Bicultural identity and emergent/developmental reading strategies in English as a foreign language in Taiwan

Yuqing Wang

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BICULTURAL IDENTITY AND EMERGENT/DEVELOPMENTAL
READING STRATEGIES IN ENGLISH AS A FOREIGN
LANGUAGE IN TAIWAN

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English to Speakers of Other Languages

by
Yu-Ching Wang
June 2005
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Approved by:

Dr. Lynne Diaz-Rico, First Reader

Marlene López, Second Reader
ABSTRACT

Educating students to be bilingual/bicultural by utilizing effective teaching strategies is a very important goal for parents and teachers in English-as-a-foreign-language context. Educators and teachers in Taiwan put much emphasis on researching this issue. Therefore, this project presents guidance to illustrate bicultural-identity development and emergent/development reading strategies in EFL context by a review of literature of the five theoretical concepts—children's verbal strategies in identity formation, emergent literacy in the English-as-a-foreign-language (EFL) context, the interactive approach to reading, scaffolding in reading, and crosscultural music appreciation. Moreover, the project draws upon these five key concepts to construct a model connecting identity and literacy in the EFL context. Finally, the five theoretical concepts in the literature review are incorporated into a five-lesson unit plan.
ACKNOWLEDGMENTS

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Lastly, I would like to dedicate this project to my dear parents and my elder sister for endlessly supporting, encouraging, and loving me.
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CHAPTER ONE

BACKGROUND OF THE PROJECT

Introduction

At present, learning English is becoming a pervasive trend around the world. Taiwan is no exception. An increasing number of parents, teachers, and educators put a lot of emphasis on how to help children in Taiwan learn English more effectively in order to become bicultural and bilingual. Some parents even purchase English books, audiotapes, videotapes, and CDs to involve children in English learning from a very young age. Although children are provided rich English materials, they still have difficulties in reading and understanding English. This first chapter presents the history and issues of teaching English in Taiwan, and addresses the purposes, content, and significance of the project.

The Role of English in Taiwan

In Taiwan, students have been learning English as a foreign language since the early twentieth century. Historically, though, people did not pay so much attention to learning English. Changes in Taiwanese society have brought a change in perspective on this issue. Currently, students start learning English at the elementary school
level because English as a subject has become a significant part of compulsory education. There are many "bilingual" elementary schools where students learn English and Chinese simultaneously.

As far as today's parents are concerned, children "have to" learn English, not "choose to." Additionally, there are increasing numbers of tutoring centers, or "cram schools," where children can receive additional English instruction after school. Although there is much competition and consequently pressure to attend these specialized schools, children's motivations and self-esteem to learn English are hardly inspired. In addition to the academic domain, English plays a vital role in business, science, and technology. Gradually, economics in Taiwan has revolved more around international trade. As a result, people endeavor to learn English in order to do business globally or to find high-paying jobs. In addition, information in virtually every aspect of life is written in English. If people do not understand English, their skills will become obsolete.

History of English Teaching and Methodologies

In the past, learning English was a boring task because the teachers always taught vocabulary and grammar by rote instead of using meaningful materials. For
teachers, a textbook was simply a tool to teach children vocabulary and grammar. They neither guided children to profoundly appreciate English/American cultures nor deeply explored the meaning of texts to critically inspire children's thinking and evoke prior knowledge. Therefore, children's English learning concentrated only on words/sounds, grammar, and rote text. In addition, most teachers cannot pronounce English very well. Because a teacher is a role model for students, students cannot pronounce well if their teachers cannot do it well.

What was worse, teachers read everything in the books in a boring way without inspiring children's learning incentives with puppets or other prop materials. What was written in the teacher's guide was what the teacher would teach. During class, teachers would always stand in front of the classroom lecturing to students who passively received instruction without participating. There was little interaction in class between teachers and students or between peers. This boring pedagogy did not inspire English as a means of communication.

Although more and more children in Taiwan receive education in English, they still have a great deal of difficulty in learning English. For example, the context of the textbooks may be so old-fashioned that some English
words, phrases, or even whole sentences which are taught are no longer used in America. Once, when traveling in the United States, I sought to purchase wireless hardware for my laptop. I used the word "notebook" instead of "laptop" to explain my needs to the store clerk. Initially, he was confused but later he told me the proper name is "laptop." I have often experienced this kind of situation since coming to America.

Also, teaching methodology in Taiwan focuses on grammar and translation. Teachers have always taught students to translate Chinese to English. This way of teaching causes students to think of a given sentence in Chinese first, and then translate it into English. However, the "real" American way of speaking or writing is quite different from that of Taiwan. Another difficulty is that students are not able to pronounce English just like American people. Even though they may have already been learning English for ten years in Taiwan, it still takes some time for native speakers to understand them. Consequently, if the teachers themselves cannot speak well, how can it be possible for the students to do so?

Target Teaching Level: The Elementary School

In Taiwan, I plan to teach third- or fourth-grade students English as a foreign language. In the past, I had
taught beginning/intermediate English learners at a Taiwanese "cram school" as a part-time job. When I taught children at these levels, I found that children keep reciting words, grammar patterns, and rote texts. In this manner of teaching, students' prior knowledge becomes insignificant.

