Christmas*

**T:** *What about 'Happy New Year'?*

**Ss:** *Over a year* (meaning the first day of a new year)

**T:** *If it was Christmas now, what would you say to me?*

**Ss:** Merry Christmas

**T:** *Then over a year*

**Ss:** Happy New Year

**T:** Very good, and --, *good bye, now I want to leave* (pretending to leave the classroom and waving her hand)

**Ss:** Good bye

**T:** Bye-bye (coming back again) Okay, *now, you've got it, now open the book to page 11*, page 11

**Ss:** (talking and yelling loudly)

**T:** 11, --inaudible, a pencil, a pencil,

**Ss:** (very noisy)

**T:** Okay, okay, ready? a pencil, a pencil. *Now you can read it, right? You are the first class of grade 3.* Okay, ready, ready, ready, go

**Ss:** (students yelling) a pencil, a pencil - it is a pencil (teacher conducting the recitation with her pencil), a book, a book - it is a book, an apple, an apple - it is an apple, an orange, an orange - it is an orange,

**T:** Okay, *is it because he's sitting next to me, he sounds really*— (talking about a student next to her)

**Ss:** *loud*

**T:** *Very loud, right? The rest of you keep working--- Most of you can do this well, but some of you are not loud enough. This time, read it even louder, okay?*

Ready? *It's okay. This time I'll go farther* (walking to the middle of the classroom)

**B:** *Farther—more*

**T:** Ready? Ready? Ready? Go.

**Ss:** (yelling) a pencil, a pencil, it is a pencil, a book, a book, it is a book, an apple, an apple, it is an apple, an orange, an orange, it is an orange

**T:** ----- (in Mandarin, inaudible) Okay, *no: Have you noticed that I did not jot down any point for any group? Boys become quieter, right? So all of you can have recess on time. Now the teacher would like to let you do a bit---*

(At the end of the lesson, the researcher is going to ask students questions on the observation sheet. The English teacher was informed in advance) *The teacher is going to give you something for you to circle, you don't need to write, very easy.*

**Ss:** *Can we circle randomly?*

**T:** No, *just circle*

**Ss:** Yeah, *circle*

**T:** Very easy, put your book--- ( in Mandarin, inaudible)

(For the last 5 minutes, the researcher asks the students, in the absence of the teacher, about the lesson, the text book and English lessons in general.)

### Appendix C.3: Transcripts: L 3 (Grade 5)

When the English teacher walks into the classroom with her bag and CD player, some students are standing and some are sitting. Their class teacher is sitting at the back of the classroom, asking students to tidy up their desks and reminding them that the researcher is going to videotape them. In the observations, the class teacher is usually not visible.

**B:** *What game are we going to play?*

**T:** *I even haven't started yet. Okay, take out your book, take out your book (searching in her bag and taking out the teaching materials) Please turn to page 44, please turn to page 44. Okay, there are 5 new words. Please look at these 5 words first, -----(inaudible)okay, the first one is (holding up a flash card)*

**Ss:** crab

**T:** *Okay, let's have a go. The initial c, c,c c, is pronounced as /k/, it's voiceless /k/, please make the sound in your month.*

**Ss:** /k/

**T:** *and then a is for /æ/, /æ /*

**Ss:** /æ/, /æ/

**T:** (showing the position of the mouth) /æ/, one more time, /æ/

**Ss:** /æ/

**T:** *What about the b in the back?*

**Ss:** /b/

**T:** *Very good, try it, /kræb/*

**Ss:** crab, crab

**T:** One more time, crab/ kræb /, what is crab?

**Ss:** crab

**T:** *Whenever you see crabs, you can say crab (pointing to a flash card)*

How to spell? (turning over the flash card to show the word)

**Ss:** c-r-a-b

**T:** *Very good. How to say, one more time, so the first one, crab, not bad (in Taiwanese). Number 2, how about this one? (holding up the second flash card)*

**Ss:** shark

**T:** *Very good. Try it again.* Okay, *the initial* sh, /ʃ/ *Don't tell me* sh, sh *is pronounced as* /ʃ/. Okay, *it's a bit like— quiet* (putting her index finger on her lips to indicate that the students should be quiet) Okay, a *is for*

**Ss:** /a/

**T:** Okay, k *is for---*

**Ss:** /k/

**T:** Okay, *voiceless* /k/. *Make the sound in your mouth.* Try it, - shark. One more time, shark. Okay, what is shark?

**Ss:** *shark*

**T:** Okay, how to spell?

**Ss:** s-h-a-r-k

**T:** Very good, how to say? One more time

**Ss:** shark

**T:** *Very good* (posting the flash card on the board and taking out another flash card, with the picture facing students)

**Ss:** shrimp

**T:** *The initial* sh *is for---*

**Ss:** /ʃ/

**T:** /ʃ/ (putting her finger on her lips to make /ʃ/ / sound), *what about* r?

**Ss:** /r/

**T:** Okay, l *is for ---*

**Ss:** /l/

**T:** *Only short* /l/. *When you come to* m, *close your mouth.* Close your mouth, *close your mouth,* and p, p, p *is for* /p/, *voiceless* /p/. Okay, *try it* - shrimp

**T:** Okay, one more time, shrimp

**Ss:** shrimp

**T:** Okay, what is shrimp?

**Ss:** *shrimp*

**T:** *When you see shrimps, you say* shrimp, *but lobster is different.* How to spell?

**Ss:** s-h-r-i-m-p

**T:** One more time, *there's something wrong.*

**Ss:** s-h-r-i-m-p

**T:** How to say?

**Ss:** shrimp

**T:** Okay, *the fourth one, a cute one*

**Ss:** whale (arguing about what the picture is)

**T:** Okay, ----(in Mandarin, inaudible) *put your tongue on the top. Try it*, whale

**Ss:** whale

**T:** One more time, whale ----(in Mandarin, inaudible). Okay, *one more time*

**Ss:** whale

**T:** What is whale? What is whale?

**Ss:** *whale*

**T:** Yes, *as long as it belongs to any type of whale, you can call it whale, like blue whale*. All right, how to spell? (turning over the flash card to show the word)

**Ss:** w-h-a-l-e

**T:** How to say? One more time

**Ss:** whale

**T:** (posting the picture on the board and taking out another flash card) *the last one, a little bit difficult*

**Ss:** hermit crab

**T:** Okay, er is for / ʒ/, *like the sound of 'hunger' in Mandarin. Roll up your tongue, /ʒ/ ,. One more time, /ʒ/ /, hermit*

**Ss:** hermit

**T:** Okay, one more time, hermit

**Ss:** hermit

**T:** Okay, *the next one* - crab. *We just learned it*, so hermit crab

**Ss:** hermit crab

**T:** One more time - hermit crab

**Ss:** hermit crab

**T:** Okay, how to spell? (turning over the flash card to show the word)

**Ss:** h-e-r-m-i-t c-r-a-b

**T:** What is crab?

**S:** *hermit crab*

**T:** *Don't read ji-ji-she, not pleasant to hear* (teacher is jokingly imitating the way some students say 'hermit crab' in Mandarin). Okay, *what I will introduce today is sea creature. Read them backwards* - hermit crab.

**Ss:** hermit crab

**T:** Good, *your voice is beautiful*, - whale. *I want to see if your tongue is on the top*. One more time - whale

**Ss:** *Very good*

**T:** *The third one* - shrimp

**Ss:** shrimp

**T:** Okay, *one more time*, shrimp

**Ss:** shrimp

**T:** Okay, *very good. This one* - shark

**Ss:** shark

**T:** One more time - shark

**Ss:** shark

**T:** *Very good. What about this one?*

**Ss:** crab

**T:** *Very good. One more time* - crab

**Ss:** crab

**T:** *Very good. Now number 10* (number 10 stands up). Okay, the first one

**Number 10:** crab

**T:** crab. *Wait, slow down, the second one* (pointing to the picture)

**Number 10:** shark

**T:** *Very good, the third one*

**Number 10:** shrimp

**T:** *Come on, one more time*, shrimp,

**Ss:** shrimp

**T:** *Then the fourth one*

**Number 4:** swam---

**Ss:** (everyone laughs)

**T:** *Never mind. Come on* - whale

**Number 10:** whale

**T:** Okay, *very good. The last one*

**Number 10:** hermit crab

**T:** *Very good, one more, um---* number 5 (number 5 stands up)

**T:** *Let's do this backwars*

**Number 5:** (looking at his desk) hermit crab

**T:** hermit crab. *Very good*

**Number 5:** (still looking down) whale

T: whale. *Very good*, good (in Taiwanese)

**Number 5:** (looking down) shin (not sure how to say it correctly)

T: *No, there is no* shin. *Too bad. Let's read it again*, shrimp

*Number 5:* shrimp

T: Very good

**Number 5:** (looking down) shark

T: Very good

**Number 5:** (looking down at his book) crab

T: crab. *Not bad. Please sit down. Now I want a---*

**B: a girl**

T: No, *number 13* (number 13 stands up)

T: (says the boy's Mandarin name) *Come on, the first one*

**Number 13:** whale

T: whale, *very good*

**Number 13:** (saying whatever the teacher points to correctly)

T: *excellent*, um-----

Ss: (calling all different numbers in Mandarin)

T: *number 6* (number 6 stands up)

T: This is (pointing to the picture of a hermit crab)

**Number 6:** hermit crab

T: hermit crab. *One more time*

**Number 6:** hermit, whale, shrimp—

T: *The last two, one more time*

**Number 6:** shark, crab

T: Mm, *number 6 is not bad*. Um—6, 6, 3, 18

Ss: (everyone laughs and turns to number 18) (number 18 stands up)

T: *May-Lin, try*, try (pointing to the first picture)

**Number 18:** crab

T: crab - *very good, the second one*

**Number 18:** shark

T: number 3 (pointing to the third picture)

**Number 18:** (not quite sure)

T: *Come on, one more time*, shrimp, number 4 (pointing to picture 4)

**Number 18:** whale

**T:** (pointing to the picture of a hermit crab

**Number 18:** (still not sure how to say it)

**T:** *Come on, one more time*, hermit crab

**Number 18:** hermit crab

**T:** *Yes, that's fine. Next?*

**Ss:** 27

**T:** *why 27?* no, no, 2--, 29 (number 29 stands up)

**T:** I'm sorry. *come on* (pointing to the picture of a whale)

**Number 29:** whale

**T:** whale

**Number 29:** (says what the teacher points to in English)

**T:** *good*, 29 (number 29 stands up)

**T:** Sorry, *please say---* (pointing to the first picture)

**Number 29:** crab, shark, shrimp

**T:** shark, shrimp

**Number 29:** whale (not quite right)

**T:** *whale* (imitating the way number 29 says 'whale')

**Ss:** (everybody laughs)

**Number 29:** hermit crab

**T:** hermit crab. *Very good. Let's say these words backwards.*

**Ss:** hermit crab, whale, shrimp ( not quite right)

(Teacher takes off the pictures one by one as students say them out loud)

**T:** *Come on, one more time* - shrimp

**Ss:** shark, crab

**T:** good, ----(in Mandarin, inaudible) 1, 2, 3, 4, 5 **groups** (pointing to 5 groups and taking out some cards) When you say stop, I will stop. When you say stop, I will stop. (holding up one card to show students)

**Ss:** stop

**T:** --- (in English, inaudible) (posting the card on the board) Okay, group 2, when you say stop, I will stop. (shuffling the cards).

**B (group2):** stop

**T:** elephant. Okay, group 3

**B (group3):** stop

**T:** mouse (posting the card 'mouse' on the board).group 4

**Ss:** (everyone giggling)

**Group 4:** stop

**T:** (posting the next card on the board, not visible. Okay, number 5

**Ss (group 5):** stop

**T:** --- (in English, inaudible), sorry, *come on.okay. Later, I want one from each group to come out to* have a dice (holding up a big dice), *throw a dice. Each number stands for a sea animal. Some of them are in your textbook; some are not. You have to guess. If you can guess it right, you get one point. The group who gets the most points will be given a reward. Each group has two times, two chances to guess. If you guess it wrong twice, , it's the next group's turn*

**B:--** (clarifying what the teacher says in Mandarin, inaudible)

**T:** *Yes, the whole group guess. Okay, come on, two chances, if you get it wrong twice then it's the next group's turn. But you can ask me to say that word three times. Okay,okay, you got it,*

**Ss:** --- (in Mandarin, inaudible)

**T:** um--- sea animal, okay,okay?

**Ss:** okay

**T:** *Understand?* (in Taiwanese)

**Ss:** ---*not in the textbook?*

**T:** *no, no, not in your workbook, animal, animals in the sea, okay? Let's start from group 1. Okay, who wants to --- (inaudible) the dice?*

**B (group 1):** (coming to the front and throwing the dice on the floor)

**T:** Okay, 5 (drawing ' \_ \_ \_ \_ \_ ' on the board) coral

**Group1:** c-o-r- o (starting to argue what the next letter is in Mandarin)

**T:** *one more chance*

**Group 1:** *please repeat*

**T:** Okay, *I'll say it again* - coral

**Group 1:** --- (silent), r (arguing loudly again)

**Ss:** no more chance

**T:** Okay, group 2, guess

**B (group 2):** (walking to the front)

**T:** *No, you don't need to come hear Guess*

**Group 2:** a

**T:** the last one

**Group 2:** w

**T:** w, *sorry, sorry* (in Taiwanese)

**Group 2:** l

**T:** one more time, *one more time*

**Ss:** (saying something noisily in Mandarin, inaudible)

**T:** *Which word?*

**Group 2:** l

**T:** l, sure, *sure?* (looking at her word list), l (writing “l” on the board)

**Group 2:** (cheering as they get one point)

**T:** (taking out the picture representing coral) What is coral? (posting the picture on the board and writing the word next to the picture)

**Ss:** hei-wei-yu (misunderstanding ‘coral’ as a kind of fish in Taiwanese)

**Ss (some):** no

**T:** ----- (saying something in Mandarin while she is erasing the words on the board, inaudible) Okay, come on, team 2. *How many chances do you have to guess it right? Two.* (One boy in group 2 comes to the front and picks up the dice)

**Ss:** -----(in Mandarin, inaudible)

**T:** *not necessary* (The boy throws the dice to the board)

**T:** Okay, two. *This is too easy*, this is too easy for you (drawing “\_\_ \_\_ t \_\_ \_\_ \_\_ s” on the board)

**Ss:** fish

**T:** *Of course, it’s fish, no---* octopus

**Ss:** (several students raise their hands)

**S:** o

**T:** (writes ‘o’ on the board)

**S:** c

**S:** o

**T:** *still---*

**S:** p

**T:** last one

**Ss:** (students starting to talk noisily)

**T:** sh---(putting her finger on her lips; trying to make the students quiet)

**S:** u

**T:** u (looking at her word list and then writing u on the board)

**Ss:** (some are cheering and some are whining)

**T:** Okay, what is octopus?

**Ss:** *octopus*

**T:** (holding up the picture) ur—gross (posting the picture on the board)

**Ss:** (talking noisily and loudly in Mandarin while the teacher is copying “octopus” on the board)

**T:** Okay, group 3 (one student in group 3 stands up, grabs the dice and throws it)

**Ss:** ---- (in Mandarin, inaudible)

**T:** try again

**Ss:** 2

**T:** Okay, *we did it before so throw it again*

**Ss:** (talking and yelling noisily)

**T:** 6 (looking at the dice and her word list)

**Ss:** (still talking and yelling noisily)

**T:** too easy (drawing “\_ \_ \_ \_” on the board)

**Ss:** fish

**T:** -----(in Mandarin, inaudible). Okay, listen carefully

**Ss:** *me, me* (holding up their hands)

**B:** s-e-a-l

**T:** Okay

**Ss:** ( talking and yelling noisily)

**T:** Come on, this one (holding up the picture), *seal* (putting the picture and copying ‘seal’ on the board)

**Ss:** (very noisy)

**T:** --- (in Mandarin, inaudible), *put it away, put it away, put it away*

(One girl in the next group stands up and throws the dice) 4

**S:** *Teacher, is this an easy one?*

**T:** *This one, this one is--* not too easy.

**S:** *Can you us some hints?*

(Teacher drawing “\_ l \_ \_ \_ f \_ sh” on the board)

**S:** i

**T:** Okay, clownfish

**S:** c

**B:** own

**T:** Okay, own, what is it?(holding up the picture ‘clownfish’ to show students)

**Ss:** (looking at the picture and arguing about what it is in Mandarin)

**T:** (putting the picture and copying ‘clownfish’ on the board)---- *what we play is--  
-- some are easy; some are difficult, it depends on your luck. Okay, team 5*  
(pointing to the next group; one boy stands up and throws the dice)

**B (group 5):** (throwing the dice)

**T:** *We had that number already, try it again*

**Ss:** (the whole class is boisterous because the boy throws the dice many times and can’t get the right number)

**T:** *Choose another one from your group*

**B: me**

(This boy throws the dice many times and finally gets the right number ‘3’)

**T:** 3, okay (looking at her list and drawing ‘s e \_ \_ \_ \_ \_’ on the board)

**Ss:** *so difficult*

**T:** sea otter

**B:** (raise his hand) o

**T:** o

**B:** t, t

**T:** t, (filling the letters in the blanks)

**B:** er

**T:** sure?

**B:** sure

**T:** *You want to guess two letters at the same time?* (opening her word list and filling the last two blanks with ‘er’)

**Ss:** (everyone cheers because they guess it right)

**T:** Okay, good, what is this? (pointing to the word ‘sea otter’)

**B:** *I don’t know*

**T:** *since you guessed it right, why don’t you know what it means?*

*It likes to put its food in its -----* (in Mandarin, inaudible)

**Ss:** (trying noisily to find out what it is in Mandarin)

**T:** (holding up the picture of sea otter)

**Ss:** hai-ta (sea otter in Mandarin)

**T:** (putting the picture and copying 'sea otter' on the board). Okay, group 1, your turn (looking at her list again) *I say you don't need the throw the dice* (drawing "b \_ \_ l \_ o \_ f \_ \_ \_ \_" on the board)

**Ss:** *Are we going to guess it together?*

**T:** No, group 1

**Ss:** oh---

**T:** balloon fish

**B:** *I know* (one boy from a different group raises his hand) fish

**Ss:** *It's useless to raise your hands*

**T:** *Yes, it's useless to raise your hands. Okay, let me say it again,* balloon fish

**B (group1):** n

**T:** n (filling the blanks with 'n' and 'ish')

**B (group 1):** u

**T:** u, sorry

**Ss:** (noisily talking and guessing)

**Group 1:** e (guessing twice wrongly)

**T:** Okay, group 2, okay

**Ss:** (silent)

**T:** Okay, *let me read it again,* balloon fish

**Group 2:** r

**T:** r, sorry, last chance

**Ss:** (not sure)

**T:** *Think about it. Group 3, get ready, it'll be your turn*

**Group 2:** (still not sure)

**T:** *Come on, three more seconds, one, two, three.* Group 2, raise your hands

**Group 2:** (not sure)

**T:** quick

**Group2:** e

**T:** e? no--

**Ss:** yeah---

**T:** Come on, group 3

**Group 3:** w

**T:** (crossing out one chance)

**Ss:** yeah—

**Group 3: *You said it was easy***

T: very easy, (smiling)

Ss: (noisily arguing)

T: hurry, hurry, hurry

**Group3: *say it again***

T: Okay, *say it again*, balloon fish

**Group 3: *Is it balloon?***

T: I don't know, I don't know, zip your mouth

Ss: (not sure, very noisy)--- o?

T: o, sure

Ss: (noisily talking and arguing about the answer) *say it again*

T: Okay, *say it again, listen carefully*, balloon fish

**Group 4: a**

T: yeah--- (filling 'a' in the blank), come on,

**Group 4: l**

T: l, good (putting 'l' in the blank), what is balloon fish?

Ss: (noisily talking and arguing)

T: (holding up the picture of 'balloon fish')---(in Mandarin, inaudible) It's very cute (posting the picture and copying 'balloon fish' in English and Mandarin on the board)

T & Ss: -----(arguing in Mandarin, inaudible)

T: Okay, *let's start from the last group. What I am going to introduce is compound words. Two words are put together. You might feel it's strange but try to take a guess.* (Looking at word list and write ' \_\_\_ \_\_\_ \_\_\_ \_\_\_ l \_\_\_ f \_\_\_ s h' on the board)

**Group 5: i**

T: Okay, i, *listen carefully*, cuttlefish

Ss: c

T: (filling 'c' in the blank)

Ss: t

T: (filling 'tt' in the blanks)

Ss: *Say it again*

T: Okay, *say it again*, cuttlefish

Ss: ---- (inaudible)

T: What is it?

Ss: u

T: u (filling 'u' in the blank)

Ss: (not sure)

T: Hurry, hurry, hurry. What is it? I don't know. Raise your hands,

S: e

T: e (filling 'e' in the blank) okay

Ss: yeah—

T: Okay, what is cuttlefish?

Ss: (noisily talking)

T: (holding up the picture of a cuttlefish) --- (in Mandarin, inaudible) ***I think it's very cute*** (posting the picture and copying 'cuttlefish' in English and Mandarin on the board). Okay, next one

(One boy in group 1 throws the dice)

T: yes?

Ss: 6

T: 6? Okay, (drawing ' \_ \_ \_ \_ \_ f \_ \_ \_ \_ \_')

Ss:-- fish ***again?*** Oh

**Group 1:** ish

T: (filling 'ish' in the blanks) flatfish

**Group 1:** f-- l

T: (filling 'f' and 'l' in the blanks)

**Group 1:** e

T: Sorry (crossing out one chance)

Ss: (noisily talking)

T: ***You said it already***

Ss: (yelling loudly)

T: Okay, ***one more time***, flatfish

**B (group 1):** ***Is it*** ----- (inaudible)?

T: (shrugging her shoulders) One more time?

Ss: (talking noisily)

T: ----- (inaudible)

**B (group 1):** (standing up) a, t,--

T: Okay, ***let's see what flatfish is.***

**Ss: bi-mu-yu** (flatfish in Mandarin)

**T:** (holding up the picture and nodding her head)----- (introducing flatfish in Mandarin, inaudible)-- (posting the picture and copying 'flatfish' in English and Mandarin on the board). Okay, team 2, your turn

**B (group 2):** (throwing the dice)

**Ss:** 1

**T:** 1? Okay, *let's try this* (drawing 'se \_ \_ n \_ \_ \_ e' on the board) *listen carefully*, sea anemone

**S (group 2):** a

**T:** (filling 'a' 'a' in the blanks)-(smiling)

**Ss:** (not sure)

**T:** one more time, one more time, *one more time*, sea anemone

**S:** m

**T:** (filling 'm' in the blank)

**S:** i

**T:** Sorry, no

**Ss:** *Give up, give up*

**T:** *It is flatfish's good friend*

**B:** I know, I know

**T:** (making the gesture of 'zipping up her mouth' to make students quiet)

**B:** 1

**T:** no (crossing out one chance)

**Ss:** yeah- (students cheering loudly)

**Group 2:** *Say it again*

**T:** Okay, *say it again*, sea anemone

**S:** n

**T:** (filling 'n' in the blank)

**Ss:** (silent, not sure)

**T:** (waiting) quickly, quickly, *quickly*, 3,2, 1, come on

**Group 2:** e

**T:** e, e? (looking at her list and filling in the blank with 'e')

**Ss:** yeah—

**Group 2:** i

**T:** (crossing out one chance) last chance, 3, 2,1

Ss: (yelling loudly)

**Group 2:** u

T: (crossing out the last chance and pointing to the next group)

**Group 3:** y

T: y? sorry okay, *one more time*, sea anemone, hurry, hurry, hurry, yes, just guess, group 5, get ready

**Group 3:** r

T: (crossing out the last chance) group 5, okay, *say it again*, sea anemone

Ss: (noisily talking and yelling)

T: *Ready? quickly, the last letter*, 3, 2, 1

**B:** o

T: (looking at her list and filling in the last blank with 'o')

**Group 5:** yeah---(loudly)

T: (holding up the picture of sea anemone, posting the picture and copying 'sea anemone' in English and Mandarin on the board)---(inaudible) Okay, *which group have we come to?-----*(in Mandarin, inaudible). *We've got no time, you still want to play another round?*

Ss: *yes, yes*

T: *but you have no time-----* (in Mandarin, inaudible)

Ss: *It doesn't matter*

T: *It doesn't matter? Then, let's finish the rest*

**B (group 1):** (throwing the dice)

T: (looking surprised, yelling and pointing to the floor) *You ruin my dice*

(One boy goes to the front, talking to the teacher and a second boy stands up and complains about another classmate to the teacher. The whole class is boisterous)----- (in Mandarin, inaudible)

(The bell rings but the teacher still tries the last word 'jellyfish.' Students are yelling and guessing noisily)

T: What is jellyfish? (holding up the picture of a jellyfish, posting the picture and copying 'jellyfish' in English and Mandarin on the board). Okay, the last word.

(Although the bell rings, the teacher goes through the same thing with two more words - 'angelfish' and 'butterflyfish' with students while the students are guessing the letters noisily).

### Appendix C.4: Transcripts: L4 (Grade 5)

When the English teacher walks into the classroom with her bag and CD player, some students are standing and some are sitting. Their class teacher is sitting at the back of the classroom. In the observations, the class teacher is usually not visible.

**(Before the bell rings, the teacher is already in the classroom, ready to start)**

**T:** Okay, *sit down and take out your textbook*

Ss: (still hustling and bustling)

**T:** *Ready, take out your textbook, 3, 2--- quickly, look at your textbook*

----- (in Mandarin, inaudible). Okay, *let's review--*, *number 14*, where are you? 14, how tall are you?

**Number 14:** I'm fine

**T:** I'm fine!?

Ss: (Everyone starts giggling)

**T:** (taking out the poster and putting it on the board). *You've scared me, you've scared me* (in Taiwanese)

**T:** Okay, *repeat the first sentence after me*, ----- (in Mandarin, inaudible)  
(asking students why one of them is absent)

**T & Ss:** (talking about why some of the students are missing, not in the classroom in Mandarin)

**T:** *It's okay. The first sentence, come on*, how tall are you?

Ss: How tall are you?

**T:** One more time. How tall are you?

**Ss:** how tall are you?

**T:** *how can you say 'centimeter'?*

**Ss:** (not so sure)

**T:** Okay. *Have a go*, centimeter

**Ss:** centimeter

**T:** One more time, centimeter

**Ss:** centimeter

**T:** Okay, *let's try the second sentence*—I'm 132 centimeters tall.

**Ss:** I'm 132 centimeters tall

**T:** Okay, Shou-Lin, how tall are you?

**Shou-Lin:** *I don't feel comfortable saying it*

**T:** *Why not? Later you'll have to tell me in private or you can't have a break.*

Okay, *if number 14 can't answer it*, then number 41—

**Ss:** *absent*

**T:** *absent, 24. Where is number 24?*

**Ss:** (talking and yelling loudly)

(Number 24 stands up)

**T:** *Come on*, How tall are you?

**Number 24:** I am one hundred centimeters.

**T:** one hundred centimeters!?! *Come on, add the last word---* I am one hundred centimeters tall

**Number 24:** I am one hundred centimeters tall.

**T:** Okay, *sit down. Number 24 is only one hundred centimeters tall.* Okay, *number . Come on, number 8*, how tall are you?

**Number 8:** I am one hundred thirty-seven centimeters tall.

**T:** um, *very good, not bad, number 10*, how tall are you?

**Number 10:** (silent--) *I dare not say it*

**T:** *Try it-----* (in Mandarin, inaudible), okay, *number 20*

**Ss:** (talking noisily)

**T:** *Number 20*, how tall are you?

**Number 20:** ----- (inaudible)

**T:** *One more time. Say it clearly*

**Number 20:** ----- (still inaudible)

**T:** I am one hundred twenty-eight—centimeters--- tall.

**Number 20:** ----- (repeating the sentence)

**T:** *good, very good. Okay, number 30*

**Ss:** No, *there's no number 30*

**T:** *No? Is there number 30?*

**Ss:** (still talking noisily)

**T:** *Number 29*, how tall are you?

**Number 29:** ----- (inaudible)

**T:** *Do you feel okay to tell me?*

**Number 29:** -----(silent)

**T:** *No? Then you have got to tell me later. Why don't you feel comfortable to tell me how tall you are? Why not? Number 19? Come on, how tall are you?*

**Ss:** (some students start yelling and fighting loudly)

**Number 19:**----- (inaudible)

**T:** Okay, *tell me what happened? Okay, number 19, one more time, how tall are you?*

**Number 19:** I am one hundred-- twenty-nine—centimeter—tall

**T:** Okay, *very good. Now, it's your turn to ask me and then I'll answer. You'll have to tell me how tall I am later. You have to ask me 'how tall ---'*

**Ss:** are you?

**T:** Okay, I'm two hundred centimeters tall (says it rapidly)

**Ss:** *You said it too fast*

**T:** (making a gesture to indicate that she did it on purpose) *How tall?*

**Ss:** 200

**T:** Okay, *one more time, how-----*

**Ss:** tall are you?

**T:** I'm one hundred and one centimeters tall (very rapidly) *how tall?*

**Ss:** 101

**T:** *Very good, very good If you want to know people's height, you can ask them 'how tall are you'. Now, please turn to page 52* (taking the poster off the board and putting it back to her bag, then posting four flashcards on the board and writing numbers 1,2,3 4 under the flash cards). Okay, *on the board, there're four new words*

**Ss:** (one boy stands up and does something----- invisible)

**T:** *Please sit down. Now look at my action and tell me which picture it is, number 1* (The teacher makes some gestures and actions) *Which one?*

**Ss:** *the second one*

**T:** (doing the actions again)

**Ss:** the first picture

**T:** *Smash it and then put the pieces together* (explaining what the gestures mean)

**T:** (doing the actions relating to another flashcard)

**Ss:** the third picture (very noisy)

**T:** (taking off the first flashcard and showing the flashcard to the students) *c is for / k/, a is for / æ /, try it, crafts*

Ss: crafts

T: Okay, one more time, crafts

Ss: crafts

T: Okay, what is crafts? *What is he doing?*

Ss: (arguing what the person in the flashcard is doing in Mandarin)

**T: *Doing what? Yeah, he's making crafts, any crafts, read it again, please say 'crafts'***

Ss: crafts

T: Okay, how to spell?

Ss: c-r-a-f-t-s

T: (explaining the plural noun in Mandarin, not quite audible) *very good*  
(taking off the second flashcard and showing it to the students)

**Ss: *painting***

T: Okay, *try it*, painting

Ss: painting

T: One more time, - painting

Ss: painting

T: What is painting?

**Ss: *painting***

**T: *Some of you have started painting***

Ss: (talking very noisily, most students are doing something else)

T: How to spell?

Ss: p-a-i-n-t-i-n-g

**B: *Miss, Miss?***---- (in Mandarin, inaudible)

**T: *That's* artist *or* art, ---** (explaining the differences between artist and art in Mandarin) ***They are different.*** Okay, this one (taking off the third flashcard) ***You should be more familiar with this one.*** How about this one?

Ss: play computer game

T: (turning the flashcard over to show students the word, covering the last two words 'computer games') ***Don't look at the bottom, come on,*** playing

Ss: playing

**T: *One more time, playing. Now the second word,*** computer

Ss: computer

T: One more time, computer

Ss: computer

T: Okay, *in addition to* computer, *the last word*, games

Ss: games

T: Okay, *when you say 'games,' please close your mouth*, games

Ss: games

T: *Put them together. Try it*, playing computer games

Ss: playing computer games

T: *in addition to* computer, *what else can we say?*

Ss: ps2

T: (nodding her head) v---- video, *For the word 'computer', you can replace it with 'video'.* Okay, how to say?

T & Ss: playing video games--- (in Mandarin, inaudible) Again, what is it?

Ss: playing computer games

T: *very good* (taking off the fourth flashcard and showing it to the students) What about this one?

Ss: (not sure, guessing noisily)

T: *No, try it* (still holding the flashcard, turning the flashcard over to show the word)

Ss: (trying to say the word)

T: What is it? (covering the second word with her fingers)

Ss: (still not sure)

T: Okay - *the second letter*, o, *please say / ə /*, l *is for /l/*, *please say /l/*

Ss: /l/

T: *What about e? Please say /ε/*

Ss: /ε/

T: *and add 'ing' to it.* Okay, *try it*, collecting

Ss: collecting

T: one more time, collecting

Ss: collecting

T: Okay, *how about this one?* (showing the second word)

Ss: (not sure)

T: Okay, a *is for / æ /* *Come on, line 4, I'll let you read it later*

Ss: (talking noisily)

T: *the middle* a is for --- / æ / and m. **Please close your mouth.** Okay, *try it*, stamps

Ss: stamps

T: Okay, one more time, stamps

Ss: stamps

T: Okay, *one more time*, stamps

Ss: stamps

T: Okay, **put them together** /k/----

B: collecting -----

T:---- (addressing some students who are not paying attention in Mandarin) **Put it away**

Ss: ----- (in Mandarin, inaudible)

T: Okay, *let's try it again. Okay, come on.* How to say, *we just talked about it* collecting stamps

Ss: collecting stamps

T: **Yes, if you're collecting stamps, then you can say it. Very good, this can be your interest or your hobby**

Ss: (talking noisily )

T: Okay, **now say these words backwards** (pointing to the flashcards on the board)

Ss: (trying to say them)

T: Okay, **together**

T& Ss: collecting stamps,

T: **Good, the second one**

T & Ss: playing computer games

T: **the second one?**

Ss: painting

T: Okay, **the first one**

Ss: crafts

T: **very good**, crafts

Ss: crafts

T: **very good** (reshuffling the flashcards and testing students on the new words ) this one

Ss: crafts

**T:** *Group 1 is good, group 5 is not bad.* How about this one?

**Ss:** painting

**T:** *the last one*

**Ss:** crafts

**T:** *hold on*, crafts (emphasizing the ending /s/ sound)

**Ss:** crafts

**T:** *You didn't say it clearly, let's try another one* (holding up one card)

**Ss:** ---(inaudible)

**T:** (holding up another card)

**Ss:** ---(inaudible)

**T:** *very good, very good* (looking for something on the podium) *wait for me a while, now, every group, send a representative here* (giving each group representative pieces of paper)----- (in Mandarin, inaudible because the whole class is boisterous) *This is very easy. Okay, let me give you one minute*

**Ss:** (still talking noisily)

**T:** (erasing the words on the board) Okay, *come on. This is easy. I'll give you hints and there are answers at the bottom so find them out.*

**Ss:** (Noisy)

**T:** *Yes, something inside the parenthesis is the hint*

**B1:** *I don't understand*

**T:** *You don't understand? You'll understand later*

**B2:** *I'm done*

**T:** (writing numbers 1 to 8 on the board)

**B3:** 8

**Ss:** (students are busy doing the activity, arguing loudly in Mandarin)

**T:** (waiting)

**T:** *done? Okay, the first sentence* how to say, hi ---

**T & Ss:** my name is Holy, I am a student (Starting reading the exercise on the paper)

**T:** I like to go to school. *The following three people are my best friends.* Mike, Anna, and Sally are my best friends. We like to have fun together. Okay, the first one, Mike likes to go---- *the back is the mountain*

**Ss:** *mountain*

**T:** Okay, *where does Mike like to go?*

S: hiking

T: hiking. Okay, how to spell?

Ss: h-i-k-i-n-g

T: (writing 'hiking' next to number 1) ***If you go to the countryside***, hiking ***and*** mountain climbing ***are different*** (explaining the difference between 'hiking' and 'mountain climbing' in Mandarin)—(writing 'hiking' in Mandarin on the board)  
Okay, ***number 24***, okay, sometimes, ***the second word***, sometimes I will go with him. He also likes to ***do something and that thing needs*** ----- (in Mandarin, inaudible) Okay, ***it's your turn***

Ss: (yelling very loudly, some raise their hands)

S: ----- (inaudible)

T: Okay, how to spell?

S: c-r-a-f-t-s

T: Okay, he ***likes to do crafts, that's number 16*** ( writing 16 on the board)

Ss: (yelling loudly)

T: ***the last sentence of the second paragraph*** - okay, ***what is his/her favorite activity?***

Ss: --- (arguing loudly, inaudible)

T: --- (in Mandarin, inaudible) Okay, ***they all like to do crafts. Okay, the second one***, Sally and Anna like to go-----

Ss: (Many students raise their hands)

T: 1, 2, 3 (calling the number to see who raises his or her hand the fastest)

Ss: (yelling loudly, complaining about the unfairness in Mandarin)

B: shopping

T: (writing 'shopping' next to number 3)

T & Ss: ----- (in Mandarin, inaudible)

T: Okay, what is shopping?

Ss: ***shopping***

T: ***You'll need money***, yes, shopping, go shopping. Okay, what does Tony say? Tony says 'I don't like it.' ***Does he like shopping?***

Ss: no

T: No, ***he doesn't like shopping***. He likes to ---

Ss: (raise their hands)

T: Okay, ***you two, paper, scissors, stone***

B: yes, d-a-i-n-g

S: **Say it**

T: no

Ss: (yelling loudly)

B: **You said you could do it.**

T: ---- (in Mandarin, inaudible) Okay, 1, 2, 3 (trying to decide which student she will pick)—(pointing to one of the students)

S: dancing

T: dancing. Okay, how to spell?

S: d-a-n-c-i-n-g

T: dancing (copying 'dancing' next to number 4) **very good.** What is dancing?

S: **dancing**

T: yeah, **dancing. what number?**

S: 23

T: Okay, 23 (copying number 23 on the board) **and one more loud and noisy--- that hint?**

B: **I know, I know** (raising his hand, hoping to be called upon)

T: ---- (in Mandarin, inaudible) c, how to spell, singing (copying 'singing' on the board) **You can be loud, or be soft; that's** singing, what number?

S: --- (inaudible)

T: (copying the number on the board, invisible) Okay, **the last one, for Tony,** what does he like to do? He likes to ---- (inaudible)okay, **try it,** 1, 2,--3  
(Pointing to one student)

Ss: (arguing very loudly about who was the fastest one to raise his/ her hand)

B: **I'm faster than he is**

T: ---- (in Mandarin, inaudible)

S: reading

T: reading, no, not reading. Okay, **try it again.** 1, 2,--3. Okay (pointing to a boy)

B: painting

S: **rotten**

T: painting (looking at her answer). No, not painting. **Come on, 1,2---3**

----- (in Mandarin, inaudible)

S: play video---

**T:** *very good, one more time*, play video game, *very good*. What is play video game? What is that? What is that?

**Ss:** (Busily talking)

**T:** *play video games* (copying 'play video games' in English and Mandarin on the board)

**S:** games mean 'you-shi'

**Ss:** (yelling loudly in Mandarin, inaudible)

**T:** no, no, okay, *and then the second one, what do I like to do?*

**Ss:** (yelling and raising hands, hoping to be called upon)

**T:** --- (in Mandarin, inaudible) Okay, *what number?*

**T & Ss:**---- (in Mandarin, inaudible)

**B:** (arguing loudly about the points he got in Mandarin)

(The whole class is very noisy - unable to hear what each one says)

**T:** Okay, computer---- (in Mandarin, inaudible) )kay, Joan-Kai, how to spell?

Joan-Kai: --- (inaudible)

**T:** --- (in Mandarin, inaudible) (copying 'surf the internet' on the board)

Okay, *the eighth one*,----- screen, screen *is a very big screen*

**Ss:** (yelling and raising their hands, hoping to be called upon)

**T:** Okay, *put down your hands*, 1, 2----3

**Ss:** (quickly raise their hands)

**T:** Okay, *you two, paper, scissors, stone*

**Ss:** *paper, scissors, stone*, yeah----

**S:** go to a movie

**T:** *very good* (copying 'go to a movie' on the board next to number 8)

**B:** (standing up to argue with the teacher about his score)

**T:** What is go to a movie?

**Ss:** *see a movie*

**T:** *see a movie*. Okay, *all the answers are on this page; please correct them by yourself*----- (in Mandarin, inaudible) what is fishing?

**Ss:** *fishing*

**T:** *Is there anyone who likes fishing?*

**Ss:** (talking noisily in Mandarin)

**T:** ---(in Mandarin, inaudible)okay, reading, --- *in addition to these, we've covered the others. How about the first one? We've talked about it.*----- (in Mandarin, inaudible) *Done? Done?*

**Ss:** (talking noisily)

**T:** Okay, *those three who owe me the answers; let's do some review* (holding the flashcards again, asking each one of them to say the words that were taught today by looking at the flashcards) Okay, *today's winners can get the prizes later.*

**B:** *watch TV?*

**T:** *I didn't bring any DVDs (tapes) it's too late*

**B:** *We can just watch TV*

**T:** no, *too late, not much time left. For the last 5 minutes—if you want to wrap it up earlier, we can stop now or if you want to do your assignment, you can do it now. Winners can come to me to get the prizes.*

(The whole class is boisterous again since the teacher has nothing else to teach for the last 5 minutes)

**T:** *If you have nothing to do, turn your textbook to page 62 and do the exercises.* ----- (in Mandarin, inaudible)

**T & Ss:** (talking noisily again in Mandarin till the end of the class)

**Appendix C. 5: Transcripts: L 5 (Grade 6)**

English teacher walks in the classroom; everyone stands up and bows to the teacher and the researcher. (**Note: italic script= utterance in Mandarin, standard script= utterance in English; T= teacher; Ss= students; Bs= boys; B= one single boy; Gs= girls; G= one single girl**)

The class leader stands up

**Ss:** Good morning, teacher

**T:** Good morning

**Ss:** (turning to the researcher), good morning, ----(the researcher's name)

**Researcher:** Good morning, everyone

The class leader sits down

**T:** Please take out your book. Turn to page 7. Last time we asked you to remember the text, unit 2 Remember? Do you remember? Okay? Let's review a little bit. Peter said what?

**Ss:** No, this is wrong.

**T:** and Sherry's mother says---

**Ss:** wrong

**T:** and teacher asks the first question, what is the first question?

**Ss:** How's Sherry at home?

**T:** And who answers?

**Ss:** She is very helpful.

**T:** No, who answers the question?

(One boy raises his hand)

**T & Ss:** Sherry's father,

**T:** Is that right? What does he say?

**Ss:** She is very helpful

**T:** Yes, she is very helpful and then her mother says---

**Ss:** She makes the bed everyday

**T:** and then her father says—

**Ss:** She washes the dishes on Sunday

**T:** then the teacher says—

**Ss:** That's very good

**T:** Then the second question? What is the second question?

**Ss:** Does she take out the garbage?

**T:** and the answer of the question is--?

**Ss:** No, she doesn't

**T:** Then who takes out the garbage?

**Ss:** Woody

**T & Ss:** Woody takes out the garbage.

**T:** Okay, do you all know what's the sequence? *Sequence*, now I ask you to close your book--- (in English, inaudible) Okay? Close your book, are you ready? Ready, let's go.

**T & Ss:** no

**Ss:** Mrs Huang: welcome --- how's Sherry at home? She's very helpful. She makes her bed every day. She washes the dishes on Sunday. That's very good. Does she take out the garbage? No, she doesn't. Woody takes out the garbage every day.

(While the students are reciting the conversation, the teacher is doing the actions to give students some hints)

**T:** Great, you can all remember that. Last time, we had workout A and workout B, is that right? Did you practice workout A and workout B? Page 8, page 9 Yes or no?

**Ss:** yes

**T:** Now I ask, you answer. Let me see, Workout A on page 9. Give me the answer according to the text, *according to the text*, okay? I ask, you answer, Does Sherry take out the garbage everyday?

**Ss:** No, she doesn't

**T:** Okay? Does Sherry makes her bed everyday?

**Ss:** yes, she does

**T:** yes, she does Okay, now page 10, does Harry take out the garbage on Saturday?

**Ss:** (silent)

**T:** answer

**Ss:** No, he doesn't. He doesn't take out the garbage on Saturday.

**T:** Okay, now, let's look at one of the pictures, one of the pictures (holding up the book to show students the picture. Okay, let's look at this one--- on Friday and

then I'll ask you the question. You will answer the question according the picture.

**Answer the question according to the picture, okay?**

Does Sherry makes--- does Sherry make her bed on Friday? Answer!

**Ss:** No, she doesn't

**T:** Okay, then, what does she do on Friday?

**Ss:** She wash--- (not sure)

**T:** She wash the laundry or do the laundry?

**Ss:** do the laundry

**T:** do the laundry, Okay, one more time, ready, go!

**Ss:** She do---

**T:** No, she does the laundry. Remember, okay? Use 'does' for she, not 'do'. Okay? One more time, ready, go

**T & Ss:** She does her laundry on Friday. Okay? Now you can understand that. Let's turn to page 12 - useful English - You wash, I'll rinse

**Ss:** You wash, I'll rinse

**T:** (holding up the book to show the picture) Do you know what 'rinse' mean? What's 'rinse'?

**Ss:** *rinse*

**T:** *rinse*, yes, 'rinse' means 'wash with water' Did we do this part? ***Did we do the pronunciation exercise?***

**Ss:** (silent)

**T:** Yes or no?

**Ss:** no

**T:** No. Okay, now, let's look at the first vocabulary. Okay, today we're going to practice the long vowel, /ou/

**Ss:** /ou/

**T:** watch your mouth, the shape of your mouth, a big circle—o, and then turn to small circle--/ou/, everybody, go

**Ss:** /ou/

**T:** Okay, that's the long vowel /ou/ (holding up a flashcard 'rope') r, r—what is r for?

**Ss:** /r/

**T:** r, r

**Ss:** /r/, /r/

**T:** p, p

**Ss:** /p/, /p/

**T:** /r/--/ou/--/p/---rope, come on, rope

**Ss:** /r/--/ou/--/p/, rope

**T:** /r/--/ou/--/p/---rope. Okay, what is rope? (pointing to the flashcard)

**Ss:** *rope*

**T:** ----(inaudible) now the second one (holding up the second flashcard) pole

**Ss:** pole

**T:** p—p

**Ss:** /p/, /p/

**T:** l—l

**Ss:** /l/, /l/

**T:** /p---/ou/--- /pou/, pole

**Ss:** /p---/ou/--- /pou/, pole

**T:** Okay, what is a pole?

**Ss:** *pole*

**T:** *pole*. What about this? (pointing to the flag) It's a –

**Ss:** It's a flag.

**T:** ----(inaudible) Now, I want you to take out your pencil. Write down the symbols. I need to you to write the ---(inaudible) write next to the vocabulary.

***Copy the phonetic symbols next to the vocabulary.***

**Ss:** (silent)

**T:** Do you know how to write consonants? ***Do you know how to write consonants?***

**Ss:** (quiet)

**T:** Yes or no?

**Ss:** yes

**T:** ----(inaudible) Remember to use the bracket, ***need to use the bracket***

Ok, for these two words, for these two, rope and pole. Okay?

**Ss:** (quiet and busy with the phonetic symbols)

**T:** Have you finished? Do not just write vowel; you have to write the consonant, too. ***Do not just write vowel; you have to write the consonant, too. I want you to write the vowel and the consonant.*** Understand? Okay, now, there is a sentence.

A rope is on a pole, go

**Ss:** a rope is on a pole

**T:** You can see the picture; there's a rope ----- (inaudible) ok? Do you have any question about long vowel /ju/?

**Ss:** (silent)

**T:** No. Okay, let's move on to the next long vowel, long vowel /ju/ (holding up another flashcard) c is a consonant, c c—

**T&Ss:** /k/, /k/

**T:** remember, c c /k/,/k/ in the phonic symbol, **the phonic symbol**---(inaudible) then t—t is for /t/ /t/, and let's pronounce it /k/ /ju/ /t/

Cute, okay, cute means very----lovely

**Ss:** -- (inaudible)

**T: *cute, okay?*** Now, the second vocabulary (holding up the next flashcard) m—m

**Ss:** /m/ /m/

**T:** l—l

**Ss:** /l / /l/

**T:** /m/ /ju/ /l/ go

**T & Ss:** /m/ /ju/ /l/, mule—mule, what is a mule?

**Ss:** ***mule***

**T:** It's an animal-- it has four legs. It looks like a horse but it's smaller than a horse. Do you understand? ***It's smaller than a horse. Okay?*** Okay? Mule, ***mule***, okay? Now I want you to take out your pencil and write down the phonic symbol, too. Remember the vowel /ju/-- All you have to do is write down the consonant--- (in English, inaudible) This one, okay? Write down the phonic symbol-- ***Write down the phonic symbol, okay?*** Later I'll check if you write down the symbol and next time when you see this phonic symbol (pointing to the board), you can pronounce it by yourself. You don't have to remember or you don't have to wait until I teach you. You can pronounce it yourself. ***Next time when you see the phonic symbol, you will be able to pronounce it yourself.*** You don't have to wait-- ***you don't have to wait until teacher teaches you. Understand?*** Okay, now, there's a sentence—repeat the 'mule' and 'cute' go!

**Ss:** the mule is cute

**T:** Okay? Um—*who?* Number 4. Who is number 4?

**Ss:** (silent)

**T:** number 4, the mule is cute? What is the meaning in Chinese?

**Number 4:** (silent)

**T:** mule is *very cute*, *the mule is very cute*, Do you understand? The mule is cute, *cute –the mule is cute. Okay.* Understand?

**Ss:** (still silent)

**T:** Everyone? Now, we're going to do—um-- show time-- Let's sing but let's read it first. Everybody, page 11, ready, go! A good helper

**Ss:** A good helper—Sherry is a good helper—she makes her bed---she washes the dishes—she takes out the garbage everyday, everyday

**T:** Okay. Do you all understand the lyrics, *the meaning of the lyrics?* Okay, the first sentence—good helper means what?

**S:** *a good helper*

**T:** yes, *a good helper* and third sentence, third sentence—the meaning of the third sentence, anyone knows?

(One boy at the back raises his hand and stands up)

**B:** *Sherry is a good helper*

**T:** ---(inaudible) *Sherry is a good helper.* Okay then the fourth, the sixth and the seventh--- *the fourth, the sixth and the seventh* are the things she do---she does—*things she does* – You understand? Okay, now, everybody, what does Sherry do? There are three things Sherry does, okay?

(One boy at the back raises the hand)

**T:** ---(calling another boy's name)

**B:** She makes the bed, washes the dishes, takes out the garbage

**T:** Okay—she makes the bed, washes the dishes and takes out the garbage. Okay, remember, there's a /s/. Okay, now, we will sing it without the music for the first time. *Can you understand what I said? Without music, we sing it first*

**Ss:** (silent)

**T:** Are you ready?

**Ss:** ready (only a couple of students said so)

**T:** Are you ready? Follow me, go

(The teacher sings the song and asks students to follow him. Students' voices are not quite audible) So far, *can you follow me?*

**Ss:** yes

**T:** Yes, it's very easy. Okay? Now the fourth sentence—she washes the dishes (the teacher sings on) she makes the bed—she washes the dishes—she takes out

the garbage --- can you—three sentences—we sing one by one---one sentence by one sentence. Okay?

(The teacher sings sentence by sentence and students follow) Okay, you do the whole song without the music. Okay? Without the music, *without the music*—now, ready, go!

**T & Ss:** (all sing together without music)

**T:** So far you can follow. Now listen to the music and we practice one time----see if you can follow (starting play the CD)

**T:** Follow the rhythm, *follow the rhythm*, and watch me when I conduct---

*Watch me when I conduct*---ready--- (all sing along with the music, only the teacher and the music can be heard). Okay, that's the first section, *the first section, We still have the second section. Okay*, ready--- (continue singing) Okay, I understand that this is the first time you sing this song and you will be --- (inaudible) Well, there's still a karaoke version. Do you think we can do the karaoke version?

**Ss:** (silent)

**T:** Are you sure? Yes or no?

**Ss:** no (very quiet)

**T:** Okay, yes, please raise your hand—do the karaoke version--- no, please raise your hand

**Ss:** (no response)

**T:** No tokay?--- We'll try one more time

**Ss:** (some are laughing)

**T:** Go. You will have to prepare—you are ready and then we will do the karaoke version because karaoke—nobody sings in there—you have to sing—that's why you --- (inaudible) Okay? You do one more time—follow the voice (playing the CD again) Okay, ready—

**T & Ss:** (all sing together) Okay, the second time---please close your book—please close your book—remember—remember—Okay?---(in Mandarin, inaudible) Okay, ready (all sing together again) – (stops the CD) Okay, now, you can remember the lyrics--- *you remember the lyrics*--- Do you think you're ready to sing the karaoke version?

**Ss:** (no response)

**T:** Are you ready?

**Ss:** yes (some say so)

**T:** Yes, let's give it a tr. Okay? Remember the lyrics –(Teacher leads the students to review the lyrics one more time) So it's not so difficult, right? You can remember the lyrics. ***You can remember the lyrics.*** Ready, karaoke version

(The teacher starts to play the CD)

**T:** Wait. Wait—it will stop—and here comes the karaoke version. Okay, ready

**T & Ss:** (all sing with the karaoke)

**T:** Okay, the second time. Okay ready----(sing along) great, you are doing so great—only one class-- you can learn a song—***You can learn a song in one class.*** You are so great. Okay, now-----who are the window persons-- ***window persons*** please raise your hand. Okay now take out your writing books—We are going to write the vocabulary of unit 2, yes

**Window persons:** teacher, no writing book

**T:** Where are your writing books? I don't have here

**Ss:** (silent)

**T:** ---(calling one student's name) no writing books—

(Finally the window person finds a stack of books)

**T:** Yes, that is writing book—pass it on---pass them on---Okay, take out your book—turn to page 57—we are going to write the vocabulary of unit 2—okay --- (inaudible)

(Two window persons are giving the writing books back to their classmates)

**T:** --- (inaudible) Okay, take out your book—your writing book – find the page—the new page- ***turn to the new page*** unit 2—page 57, vocabulary—one time

(Students start copying the vocabulary in the book)

**T:** remember—find the new page—okay just writing down on the new page---(in English, inaudible) and remember write it correctly—***write it correctly***

**S:**--- (inaudible)

**T:** Yes, both Chinese and English—the vocabulary-- write both Chinese and English—Remember there is a line so watch you writing – Write it above the line—above the line—there's a line – and remember when you submit your writing book—***after you submit your writing book, the researcher*** is going to ask you some questions. ***The researcher is going to ask you some questions.*** Don't worry, all you have to do is say—what

(Students are copying the vocabulary quietly)

Don't worry—all you have to do is say yes or say no—Just answer the questions—It's about my teaching—Okay—if you finish writing, please hand in over here. Don't rush—we have plenty of time-- ***Don't rush—we have plenty of time***—So I want you to write them correctly—***write correctly—that's very important***-- We have plenty of time so take your time. We have finished unit 2 so next week—next Monday—what are we going to do? The test---okay? Next Monday—we are going to have a vocabulary test on unit 2—okay? Please remember next Monday so you have to read—study your book in the weekend. In the weekend –study—remember the vocabulary

(All students are copying the vocabulary and listening to their teacher)

### Appendix C.6: Transcripts: L 6 (Grade6)

English teacher walks into the classroom; everyone stands up and bows to the teacher and the researcher.

(Teacher puts a big book ‘Is that you, Santa?’ on the board)

**T:** Class time, class leader

**Class leader:** stand up

**Ss:** (everybody stands up)

**Class leader:** Bow

**Ss:** Good morning teacher

**T:** Good morning students

**Ss:** (turning to the researcher) Good morning, the researcher.

**Researcher:** Good morning, everyone

**T:** Okay, we have finished unit 2, unit 1. Do you have any questions about unit 1 and unit 2?

**Ss:** no

**T:** No- okay, great--- unit three---( in English, inaudible) Before we look at the text, I want you to ---( inaudible) listen to the background story, *listen to the background story*—I want you to listen and understand and write them down. There are 5 sentences in the background story. *There are 5 sentences in the background story*, 5 sentences—I want you to find space in your book—*find the space* and write the sentences—Okay, now please take out your pencil—Ready? Remember 5 sentences –okay?—See if you can remember them all— *see if you can remember them all—see if you can remember them all at one time*—Ready? Are you ready?

**Ss:** (not sure)

**T:** Not ready? Are you ready? Okay, let’s go

(Teacher plays CD for a couple of seconds and stops)

**T:** Okay, remember 1 or 2 sentences (addressing one student) Okay, say it loudly, *say it louder*

**S:** It’s time to go to school

**T:** Okay, sit down please, thank you. The first sentence --- everybody—it’s time to go to school—go

**Ss:** It's time to go to school

**T:** Okay, and you write it down—Howw to spell school?

**T & Ss:** s-c-h-o-o-l

**T:** So you can write the sentence down-- *so you can write the sentence down*, okay. That's the first sentence, anything else?

**Ss:**---(inaudible)

**T:** Okay, that is the third sentence—Can you say one more time loudly (talking to one student)?

**S:**--- (inaudible)

**T:** Okay, the third sentence—Woody's bike is broken—everybody—go

**Ss:** Woody's bike is broken

**T:** Actually the third sentence starts with (pointing to the board)--listen unfortunately--- go

**Ss:** unfortunately

**T:** The third sentence is like this - Unfortunately Woody's bike is broken That's the third, okay, (showing his fingers) We have the first and the third—How about the second (calling one student's name) the fourth

**S:** ----(inaudible)

**T:** Can you say that one more time loudly?—Go

**S:** ---(inaudible)

**T:** Okay, everybody, Eric comes to get Woody—go

It's time to go to school—second—Eric comes to get Woody—the third sentence—Unfortunately what—what—Woody's bike is broken. Okay, you have got three sentences—Okay, how about the fourth?—

**Ss:** (silent)

**T:** Does anyone know? Anyone?—Okay, let's try the second time—second time—Listen to the background story (plays the CD again) second time (a few seconds later, CD stops)

**Ss:** (a couple of students raise their hands)

**S:** (asking questions, inaudible)

**T:** ---(answering question---inaudible)

**S:** ---- (inaudible)

**T:** How will Woody go to school today? Is that correct? Yes or no?

The fourth sentence—everybody—How will Woody go to school today?—Go

Ss: How will Woody go to school today?

T: Okay, now—the last sentence—Okay, it's on the board—Let's find out—Go

Ss: Let's find out

T: So, only two times—You listen to the story two times and ---You can listen and understand and write down the sentences—five of them---Isn't that great? - *Isn't that great?* I hope you can do it only one time—*I hope you can do it by listening to it only one time. Understand?* Understand?

Ss: (no response)

T: Okay, now—write down the five sentences (looking at some of the students in front) Okay, everybody—Let's do the background story—ready—I need you to practice so write them down—Okay? Ready---go

T& Ss: It's time to go to school--- (students are not sure about the second one)

T: ur---- the second sentence—Eric—

Ss: Eric comes to get Woody (can't move on with the third sentence)

T: Unfortunately—

Ss: Unfortunately Woody's bike is broken (Students recite softly, not confidently)

T: How—

Ss: How will Woody go to school today? Let's find out

T: (pointing to the poster on the board) What does that mean? Let's find out—Let's find out what—what—Will Woody go to school? *How is he going to school?*--- (inaudible) Okay, let's---What does that mean? (calling upon one boy)

Boy: that is

T: that is - Is that right? Is that right?---

Ss: (no response)

T: Let us----Okay? Let us (copying 'let us' on the board) Remember – that's 'let us' not 'that is. Okay? Let us means *let us*---let's find out---*let's find out the answer*—understand?—okay, now—page 13—let's read—Please listen and repeat---unit 3 time to go

Ss: unit 3 - time to go

T: Time to go Woody

Ss: Time to go Woody

T: My bike is broken

Ss: My bike is broken

T: And how will you go to school?

**Ss:** And how will you go to school?

**T:** Don't worry

**Ss:** Don't worry

**T:** I'll walk to school

**Ss:** I'll walk with you

**T:** Thank you, Harry

**Ss:** Thank you, Harry

**T:** My pleasure

**Ss:** My pleasure

**T:** Now your turn to read—Look at your book---ready—go

**Ss:** Time to go, Woody---My bike is broken—And how will you go to school—  
Don't worry—I'll walk to school---I'll walk with you—Thank you, Harry—My  
pleasure

**T:** pleasure (trying to correct students' pronunciation)

**Ss:** pleasure

**T:** Girls, first—pleasure

**Gs:** pleasure

**T:** That's better—ok, boys---pleasure

**Bs:** pleasure

**T:** Okay? Remember—watch your sound-- ***watch your sound***, pleasure, okay?  
(walking to the board and pointing to the board) When we say time to---, it  
means ***it's time to do something***. ***What does it mean*** time to go to school?

**Ss:** ***time to go to school***

**T:** Yeah, ***time to go to school***. Okay—time to bed---***time to go to bed***. Okay? and  
time to eat lunch—***what time***—

**Ss:** (no response)

**T:** What is lunch? ***lunch***—ok? What does it mean by time to eat lunch?

**Ss:** ***time to eat lunch***

**T:** Yeah, ***it's time to eat lunch***—Do you understand?—time to ----remember –  
okay? Harry says time to go—that means time to go where?

**Ss:** (quiet)

**T:** -- go to school, okay? Harry says time to go to school—Woody says my bike--  
-What is bike?

**B:** (raising his hand) ***bike***

**T:** *bike*, okay? You can also say bicycle--how to spell bicycle?

**G:** b-i-c-y-c-l-e

**T:** Mm—great---girls—How about boys? Boys—how to spell bicycle?

**Bs:** b-i-c-y-c-l-e

**T:** Yes, that's good—okay? my bike—my bike is broken—What does that mean?  
- broken

**B:** *broken*

**T:** *broken, out of order*, okay? Whenever the thing is not in order, it's not function—*it can't work—it can't work normally*—we'll say it's broken – such as *window is broken* (pointing to the window) —*How to say?*

**Ss:** window is broken

**T:** Yeah—the window is broken--- *the computer is broken--*

**Ss:** the computer is broken

**T:** Yeah, the computer is broken--- *glasses are broken?*

**Ss:** glasses is---

**T:** oh---- Watch the verb--- *watch the verb*—you say—my glasses—is that singular or plural?-- *singular or plural?*

**S:** *plural*

**T:** *plural*, okay? my glasses ---*are*---broken—Is that right? Can you say my glasses is broken?

**Ss:** (no response)

**T:** yes or no

**T & Ss:** no

**T:** you will say my glasses are broken

**G:** (raising her hand and asking a question in Mandarin)

**T:** no my glasses---this word—glasses—(showing the gestures of glasses) you can not say—glass—ok—one lens---*one of the lenses* (writing something on the board, invisible) one lens --- of my glasses—*this means one of my glasses* –ok *when you say one of my glasses, and then it's singular, singular or plural?*

**S:** *singular*

**T:** *singular-- when you say one of my glasses, and then it's singular*—then what is the 'be' verb? *Which 'be' verb will you use?*

**S:** (quiet)

T: is---right? so—one lens of my glasses is broken-- *one lens of my glasses is broken—if the glasses are fine, we normally say* ‘my glasses’ ----(in Mandarin, inaudible)okay—then---*then*—how will you go to school—will—*last time we talked about it*—will—*will, right?*—will you go to school—how—how *is to ask what?*

Ss: (quiet)

T: how---*how*—do you understand—*how*—How will you go to school?-- *How will you go to school?*—I said it before --- go to school means ----*go to school*—now— Harry ask how will you go to school.-- *How will you go to school?* and then Woody say ‘don’t worry’---‘don’t worry’ means *don’t worry, okay*—there is another line after this—another sentence after this—don’t worry, be happy—you know what that means?

Ss: (quiet)

T: What is be happy?

S: *be happier*

T: yeah, *be happier—don’t worry--- be happier*—okay, don’t worry, be happy—I’ll walk --- walk? walk? *walk to school right?* which means I go to school on foot (writing ‘on foot’ on the board) I go to school on foot—that means I walk to school—*go to school on foot*—on foot—walk to school, okay—and Eric say ‘I’ll walk with you’ *I will*—walk—with you—*I’ll walk with you to school*—thank you, Harry—okay—before—before this ---I told you before—When somebody says ‘thank you’ to you, what are you going to say? What are you going to say? Okay—now—I say thank you—What are you going to say?

T & Ss: You are welcome (students can rarely be heard)

T: Okay, now—we have other line—*another sentence*—you can also say my pleasure

Ss: my pleasure

T: pleasure is *pleasure*, okay? *It’s my pleasure to walk to school with you.* It’s my pleasure to walk to school with you—Understand?—Understand?

Ss: understand (only a couple of students respond)

T: (explains the use of ‘my pleasure’ in Mandarin, inaudible) *then the partner will be very happy*, understand?

Ss: (no response)

T: Okay, do you have any question?

**Ss:** (still silent)

**T:** Any question about the text?

**Ss:** (silent)

**T:** No, okay—next time I still ask you to remember the text—okay - next time we'll try

**Ss:** (quiet)

**T:** give it a try—I mean you can remember the dialogue, the sentence—it's very easy—how many sentences? -1,2,3,4,5,6,7,8—8 sentences—so it's very easy—okay? -We'll do it next time, okay?

**Ss:** (silent)

**T:** Okay, try to remember the text—ok—now—there's some time—some more time—I'm going to tell you a story—This is a story (putting a big book on the easel) It's called 'Is that you Santa?' -go-

**Ss:** Is that you Santa?

**T:** Okay, who is Santa?

**Ss:** *Santa*

**T:** He is called Santa Claus----ok—This is a big book—so we will read together—now (turning the page)—first page—of course—This book is about Santa Claus—It's by Margaret---(inaudible)—I think that----(inaudible) (playing CD of the story) -----*author*—This is the first page ( While the CD is playing, the teacher follows the scripts of the story with a pointer and students are quiet) Okay, what is the first page? I hope you can all understand the content—*content*, now see—a few words are missing-- *A few words are missing*—There are pictures—such as this one (pointing to the picture) what is this one?

**Ss:** tree

**T:** tree—okay? - You can also call that Christmas tree, okay, tree (pointing to the next picture) How about this? What are they?

**Ss:** socks

**T:** socks or stocking---everybody—go

**Ss:** stocking

**T:** and this?

**Ss:** cookie

**T:** and who is he?

**Ss:** Santa

T: Santa Claus. This?

Ss: apple

T: -----(inaudible, in English) Let's look at the first sentence---What time is that?  
---no time—Okay, what day is Christmas? How to say?

Ss: December

T: December –

Ss: 25

T: 25? Okay, what time is Christmas?

S: December 25<sup>th</sup>

T: Okay, it's on December 25<sup>th</sup>—Understand? **December 25<sup>th</sup>** So what time is Christmas Eve?

Ss: (no response)

T: It's on December 24<sup>th</sup>, the night before Christmas-- **the night before Christmas**, okay? The tree is trimmed.----trimmed means-- what?

S: what?

T: **cut, trim**, okay?—the Christmas tree—beautiful Christmas tree—maybe too big—cut some of the leaves--- **You need to cut off some leaves** (showing the meaning of 'trim' by gesture), branches, **cut it off to make the shape** (showing the shape of the Christmas Tree with his hands) The stockings are hung---what is hung?---**hang it**—ok—Do you know where are they hung? Where?

Ss: (no response)

T: Where?

Ss: (silent)

T: stocking—Where are they hung?

S: ---- (inaudible)

T: **Where are they hung? In the tree?** (pointing to the tree on the big book) tree?  
On the tree? or **fireplace?** How to say? fireplace—fireplace—go

T & Ss: fireplace

T: That's **fireplace**, okay, on the fireplace—okay--cookie for Santa are ---Santa is very very busy—Is that right?—You are to make some cookies to treat him---**make cookies for him, right**--- are on the table –okay? without drawers--- **without drawers** (explaining what a table is)—table---How about with drawers?

Ss: (silent)

T: The one with drawers—we call ‘desk’—*We call the one with drawers desk, right? Okay, daddy, father—now it’s time for—*

Ss: ----(inaudible)

T: What does that mean?

Ss: ---(inaudible)

T: Yes, time for bed—*go to bed*—(turning to the poster of unit 3) Here, it’s time to go--- *it’s time to* --- Here, it’s time for bed---*it also means its time to do something*. What’s the difference? Here if you use to and verb—*use to and then verb*, right? and here (turning to the big book) use for with a noun, *a noun following* for, okay—now—the difference—Now listen---It’s time to eat lunch—What does that mean?

Ss: (quiet)

T: *It’s time to have lunch*--- It’s time for lunch—What?

Ss: *the same*

T: Yeah, the same, is that right? the same meaning--- *The meaning is the same*—you can use time to eat lunch –You can also use time for lunch. It depends on you—*It depends on how you want to write it. The two sentences have the same meaning. Both mean* it’s time to have lunch. Do you understand? Okay, now, look at the picture—oh, Santa is coming too---What does it mean?

Ss: ---(inaudible)

T: *Yeah, he’s coming soon*—ok, next page (turning to next page and playing the CD again, while the CD player is playing, the teacher follows the script with his pointer)---

T: (stops the CD) see—ding-ding--ding—What does that mean?

Ss: ---- (inaudible)

T: ---- (in Mandarin, inaudible) 1,2,3 How many bells?

T & Ss: 3

T: so bell-s, remember—bells—He must be who? Santa with his ---*with*—Santa with his reindeer

Ss: ---(silent)

T: *reindeer* (explaining reindeer in Mandarin, inaudible) the reindeer—this sleigh—

Ss: sleigh

**T:** sleigh means the vehicle that rides on the snow, the transportation tool on the snow----(in Mandarin, inaudible) **Understand?**---filled with toys—What are toys?

**Ss:** *toys*

**T:** Oh, *you all know toys*--- filled with---filled *means full*—*The sleigh is full of what?*—*toys*---because he is very busy to give them away---*give the toys to whom?* Okay, now, next page, (point to the picture) *This is what he's thinking of*--- next page (turning to the next page and playing the CD player again. While the CD player is playing, the teacher follows the script with his pointer) --(stops the player) Okay, this page is very ----Is that you Santa? this ---*our leading sentence will repeat over and over again*--- (inaudible) No, it's just the sound—*What is the sound?*

**S:** *telephone*

**T:** *telephone* (making the gesture to indicate telephone) *Can you understand this?* Go back to— means what? ---*go back again*

**Ss:** *to bed*

**T:** *to bed*, understand?—(inaudible) next time we will try to finish the story, okay? *Today we can only do a couple of pages. Next time*---- (inaudible) Okay, now---some time for the researcher.

### Appendix C.7: Transcripts: L 7 (Grade 1)

This is an English-only class although the teacher is a local teacher; everyone is expected to speak English only in class.

**T:** Where is your picture dictionary?

**B:** Teacher Joanne, I don't have picture.

**T:** Hello, who saw Andy's picture dictionary?

**Andy:** I don't have something

**T:** Who saw Andy?

**B:** Hey, that's Andy.

**G1:** Benson--Cindy Young, Cindy Young - find- Andy

**T:** Andy, where's yours?

**Ss:** (keep talking and yelling loudly)

**B:** teacher Carrisa (distracted by the researcher)

**T:** Andy, you're---

**T:** Now everybody, attention!

**Ss:** One, two

**T:** Look at me! The first thing I want to tell you. Tomorrow we are going to make fossils so I write something on your communication book. Someone need to bring leaves, leaves, leaves, leaves from the trees, leaves and sticks, leaves okay the branches. And someone have to bring the very very small mini stones.

**B:** I have

**T:** Okay? okay? Someone I write, I don't know who need to bring but I write on you communication book. Do not look at right now. I write bring or prepare. Okay, now open your picture dictionary.

**B:** com---- communication book

**T:** Who can tell me what number?

**Bs:** number 8

**T:** It's our number

**Ss:** 8

**T:** number 8 and - What date is today? What date?

**B:** February 26

**T:** February 26, okay? So what's the picture?

**Ss:** seahorse

**T:** How to spell the seahorse?

**B:** sa—se-a horse

**T:** sea, long “i” or short “i” seahor--, or (Teacher emphasizes “or” sound), seahor-se, sea-hor-se, not sea-hor, okay? And write three time (Teacher asks children to write “seahorse” three times)

**B:** Joanne---(A boy is trying to ask the teacher, not clearly --)

(Children keep talking while copying “seahorse” three times in their homework books)

**T:** Andy, where is your picture dictionary?

**Ss:** (talking and giggling, talking about a big fly in Mandarin)

**G:** *The fly* (in Mandarin) go to my hand and I broke, I broke, I broke his one feet

**T:** Give me your paper (The teacher is picking up the fly with tissue paper and the kids are screaming)

**Gs:** yuck

**B:** That is big *fly*.

**B:** my home. I have see this big *fly*.

(The teacher goes into the bathroom to get rid of the fly she caught and comes back again to the classroom)

**T:** Here is the fly. Don’t kill them, okay?

(Ss are still talking and copying the words at their seats. The whole class is boisterous.)

**G:** Teacher, I don’t have picture

**T:** because you don’t hand in

**B:** What is hand in?

**T:** Who doesn’t have picture?

(A girl in green shirt raises her hand)

**T:** Only you two go to get the glue (pointing to two girls)

**T:** Okay, who can make sentence? (The teacher lists number 1, 2, 3 on the whiteboard)

**T:** seahorse, Mary Yu?

**Mary:** I have see a seahorse in a sea.

**T:** I have see a horse, I have--- I saw—because it happened already, right? So what is see past tense?

**Ss:** saw

**T:** so I saw---I saw (writes 'I saw' on the whiteboard)-- Only one? You just see one?

**B:** I have see many.

**B:** I have see lot of.

**T:** so I see four--- seahorses (still copying the sentence on the whiteboard). Don't forget put s--- In the sea or under the sea? Under the sea would be better.

(One of the girls raises her hand)

**B:** Can not write under the sea because many water what you can see.

(Kids are still talking to each other about the sea; one boy said 'snorkeling' in Mandarin to express what he wants to say. His utterances are not quite clear.)

**G:** (raising her hand) A seahorse is in the sea.

**T:** Okay, say 'live.' A seahorses live under the sea.

**B:** Bad you (talking to another boy)

**T:** Okay. Now I want you look at this book. I have so many seahorses.

**Ss:** ??? (inaudible)

**T:** Yeah, this is my picture dictionary. Okay, it's a little bit crazy but--- Who can tell me the seahorse? (holding her picture dictionary) What color are they? What color are they?

**G:** (standing up and pointing to the picture). This is so ugly.

**T:** In this book, we have—which color? What color?

**Ss:** (coming to the front of the class and pointing to the book because they can't see very well)

**Bs:** I can not see.

**T:** We have orange---and pink—What about this one?

**Ss:** (start to say all different colors, very noisy)

**T:** Can you really see purple seahorse?

**Ss:** ---- yellow

**T:** Yeah, yellow—I think—I always see this one—the orange one--- so who can make sentence? What color are they? Ben?

**Ben:** The seahorse are purple---and every color

**T:** What else? You see-- what color? What else? And what else?

**Ss:** (talking noisily)

**T:** No, there are many—there are many seahorse with different colors—so—I just want to write—I just want to write—What do you see in this book? Okay—What color are they in this book? So the seahorses are pink, orange, and purple. (Teacher writes sentences on the whiteboard and kids start to copy the sentences) Of course, you can not see the pink seahorses.

**Ss:** Yeah

**Bs:** ----green

**T:** Green? Oh I don't think so—Okay I'm going to count 30 to 0. You have finish those three sentence and pass to the last person. The last person will put on my table. 30—I check later 29—28—27—26—25—and you should draw and color the picture for your weekend homework—all right? 24- 23—hurry up please—22—21—20-19—18-17—16-15-14-13—12-11-10—9—8—7—6—5—4—3—2-- -When I count to zero, I don't want to see any picture dictionary---1 I want to see which table (Teacher starts to shout and kids are busy finishing their work and passing their notebook to the last person at the table). It's the number 1.

**Ss:** quickly

**T:** quick—and put away your color pencil—put away your color pencil—I just need-- one pencil and one eraser on your table---Ze—

**Ss:** ro

**T:** ro-- Very good—I'm going to give you a reading question for *Caps for sale* which is the part A—now we're going to part B—I just need your ear—I don't really want—I don't really want have—I don't really want to have your ears—I want you to listen

**B:** Okay teacher Jane---?????

**T:** No, I don't want—we do this before but I just put 4 more questions

**Ss:** (Students are not paying attention and keep talking to each other while the teacher is distributing the worksheet)

**T:** but I don't want to—When you get the paper, write down your name first—when you get the paper, write down your name first (Teacher is fixing a girl's ponytail). Does everybody have your paper? Okay, write you name. I give you 5 seconds—5—4—3 and write down the class name and the date—3—2—1 Okay, listen—I will read a sentence—You don't need to follow me—You don't need to repeat again but you have to circle the word you hear, okay? We did this before.

You understand? Okay we try number 1. Once there was a peddler who sold caps—So which one? First one or the second one?

**Ss:** first one

**T:** So circle the first word—circle the first word—Jane-- Jane You'll give your a bottom paper? Okay, I need—hello (yelling) attention!

**Ss:** one! two!

**T:** I want you to be very very quiet because this is the lesson so please listen. Number 2—he walk-ed up and down the streets (emphasizing the final sound)-holding himself very straight. Number 3—as he went along, he call-ed (emphasizing the vowel sound)—caps—caps for sale—fifty cents a cap

**Ss:** (Children are quiet)

**T:** Okay, number 4—I think I will go for a walk—in a country--said he

**B:** What?

**T:** said he—he said-- (inaudible)—number 5- but the monkeys only shook both their hands back at him

**B:** one more time

**T:** no, just one time

**B:** Why?

**T:** (ignoring the boy's question) Number 6, he stamped his feet and he sai-d you monkeys—you -you better give me back my caps.—Number 7 but then each monkey pull off his cap and all the grey caps and all the brown caps and all the blue caps and all the red caps came flying down out of the tree—flying—l-l (emphasizing 'l' sound) It's not test, just activity—Please do by yourself. Number 9

**B:** It is what?

**T:** and, oh sorry, number 8—so the peddler picked up his caps and put them back on his head.

**B:** eraser

**T:** number 9 and slowly- slowly-Andy, you should follow me first- Okay, one more time-number 9, slowly-slowly he walked back to town calling. Number 10- but before standing up he felt with his hand to make sure his caps were in the right place--Okay, pass your paper to the last person and the last person get the paper and put on my table. (Kids did what they were told to) and I don't think so today we still have time to let you read your book—so all the—(Teacher brings a book

from her table to the front and some kids stand up to see what book the teacher is going to read to them)

Count to 10—I count to 0—I count from 10 to 0—Crist—and sit in the front10--9—

**Ss:** (kids keep talking noisily while they came to sit in front of teacher)

**T:** 8—7—Mary, we finished already, please put it back (yelling) from my table—6-5-4-Jean (kids are very noisy) Andy, Candy (One girl went to talk to the teacher and back again) Andy, you don't need to do that—You just open and show him. Please listen to me. (Talking to May) May, you should let him finish, okay? Ready?—(Jim tells the teacher that he has the same book.) I know but I don't want to look your own book. If you open that book, I'll let you read the story teller and maybe I'll ask teacher Joanne to tell the story—I want to continue yesterday story. Okay, who can remember this story's name?

**Ss:** (Students sitting in front raise their hands, wanting to be called upon)

**T:** Okay, Will

**Will:** dinosaur----

**Ss:** (raising hands) I know - Danny and Dinosaur

**T:** Look, Jean, you should raise your hand to answer the question.

**Ss:** (someone is trying to answer - his/her hand is up)

**T:** Now, raise your hand to answer the question. Okay, the book name is *Danny and the Dinosaur*. Okay, I want to ask you some questions

**Ss:** (still noisily talking)

**T:** Where did Danny find the dinosaur? Where did he go? James—

**James:** museum

**Bs:** library

**T:** not library, museum and--- You only can the dinosaur in the museum, yes or no? You only can see—you only can see dinosaur in the museum, I ask you question—You only can see dinosaur in the museum, yes or no?--- no - What else can you see? James

**James:** Mm, people

**T:** people and what else? Will

**Will:** *primitive people* (in Mandarin)

**T:** Can we see *primitive people*? No—Mary (quiet) We saw--

**Gs:** little gun

**T:** little gun and good—What else? One thing very sharp and long

**Ss:** sword (say it not quite right)

**T:** no, sword What else? There's animal and color is brown

**Ss:** Indian

**T:** animal

**Ss:** (raising hands) I know, I know

**T:** Mary, the word begin with b

**Ss:** I know--

**T:** Okay, -- bear and?

**B:** Indian

**T:** Okay, Indians, that's what we see—Okay? One more—What's this one?

**Will:** Australia

**T:** (pointing to the picture) Australia, no (one kid comes to the book and points to the picture)

**Ss:** Eskimo

**T:** Okay, Eskimo, okay. Can I continue? Okay, yesterday, we finish this page, right? The dinosaur was out of breath. Teach him tricks said the children (While the teacher is reading the story, some children pay no attention) Who know what--- mean? Danny taught Dinosaur how to shake hands (Teacher makes a gesture for shaking hands) Can your dog shake your hand?

**Ss:** yes, no

**B:** My Pido can shake my hand

**T:** Oh, really? Candy and Mary, what are you doing?

**Ss:** (keep talking noisily)

**T:** Can you? Hello! Let me finish—can you roll over on your back?(showing the gesture) James

**T:** and roll on the---(inaudible) ask the children—Let's play hide and seek—You know hide and seek?

**Ss:** I know—*hide and seek*

**T:** Yeah, I didn't ask you to speak Chinese—said the children—How do you play it?—said the dinosaur—We hide and you try to find us—said Danny

**Ss:** teacher, I can not see

**T:** The dinosaur covered his eyes, count the number 1,2,3, all the children ran to hide. What do you think of the dinosaur? Can he find all the children?

**Ss:** yes (among noisy comments)

**T:** the dinosaur look and look, he couldn't find the children. Oh, where's the children? (Teacher puts her hand on her forehead, making a gesture for g 'look'). I give up, he said. I don't know. I don't know where are they. Now, it was the dinosaur's turn to hide. Oh, oh, what can be bigger than dinosaur?

**B:** sea

**T:** sea! So he had to hide under the sea?

**Bs:** yeah

**T:** The children cover their eyes, count the number 1, 2, 3. So first place dinosaur hide behind the house. Oh, oh what do you see? Bigger than the house or smaller than the house?

**Ss:** bigger

**Ss:** smaller

**T:** The dinosaur is much much bigger than the house so can children find him? Yes, So next time he hide behind the sign.

**B:** Okay, hide in the mountain

**T:** Okay, okay what's this sign?

**T & Ss:** Brush your hair everyday. Did you?

**Ss:** yes

**Ss:** no

**T:** He hide behind the sign; the children find—found him. If you—if I found you if I can find you for two times, will you happy? Or oh, I can not find. I can not hide any place. Can you hide everywhere?

**B:** Teacher Joanne, I'm so small right? And In my Tainan, there is very big, there is my grandmother house and I have lots of *small holes* (in Mandarin) but my brother can not go in but I can so I hid there and there's some door and I (making a gesture, not clear) but brother didn't--

**T:** So at that time your brother didn't (-----inaudible)

**B:** because my brother is bigger than my sister--- but my brother is taller than my sister.

**T:** (having interaction with one of the boys, inaudible---) Yeah, like if you want to hide. Okay, maybe it's a place to hide, right, but-- and we always can catch you

**B:** because we know that----

**T:** and we will feel happy or like sad

**Ss:** sad

**B:** I can go to my Chinese ---(inaudible)

**B:** (saying something but not clear)

**T:** Okay, so he try again. He hide—he hide a big gas tank but what happen still?

**Ss:** bigger

**T:** bigger than the building

**B:** It's longer. It's longer.

**T:** Mm, wider, maybe. Okay, the children found him. They found him again, again and again and again. So if you are dinosaur, will you want to play—Will you still want to play?

**Ss:** no, no

**T:** Will you still want to play?

**Ss:** yes

**T:** Really? But I can find you again, again, and again

**B:** I want play because I want catch some people. And you use your head -----  
(inaudible, but he uses body language to show what he means)

**T:** Okay if me, maybe I want, I would say I give up—I don't want to play. Sam, if I find you again, again and again, will you still want to play?

**Sam:** (not clear, saying something in very low voice)

**B:** I know—I know---(not clear, trying hard to use body language to express his ideas)

**T:** but how can you let the building fall down

**Ss:** (talking without raising their hands)

**Ss:** because he is dinosaur and he-----

**T:** Oh, Oh—I see but how do you think if the building is on your body, I think you will----

**B:** die

**T:** die—and this is not a good thing

**Ss:** (start talking noisily)

**T:** I think it's not like to do that because they just want to play with you. okay—  
Okay, I guess there's no place to me to hide (continue reading), Oh, dinosaur said, I guess there's no place for me to hide. So Danny said something—Let's make believe we can not find him—Danny said—so now you see the dinosaur hide behind this one (Teacher shows a picture to the children)—the pole but this is

much much thinner, right?--- But you see make believe means where can he hide—where can he be—where—Oh, where is the dinosaur? Where did he go? (Jean and Mary have stayed in the bathroom too long ) Jean and Mary, I count to five 1 (Everyone turns to the direction of the toilet) 2, 3, 4, (Teacher stops reading and everyone is looking at the toilet)

**B:** 5

**Mary:** I go to the bathroom

**T:** Mary, four already

**G:** *Mary had poo-poo* (in Mandarin)

**T:** but I think it's not your business--- Mary, you sit over here (The classroom phone buzzes) James, can you help me?

**James:** (James picks up the receiver), Cindy go home.

**T:** Cindy Young, go home (Cindy's parent is downstairs, ready to pick up Cindy)

Okay—okay - so make believe they can see them, right? But they try to pretend they can not find the dinosaur. So dinosaur very happy, you see.(A girl sitting at the front of the class is trying to talk to the teacher but the teacher moves on) Here I am—said the dinosaur—Wow the dinosaur win, said the children. We couldn't find him. He fooled us. Because everybody happy, dinosaur happy and children happy. Hurray, for the dinosaur, the children cried. Cry is like hurray (Teacher yells 'Hurray')

**B:** Hurray

**T:** not just like this, hurray (in low pitch), hurray (in high pitch)-very loud

**Ss:** Hurray (kids are yelling loudly)

(Everyone is yelling "hurray" noisily)

**T:** Hello, I think it's time to go home. I got there and the other children left. Danny and the dinosaur were alone. Well, bye, Danny, said the dinosaur. Can you come and stay with me? said Danny. We could have fun. No said the dinosaur. I've had a good time the best I had in a hundred (---inaudible) year but I must get back to the museum. They need me there. Oh, said the dino—oh said Danny. Well, goodbye. If you - Do you want dinosaur to go home with you?

**B:** No, I will (hugs a girl in front to show the meaning of 'hug' and says it in Mandarin)

**T:** Oh, really? You will hold him? I will let you go, dinosaur----- I want him to carry (Several children in front get up to look at the book)

**B:** I will ---- (inaudible)

**T:** Oh-oh, are you sure dinosaur can help you with your homework? (Two kids at the back raise their hands) I don't think so.

**Ss:** (children are talking noisily)

**B:** Teacher Joanne, I know

(One boy is raising his hand)

**T:** (Teacher is raising her hand) but the dinosaur is much bigger than the house. Do you want dinosaur home with you? Where can he live?

**Ss:** (Many of them are raising their hands)

**T:** Are you sure?

**Ss:** (Children talk very noisily)

**T:** Okay, Danny watched until the long tail was out of sight—mean—until I can not see the dinosaur—until the dinosaur is gone. Then he went home alone. So dinosaur really have to go back to the museum, right? Oh, well, thought Danny, Danny look at the house. We don't have room have a pet. The ---, but we did have a wonderful day, right? Okay, next one is happy birthday, Danny and Dinosaur, okay? But we stop here and I count to 10. You go to get your reading book. 1, and I will play the music (Teacher goes back her desk and turned on the music)-2—3--4, 5—6---7—8—9--10

**Ss:** (all the children go back to their seats and bring a book to the floor and start reading while the teacher is still counting.)

(At the end of the class about 5:00PM, every child is allowed to read a book he/she brings from home or any book he/she finds on the class bookshelf. Some are lying on the floor, some are sitting on chairs and some are sitting on the floor.

This reading time is when parents come to pick up children)

**Appendix C.8: Transcripts: L8 (Grade 1)**

This is an English-only class although the teacher is a local teacher; everyone is expected to speak English only in class. When the researcher walks into the classroom, everyone is busy doing some kind of written exercise.

**T:** Open your picture dictionary- Who can tell me what do we have today?  
(standing in front of the whiteboard)

**Ss:** seaweed

**T:** seaweed—Who can spell for me?

**Ss:** I can (three students raise their hands) s-e-a-w-e-e-d  
(Talking and yelling loudly)

**T:** Hello, please write three time—and - Who can tell me the number?

**Ss:** eleven

**T:** We are in number eleven—What date is today?

**Ss:** eleven

**T:** March 11—March 11—you forgot the—

**B:** (talking about his mother's birthday)

**T:** Your mother's birthday?

**B:** my mother's friend's birthday

**T:** your mother's friend's birthday—which page—who can know-Who can tell me?

**Ss:** four

**G:** Teacher Joanne, how many page is -----(inaudible)

**T:** four, yeah—I know----Who know? Who can make the sentence—seaweed—  
Who know what seaweed?

**Ss:** I know---I don't know

**T:** Who know what seaweed? Where can we see? Where can you find the seaweed?

**Ss:** (some raising their hands)

**T:** Did you raise your hand? Jean?

**Jean:** ocean

**T:** ocean-So you can find the seaweed in the ocean, right?

**Ss:** yes

**T:** Can you pick up?

**Ss:** no

**T:** Can you-----can you have it at home?

**S:** no

**B:** some can eat

**T:** Seaweed?

**B:** yes, some can eat

**T:** Really? Oh, yeah, some can—you can make a ----(inaudible)

**S:** Some can eat, yeah, very good to eat

**T:** Okay, so I want to ask you what color is the seaweed

**Ss:** green

**T:** You didn't raise your hand, Mary Young

**Mary:** green

**T:** green—so the seaweed is green

**S:** red

**B:** no red

**T:** The seaweed is green

(Everyone is busy copying the sentence in their notebook)

**B:** What is seaweed?

**T:** What do you think about the seaweed (emphasizing /d/ sound)? Is it sweet or bitter?

**Ss:** bitter—sweet (some said 'bitter' and some said 'sweet')

**T:** oh—

**S:** I have eat before—it's sour

**T:** Sour? Really? When you eat the seaweed, you can eat with the---

**S:** Tien-La-Jon (a kind of Taiwanese sauce)

**T:** So what did you think about the seaweed? Sweet or sour or bitter?

**Ss:** (calling out different answers)

**T:** sweet- raise your hand—if you think it is sweet

**S:** I eat before

**T:** 1,2,3,4,5,6,7,8,9, 10—sour—raise your hand

**Ss:** (some raise their hands)

**T:** 1, 2, 3—bitter—raise your hand

**Ss:** (some raise their hands)

**T:** Why it's all the same people?

**B:** Teacher Joanne, I eat before; it's sour.

**T:** So the seaweed tastes

**T & Ss:** sour (Teacher writes the sentence on the whiteboard and all students copy it.)

**B:** sour

**T:** sour, sweet-- Which one?

**Ss:** (calling out different answers)

**T:** You want to write sweet, raise your hand 1, 2,3,4,5, sour—raise your hand

**Ss:** sour

**T:** Okay, sour—Okay, you can write two—sweet or sour—choose two of them—  
oh choose one of them

**Ss:** Two?

**T:** No, choose one of them.

(All students are talking and copying the sentences)

**T:** What do you think about the seaweed when you touch? Hard or soft?

**Ss:** soft---(inaudible)

(arguing and talking loudly)

**T:** Raise your hand to answer the questions (finishing a sentence on the board and standing up)--- (inaudible) When you finish, pass to the last person (starting counting numbers) 20, 19, 18, 17,16 and keep your color pencil on the table—15, 14, 13, 12, 11,10, 9, 8,

**B:** teacher Joanne,--- (inaudible)

**T:** no, don't do it now, 7, 6, 5, keep your color pencil—open—4,3,2 Eric, ---  
(inaudible) again—3, 2

**S:** 1

**T:** 1

**B:** zero

**T:** ze----- I'm going to erase

(Students keep talking noisily)

**T:** I'll give you writing paper—story and writing (distributing to each student a piece of paper)—Who can read the questions for me? Leo—

**Leo:** (starts reading what's on the paper)

**T:** You see a sailor? Where's your sailor?

**Ss:** here

**T:** On the right hand or left hand?

**Ss:** right---left

**T:** Which one said right—Raise your right hand—Raise your right hand (everyone raises his/her right hand)—Raise your left hand (everyone raises his/her left hand) So the picture is on left hand—right ---left (turning back to show ‘right’ and ‘left’) Okay, so the sailor—They are in one island and nobody live there so the sailors are ---(inaudible) Okay mean helpless—nobody there so nobody can save them—Now I want you to speak how you would save them—Draw the picture how will you do and write the three sentence—how

**S:** How?

**T:** Yes, draw and write it down so I can know, okay? Three sentence, okay, go

**B:** First one, draw what?

**S:** How?

**T:** I don’t know how, you think how. If you see two sailors are --- (inaudible) how do you save them?

**S:** What is sour?

**T:** I didn’t say sour—sailor—sailor—Do you know what is sailor? Maybe they drive the shipwreck-drive the ship and the ship wreck

**S:** ----(inaudible, in English)

**T:** the ship---under the ocean—so they are helpless so now I want you to help them—save them

**Ss:** Draw a boat?

**T:** Yeah—you can draw a boat- You can swim and carry them on your back (doing the action of ‘carrying’) and you swim back to Taiwan

**B:** use submarine

**T:** Yes, you can use submarine—yellow submarine

(All students are drawing and talking noisily and the teacher is walking among them)

**T:** fifteen minutes

**Ss:** ----(inaudible)

**T:** I want to see who write the most and whose picture is the most colorful one—I will give you two stamps—first two

**G:** No, first three

(The first one goes to show her work to the teacher)

**T:** the second one—wait a moment—wait a moment—the third one-one

(all are busy drawing pictures and talking to each other)

I want to see very very colorful—Will—Do not forget write the date?

I want to see —(a girl comes up to the teacher and asks her to sharpen her pencil for her; the teacher goes to the garbage can to sharpen the pencil)

**T:** (finishing sharpening the pencil and giving it back to the student)

(While students are busy, the teacher explains the lesson to the researcher in Mandarin, inaudible)

**B:** Teacher Joanne, how do you spell boat?

**S:** b-o-a-t

**B:** ----- (inaudible)

**T:** I don't know (walking around the students)

(all students are still doing the assignment—drawing and writing sentences - and talking to each other)

**B:** Teacher, how to spell sailor? (saying it incorrectly, emphasizing 'l' sound)?

**T:** Sailor is on the paper

(Everybody imitates how this boy said 'sailor')

**T:** You have 5 more minutes---(inaudible) Hello, 5 more minutes

**B:** How to spell hungry?

**T:** h-u-n-g-r-y

**G:** (having a problem spelling 'boat') baot

**T:** Have you seen any word with 'ao'?

(When students finish their assignments, they stay in line, waiting for Teacher Joanne to check their work; the rest of the students are talking and playing loudly. Some of them have spelling problems and come to teacher Joanne for help)

**T:** Okay, time's up.

**S:** I didn't finish—I didn't write the sentence.

**T:** Who is the other one? (on the wall in the back of the classroom, teacher jots down who has finished the assignment on a poster) Who got three?

**S:** Will

**T:** Will got three—Hello, did you finish? Okay, give to me—you got to finish it tomorrow—Now all give to me.

**G:** Tomorrow is yesterday.

**Ss:** (giggling and talking loudly)

**T:** Give to me---(looking at someone's work) Wow, so beautiful, 10, 9, 8, 7, Jean (inaudible), 7, all sit on the chair- What are you doing? It's not the break time—What is the break time? Give to me (asking all students to hand in the worksheets) Rock—give to me. (The whole class is boisterous, inaudible) Hello, everybody--- (inaudible) (All students come to the front of the classroom, sitting; Teacher Joanne is putting all worksheets together and looking at them ) 8, 5, the third person is ---(inaudible) so welcome Rock first, okay? This is Rock's picture. I want you to hold your picture and to tell them how do you save them, okay? Ben? Can you give me a chair? —and move back—move back.

**B:** Welcome to Rock (talking to Rock jokingly)

**T:** Thank you, Ben and if you three like to sit there-Okay, just sit there—Move back—How can you look at the picture—Move back—You sit over there (pointing to one student)—You sit between Ben and Leo (pointing to the next student) Okay, Rock— tell everybody how to --er—sit here and --

**Rock:** I want to-- (Rock sits on a little chair, holding his picture)

**T:** You want to make a house on the sea and ----

**Rock:** (giggling) I want to make one boat in the sea and that boat inside has sleep inside--(inaudible---then silent)

**T:** And who live there?

**Rock:** (hesitating)

**T:** You?

**Rock:** Some people

**T:** So you make boat some people? You make the house for some people? But you still didn't tell me how do you save them—the sailor

**Rock:** (shaking his head) I don't know

**T:** er?

**Rock:** I don't know

**T:** So you read your sentence—read your sentence

**Rock:** (staring at his paper)---- (inaudible)

**T:** What?

**Rock:** I want to make a house on that boat—no more

**T:** So how do you save the sailor? You just make house but how can you save them—eh?

**Rock:** (silent)

**T:** But how do the sailors go to the house?

**S:** ---- (inaudible)

**Rock:** jump

**T:** Jump-- into the water?

**Rock:** yeah

**T:** and they have to swim by themselves but maybe they are so hungry already—  
they have no---

**Ss:** (talking loudly)

**T:** energy

**Rock:** --(inaudible) eagles come

**T:** Eh? Color?

**Ss:** eagle

**T:** I think eagles will eat them out so--- (inaudible)

**B1:** Rock think eagle will take them back

**B2:** If they can—They can not swim and they jump into the water. What can they  
do?

**B3:** and die

**Ss:** (talking loudly)

**T:** Okay, you finish?

**Rock:** yeah

**T:** Okay, give to me (Rock gives the paper back to the teacher), next one—Dennis  
or Ian?

**Ss:** Dennis

**T:** Okay, Dennis first (giving a boy's paper back to him)

(Everyone talks noisily)

**T & Ss:** Welcome to Dennis

(Dennis takes his picture and sits down on the chair in the front of the classroom)

**T:** Oh, we forgot one thing; we didn't clap your hands.

(All students clap their hands)

**T:** Dennis, how would you save them?

**Dennis:** (quiet)

**T:** How?

**S:** (spinning on the floor)

**T:** ---(inaudible) I'll ask you which way you spin is the best way-ok-Dennis?

**Dennis:** I draw some people see on the boat.

**T:** See on the boat? I see your boat is very---Did you—Does he have a name - your boat?

**Dennis:** No (shaking his head)

**T:** No? No name-- rainbow boat—You can call it rainbow boat because they colorful so—how—so you'll draw the boat to save them?

**Dennis:** No

**T:** No? So how? Draw the boat and say 'bye-bye' (said jokingly)

**Ss:** Yes

**T:** You will stay here, I will not save you

**Dennis:** one people drive

**T:** Oh, so one person will drive the boat to save them?

(some students start fighting)

And where can they go later? They'll go back to--

**S:** Canada----

**S:** Tainan

**T:** You see, how do you think? What are they from?

**Ss:** (talking loudly)

**T:** Dennis, now if I give you time to write down the three sentence—what will you write? Because you still have to tell me how do you save them.

**Dennis:** (looking down, looking puzzled)

**T:** Do you know?

**Dennis:** (shaking his head)

**T:** No? Okay, you tell me the answer tomorrow---Ian

**Ss:** and welcome to Ian

**T & Ss:** yeah (everybody claps his/her hands)

**T:** go-go-go

**B:** Welcome to Ian. Welcome to Ian

(Ian brings his paper and sits on the chair at the front of the class.)

**Ian:** (looking at his paper)

**T:** Did you tell them what did you write—eh—what did you draw?

**S:** Will (some students sitting on the floor start elbowing each other)

**Ian:** I draw someone----- (inaudible)

**T:** Eh? And how—how do they save them? Drive a car ? Cross a ocean?

**Ian:** I will drive a submarine---(inaudible)

**T:** Oh, you will drive a submarine to save them –Will you give them food?

**Ian:** yes

**T:** Are you sure or like Dennis—drive a boat and say ‘bye-bye’ to them—you have to stay here—I’m not going to save you (said jokingly) That’s all. Okay-say thank you to Ian

**Ss:** Thank you, Ian

**B:** Thank you, teacher Ian

**T:** ---(inaudible) ask more people

**G:** Don’t ask me

**Ss:** (talking loudly)

**T:** (flipping students’ paper) Mary young—

**B:** Don’t ask me

**T:** Say welcome Mary Young

(Students talking and yelling very loudly)

**Mary:** (bringing her paper to the front and sitting down on the chair)

**T:** Now listen, if you say no me I will ----- (inaudible)

**Ss:** (very noisy)

**T:** Okay, so Mary—Can you tell me how will you save them?

**Mary:** (quiet)

**T:** Hello, everybody sit—I can see the picture—May?

**Mary:** I give them some food.

**T:** You give them food first? But how can you give them food—throw?

**Ss:** Yeah

**T:** (yelling) Look at my food—watch out—you need to catch

**Mary:** (nodding her head)

**T:** Are you sure?

**B:** I know ----- (inaudible)

**T:** How did you write the first sentence?

**Mary:** ----- (inaudible)

**T:** Mary. What did you write the first sentence?

**Mary:** I write a boat.

**T:** So, what’s this one?

**Ss:** (some students bend over to see what Mary wrote)

**B:** (raising his hand) Teacher Joanne?

**T:** Uh?

**T:** What's the second sentence?

**Mary:** I can swim.

**T:** You can swim? So who is going to save them if you can swim?

**Mary:** My father.

**T:** Oh, your father- so you ask your father to save those sailors. So can your father drive a boat?

**Mary:** -----(inaudible)

**B:** Teacher Joanne, my grandfather can

**T:** Your grandfather can?

**B:** and drive a ---(inaudible)

**T:** So I think everybody -----Okay, did you finish? Did you finish?

**Mary:** (nodding her head)

**T:** So say thank you to Mary Yu. Thank you (speaking to Mary Yu) Now I see all the picture (walking to the front and sitting down) It's all like—everybody draw (sound like drive) all the same—boat---submarine—This one is a boat

**S:** but I have a car

**T:** Yeah, you have car—Ian (showing students' pictures one by one) Ben's—Molly Yeh's—Will's---( all students come to the teacher to see the others' work) Will's boat is like a dragon boat.

**Ss:** (laughing)

**T:** Oh, this one, Candy, Cindy, yellow submarine but what is this one? I don't understand (showing the picture to everyone)

**Ss:** (laughing)—Leo

**T:** Leo? I don't know –I don't know what this one—so your SP save them? Or your rabbit save them?

**Ss:** (talking and fighting while the teacher is showing the pictures)

**T:** Sam—this one looks like skeleton.

**Ss:** (laughing)

**T:** They die already—Okay, what is this one? Vicky? There's no people

**Ss:** because they ----- (inaudible)

**T:** This is James---What's this one?

**T & Ss:** Rob--- hey—Rob—You are sailor too—What's this one?

**Ss:** Pete ( everyone stands around the teacher to see the pictures)

**T:** Oh, you see—only Pete’s boat is close to the sailor—only Pete’s boat is close to the sailor and our people’s boat always far away—Oh, what’s this?

**Ss:** (talking loudly, inaudible)

**T:** So how can you save them? You are under the ocean.

**Ss:** ----(inaudible)

**T:** Really? He is under the ocean.

**B:** Because he is *fen-shen* (in Mandarin, meaning the shadow of the person)

**T:** So this you, this you and this you (pointing to people in the picture)

**Ss:** So, you save them first? And now you jump into the ocean and this one going to save you?

**Ss:** (laughing)

**T:** That’s what you mean?

**Ss:** (talking loudly)

**T:** Okay, what’s this one? Ben? Ben’s---

**Ss:** (sharing and discussing over the pictures the teacher is showing)

**T:** -----(inaudible)

**Ss:** -----(inaudible)

**T:** What’s this one?

**Ss:** Cindy Young

**T:** I am so happy but I am so hungry but it is very good but you didn’t tell me how do you save them (sounds like ‘safe name’) And whose this one? Okay, very good but sit down—Move back—I want tell you something—First thing (holding up the pictures again) what’s this topic (sounds like ‘puppy’)? How would you save them? Okay, so just -----(inaudible) How would you save them? But I think there are two people misunderstand---(inaudible) And one more thing—one more thing is everybody all the same—draw the boat—drive the car and airplane—If teacher Joanne want to save them—I will swim and call them to climb on my back and I will swim back.

**Ss:** (talking and yelling, inaudible)

**T:** or I will ask whale or shark to help me to----- ( inaudible)

**Ss:** (some are playing by themselves, some are talking to each other and some are responding to the teacher very loudly, inaudible)

**T:** Okay

**Ss:** (very noisy, the whole class is boisterous)

**T:** Okay---- What are you doing? Move back—5, 4, 3,2, 1

**Ss:** (still very noisy)

**T:** ---(inaudible) What are you doing?- I can not see your eyes and one more thing—I told you I want you write down how do you save them (saying word by word)

**Ss:** (noisy)

**T:** I told you I want you write how do you save them.

**Ss:** (noisy)

**T:** So you need to write like—if you draw the boat say- I drive a boat—I drive a boat to save them and I'll give them food and take them back to Taiwan right? But what's this? I'm so happy—I'm so hungry but it is very good—What is this one?

**S:** Cindy

**T:** If have a people in a what? Can go out- I can give some food and a boat and house and people can go out (keeps reading one student's sentences) Yeah like Cindy young, you write something –you know how does she to save them—Do you understand? I want you write down how—You didn't finish yet—You need to finish tomorrow—okay?

**Ss:** (quiet)

**T:** Okay, now

**S:** What?

**T:** Sit ----(inaudible) it is story time. Yeah, my throat hurt so I can't talk too hard. Where's my story?---Can you give me---(inaudible) (showing a storybook) So what is this story talk about?

**Ss:** a big potato

**S:** potato chip

**T:** This story from Irish—okay?

**B:** The big potato can make a lots of potato chip.

**T:** (opening the book and starting reading aloud) So you know this story? We'll have nothing to eat this winter if you don't go out and dig on the (loud but not understandable) Me? ----Why you have to dig up by yourself? So, I'm not going to help you (teacher reads aloud word by word, not audible) Now the Jamie is a lazy man so now let's see ---with Aileen in bed, Jamie began to worry. Oh, oh, Aileen to dig means no party, no winter--- (inaudible) There's no telling how soon

--- (inaudible) It was midnight. Jamie set out for the church- He was about halfway down the hill when he heard singing and tapping sound (turning to the next page, making a gesture for “taping”) Like this--- (reading on but not quite audible) I swear it’s a ---(inaudible)

(For this read-aloud activity, the teacher chose a difficult Irish legend and she got stuck on a number of unfamiliar words – perhaps because she didn’t read the story herself first. Although she used body language and different voices to try to communicate the meaning, all of the students were quiet during this read-aloud activity. It is hard to know if the students understood the story or not. For example, when the teacher tried to explain the meaning of ‘father of the church’, the students looked puzzled.)

**Appendix C.9: Transcripts: L 9 (6 year-old kindergartner)**

The class starts with the teacher sitting on a stage in the front of the classroom. All the students are sitting on the floor. A big poster with the lyrics of a song - Rise and Shine - is on the white board right behind the teacher.

**T:** You're happy today, really? I see your smiling face.

**B:** But your are so crazy

**T:** Really? When in the morning exercises?

**Ss:** Yeah, yes

**T:** But I am very excited. My heart beat - bom bom bom

**Ss:** (shouting and yelling, imitating what the teacher is doing)

**T:** Yeah, I like that song. Do you guys like that song?

**Ss:** Yeah

**T:** When you go ur--- it's very fun—So, okay, everybody we're going to start—Everyday we start our temperature graph—Who's turning it today? Anybody knows? So we finish I names— then we did m---Matt you did it yesterday—Did you draw already? Okay? Who's after Matt?

**T & Ss:** (saying different names in English, inaudible)

**B:** and you Mike---

**T:** Me? No, just students have to write on the temperature graph. That's okay, everybody, what do ask Molly?

**Ss:** Molly—what is the temperature today? (saying together loudly)

(Teacher walks to the temperature graph; Molly is already there)

**T:** Can you see it? (Molly points to the number on the graph)

**M:** Twenty three

**T:** No, twenty two or twenty thee. So what do you say?

**Ss:** Today is---(inaudible)

**T:** Twenty two degrees today—so is it hotter than yesterday or is it cooler than yesterday?

**Ss:** Hotter

**T:** Really? How many degrees is it yesterday?

**Ss:** (saying something in English, inaudible)

**T:** It's the same—Oh—my goodness—It's the same temperature—

**B:** No

**T:** So, Molly? Do you know how to do the temperature graph? So sometimes I'll choose the color all the way to twenty two okay? You're okay?

**Ss:** Okay

**T:** Alright everybody—we're going to start a song—What's the name of the song?

**Ss:** rise and shine

**T:** rise and shine—Who likes this song? Raise your hand

**Ss:** (most students raise their hands)

**T:** I know you guys like this song.

**Ss:** (students start to sing the song)

**T:** Okay-Do you remember the actions that we did yesterday?

**Ss:** No

**T:** Do you remember how to do the actions?—Let's try to practice the actions—Stand up okay—Just stand up where you are—We'll practice the actions and then we'll go into our half circle, okay? Okay?

**Ss:** (students stand up, silent)

**T:** So we start with-- how to make a blue bird—How could we make a blue bird (All students make the shape of a blue bird with their hands)

**S:** Ot's like a butterfly

**T:** That's right—It's like a butterfly ---Everybody say—rise—with the blue bird—and how you do shine---shine—like the sun—very good---Now it's time to rise and shine (all students sing along and do the actions with the teacher)

**T:** Very good. What's the first one—rise and shine—easy right? Jessie, it's rise and shine (Everyone sings along and does the actions with the teacher from the beginning to the end) good, very good—the chorus (sing the chorus again)—everybody—how to make a pearl--remember—What's a pearl?—Where do we find a pearl? Sammy---where do we find a pearl?

**Ss:** In the --

**T:** Do you remember? In the what?

**T& Ss:** In the shell—All right, in the—(inaudible) shell—We find a little white pearl---shine like a pearl (singing on) Okay? Rise—everybody—and show your love all around the world—all rise—with the blue bird shine like the sun---Now it's time to rise and shine.

(All students and the teacher sing along with the second verse loudly)

**T & Ss:** (everybody shouts and sings happily)

**T:** ----- (inaudible) shining way up like a star----

**Ss:** (singing the end of the song)

**T:** Now stop---- (inaudible) — Come over here--Thank you guys---quickly

(The students are forming a half circle)

**T:** Put your hands by your side—Get into the half circle—quickly --- (inaudible)—‘boy’s name’—quickly---That’s okay—How about moving back a little bit, okay—Bill? Sally---so over here you can see better, okay?

(The teacher is trying to arrange the distance between students) All right, is everybody ready?—You’ll sing very beautifully, okay?

**T & Ss:** Okay

**T:** Ready? Remember I’ll see your actions too, okay? And when there’s just music, we can just sway our hips.

(Everybody sways his/her hips, waiting for the music to start)

**T & Ss:** (Everybody sings along with the music loudly)

**T:** ---- (inaudible) Come on—everybody

(Students yell at the end of the song)

**T:** Good job--- (making a gesture indicating ‘stop’ and coming back to the stage to take off the lyrics poster) So everybody, I have questions for you—What’ve we been studying all week?---What’ve we been talking all week---have we been talking about?

**Ss:** cloud

**T:** about clowns?--- (inaudible) with big noses?

**Ss:** clouds (everyone yells and repeats)

**T:** Clouds?—you mean like—what? like different clouds?---Where do we find clouds?

**Ss:** (answering loudly in English, inaudible)

**T:** Good, we have many different kinds of clouds—so—wait a moment—I’ll ask you---I’ll see if you can remember

**Ss:** (yelling noisily)

**T:** Remember? Sh—(making a gesture indicating ‘stop’) (all students quieten down)

**T:** I want you to raise your hands if you know the answer, okay? I'll see how many people can remember, okay?--- this kind of cloud---

**Ss:** (many students raise their hands)

**T:** You know already? Oh, my goodness---Okay, raise your hand if you know--- this kind of cloud is white—it looks very puffy---

**Ss:** (making noises and holding up their hands)

**T:** and can look like animals, and cars and all different---(inaudible)

**Ss:** cumulus cloud (everybody yells)

**T:** My goodness, it's cumulus clouds---Very good---Where do you see some cumulus clouds this week?

**S:** In the air

**T:** You see in the little clouds and where else?

**S:** In the air

**T:** In the air—Where did we go this week?

**Ss:** in the bottle—in the museum

**T:** in the art museum—very good---ok

**Ss:** (talking noisily)

**T:** Sh—Raise your hand if you know, okay? This kind of clouds are low in the sky

**Ss:** (starting guessing the answer noisily)

**T:** Oh--- you didn't listen—Remember please—I said raise your hands—I want to see how many people can remember, okay?

**Ss:** (many raise their hands)

**T:** They're low in the sky—They're the color of a seal or an elephant and you can see these on very stormy rainy days—What kind of clouds is it?

**Ss:** cirrus (yelling together)

**Ss:** stratum (some give a different answer)

**T:** Is it cirrus or stratus clouds?

**Ss:** stratus

**T:** Right—stratus clouds. Can everybody see over there? Stratus clouds are clouds that are more low in the sky, in the greyer color, okay?

**Ss:** --(talking, inaudible)

**T:** When it's a rainy day, we'll see stratus clouds—one more—the last one—you know it's a cirrus cloud, right? So what do cirrus clouds look like? Raise your hand.

**S:** like feather of horse's tail

**T:** like feather of a horse's tail—Very good and where do we find and see them in the sky?—do you see the in the low sky somewhere?

**Ss:** no (talking noisily)

**T:** very high in the sky

**S:** higher than the sky

**T:** higher than the sky-- My goodness—ok very good—so—I have another question for you--- what kind---(inaudible) What book did you study this week? Isabel?

**Isabel:** Little cloud

**T:** Yeah right---and who--Who's the author of Little Cloud?

**Ss:** by Eric Carle

**T:** Eric Carle, okay? Does anybody know any other books by Eric Carle?

**Ss:** (quiet, not sure)

**T:** Do you remember any other books? Think about how many at home—how many in class before?--- Jessy

**Jessy:** ----(inaudible)

**T:** Okay, what else we have? Cathy? You got any other one?

**Cathy:** ---- (inaudible)

**T:** pardon me—

**Cathy:** ---(inaudible)

**T:** Okay---(inaudible)

**S:** Brown Bear—good—What else? Does anybody else remember? Do you remember Eric Carle?

**S:** ----- (inaudible)

**T:** pardon me

**G:** I know---

**T:** rabbits?

**G:** a little cloud

**T:** A little cloud?

**G:** Yeah

**T:** Can you speak up a little bit, okay? Cathy? You remember another one?

**Cathy:**--- (inaudible)

**T:** Is that an Eric Carle's book?

**Ss:** no

**S:** she

**T:** What do mean by 'she' --she? Is there a book called 'she'?

**Ss:** no (laughing loudly)

**T:** I remember-- I remember --there's another one—there's something about—like some food you cook at breakfast—it looks a bit like round and flat---(inaudible) it's Pancake Pancake. Do you know that book?

**Ss:** Oh—I know—I know

**B:** Oh----- that I have (yelling noisily)

**T:** What's this everybody?

**Ss:** worm (Talking loudly, inaudible)

**T:** caterpillar—you know that one?

**B:** I know---little bug—I'll bite you.

**T:** Oh, my goodness-- so you see many Eric Carle's books—this is Eric Carle's book---What's this Eric Carle's book about? What do we see in this book?

**S:** many many---

**T:** many many what ?

**S:** clouds

**T:** many many clouds righ, okay?---(inaudible) What kinds of different shapes did we see in Eric Carle's book? What kind of different shapes? (calling someone, inaudible)

**S:** ---- (inaudible)

**T:** ---(calling a girl)

**G:** a very crazy cloud

**T:** a very crazy cloud, Ann. You like that cloud, yeah?

**Ann:** Yeah Bill, what else did you see in the book?

**Bill:** airplane

**T:** an airplane, very good—Ken?

**Ken:** rabbit

**T:** a rabbit---Mary?

**Mary:** and a shark

**T:** and a shark, Sophie?

**Sophie:** and two tree

**T:** two trees –Cindy?

**S:** and Candy

**T:** and Candy, what else?

**S:** airplane

**T:** airplane, good. Albert?

**Albert:** giant cloud

**T:** a giant cloud right—Stephen

**Stephen:** rabbit

**T:** rabbit—You said rabbit, right? Matt?

**Matt:** --(inaudible) because it---- (inaudible)

**T:** Oh, my goodness----- (inaudible) and Fred what do you see?

**Fred:** sheep

**T:** sheep very good—So we saw many different shapes in different sizes

**B:** I know (holding up his hand)

**T:** yes Albert?

**Albert:** big ---and big cloud

**T:** Okay, what did we do yesterday? Everybody---yesterday in class—What did we try to make?

**Ss:** clouds

**T:** It's those clouds?

**Ss:** no

**T:** So, do you know what we're going to do today?

**Ss:** (talking noisily)

**T:** Do you know what we're going to do?

**Ss:** no

**S:** cut them

**T:** Yeah, we're gonna cut and what else we're gonna do? Are we just gonna cut like (doing the cutting actions very quickly)

**Ss:** no (giggling)

**T:** Like that? And ---(inaudible) clouds all over the classroom?

**Ss:** no

**T:** No? What do you think we're gonna try to make with our clouds?

**B:** uh----- hat

**S:** fish

**T:** fish. We can make a fish

**Ss:** (talking loudly)

**S:** big --- nose

**T:** big cloud nose? We're gonna try different shapes, okay? Do you also remember we went to the art museum right? What kind of shape did you see in the sky?

**Ss:** (everyone gives a different answer)

**T:** you see a --- a ---(inaudible) person? And what's he doing?

**S:** I saw teacher Mike

**Ss:** (starting talking loudly)

**T:** Okay, you have to raise your hand—everybody remember—Leo? What did you see?

**Leo:** I saw--- (inaudible)

**T:** pardon me, could you speak louder?

**Leo:** I see a dragon fly

**T:** you saw a dragon fly—Ann?

**Ann:** I see teacher Mike in the clouds.

**T:** You saw teacher Mike in the clouds?

**Ss:** Yes (starting yelling loudly again)

**T:** yes. Jennifer?

**S:** I've seen a dragon

**T:** a dragon. and Bill—what did you see?

**Bill:** I've seen a lion.

**T:** good and Tiffney?

**Tiffeny:** ----(inaudible)

**T:** can you speak up a little bit more?---

**Tiffeny:** ----(inaudible)

**T:** a horse---so good

**B:** I see a lion --- (inaudible) Matt (giggling)

**T:** oh my goodness, you saw a lion eating teacher Mike--- so we saw many many many many many many different shapes, right?

**Ss:** (starting talking)

**T:** remember everybody? What do we have to do if you want to speak?

**Ss:** raise your hand

**T:** right, you should raise your hand—everybody, okay? Can not have many people talking at one time—So what I want you to do today is I want you to use your imagination –maybe think about all the things we saw in Eric Carle’s book – maybe think about everything we saw in the art museum. Okay? and I want you - --for you to draw a cloud so we’re going to take ---(inaudible) one cloud, is that okay? May I take one for a moment? We’re going to take our cloud paper—and I want you Andy? What we’re gonna do is on the back. I want you to draw a picture of a cloud, okay? What kind of cloud is this?---- Is this stratus cloud? (showing a kind of cloud to the students)

**Ss:** cumulus

**T:** cumulus cloud—we’re gonna draw a nice----

**Ss:** ----(inaudible)

**T:** can change right to many different shapes and when you look at it—uh ( showing surprise) -----(inaudible)

**Ss:** (talking noisily)

**T:** ----- (inaudible) --you can draw anything you want, okay? You can think about the book—think about the art museum—think about anything you like – you want to make look like a cloud. Okay, we’re gonna draw on the back, okay? Remember you have---- Can you draw like this?

**S:** no, draw so small

**T:** no, don’t draw so small—draw

**Ss:** big---

**T:** Okay, draw nice and big – What we’re gonna do is Teacher Tina, Teacher May and I will help you to cut it out cause very hard to cut and then what we’re going to do either today or next day we’re going to put all your pictures together—we’re gonna make our own cloud book—just like Little Cloud, okay? Is that okay?

**Ss:** Okay (some are talking noisily)

**T:** Pardon me – Albert?

**Albert:** You don’t cut them

**T:** Oh, hi Linda—Linda comes a little bit late today. – That’s okay

**Ss:** He is sick

**T:** Okay

**S:** She is Linda

**T:** So what I want you to do is---ur—everybody go to please sit on your chair, okay? Nice and quietly (all students go to sit on their chairs)

**T:** and we'll find your cloud----

(Teacher Tina and Teacher May distribute the cloud paper to all the students)

**T:** Teacher May, ----(inaudible) use markers or pencils?

**May:** pencils

**T:** pencils—Okay and how many people on this table? Five? Or seven? Five – Here we go---And this table?--- ten people yeah

**Maria:** teacher Mike (giving one to teacher Mike)

**T:** I get to make one too (talking to one table of students) Good---is everybody happy? So right now what I want you to do is on the back remember –nice and big—I want you to think of one shape that you'd like to draw— maybe you've seen it before— maybe you've seen it when you went outside—maybe you've seen it this week when we studied clouds—or maybe you've seen it all by yourself---nice and big, okay? So we can—oh—oh You want to draw--- (inaudible) just be sure draw very big, okay?

**Ss:** (Everyone is saying what he/she wants to draw)

**T:** Yeah, draw one big thing, okay? Just one-- just one --just one, okay?— Remember--everybody when I said draw big, I don't mean like this—(bringing a cloud paper to the front to show everyone) Everybody look here ---draw big is not like this—it's still not big—I want big like this, okay? (making a big circle on the paper with his finger) like the all paper, okay? Draw a very very big cloud, okay? Everybody?

**Ss:** (everyone is busy drawing his/her cloud and the teacher is mingling among the students)

**S:** --(inaudible)

**T:** and what did you draw—wait --wait a moment, okay? (coming back to the student he was talking to)—What did you draw?—an apple—very giant apple— Did you ever see a giant apple before?

**S:** (shaking her head)

**T:** You didn't see a giant apple before?

**S:** --- (inaudible)

**T:** You want to erase it?—(inaudible) Remember you can --- (walking towards a boy who is holding up his picture to show the teacher) Wow---cool---that's very big---Remember---very big—I'll try to draw one for you---What do you want teacher Mike to draw?

**Ss:** (everyone is busy)

**T:** What do you want teacher Mike to draw?

**Ss:** (talking)

**T:** Yeah, you have to draw very big, okay? Uh--- let me think—uh--- (trying to draw his own picture)

**Ss:** you draw cats

**T:** I draw cats, okay—Maybe I'll try to draw cats—I can not draw very well-

**S:** Okay

**T:** Is that okay?

**Ss:** Yeah

**T:** Okay, here we go

**S:** little Matt---(inaudible)

**T:** little Matt? You see everybody—I want you to draw this big, okay?--- (inaudible) so we can cut it out and make a very big cat—okay? Oh, my goodness—oh so cute—it's a dog— everybody--May I show everybody?—Kevin drew a very big lion—Is it very big? Everybody—I want you to draw that big— whole paper, okay? Very big (giving the picture back to Kevin) What did you draw? (looking at a girl's picture next to Kevin) Wow, it's so cute----- (talking to the girl about her picture, inaudible) ---What's this thing? This is a lion or is it a flower? (talking to another girl in Kevin's group)

**G:** lion

**T:** Oh, my goodness, what's this thing?

**G:** ----(inaudible)

**T:** ----(inaudible)

**S:** ----- (inaudible)

(Teacher keeps mingling among the students and having interactions with different groups of students about their pictures, inaudible)

**T:** (Teacher May hands Teacher Mike his cat cloud) Everybody, you see Teacher May helped me to make my cat cloud. So cute, isn't it? (showing his cat cloud to

students) nice and big—but I didn't glue very well but that's okay – Can everybody see it's a cat shape?

**Ss:** Yeah

**T:** So this is what we're going to do with yours? (one girl holds up her picture to show Teacher Mike) What's that? Is it an ice cream sheep?

**G:** (laughing)

**T:** It's very cute (Teacher keeps moving around students and talking to them. The whole class is talking in English noisily)

**T:** Okay everybody when you're finished, you can go to grab one of the books--- You can sit over here—Grab your book and read it, okay? Okay, everybody when you're finished, you can take your book—and come sit on the floor—We have to go back to the PU right away, okay?

**Ss:** Why?

**T:** because we're going to have weather activity, okay?---(inaudible) (While most students sit on the floor and read their books, Teacher Mike talks to some students about their pictures. Meanwhile, the whole class is talking noisily) Okay, when you're finished, take your cloud—we got to get going everybody. Okay?

**T & Ss:** (still talking noisily)

**T:** All right everybody—we're going to the PU. (Teacher Mike and all the students go to the PU room where four foreign teachers are going to conduct a monthly language review of activities for four classes of students of the same level - approximately 100 students.)

**Appendix C.10: Transcripts: L 10 (6 year-old kindergartners)**

L 9 and L 10 were taught by the same native speaker in an English-only classroom.

(Teacher walks into the classroom and all students are sitting on the floor)

**T:** you're going so fast (talking to some students). My goodness---okay--- (inaudible) chart of smell do we make this week, all right. Matt just put it here (going to the window and picking up a poster on the floor) What kind of smell do we have on this thing?

**Ss:** awful

**T:** awful, and -----(inaudible)

**Ss:** pleasant

**T:** presen—

**Ss:** pleasant

**G:** I said 'present' (everyone giggles)

**T:** No, not present----- (inaudible)

**Ss:** present (giggling loudly)

**T:** Goodness, -----(inaudible) I just put it in my pocket, okay? (trying to put the poster into his pocket jokingly)

**Ss:** (talking and laughing loudly, inaudible)

**T:** Everybody, we're gonna start out everybody. We're gonna go, just outside there, okay?—We're gonna sit and look at our cloud book, okay.—Okay- all right—let's go outside---Do you remember?—Do you guys know how to sit out there? Just sit like close to the wall, okay? It's very narrow out there, okay? Everybody quickly—no-no-no not quickly—slowly go out there, okay?

**Ss:** (all students slowly walk outside the classroom to the hallway where their cloud book (page by page) is posted on the wall; students are helped to sit on the floor facing the wall)

**T:** Sh----- Okay everybody, see the cloud book on the wall? Okay so you remember we made this cloud book, okay and Teacher Tina, Teacher May so nice they put it on the wall so everybody can see—Did your parents see this one when they came?

**Ss:** no

**T:** Did they look at it?

**Ss:** no

**T:** They didn't look at it?--I think they looked at it cause they walked in and looked. Wow, my goodness what's that?—What is it? It's a --- (pointing to one of the pictures)

**Ss:** snowman

**T:** Oh, my God it's a hat (pointing to the next picture)

**Ss:** no (laughing)----(inaudible)

**T:** What we've got here? Oh, some scissors

**Ss:** no (yelling loudly)

**T:** Oh, that's not scissors; that's a fish.

**Ss:** (laughing loudly again)

**T:** Oh, it's a ---(inaudible) My goodness, it's --- Okay, okay so let's just find this reading a little book first—How about we have over here, okay? Um-how many people? ----over here—I'll cut over here, okay—Bill can you move a little bit--- You're gonna team 1; you're gonna team 2 (pointing to different groups of students) Okay? First can I get everyone to read the little things over here, okay? Everybody--- du--du (making a funny melody) Remember—I want you to read it very nicely—(acting in a funny way) Do you want to read like this?--- (reading in a funny way)

**Ss:** no

**T:** So try to read it ----like feeling excited, okay? (acting dynamically) Ready 1,2,3

**Ss:** ----(reading loudly, inaudible)

**T:** So what's this?

**Ss:** Ann's---(inaudible) turns into a unicorn

**T:** unicorn—That's so pretty— That's unicorn--What's this thing here?

**S:** it have a horn

**T:** Is this like a horn? And unicorn is like a ----(inaudible)

**S:** no

**T:** So unicorns have this thing here right? It's like a magic horn right?

**Ss:** (talking loudly about what it is)

**T:** not so loud (clapping his hands)—not so loud

**B:** Raise your hand

**G:** ----(inaudible)

**T:** What is that?—sh--- Albert—why don't you ask Ann?—She made it, right? Ann? What's this? Is that a horn?

**Ann:** no

**T:** And where's the horn? Here?

**Ann:** no (standing up and showing it to the teacher)

**T:** Oh, that's the horn--- (laughing) That's very good, you know—thank you, okay? All right—so everybody---how about we have team 1—I want you to read our little part, okay-- that we wrote and I'll use my finger and I want you to read whose cloud changed into maybe a cow— a unicorn –a fish or something, okay? and then we'll change, okay? So we're just gonna read a little few tasks and practice, okay? Let's go-team 1—ready—1-2-3 go

**Team 1:**---- (inaudible) Woosh---the wind blew the cloud (reading aloud word by word)

**T:** --(making a noise)

**Team 1 :** ----(read on)

**T:** Very good, and you guys will say whose cloud, okay? 1-2-3 go

**Team 2:** Our cloud's drifting across the sky--woosh—the wind blew the cloud--- Ann's cloud change into a unicorn.

**T:** Listen—it's your turn. Ready? Go.

**Team 1:** Our cloud's drifting across the sky—woosh—the wind blew the cloud--- Vivian

**T:** (making a blowing sound)

**Team 1:** Vivian's cloud change into a cow.

**T:** (making 'mooing' sound) Your turn- ready –go

**T & Team 2:** Our cloud's drifting across the sky—woosh—the wind blew the cloud

**T:** --- (running to the other side of the wall)

**Team 2:** Sherry's cloud change into a pig.

**T:** a pig—so cute—ready (pointing to team 1) go

**Team 1:** Our cloud's drifting across the sky—woosh—the wind blew the sky— Sandy's cloud change into a house.

**T& Team 2:** Our cloud's drifting across the sky—woosh—the wind blew the sky—

**T:** That's the way over here—

**Team 2:** Beth's cloud change into a elephant,

**T:** Very good everybody—okay—What I want you to do is quickly look at all different clouds that look like something, okay? I want you quickly and you can choose one or two okay to think about and then I want someone to come up here to ask whose cloud changed into a hat.

**Ss:** I know (raising their hands)

**T:** (pointing to a girl)

**G:** Bill cloud changed into a hat?

**T:** Very good— You can come up here – You can ask everybody (inviting this girl to the front) and remember everybody when you do this—when you already come up, don't raise your hand again so we charge everybody, okay? okay? okay?

**Ss:** Okay

**T:** All right—you know—you got to raise your hand, okay? Ready?

**G:** Whose cloud change into star?

**Ss:** (raising their hands)

**T:** Choose somebody—come on Teacher Vivian

**Vivian:** (picks a girl)

**G:** Samantha's cloud change into a cloud.

**Vivian:** star

**T:** into a ----

**Ss:** star

**T:** It's all right, okay, very good—come on—Teacher Linda (Linda comes to the front)—quickly

**Linda:** Whose cloud change into a rino beetle?

**Ss:** I know (raise their hands)

**Linda:** Ann

**Ann:** Anthony's cloud change into a rino beetle.

**T:** Good---good job—all right—very good rino beetle—now Teacher Ann

**Ann:** Whose cloud change into a cat?

**Ss:** (raising their hands)

**Ann:** Jenny

**Jenny:** Linda's cat change into a cat.

**T:** so cute—come on quickly

**Jenny:** Whose cloud change into a elephant

**T:** this one (whispering)

**Jenny:** Samantha

**Samantha:** Beth's cloud change into a elephant.

**T:** Where's Beth's cloud? Everybody.

**Ss:** there (pointing to Beth's cloud)

**T:** Oh, there is —good—Okay, come on Samantha—You're the teacher, okay?

**Samantha:** whose cloud change into a hat?

**Ss:** (raise their hands)

**Sally:** Bill cloud change into a hat.

**Sally:** Whose cloud change into a fish?

**Ss:** (raising their hands)

**Sally:** Mike

**T:** me—me

**Sally:** no

**Matt:** Molly's cloud change into a fish.

**T:** okay, Matt

**Matt:** Whose cloud change into a hat?---

**Ss:** (raising their hands)

**Matt:** --- (giggling and pointing to a boy right in front of him)

**B:** ----- (inaudible)

**T& Ss:** (laughing)

**B:** Whose cloud change into a---(inaudible)

**T:** Into a what?

**Ss:** house

**B:** (pointing to a boy)

**S:** heart

**T:** oh---heart

**B:** Sandy's cloud change into a heart.

**T:** Is that right everybody?

**Ss:** yeah

**T:** very good-- Come one Albert—you be the teacher— you got to talk like a teacher do, okay?

**Albert:** Emily-- --- (inaudible)

**T:** you--- (laughing)okay Teacher Albert—(laughing)

**Albert:** (thinking)--- Whose cloud change into a ----dog?

**Ss:** (raise their hands) I know.

**Albert:** (still thinking)

**T:** the suspense

**Albert:** alien

**B:** ----- (inaudible)

**S:** alien say no

**B:** Jan cloud change into a—dog.

**T:** Where's Jan's cloud?

**Ss:** there

**T:** Okay, you said Jan cloud—Can we say Jan cloud?

**Ss:** no Jan's

**T:** Jan's cloud—you guys are very good.

**Albert:** ---(inaudible)

**T:** Come on Alien! Don't worry—That's okay (talking to Albert)

**Alien:** Whose cloud change into a cat?

**Ss:** (raising their hands)

**Alien:** (pointing to Linda)

**T:** Choose somebody who hasn't had a turn yet, okay?

**Ss:** (talking loudly)

**Alien:** (turning back to see the cloud book)—(trying to say something but saying it wrongly)

**Ss:** (laughing loudly)

**T:** Sh—quiet---I want you to sit nicely, okay? Teacher Alley, you tell them to sit nicely in their seats, okay?

**Alien:** no (walking back to his seat)

**T:** (laughing) eh--- oh—I have a question, okay? If this is John's---cloud change into a rabbit—and he wants to say— will he say John's cloud

**Ss:** John's cloud

**T:** no--- he will say: my cloud changed into —okay cause that's yours, yeah? Okay—all right Teacher John—

**G:** Everyone is teaching

**T:** (laughing)

**John:** Whose cloud change into a fish?

**Ss:** (raising their hands)

**John:** Fred

**Fred:** Molly's cloud change into a fish.

**T:** Very good—Okay, come on Teacher Fred, you can choose from all different ones, okay?

**Fred:** Whose cloud change into a car?

**Ss:** (raising their hands)

**Fred:** Leo

**Leo:** Vivian's cow change into a car.

**Ss:** cow (start giggling)

**T:** That's okay. Everybody, quiet (turning to Leo) Choose somebody Teacher

**Ss:** (talking loudly)

**Leo:** Whose cloud change into a octopus?

**T:** right—good

**B:** Whose cloud change into a cat? (pointing to someone)

**B:** Linda car change into a cat. (Students wriggling)

**T:** Okay, Teacher Stephen Okay, Linda —say Linda, okay—Remember we can choose from all of them—you decide. okay?

**Ss:** (talking loudly)

**T:** Sh----

**Stephen:** Whose cloud change into a---- bird?

**T:** into a bird—we know whose changed into a bird

**Ss:** (talking and yelling loudly)

**T:** Sh----- Teacher Stephen?----Jessy

**Jessy:** -----(inaudible)----change into a bird ---change into a bird

**T:** It's okay, it's okay-- You say one more time—Very good---Come on Jessy?

Ok----sh-----

**Jessy:** Whose cloud change into a unicorn?

**Ss:** (raising their hands)

**T:** over there—over here

**Jessy:** (pointing to a girl)

**Albert:** (yelling)

**T:** eh--- Albert

**G:** Ann cloud change into a unicorn.

**T:** Teacher Molly—can I ask you to help me, okay? (whispering to Molly)

**Ss:** -----( saying something loudly, inaudible)

**Molly:** ----- (inaudible)

**S:** ----- (inaudible)

**T:** Come on---Jessica

**Jessica:** Whose cloud change into a rabbit?

**S:** ----into a rabbit (not clear)

**G:** Whose cloud change into a tree?

**T:** Who?

**Ss:** (talking and wiggling)

**S:** ----- into a tree (inaudible)

**G:** Whose cloud change into a snowman?

**S:** Sally's cloud change into a snowman.

**Jennifer:** Whose cloud change into a star?

**S:** Molly's cloud change into a star.

**T:** very good, (sitting down on the floor like a student)

**G:** Whose cloud change into a elephant?

**T:** I know—I know

**S:** Matt's cloud change into a elephant.

**T:** My cloud?

**Ss:** (laughing loudly)

**T:** Matt's cloud—oh—no---Okay thank you very much—Okay very good everybody (clapping his hands) Everybody-please stand up—We've finished our little cloud book and slowly ----- (video taping stops)

(Now everyone is in the classroom is sitting on the floor again)

**T:** ----(inaudible) Bring your chair quickly—We're going to read a story quickly, okay?

**S:** five senses

**S:** ten senses

**T:** Ten senses?

**Ss:** (laughing)

**T:** So we need to -(inaudible) five senses and then we're going to do our poem book, okay? Has everybody finished the bathroom?

**Ss:** yes (giggling loudly)

**S:** Linda (still in the bathroom) --- (then back to the class)

**T:** Sally—can you see?

**S:** I don't see.

**B:** Teacher I see

**T:** (walking to the window, suddenly turning to students with a book at his back)

**Ss:** (talking and yelling loudly, guessing what's behind Teacher Mike)

**T:** (sitting on his little chair and taking out the book)

**Ss:** five senses

**T:** Yeah, you're so good.

**Ss:** (laughing crazily)

**T:** How can you know it?----- (joking and acting dramatically)

**Ss:** (laughing loudly)

**T:** Okay, we're gonna read my five senses cause this is what we study—what we're talking about—senses—We're talking about the senses, right? Remember the five senses?

**Ss:** I know (raising their hands)

**T:** not ten senses

**Ss:** (giggling loudly again)

**T:** remember sh--- You have to raise your hand, okay? Tell me what sense—sh

**B:** ---(inaudible)

**T:** What?

**B:** ice cream

**T:** Ice cream?

**Ss:** (laughing loudly)

**T:** The sense of ice cream?

**Ss:** (laughing)

**T:** Good ---When you eat ice cream, what sense do you use?

**Ss:** (very noisy)

**T:** Sh----- (inaudible) quiet, okay?

**Ss:** (holding up their hands ---waiting to be called upon) because when it's too loud, what sense do we use?

**T:** Alien

**Alien:** the hearing

**T:** hearing---good---tasting and hearing. what's the other one?

**S:** touching

**T:** good –touching--- We have three—and no more yeah?

**Ss:** no (noisy—wanting to be called upon)

**S:** seeing—

**T:** the sense of sight and one more? Who knows?

**Ss:** (yelling, wanting to be called upon)

**T & Ss:** (very noisy, inaudible)

**Ss:** smelling

**T:** Smelling?

**Ss:** yes

**T:** Did we say smelling already?

**Ss:** no

**T:** But we didn't say this one—What's this one? (doing the action of 'touching')  
eh---Matt forgot this one.

**S:** I've said touching.

**T:** Okay, Matt forgot all today--- so we have five senses today—tasting—  
touching—hearing—seeing and—smelling. Okay, *My Five Senses* by Alik

**S:** Alik

**T:** My five senses—good (turning the page) All right, so here we see many  
different things that we can ---see—hear—taste—smell and--touch like-- What's  
one thing you can see?—you can hear—What's one thing you can hear?

**S:** I can hear the duck.

**T:** You can hear the duck—What does a duck sound like?

**Ss:** qwua---qwua—qwua

**T:** good—What's one thing you can smell? --You look at the chart (pointing to  
the picture in the book) What's one thing you can smell—Ann?

**Ann:** skunk

**T:** You smell skunks as skunks smell very pleasant, right?

**Ss:** no (yelling loudly)

**T:** No, it's very very stinky

**Ss:** (laughing)

**T:** no very awful—Okay, what's one thing you can taste everybody? Um---

**Matt**—What's one thing you can taste?

**Ss:** (raising their hands, very noisy)

**T:** Sh--- quiet—Sit down nicely—I'd like you to sit down nicely, okay?

**Matt:** bamboo

**T:** bamboo (acting dramatically) yes bamboo—From this chart, what do we see here?

**Ss:** (talking, wanting to be called upon)

**T:** What's this thing?—you know this is----- (inaudible)

**S:** ---- (inaudible)

**T:** This is called ice cream (pointing to the picture)

**Ss:** (laughing)

**T:** Well in [name of a country] we don't brush our teeth with ice cream.

**Ss:** (laughing)

**T:** Do you brush your teeth with ice cream in Taiwan?—It's called toothpaste everybody---- Albert

**Albert:** I can see the----the house.

**T:** the house—good the house—What's one thing you can touch in this chart? Okay—look at the chart, okay---Sammy

**Sammy:** flower

**T:** a flower—Where's the flower?

**Ss:** there (all point to the picture)

**T:** This? You mean?

**Ss:** (very noisy)

**T:** Oh—quiet—you have to listen to my question very carefully, okay---I say one thing you can touch—You have to look—There's a touch line—pardon me

**G:** hat

**T:** A hat? Where's that hat?

**G:** hat/cat (pointing to the picture)

**T:** This?—Oh, cat?---I'm sorry—Sam—you said hat—Where's the hat?

**S:** It's a ice (The girl comes closer to the picture and finds out that she was wrong)

**T:** It's all right—Yeah you're right—It looks a little bit like a hat from far away—but what is that everybody?

**Ss:** ice

**T:** It's ice—good Okay, you can touch ice and when you touch ice, how does it feel?

**Ss:** cold

**T:** it what?

**Ss:** so cold

**T:** feels cold---very good--okay

**B:** My sister have make ice.

**T:** Your sister made ice ---good

**Ss:** (starting talking)

**T:** sh----

**T & Ss:** I can see—I see with my eyes

**Ss:** (starting talking again)

**T:** sh----you guys remember if we're going to talk—I would like you to raise your hands—Okay? We read—It's okay but don't everybody just talk-talk-talk

**Anthony:** -----(still talking)

**T:** Anthony—what did I just say? Okay? If we're reading—it's okay—if you're ask questions—it's okay—Okay, what color is his eyes? (pointing to the picture)

**Ss:** brown

**Ss:** white

**Ss:** red

**T:** (pointing to different students) so she said it's white—You said white. What did you say?

**B:** orange

**T:** orange \_\_okay---What did somebody else said? Matt—it's not blue

**Matt** ----(inaudible) so please I ask you question, okay?

**Matt:** brown

**T:** They're brown, okay? Everybody, when you look at somebody's eye color, you look at this white

**Ss:** no

**T:** You look at the black in the middle—You look at this part right here?

**Ss:** yes

**T:** Okay, when you want to see what color your eyes are—you look this color here (pointing to the picture with his finger) Okay? Some people have blue eyes--some people have—(inaudible) eyes

**Ss:** (talking again)

**S:** green eyes

**T:** Yes, green eyes---My sister has green eyes—

**B:** and blue eyes

**T:** Yes, blue eyes. My father has blue eyes.

**S:** and orange eye

**T:** orange eyes—People have orange eyes? ----m--- (turning to the next page)

**T & Ss:** I can hear----I hear with my ears.

**T:** very good (turning to the next page)

**T & Ss:** I can smell—I smell with my nose.

**T:** very good (about to turn to the next page)

**Ss:** I can----

**T:** What? (closing his book) you remember---

**Ss:** I can taste—I taste with my tongue (reciting loudly)

**T:** wait—wait--- (opening the book to check if students are right) I can taste—I taste with my tongue (showing his tongue)—very good

**Ss:** I can touch---I touch with my fingers.

**T:** (turning the page while students are reciting) Yes, touch with fingers—What does he touch over here?

**Ss:** rabbit

**T:** a rabbit—okay— I want you to raise your hands if you ever went to the zoo or you went somewhere to touch rabbits—you patted the rabbit or even when you were at home, okay?--- raise your hands if you ever touched a rabbit

**Ss:** (some raise their hands)

**T:** Okay 1,2,3—Samantha –did you touch rabbits before? Where did you touch rabbits?

**Samantha:** (silent)

**T:** Was it at your home?

**Samantha:** ----- (inaudible)

**T:** Where else did you touch? In the zoo?

**Samantha:** (silent)

**T:** Where did you touch? Sh----do you remember? Don't remember?—It's okay

**Samantha:** (silent)

**T:** Do you remember what color the rabbit was? Did you touch? What color?

**Samantha:** white

**T:** white—It's so pretty, okay? And Jan?

**Jan:** I have---(inaudible) when I go to---(inaudible) I see a rabbit –It’s this big (showing the size with both her arms) It is white

**T:** Wow—my father and mother had a rabbit and it’s this big.

**S:** -----(inaudible)

**T:** So cute, yeah? Yes Albert?

**Albert:** I have see it in outside—the rabbit is in the cage.

**T:** in the small cage

**Albert:** I see one—He is like this big (showing the size with his hands)

**T:** Sometimes it can be very big, right?--- (inaudible)

**Albert:** and one is white and one is green

**T:** Oh cool, cool And Lin—where did you see a rabbit?

**Lin:** I one time go----my sister one time go to play and she take one neighbour’s rabbit—and rabbit—rabbit is scary my sister’s ---a—purple

**S:** A purple what?

**T:** (silent for a while, not understanding what she said) is it like a rabbit--- (inaudible) or something?-----

**Lin:** ----- (inaudible)

**T:** really---cute

**Lin:** my sister is touch and ---my sister is----

**Albert:** What?

(Everyone is quiet, trying to figure out what she was saying)

**T:** Okay, okay (turning to the next page and reading on) I do all these with my senses—I have--

**T & Ss:** five senses

**T:** When I see the ---

**T & Ss:** sun or a flower or my baby sister—I use my sense of sight—I am seeing. So remember sense of sight means---to smell?

**Ss:** see

**T:** another way to say see—okay—(turning to the next page) When I hear a --- (showing the action of beating a drum)

**T & Ss:** drum

**T:** or a

**Ss:** fire engine

**T:** that's right—fire engine— and what does fire engine--Do you know the sound of fire engine?---

**S:** e---o—e—o (imitating the sound of fire engine)

**T:** oh---oh---- (students can't stop making the engine sound) Just tell me a little bit---(inaudible, making a 'stop' gesture with his hand) I'm hearing---use my sense of hearing—When I smell---

**T & Ss:** soap or a---- (inaudible)--- or cookies just out of the oven—I use my sense of---

**Ss:** smelling (all read on)

**T:** use my sense of smell—I'm smelling—good—So, do you remember one story I told you about one kind of soap that I had in my home?

**Ss:** lavender----(answering loudly, inaudible)

**T:** very good, yeah- It's a push one and you--- (making a gesture of pushing) and you smell---Oh it's very good

**G:** My home have a lavender----(inaudible) You can put on the body and you can ---smell---(inaudible)

**T:** mm--- very good—it is very pleasant stuff—good—okay and pine tree—remember---(inaudible) pine tree— It's what kind of tree—is like what?

**S:** Christmas tree

**T:** Christmas tree—very good—We have lots of pine trees –and these cookies are very hot, right? Why are they hot? Who knows why they're hot?

**S:** ---out of oven

**T:** Well, you have to raise your hand, okay—Sally?

**Sally:** because it is in the oven

**T:** right—very good And what do you make in the oven? What do you make in the oven? Sammy? What kind of thing do you bake in an oven? – make cookies—What else?

**Sammy:** ---(hesitating)

**T:** very delicious thing—yummy yummy like you can eat it on your birthday---

**Sammy:** birthday cake

**T:** birthday cake—you make in the oven-very good and Leo—What else can you make in the oven?

**Leo:** (thinking for a while) pizza

**T:** pizza, yummy—It's delicious—Tammy

**Tammy:** ice

**T:** Ice cream? In the oven? No. And what else you can make?—We can make pizza, cookies, well

**S:** apple pie---things like that -Cindy?

**Cindy:** fish

**T:** fish, you can actually cook fish —Alley

**Alley:** bread

**T:** right-right, very good- Here we go (reading on) When I drink my—

**Ss:** milk

**T & Ss:** and eat my food-I use my sense of taste.—I am tasting.

**T:** good

**T & Ss:** When I touch a balloon, a kitten or a balloon or water—I use my sense of touch.—I am touching.

**T:** touching—very good

**T & Ss:** Sometimes I use all my senses at once---Sometimes I use only one—I often play a game with myself (reading on together)

**T:** good-

**T & Ss:** I guess how many senses I am using at that time—

**T:** So everybody tell me what kind of game does he play with himself?—Does he play bingo?

**S:** no

**T:** No, what does he play? Jessy?

**Jessy:** ----(inaudible)

**T:**--- (inaudible) five senses-- How do you play this game? Um—who—who can answer—how about Isabel?

**Isabel:** ----- (inaudible)

**T:** sure—what else thing he's thinking about? Okay? Sammy?

**Sammy:** He had play with his puppy.

**T:** He plays with his puppy. And what does he think about, everybody? What does he think about, Vivian?

**Vivian:** ----- (inaudible)

**T:** right --he see—What else?

**Vivian:** ---- (inaudible)

**T:** Yeah, think about the five senses—How many he can use?—How many he can use? Right—so let's see this one, okay?-- Let's see this one—When I look at the moon and the stars, I use—how many senses?

**Ss:** (raising their hands)

**T:** Everybody, how many senses? How many senses?

**Ss:** one

**T:** What sense does he use?

**Ss:** see

**T:** See, right? Cause can you taste the moon?

**Ss:** (giggling)

**T:** Can you smell it?

**Ss:** no

**T:** No what? Can you touch the moon?

**Ss:** or the stars

**T:** or the stars? No—Can you hear the stars and the moon?

**Ss:** no

**T:** So what senses are you using?

**B:** Can you taste the star?

**Ss:** see

**T:** So just use one sense but we have another thing— well-he plays with his— when I –(inaudible) play with my

**T & Ss:** puppy

**T:** I use how many senses?—

**Ss:** four

**T:** four senses—What are the four senses that you can use when you play with your puppy?

**Ss:** (hands up, talking loudly)

**T:** Raise your hands please, okay?—um—How about Alien?

**Alien:** (not sure)

**T:** When you play the puppy--okay you play--- What sense do you use?

**Alien:** three

**T:** three or four I want you to tell me what sense you use

**Alien:** seeing

**T:** seeing—okay, one

**S:** hearing

**T:** hearing, okay. Can you hear the puppy? (making the puppy sound) Oh-yes

**G:** touching

**T:** touching Right you touch the thing—One more Matt?

**Matt:** smelling

**T:** smelling right—You can smell the dog, right, if you're very close—So do you taste the dog?

**Ss:** no

**T:** So use how many senses?

**T & Ss:** four senses

**T:** right, I see—

**T & Ss:** hear, smell and touch—When I bounce a ball (turning to the next page), I use-

**T & Ss:** three senses—

**T:** So think about you bounce that ball (doing the action of bouncing a ball) bon—bon—bon What do we do when we bounce a ball?----how do we—Samantha?

**Samantha:** seeing

**T:** we see the ball

**Ss:** (talking loudly)

**T:** We see the ball—sh (making a gesture indicating 'be quiet') Okay, sh--- I want you to raise your hands—Everybody can have a chance—Andy—we see the ball. What else do we do? (doing the action of bouncing a ball)

**Ss:** I know (raising their hands)

**Andy:** (hesitating)

**T:** When the ball comes up, what do we do? Your fingers

**Ss (other students):** touch

**T:** We touch the ball. And one more-- Ann

**Ann:** ----(inaudible)

**T:** You can hear the ball—What does the ball make?—boing—boing --boing So very good (sitting down again and opening the book and reading on) Some times I use more of one sense and less of another but each sense is very important because it makes me---

**T & Ss:** aware

**T:** Does anybody remember what aware means?--Okay—raise your hand. Matt?

**Matt:** Just you can see and you can touch and you can taste ----(inaudible)

**T:** You can smell, taste, hear, touch, see And what does that tell you? Albert?

**Albert:** tell you what you can----(hesitating)

**T:** Tell you what you can know about everything?

**S:** no

**T:** Anthony-- is that how you sit in class? Being aware means you can know the world around you, right? You can know about everything and how can you know about everything

**Ss:** (silent)

**T:** You use your five senses, right? So to be aware is to see all there is to see—

**T & Ss:** hear all there is to hear---smell all there is to smell—taste all there is to taste—touch all there is to touch (Albert raises his hand) Yes Albert?

**Albert:** ----- (inaudible) Why just fingers? (showing his fingers)

**T:** ---(inaudible) Not just finger? So what do you use to touch?—(making the sound of touching)---Okay, touch all there is to touch and that way you can know about the whole world, right? If you touch this, it feels smooth and you see it's white, you can know what it is right. What is it? (touching the board)

**Ss:** whiteboard

**T:** Okay, very good—wherever I know (starting singing)

**Ss:** wherever I know (students follow)

**T:** whatever I do

**Ss:** whatever I do

**T:** every minute of the day

**Ss:** every minute of the day

**T:** five senses are working

**Ss:** five senses are working

**T:** they make me aware

**Ss:** they make me aware (Albert raises his hand)

**T:** Yes, Albert

**Albert:** That guy have take one rose

**T:** Take what?

**Albert:** one rose (pointing to the picture with his finger)

**T:** He takes one rose—Who do you think he's going to give the rose to? Do you know? What do you think?

**Ss:** his girl friend (talking loudly, inaudible)

**T:** Oh, my God, maybe his girl friend or maybe who?

**Ss:** (talking loudly)

**T:** maybe his father and mother—it's pink—what does pink mean? A pink rose -- what does that mean?

**S:** red is love

**T:** I think—I don't know—red one means love—a pink one means it's good friend---very good—I think---I'm pretty sure (Albert raises his hand) Yes?

**Albert:** I think he wants to ---(inaudible)

**T:** I think so too—I think he wants to----(inaudible) (Matt raises his hand) Yes?

**Matt:** white rose means somebody die

**T:** right, that's very good, Matt—very good ---(inaudible) okay, okay my five senses (closes the book and put it away) right

What we're going to do now---This week we did a poem, right? What was the name of our poem?

**Ss:** five senses

**T:** Right, it's called our five senses and we talked a little bit about senses so what we're going to do now is we're going to do our poem book—How about everybody—go to get your marker (some students start to get up) Wait a moment, okay?-- First go sit down on your chair, okay?---(inaudible) Go take your marker and sit down nicely, okay? (Everybody gets going) and poem book (all students walk around the classroom)

**T:** Sit down please-- Sit down please----Okay everybody—what we're going to do is you do your poem book, okay? You can read it over—think about everything we talk about this week, okay?--- Molly? Where's Molly? (Teacher Mike gives the poem books to the students)

**Ss:** there

**T:** Okay, there you are—Where's Cindy?

**Ss:** there

**T:** Oh, there you are—Matt?

**Matt:** here

**T:** Stephen?

**Stephen:** here

(Teacher Mike and two class teachers give all the poem books back to the students)

**T:** Okay everybody, remember-- just read it through and think about everything we talked about and I want you to draw pictures about what you feel about the poem, okay?

**Ss:** (chatting, busy with their poem books)

**T:** Okay, just read through and just think about everything we talked about (walking to a desk and talking to a boy) What? Really? That's right—just use senses of ---(inaudible) and when you finish, you come to see Teacher Mike, okay? I want you to tell me your poem, okay? (While students are reading and doing their poem books, Teacher Mike walks around the students to see whether they have any questions)

**T:** Remember ---(inaudible) we talked about many times, okay? ---(inaudible) Just think about it, okay? And draw what you feel—Think about the poem.

(Teacher Mike keeps walking around to see if the students need help while the students are reading their poem out and drawing pictures)

**T:** Okay, everybody when you finish, please come over here (sitting on the front stage)

(When students finish their work, they come to Teacher Mike with their poem books. Teacher Mike checks their work and talks to every student in turn.)

**Appendix D: Vocabulary covered in the *Nine Year Integrated Curriculum Guidelines (Taiwan)***

English textbooks for primary levels should cover at least 300 words from the underlined words in the following word box.

**A . 依字母排序**

**A—** a(an), a few, a little, a lot, a.m., able, about, above, abroad, absent, accept, accident, across, act, action, active, activity, actor, actress, actually, add, address, admire, adult, advertisement, advice, advise, affect, afraid, after, afternoon, again, against, age, ago, agree, ahead, aim, air, air conditioner, airlines, airplane (plane), airport, alarm, album, alike, alive, all, allow, almost, alone, along, aloud, alphabet, already, also, altogether, always, ambulance, America, American, among, amount, ancient, and, angel, anger, angry, ankle, animal, another, answer, ant, any, anyone (anybody), anything, anywhere, apartment, apologize, appear, apple, appreciate, April, area, argue, arm, armchair, army, around, arrange, arrive, art, artist, as, ask, asleep, assistant, assume, at, attack, attention, August, aunt, autumn (fall), available, avoid, away

**B—** baby, baby sitter, back, backpack, backward, bad, badminton, bag, bake, bakery, balcony, ball, balloon, banana, band, bank, barbecue, barber, bark, base, baseball, basement, basic, basket, basketball, bat, bath, bathe, bathroom, be (am, is, are, was, were, been), beach, bean, bear, beard, beat, beautiful, beauty, because, become, bed, bedroom, bee, beef, beer, before, begin, beginner, beginning, behave, behind, believe, bell, belong, below, belt, bench, beside, besides, between, beyond, bicycle (bike), big, bill, biology, bird, birthday, bite, bitter, black, blackboard, blame, blank, blanket, bless, blind, block, blood, blouse, blow, blue, board, boat, body, boil, bomb, bone, book, bookcase, bookstore, bored, boring, born, borrow, boss, both, bother, bottle, bottom, bow, bowling, box, boy, branch, brave, bread, break, breakfast, brick, bridge, bright, bring, broad, broadcast, brother, brown, brunch, brush, bucket, buffet, bug, build, building, bun, bundle, burger, burn, burst, bus, business, businessman, busy, but, butter, butterfly, button, buy, by

- C—** cabbage, cable, cafeteria, cage, cake, calendar, call, calm, camera, camp, campus, can (could), cancel, cancer, candle, candy, cap, captain, car, card, care, careful, careless, carpet, carrot, carry, cartoon, case, cash, cassette, castle, cat, catch, cause, ceiling, celebrate, cellphone, cent, center, centimeter, central, century, cereal, certain, chair, chalk, chance, change, channel, character, charge, chart, chase, cheap, cheat, check, cheer, cheese, chemistry, chess, chicken, child, childhood, childish, childlike, chin, China, Chinese, chocolate, choice, choose, chopsticks, Christmas, chubby, church, circle, city, clap, class, classical, classmate, classroom, clean, clear, clerk, clever, climate, climb, clock, close, closet, clothes, cloud, cloudy, club, coach, coast, coat, cockroach, coffee, coin, Coke, cold, collect, college, color, colorful, comb, come, comfortable, comic, command, comment, common, company, compare, complain, complete, computer, concern, confident, confuse, congratulation, consider, considerate, contact lens, continue, contract, control, convenience store, convenient, conversation, cook, cookie, cool, copy, corn, corner, correct, cost, cotton, couch, cough, count, country, couple, courage, course, court, cousin, cover, cow, cowboy, crab, crayon, crazy, cream, create, credit card, crime, cross, crowd, crowded, cruel, cry, culture, cup, cure, curious, current, curtain, curve, custom, customer, cut, cute
- D—** daily, damage, dance, danger, dangerous, dark, date, daughter, dawn, day, dead, deaf, deal, dear, death, debate, December, decide, decision, decorate, decrease, deep, deer, degree, delicious, deliver, dentist, department, department store, depend, describe, desert, design, desire, desk, dessert, detect, develop, dial, diamond, diary, dictionary, die, diet, difference, different, difficult, difficulty, dig, diligent, diplomat, dining room, dinner, dinosaur, direct, direction, dirty, disappear, discover, discuss, discussion, dish, dishonest, distance, distant, divide, dizzy, do (does, did, done), doctor (Dr.), dodge ball, dog, doll, dollar, dolphin, donkey, door, dot, double, doubt, doughnut, down, downstairs, downtown, dozen, dragon, drama, draw, drawer, dream, dress, dresser, drink, drive, driver, drop, drugstore, drum, dry, dryer, duck, dumb,

dumpling, during, duty

**E—** each, eagle, ear, early, earn, earrings, earth, ease, east, Easter, easy, eat, edge, education, effort, egg, eight, eighteen, eighty, either, elder, elect, elementary school, elephant, eleven, electric, else, e-mail, embarrass, emotion, emphasize, employ, empty, end, enemy, energetic, energy, engine, engineer, English, enjoy, enough, enter, entrance, envelope, environment, envy, equal, eraser, error, especially, eve, even, evening, event, ever, every, everyone (everybody), , everything, everywhere, evil, exam, example, excellent, except, excite, excited, exciting, excuse, exercise, exist, exit, expect, expensive, experience, explain, express, extra, eye

**F—** face, fact, factory, fail, fair, fall, false, family, famous, fan, fancy, fantastic, far, farm, farmer, fashionable, fast, fat, father (dad, daddy), faucet, fault, favorite, fear, February, fee, feed, feel, feeling, female, fence, festival, fever, few, fifteen, fifty, fight, fill, film, final, finally, find, fine, finger, finish, fire, first, fish, fisherman, fit, five, fix, flag, flashlight, flat tire, flight, floor, flour, flower, flu, flute, fly, focus, fog, foggy, follow, food, fool, foolish, foot, football, for, foreign, foreigner, forest, forget, forgive, fork, form, formal, former, forty, forward, four, fourteen, fox, frank, free, freedom, freezer, freezing, French fries, fresh, Friday, friend, friendly, friendship, frighten, frisbee, frog, from, front, fruit, fry, full, fun, funny, furniture, future

**G—** gain, game, garage, garden, garbage, gas, gate, gather, general, generous, genius, gentle, gentleman, geography, gesture, get, ghost, giant, gift, girl, give, glad, glass, glasses, glove, glue, go, goal, goat, God, gold, golden, golf, good, good-bye (goodbye, bye), goodness, goose, government, grade, gram, granddaughter, grandfather (grandpa), grandmother (grandma), grandson, grape, grass, gray, great, greedy, green, greet, ground, group, grow, guard, guava, guess, guest, guide, guitar, gun, guy, gym

**H—** habit, hair, hair dresser, haircut, half, hall, Halloween, ham, hamburger, hammer, hand, handkerchief, handle, handsome, hang, hanger, happen,

happy, hard, hardly, hard-working, hat, hate, have (has, had), he (him, his, himself), head, headache, health, healthy, hear, heart, heat, heater, heavy, height, helicopter, hello, help, helpful, hen, here, hero, hey, hi, hide, high, highway, hike, hill, hip, hippo, hire, history, hit, hobby, hold, hole, holiday, home, homesick, homework, honest, honesty, honey, hop, hope, horrible, horse, hospital, host, hot, hot dog, hotel, hour, house, housewife, housework, how, however, hug, human, humble, humid, humor, humorous, hundred, hunger, hungry, hunt, hunter, hurry, hurt, husband

**I**— I (me my mine myself), ice, ice cream, idea, if, ignore, ill, imagine, impolite, importance, important, impossible, improve, in, inch, include, income, increase, independent, indicate, influence, information, ink, insect, inside, insist, inspire, instant, instrument, intelligent, interest, interested, interesting, international, Internet, interrupt, interview, into, introduce, invent, invitation, invite, iron, island, it (its, itself)

**J**— jacket, jam, January, jazz, jealous, jeans, jeep, job, jog, join, joke, journalist, joy, judge, juice, July, jump, June, junior high school, just

**K**— kangaroo, keep, ketchup, key, kick, kid, kill, kilogram, kilometer, kind, kindergarten, king, kingdom, kiss, kitchen, kite, kitten, knee, knife, knock, know, knowledge, koala

**L**— lack, lady, lake, lamb, lamp, land, language, lantern, large, last, late, later, latest, latter, laugh, law, lawyer, lay, lazy, lead, leader, leaf, learn, least, leave, left, leg, lemon, lend, less, lesson, let, letter, lettuce, level, library, lick, lid, lie, life, lift, light, lightning, like, likely, limit, line, link, lion, lip, liquid, list, listen, liter, little, live, living room, loaf, local, lock, locker, lonely, long, look, lose, loser, loud, love, lovely, low, lucky, lunch

**M**— ma'am, machine, mad, magazine, magic, magician, mail, mailman (mail carrier), main, major, make, male, mall, man, manager, mango, manner, many, map, March, mark, marker, market, marry, married, marvelous, mask, mass, master, mat, match, math (mathematics), matter, maximum, may (might), May, maybe, meal, mean, meaning, measure, meat, mechanic, medicine, medium, meet, meeting, member, memory, men's

room, menu, message, metal, meter, method, microwave, middle, midnight, mile, milk, million, mind, minor, minus, minute, mirror, Miss, miss, mistake, mix, model, modern, moment, Monday, money, monkey, monster, month, moon, more, morning, mop, mosquito, most, mother (mom, mommy), motion, motorcycle, mountain, mouse, mouth, move, movement, movie, Mr., Mrs., MRT, Ms., much, mud, museum, music, musician, must

**N—** nail, name, napkin, narrow, nation, national, natural, nature, naughty, near, nearly, necessary, neck, necklace, need, needle, negative, neighbour, neither, nephew, nervous, nest, net, never, new, news, newspaper, next, nice, nice-looking, niece, night, nine, nineteen, ninety, no, nobody, nod, noise, noisy, none, noodle, noon, nor, north, nose, not, note, notebook, nothing, notice, novel, November, now, number, nurse, nut

**O—** obey, object, ocean, o'clock, October, of, off, offer, office, officer, often, oil, okay, old, omit, on, once, one, oneself, onion, only, open, operation, opinion, or, orange, order, ordinary, other, out, outside, oven, over, overpass, overseas, over-weight, own, owner, ox

**P—** p.m., pack, package, page, pain, painful, paint, painter, pair, pajamas, pale, pan, panda, pants, papaya, paper, pardon, parent, park, parking lot, parrot, part, partner, party, pass, passenger, past, paste, path, patient, pattern, pause, pay, PE (physical education), peace, peaceful, peach, pear, pen, pencil, people, pepper, perfect, perhaps, period, person, personal, pet, photo, physics, piano, pick, picnic, picture, pie, piece, pig, pigeon, pile, pillow, pin, pineapple, pink, pipe, pizza, place, plain, plan, planet, plant, plate, platform, play, player, playground, pleasant, please, pleased, pleasure, plus, pocket, poem, point, poison, police, polite, pollute, pollution, pond, pool, poor, pop music, popcorn, popular, population, pork, position, positive, possible, post office, postcard, pot, potato, pound, powder, power, practice, praise, pray, precious, prepare, present, president, pressure, pretty, price, priest, priMisty, prince, princess, principal, principle, print, printer, private, prize, probably, problem, produce, production, professor, program, progress, project, promise, pronounce, protect, proud, provide, public, pull, pump,

pumpkin, punish, puppy, purple, purpose, purse, push, put, puzzle

**Q**— quarter, queen, question, quick, quiet, quit, quite, quiz

**R**— rabbit, race, radio, railroad, railway, rain, rainbow, raincoat, rainy, raise,  
rare, rat, rather, reach, read, ready, real, realize, really, reason, receive,  
record, recorder, recover, rectangle, recycle, red, refrigerator, refuse,  
regret, regular, reject, relative, remember, remind, rent, repair, repeat,  
report, reporter, respect, responsible, rest, restaurant, restroom, result,  
return, review, revise, rice, rich, ride, right, ring, rise, river, road, rob,  
ROC, robot, rock, role, roll, roller skate (roller blade), roof, room, root,  
rope, rose, round, row, rub, rubber, rude, ruin, rule, ruler, run, rush

**S**— sad, safe, safety, sail, sailor, salad, sale, salesman, salt, same, sample, sand,  
sandwich, satisfy, Saturday, saucer, save, say, scared, scarf, scene,  
scenery, school, science, scientist, scooter, score, screen, sea, seafood,  
search, season, seat, second, secondary, secret, secretary, section, see,  
seed, seek, seem, seesaw, seldom, select, selfish, sell, semester, send,  
senior high school, sense, sentence, September, serious, servant, serve,  
service, set, seven, seventeen, seventy, several, shake, shall, shape,  
share, shark, sharp, she (her, hers, herself), sheep, sheet, shelf, shine,  
ship, shirt, shoe(s), shop, shopkeeper, shoot, shore, short, shorts, should,  
shoulder, shout, show, shower, shrimp, shut, shy, sick, side, sidewalk,  
sight, sign, silence, silent, silly, silver, similar, simple, since, sincere,  
sing, singer, single, sink, sir, sister, sit, six, sixteen, sixty, size, skate, ski,  
skill, skillful, skin, skinny, skirt, sky, sleep, sleepy, slender, slice, slide,  
slim, slippers, slow, small, smart, smell, smile, smoke, snack, snail,  
snake, sneakers, sneaky, snow, snowman, snowy, so, soap, soccer,  
social, society, socks, soda, sofa, soft drink, softball, soldier, solve,  
some, someone (somebody), something, sometimes, somewhere, son,  
song, soon, sore, sorry, soul, sound, soup, sour, south, soy-sauce, space,  
spaghetti, speak, speaker, special, speech, speed, spell, spend, spider,  
spirit, spoon, sports, spot, spread, spring, square, stairs, stamp, stand,  
star, start, state, station, stationery, stay, steak, steal, steam, step, still,  
stingy, stomach, stomachache, stone, stop, store, storm, stormy, story,  
stove, straight, strange, stranger, straw, strawberry, stream, street, strike,

strong, student, study, stupid, style, subject, subway, succeed, success, successful, such, sudden, sugar, suggest, suit, summer, sun, Sunday, sunny, super, supermarket, supper, support, sure, surf, surprise, surprised, survive, swallow, swan, sweater, sweep, sweet, swim, swimsuit, swing, symbol, system

**T—** table, table tennis, tail, Taiwan, take, talent, talk, talkative, tall, tangerine, tank, tape, taste, taxi, tea, teach, teacher, team, teapot, tear, teenager, telephone (phone), television (TV), tell, temperature, temple, ten, tennis, tent, term, terrible, terrific, test, textbook, than, thank, Thanksgiving, that, the, theater, then, there, therefore, these, they (them, their, theirs, themselves), thick, thief, thin, thing, think, third, thirsty, thirteen, thirty, this, those, though (although), thought, thousand, three, throat, through, throw, thumb, thunder, Thursday, ticket, tidy, tie, tiger, till, time, tiny, tip, tired, title, to, toast, today, toe, tofu, together, toilet, tomato, tomorrow, tongue, tonight, too, tool, tooth, toothache, toothbrush, top, topic, total, touch, toward, towel, tower, town, toy, trace, trade, tradition, traditional, traffic, train, trap, trash, travel, treasure, treat, tree, triangle, trick, trip, trouble, trousers, truck, true, trumpet, trust, truth, try, T-shirt, tub, tube, Tuesday, tunnel, turkey, turn, turtle, twelve, twenty, twice, two, type, typhoon

**U—** ugly, umbrella, uncle, under, underline, underpass, understand, underwear, unhappy, uniform, unique, universe, university, until, up, upon, upper, upstairs, USA, use, useful, usual, usually

**V—** vacation, Valentine, valley, valuable, value, vegetable, vendor, very, vest, victory, video, village, vinegar, violin, visit, visitor, vocabulary, voice, volleyball, vote

**W—** waist, wait, waiter, waitress, wake, walk, walkman, wall, wallet, want, war, warm, wash, waste, watch, water, waterfalls, watermelon, wave, way, we (us, our, ours, ourselves), weak, wear, weather, wedding, Wednesday, week, weekday, weekend, weight, welcome, well, west, wet, whale, what, wheel, when, where, whether, which, while, white, who, whole, whose, why, wide, wife, wild, will (would), win, wind, window, windy, wing, winner, winter, wise, wish, with, without, wok,

wolf, woman, women's room, wonderful, wood, woods, word, work, workbook, worker, world, worm, worry, wound, wrist, write, writer, wrong

**Y**— yard, year, yell, yellow, yes (yeah), yesterday, yet, you (your, yours, yourself, yourselves), young, youth, yummy

**Z**— zebra, zero, zoo

## **B . 依主題、詞性分類**

### 1. People

---adult, angel, baby, boy, child, couple, customer, fool, genius, gentleman, giant, girl, guest, guy, hero, host, kid, king, lady, male, man, master, neighbor, partner, people, person, prince, princess, queen, stranger, teenager, visitor, woman, youth

### 2. Personal characteristics

--beautiful, blind, chubby, cute, deaf, dumb, fat, handsome, heavy, nice-looking, old, over-weight, pretty, short, skinny, slender, slim, tall, thin, under-weight, ugly, young

---active, angry, bad, bored, boring, brave, busy, careful, careless, childish, childlike, clever, confident, considerate, cool, crazy, cruel, curious, diligent, dishonest, evil, energetic, excited, exciting, famous, foolish, frank, friendly, funny, gentle, generous, good, greedy, happy, hard-working, honest, humble, humorous, impolite, intelligent, interested, jealous, kind, lazy, lonely, lovely, mad, naughty, nervous, nice, patient, polite, poor, proud, rich, rude, sad, selfish, shy, silly, sincere, smart, sneaky, stingy, stupid, successful, talkative, unhappy, wise

### 3. Parts of body

--- beard, chin, ear, eye, face, hair, lip, mouth, nose, tongue, tooth

--- ankle, arm, back, body, bone, finger, foot, hand, head, hip, knee, leg, nail, neck, shoulder, skin, throat, thumb, toe, waist, wrist.

---heart, stomach

### 4. Health

--- comfortable, dizzy, healthy, ill, painful, pale, sick, strong, tired, weak, well, wound

---cancer, cold, flu, headache, stomachache, toothache

---cough, fever, pain, sore throat

---cure, recover

---death, health, life, medicine

#### 5. Forms of address

--- Dr., Mr., Mrs., Miss, Ms., sir, ma'am, name

#### 6. Family

---aunt, brother, cousin, daughter, elder, family, father (dad, daddy),  
granddaughter, grandfather (grandpa), grandmother (grandma),  
grandson, husband, mother (mom, mommy), nephew, niece, parent,  
relative, sister, son, uncle, wife

-- born, grow, live, marry, married

#### 7. Numbers

---zero, one, two, three, four, five, six, seven, eight, nine, ten, eleven,  
twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen,  
nineteen, twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety,  
hundred, thousand, million

---first, second, third, last

---all, a few, a little, a lot, any, both, few, less, little, many, more, much,  
number, several, some, total

#### 8. Time

---dawn, morning, noon, afternoon, evening, night, midnight

---Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday,  
week, weekday, weekend

---month, January, February, March, April, May, June, July, August,  
September, October, November, December

---season, spring, summer, autumn (fall), winter

---alarm clock, calendar, clock, watch, stop watch

---a.m., p.m., half, hour, minute, moment, o'clock, past, quarter, second,  
time

---ago, already, current, early, last, late, later, next, now, once, future, soon,  
today, tonight, tomorrow, week, weekend, year, yesterday, day, daily

9. Money

---bill, cash, cent, change, coin, credit card, dollar, money, price

---borrow, buy, charge, cost, earn, lend, pay, spend

---cheap, expensive

10. Food & drink

---fruit, apple, banana, grape, guava, lemon, mango, orange, papaya, peach,  
pear, pineapple, strawberry, tangerine, tomato, watermelon.

---vegetable, bean, cabbage, carrot, corn, lettuce, nut, onion,  
potato, pumpkin, meat

---beef, bread, bun, burger, cereal, chicken, dumpling, egg, fast food, fish,  
flour, food, French fries, ham, hamburger, hot dog, instant noodle,  
noodle, pizza, pork, rice, salad, sandwich, seafood, shrimp, soup,  
spaghetti, steak, tofu

---breakfast, brunch, dinner, lunch, meal, snack, supper

---beer, coffee, Coke, drink, ice, juice, liquid, milk, milk shake, soda, soft  
drink, tea, water

---cake, candy, cheese, chocolate, cookie, dessert, doughnut, ice cream,  
moon cake, pie, popcorn, toast

---butter, ketchup, cream, jam, oil, pepper, soy-sauce, salt, sugar, vinegar

---hungry, full, thirsty

---bitter, delicious, hot, sour, sweet, yummy

---bake, boil, burn, cook, eat, order, spread

---menu, diet

---slice

11. Tableware

---bowl, chopsticks, cup, dish, fork, glass, knife, napkin, plate, saucer, spoon,  
straw

12. Clothing & accessories

---blouse, coat, dress, jacket, jeans, pajamas, pants, raincoat, shirt, T-shirt,  
shorts, skirt, suit, sweater, swimsuit, trousers, uniform, underwear, vest

---bag, belt, button, cap, comb, contact lens, earrings, glove, handkerchief,  
hat, mask, necklace, pocket, purse, ring, scarf, shoe(s), slippers,  
sneakers, socks, tie, umbrella, wallet, hole, spot

---clothes, cotton, diamond, gold, silver

---iron, wear

### 13. Colors

---black, blue, brown, color, golden, gray, green, orange, pink, purple, red,  
white, yellow

### 14. Sports, interests & hobbies

---sports, badminton, baseball, basketball, dodge ball, football, frisbee, golf,  
race, soccer, softball, table tennis, tennis, volleyball

---barbecue, bowling, camp (camping), climb (mountain climbing), cook  
(cooking), dance (dancing), draw (drawing), exercise, fish (fishing),  
hike (hiking), jog (jogging), picnic, roller skate (roller-skating), run  
(running), sail (sailing), sing (singing), skate, ski (skiing), stamp, surf,  
swim (swimming) , travel, trip

---hobby, band, card, cartoon, chess, comic, computer game, doll, drama,  
drum, film, flute, game, guitar, instrument, jazz, kite, movie, music,  
novel, paint, piano, pop music, puzzle, song, team, tent, toy, trumpet,  
violin

---others: lose, play, loser, win, winner, fan

### 15. Houses & apartments

---apartment, building, house, home

---basement, bathroom, bedroom, dining room, fence, garage, garden, hall,  
kitchen, living room, room, study, yard

---balcony, ceiling, door, downstairs, floor, gate, roof, stairs, upstairs, wall,  
window

---furniture, armchair, bath, bed, bench, bookcase, chair, closet, couch,  
curtain, desk, drawer, faucet, lamp, light, mirror, shelf, sink, sofa, table,  
tub

---blanket, carpet, hanger, pillow, sheet, toothbrush, soap, towel

---air conditioner, camera, cassette, computer, dresser, dryer, fan, flashlight,  
freezer, heater, machine, microwave, oven, radio, refrigerator, speaker,  
stove, tape, tape recorder, telephone (phone), television (TV), video,  
walkman, printer

---basket, brick, bucket, candle, hammer, housework, key, mat, needle, pan,

pot, teapot, umbrella, toilet, trash can, wok, tube

--- build, clean, decorate, design, fix, repair, sweep, wash

---address, road, street

#### 16. School

---college, elementary school, junior high school, kindergarten, senior high school, university

---campus, classroom, guard, gym, playground, library, class

---seesaw, slide

---board, blackboard, book, chalk, crayon, diary, dictionary, envelope, eraser, glasses, glue, ink, letter, magazine, map, marker, notebook, page, paper, pen, pencil, pencil box (pencil case), picture, postcard, present, ruler, sheet, textbook, workbook, backpack

--- course, art, Chinese, English, geography, history, biology, chemistry, physics, language, law, math (mathematics), music, PE (physical education), science, social science

---cheer leader, class leader, classmate, friend, principal, student, teacher

---answer, ask, behave, explain, fail, learn, listen, mark, pass, practice, prepare, pronounce, punish, read, repeat, review, say, speak, spell, study, talk, teach, underline, understand, write

---alphabet, conversation, draw, exam, example, exercise, final, grade, homework, knowledge, lesson, poem, problem, question, quiz, record, score, story, test, vocabulary, semester

#### 17. Places & locations

---here, there, position

---back, backward, central, forward, front, left, middle, right, east, west, south, north, top

---bakery, bank, beach, bookstore, buffet, cafeteria, church, convenience store, culture center, department store, drugstore, factory, fast food restaurant, fire station, flower shop, hospital, hotel, mall, market, men's room, women's room, movie theater, museum, office, park, pool, post office, police station, restroom, restaurant, shop, stationery store, store, supermarket, temple, theater, waterfalls, zoo

---city, country, downtown, farm, place, town, village

--- local, international

18. Transportation

---airplane (plane), ambulance, bicycle (bike), boat, bus, car, helicopter, jeep, motorcycle, scooter, ship, tank, taxi, train, truck

---airlines, airport, bus stop, parking lot, station, train station

---block, bridge, flat tire, highway, MRT, overpass, passenger, path, platform, railroad, railway, sidewalk, subway, traffic, underpass, wheel

---arrive, cross, drive, fly, land, ride, sail, turn

---fast, quick, slow

19. Sizes & measurements

---centimeter, foot, gram, inch, kilogram, kilometer, liter, meter, mile, pound, yard

---circle, dot, line, point, rectangle, row, shape, square, triangle

---big, deep, distant, extra, far, high, large, little, long, low, maximum, medium, minus, narrow, plus, short, small, straight, tiny, wide, round, short, light

---bottle, cup, dozen, glass, loaf, pack, package, pair, piece

---size, height, distance, weight, amount, measure

20. Countries and areas

---country, nation, world.

---America, China, Taiwan, ROC, USA

21. Languages

--- Chinese, English,

22. Holidays & festivals

---Chinese New Year, New Year's Eve, Double Tenth Day, Dragon-boat Festival, Lantern Festival, Moon Festival, Teacher's Day

---Christmas, Easter, Halloween, New Year's Day, Mother's Day, Father's Day, Thanksgiving, Valentine's Day

---culture, custom, festival, holiday, vacation, memory

---celebrate

23. Occupations

---actor, actress, artist, assistant, baby sitter, barber, boss, businessman, clerk, cook, cowboy, dentist, diplomat, doctor, driver, engineer, farmer,

fisherman, guide, hair dresser, housewife, hunter, journalist, judge, lawyer, magician, mailman (mail carrier), manager, mechanic, model, musician, nurse, owner, painter, police officer, president, priest, reporter, sailor, salesman, scientist, secretary, servant, shopkeeper, singer, soldier, waiter, waitress, worker, writer, vendor.

---business, company, employ, hire, job, work

#### 24. Weather & nature

---weather, clear, cloudy, cold, cool, dry, foggy, freezing, hot, humid, natural, rainy, snowy, stormy, sunny, warm, wet, windy

---fog, lightning, rainbow, shower, snow, snowman, storm, thunder, typhoon, wind

---blow, rain, shine

---nature, air, climate, cloud, degree, earth, moon, sky, sun, star, temperature

#### 25. Geographical terms

---area, bank, beach, coast, desert, environment, forest, hill, island, lake, mountain, ocean, plain, pond, pool, river, sea, spring, stream, valley, woods

#### 26. Animals & insects

---animal, bear, cat, chicken, cow, deer, dinosaur, dog, donkey, duck, eagle, elephant, fox, frog, goat, goose, hen, hippo, horse, kangaroo, kitten, koala, lamb, lion, monkey, monster, mouse, ox, panda, parrot, pet, pig, pigeon, puppy, rabbit, rat, sheep, swan, tiger, turkey, wolf, zebra

---insect, ant, bat, bee, bird, bug, butterfly, cockroach, dragon, mosquito, snail, snake, spider, worm

---crab, dolphin, fish, shark, shrimp, turtle, whale

---bark, bite, swallow

---tail, wing

#### 27. Articles & determiners

---a, every, the, this, that, these, those, my, our, your, his, her, its, their

#### 28. Pronouns & reflexives

--- I (me, my, mine, myself), you (you, your, yours, yourself, yourselves), he (him, his, himself), she (her, hers, herself), it (it, its, itself), we (us, our, ours, ourselves), they (them, their, theirs, themselves)

---all, another, any, anyone (anybody), anything, both, each, everyone (everybody), everything, many, most, nobody, none, nothing, other, part, some, someone (somebody), something

29. Wh-words

---how, what, which, who, whose, when, where, whether, while, why

30. Be & auxiliaries

--- be (am, are, is, was, were, been),

--- do (does, did, done), have (has, had), can (could), will (would), may (might)

---must, shall, should

31. Prepositions

---about, above, across, after, against, along, among, around, at, before, behind, below, beside, between, beyond, by, down, during, except, for, from, in, in back of, in front of, inside, into, like, near, of, off, on, out, out of, outside, over, next to, since, than, through, till, to, toward, under, until, up, upon, upper, with, without

32. Conjunctions

--- and, as, because, besides, but, however, if, or, since, than, that, therefore, though (although)

33. Interjections

---hello, hey, hi, good-bye (goodbye, bye)

34. Other nouns

---accident, action, activity, advertisement, advice, age, aim, alarm, album, American, anger, army, attention, balloon, band, base, beauty, beginner, beginning, bell, birthday, blank, blood, bomb, bottom, branch, bundle, cable, cage, can, captain, case, castle, cause, cellphone, center, century, chance, channel, character, chart, childhood, choice, club, coach, command, congratulation, contract, corner, courage, court, crime, crowd, curve, damage, danger, debate, decision, department, desire, difference, difficulty, direction, discussion, dream, duty, edge, education, effort, e-mail, emotion, enemy, energy, engine, entrance, error, event, excuse, exit, experience, fact, fault, fear, fee, feeling, fire, flag, flight, foreigner, flower, freedom, friendship, fun, garbage, gas,

gesture, ghost, gift, goal, God, goodness, government, grass, ground,  
group, gun, habit, haircut, heat, honesty, honey, human, humor, hunger,  
idea, importance, income, influence, information, Internet, interview,  
invitation, joke, joy, kind, kingdom, lack, leader, leaf, level, lid, link,  
locker, mail, manner, mass, matter, meaning, meeting, member,  
message, metal, method, mind, mistake, motion, movement, mud, nest,  
news, newspaper, noise, note, object, operation, opinion, order, party,  
pattern, peace, period, photo, pile, pin, pipe, planet, player, pleasure,  
poison, pollution, population, powder, power, pressure, prize,  
production, program, progress, project, purpose, reason, report, result,  
robot, rock, role, root, rope, rose, rule, safety, sale, sample, sand, scene,  
scenery, screen, secret, seat, section, seed, sense, sentence, service, set,  
shore, side, sight, silence, skill, smile, society, soul, space, speech,  
speed, spirit, state, steam, step, stone, story, style, subject, success,  
swing, symbol, system, talent, tear, term, thief, thing, thought, ticket,  
title, tool, topic, tower, trade, tradition, trash, treasure, treat, tree, trick,  
trouble, truth, tunnel, universe, value, victory, voice, war, way,  
wedding, wood, word, memory, net, principle

### 35. Other verbs

---feel, hear, listen, look, see, smell, sound, taste, watch

---check, complete, end, finish, succeed, survive

---affect, believe, blame, bother, confuse, consider, develop, divide, doubt,  
ease, embarrass, forgive, forget, frighten, gather, guess, hate, hope,  
imagine, inspire, know, like, love, mind, need, notice, realize, regret,  
remember, remind, surprise, think, want, wish, worry, bless

---act, bathe, beat, blow, bow, break, bring, brush, carry, catch, chase, cheat,  
choose, clap, close, come, control, collect, comment, correct, copy,  
count, cover, cry, cut, dial, dig, deliver, drop, elect, enter, exist, feed,  
fight, follow, fry, go, greet, grow, guide, hand, hang, help, hit, hold,  
hop, hunt, hurry, jump, kick, knock, kill, kiss, laugh, lay, leave, lick,  
lift, list, lock, make, meet, miss, mix, move, nod, offer, open, pack,  
park, paste, pause, pick, plant, print, pull, pump, produce, protect,  
push, put, recycle, revise, rise, roll, rub, run, rush, rob, rest, shake,

shoot, shout, shut, smoke, sign, stand, steal, strike, take, tell, throw,  
touch, trace, trap, type, use, vote, walk, wave, hug, yell, mop

---accept, add, admire, advise, agree, allow, apologize, appear, appreciate,  
argue, arrange, assume, attack, avoid, become, begin, belong,  
broadcast, burst, call, calm, cancel, care, certain, check, compare,  
complain, concern, continue, create, date, deal, decide, decrease,  
depend, describe, detect, die, direct, disappear, discover, discuss,  
emphasize, enjoy, envy, excite, expect, express, fall, fill, find, fit,  
focus, form, gain, get, give, handle, happen, hide, hurt, improve,  
include, ignore, increase, indicate, insist, interrupt, introduce, invent,  
invite, join, judge, keep, lead, let, lie, limit, list, match, mean, notice,  
obey, omit, own, pardon, plan, please, pollute, praise, pray, prepare,  
promise, provide, quit, raise, reach, receive, refuse, reject, rent,  
respect, return, ruin, solve, satisfy, save, search, seem, select, sell,  
send, serve, share, show, sit, sleep, start, stay, stop, suggest, support,  
thank, treat, trust, try, visit, wait, wake, waste, welcome.

### 36. Other adjectives

---able, absent, afraid, alike, alive, alone, American, ancient, asleep,  
available, basic, bright, broad, classical, colorful, common, complete,  
convenient, correct, crowded, dangerous, dark, dead, dear, different,  
difficult, dirty, double, easy, electric, else, enough, equal, excellent,  
false, fancy, fantastic, fair, fashionable, favorite, fine, foreign, formal,  
former, free, fresh, general, glad, great, hard, helpful, homesick,  
horrible, important, impossible, independent, instant, interesting,  
latest, latter, likely, loud, lucky, magic, main, major, marvelous,  
minor, modern, national, necessary, new, negative, noisy, only,  
ordinary, other, overseas, own, peaceful, perfect, personal, pleasant,  
popular, positive, possible, precious, present, priMisty, private, public,  
quiet, rare, ready, real, regular, responsible, right, safe, same, scared,  
secondary, serious, sharp, silent, similar, simple, single, skillful,  
sleepy, sorry, special, strange, such, sudden, super, sure, surprised,  
terrible, terrific, thick, tidy, traditional, true, unique, useful, usual,  
valuable, social, whole, wild, wonderful, wrong.

37. Other adverbs

---always, ever, never, often, seldom, sometimes, usually

---actually, again, also, away, too, almost, altogether, especially, even,  
finally, hardly, least, maybe, nearly, perhaps, probably, rather, really,  
so, still, then, together, very, quite, yet

--- aloud

---abroad, ahead, everywhere, anywhere, somewhere

---either, neither, no, nor, not, yes (yeah)

## Appendix E: Lesson Demonstrations

### Appendix E.1: Lesson 1: Pink Pig needs new clothes

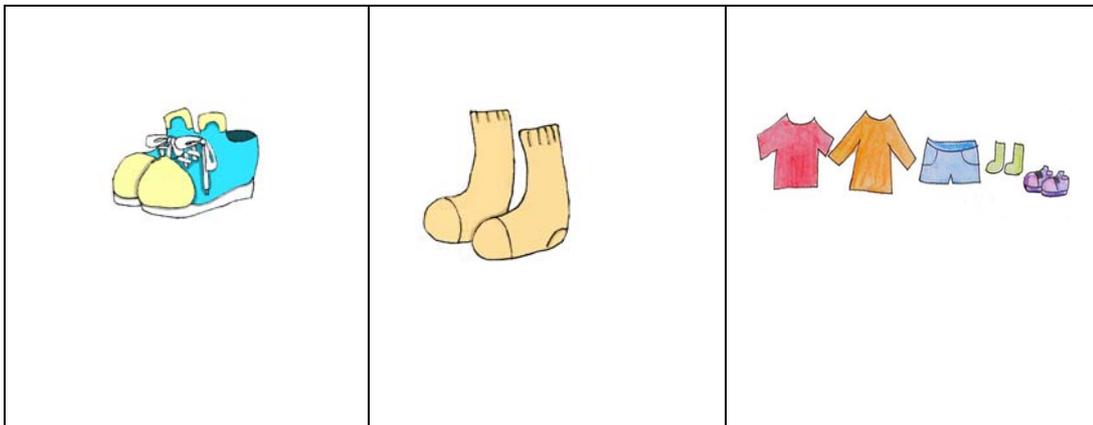
The assumption here is that the following language has already been introduced and practiced:

- regular nouns in singular and plural forms;
- object pronoun (1<sup>st</sup>. person): *me*
- possessive adjectival pronoun (1<sup>st</sup>. & 3<sup>rd</sup>. person): *my; her*
- verbs 'to need' and 'to have' (present simple for current reality)
- adjectives: *big; small; old; new; pink*
- phrase: *go/es shopping*
- question forms: *What is this? What are these?*

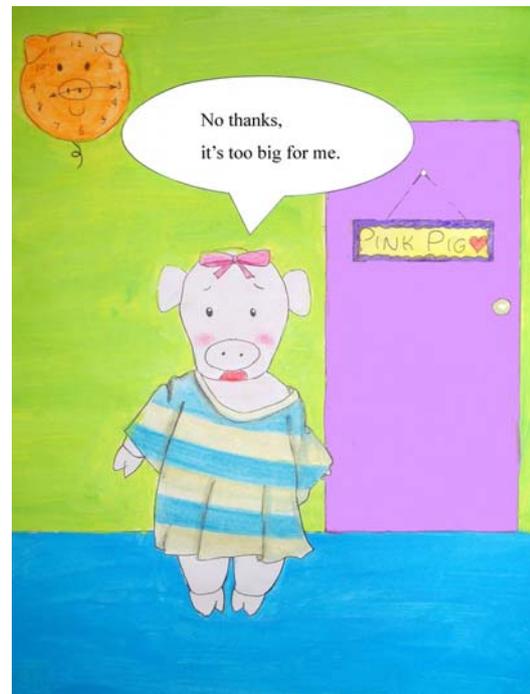
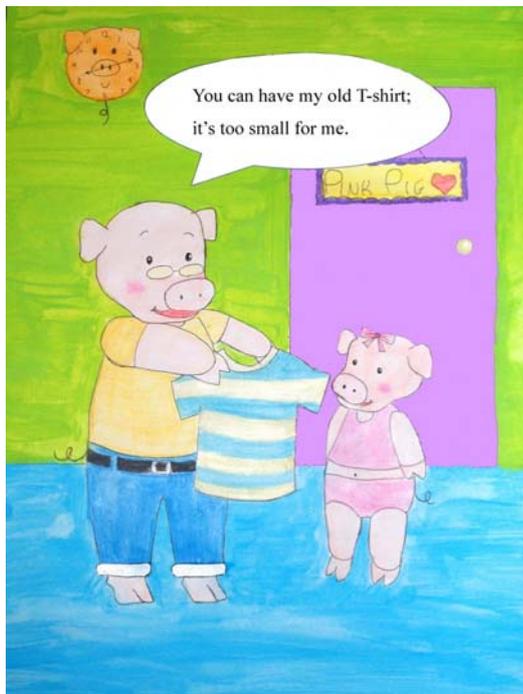
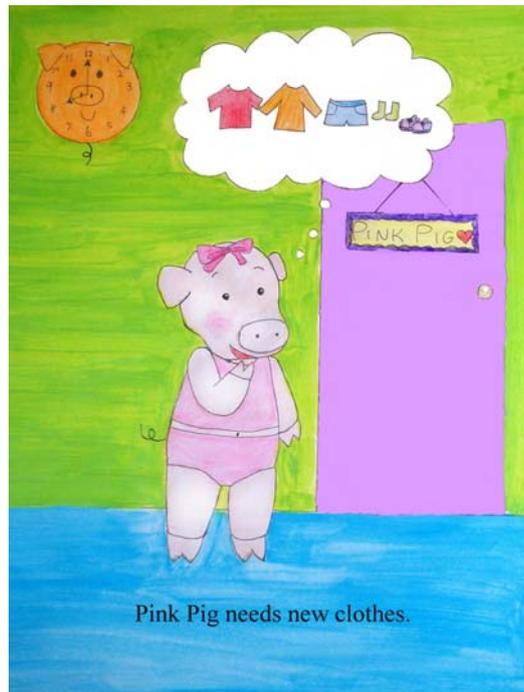
The teaching focus is:

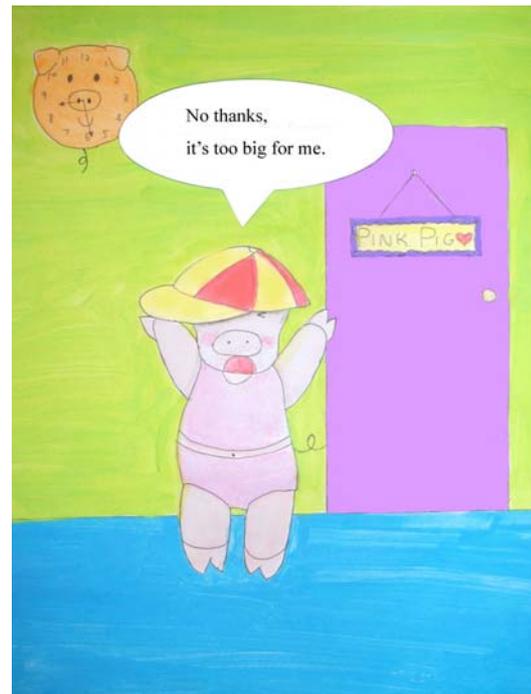
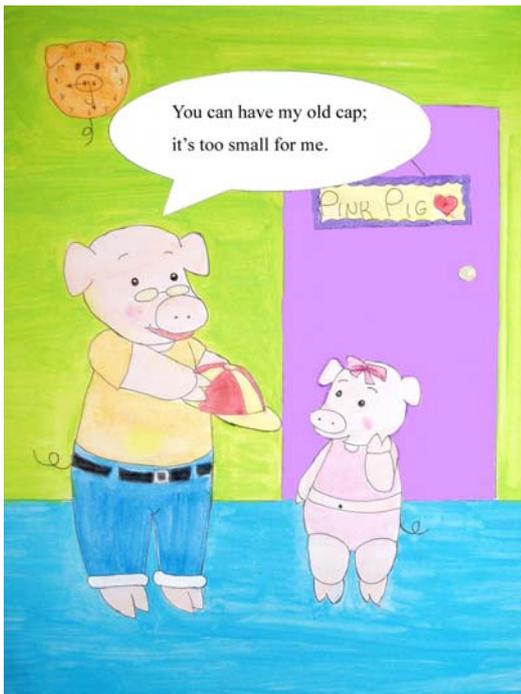
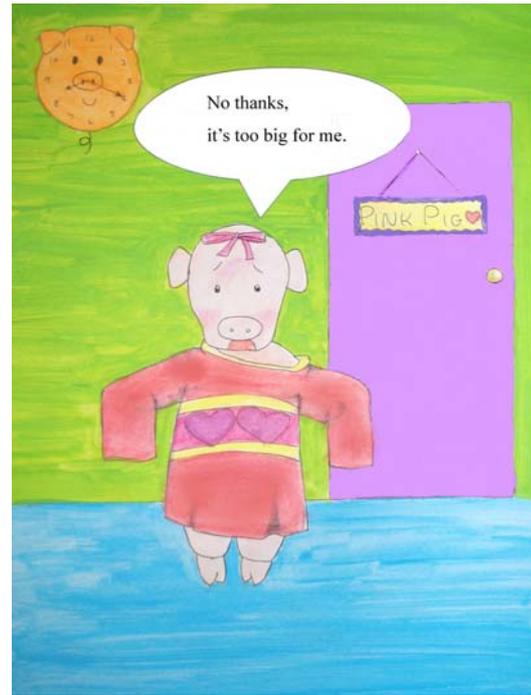
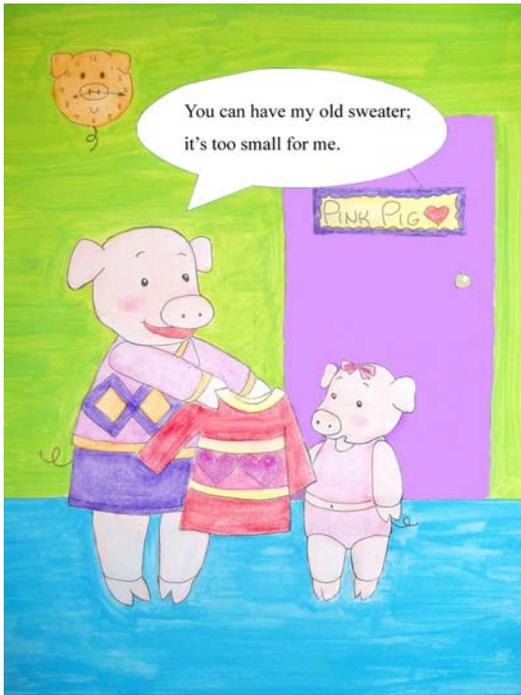
- too + adjective (size) + 'for me';
- offer (You can have . . . ) and refusal (No thanks . . . );
- contracted forms: *it's; they're*
- vocabulary: singular nouns (*T-shirt, sweater, cap*); plural nouns (*clothes, socks, shoes*)

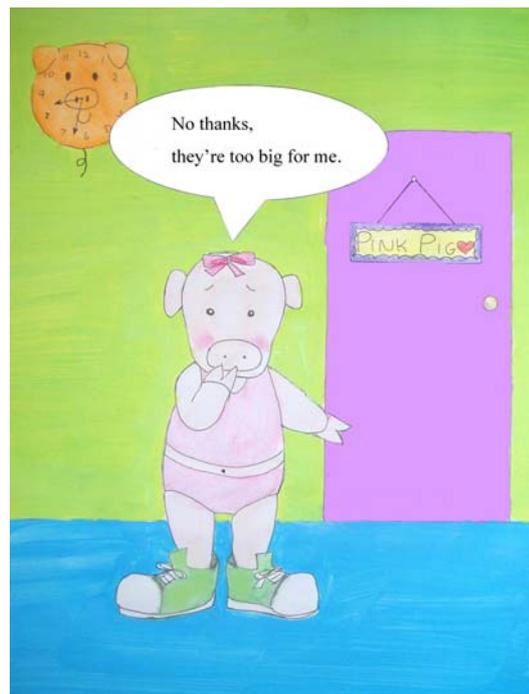
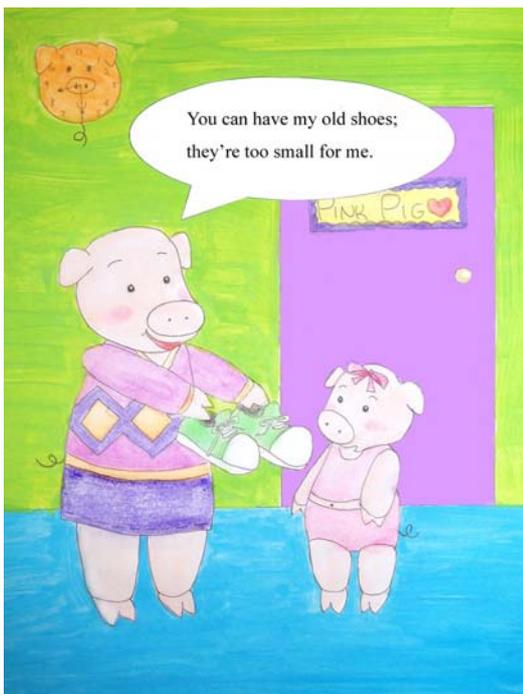
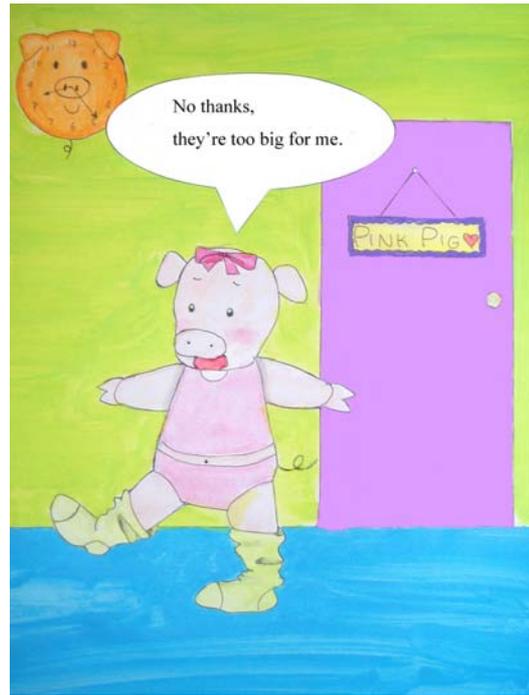
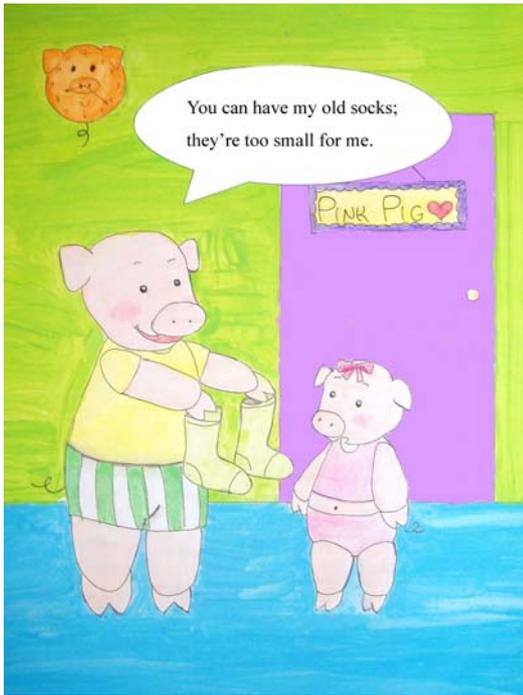
Pictures for introduction of vocabulary:

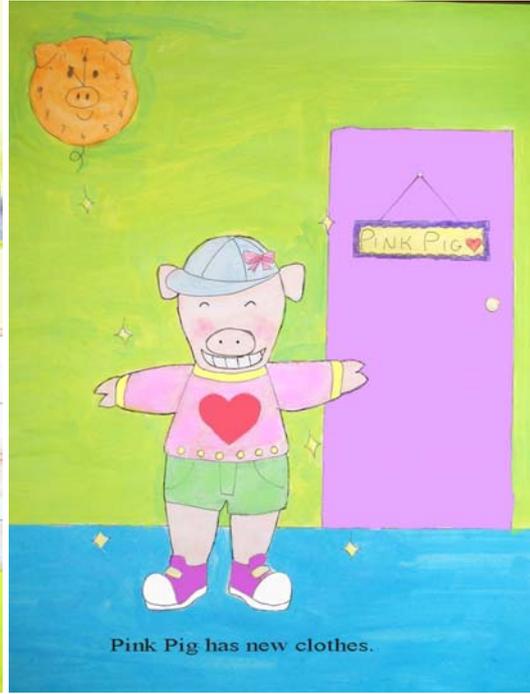


The text









### **Appendix E.2: Lesson 2: That house is crying**

**Lesson Objective:** By the end of this lesson, students will be able to describe actions in progress by using the present progressive, and respond to it in affirmative and negative forms.

The assumption for this lesson is that students will already have had exposure to the use of ‘this’ and ‘that,’ to the verbs ‘fly’, ‘cry’, ‘bow’, ‘wave’, ‘sway’, ‘dance’, to nouns in singular and plural forms, to the contracted form of ‘it’ plus parts of the verb ‘to be’ (simple present, to the articles ‘a’ and ‘an,’ and to some simple commands and question forms (e.g., *What’s this?* ).

**Genre:** narrative

**Teaching focus:**

Present progressive (affirmative and negative form) for ongoing present actions.

**Vocabulary:**

singular nouns: house, umbrella, tree, flower, newspaper,

verbs: look, look at

The lesson stages are not provided here as the intention is simply to demonstrate the application of the principles outlined in Chapter 8 to the creation of a text appropriate for young learners of English. The actual language of the text would depend on what had already been taught as well as the specific lesson objectives.