The reason that I would like to teach students at the third- or fourth-grade levels is because they would already know how to learn and they would be open to learning a new language. Drawing upon their prior experiences and knowledge in their native language, students can be more interested and motivated to learn English. Indeed, helping students to like to learn and to speak English in their daily lives is much more important than having them achieve better grades on exams. Therefore, my goal in teaching my future students is effectively to scaffold students' English learning with authentic materials in interesting ways. I would like to inspire the students to believe as successful bilingual/bicultural children that learning English, as well as learning Chinese, is a natural, essential, and interesting part of their daily lives.
Purpose of the Project

Many parents and English teachers in Taiwan hope that children can master understanding the dual cultures and languages of Taiwan and America. They tend to want to immerse children to learn English as early as possible. However, English-language teaching in Taiwan usually focuses on approaches that drill children to remember words and grammar. Beyond rote learning, they also need to understand and critically think about the meaning of text with enhanced reading comprehension.

The purpose of the project is to associate the development of bicultural identity with first- (L1) and second-language (L2) learning, combined with English-as-a-foreign-language (EFL) teaching strategies, so children can effectively acquire mastery of both their native language and the target language--English. The project provides a new perspective of emergent literacy in Taiwan’s EFL context together with an interactive approach balancing phonics and whole language (meaning); draws upon children’s knowledge; and uses several effective teaching approaches, such as scaffolding strategies and crosscultural music appreciation. Through the variety of reading strategies in the project, students can improve their English-reading comprehension skills and enjoy their
English-language learning in authentic and flexible ways. In addition, the five lesson plans presented in the project offer an exemplar of how to design the curriculum for Taiwanese students according to the main concepts of the project.

Context of the Project

The main project is composed of five chapters. Chapter One provides Taiwanese background and issues in teaching English, and the context, purpose, and significance of the project. Chapter Two explores relevant literature on the main topics of the project—bicultural identity and emergent/developmental reading strategies in English as a foreign language. Based on a review of the literature of five key concepts in Chapter Two, Chapter Three proposes a theoretical framework that pertains to bicultural-identity development and EFL teaching strategies in reading. Chapter Four previews a curriculum unit of five lesson plans and explains how to connect the instructional unit with the five key concepts presented in previous chapters. Chapter Five previews the assessment of teaching in the curricular unit. The appendix of five lesson plans as well as a list of references conclude the project.
Significance of the Project

Currently, parents and educators who intend for their children to be bilingual/bicultural actively propose to expose children to English as early as possible. They hope that their children can attain proficiency not only in their native language, but also in English. In order to achieve this goal, children’s bicultural-identity development and the use of effective teaching strategies in home and school environments cannot be overlooked.

This project proposes the importance of children’s identity development and examines current theoretical concepts to improve English-language learning in Taiwan as well as practical teaching strategies to improve reading abilities of English-as-a-second- (ESL) or foreign-language (EFL) students. The research and the relevant curricula in the project provide current English teachers and parents in Taiwan a means of conceptualizing children’s identity development and emphasizing the importance of home and school environments, concepts of print, the interactive approaches to reading, the use of scaffolding, and crosscultural music appreciation to enrich EFL teaching across first- and second-language proficiency levels.
CHAPTER TWO

REVIEW OF THE LITERATURE

Children's Verbal Strategies in Identity Formation

Sometimes people ask questions of themselves such as "Who am I?" and "What is unique about me?" Everyone comes up with different answers. These identity issues become an important component of instruction in ESL/EFL classrooms. In relation to identities of the learners, the link between the first and second languages becomes an influential key to students' developing a positive sense of self and self-esteem, expressed as bilingual and bicultural identities. Children use various communication styles to express themselves because of their distinctive thoughts and awareness. The current predominance of a sociocultural framework has brought issues of social identity and investment to the fore, raising questions about the relationship between language learners and the social world. The following sections explore a variety of key concepts: identity formation from both Erikson's and current sociocultural perspectives, influences of identity on communication, bicultural identity, and strategies for teaching bicultural children.
Basic Identity Formation

Theorists have viewed the topic of identity formation in a variety of ways. Erik Erikson, an influential post-Freudian ego-identity psychologist, holds a significant position in theorizing identity formation. According to Erikson's theory, identity formation is considered as the ability through a complex and lifelong process to modify and define a clear sense of self. It involves integrating previous personal identifications into new systems as "an advance in interiorization that enables more effective, efficient, self-directed action in the external world" (Marcia, 1988, p. 217). Erikson (1968) defined the process of identity formation as follows:

In psychological terms, identity formation employs a process of simultaneous reflection and observations, a process taking place on all levels of mental functioning by which the individual judges himself in the light of what he perceives to be the way others judge him in comparison to themselves and to a typology significant to them; while he perceives himself in comparison to them and to types that have become relevant to him. (pp. 22-23)
In Erikson’s theory, ego-identity is deemed the nature of knowing the self. He (1959) defined the term of ego-identity in various connotations: “a conscious sense of individual identity,” “an unconscious striving for a continuity of personal character,” “a criterion for the silent doings of the ego synthesis,” and “a maintenance of an inner solidarity with a group’s ideals and identity” (p. 109). The sense of ego, a vehicle for preserving self, “is the accrued confidence that the inner sameness and continuity prepared in the past are matched by the sameness and continuity of one’s meaning for others...” (Erikson, 1963, p. 261). Therefore, the formation of a personal sense of identity emerges from ego development that is strongly associated with social interaction and environment.

In addition to Erikson’s various definitions of identity, he also introduced the concept of eight lifetime-development stages. Erikson conceptualized the formation of ego as a continuum containing a series of stages, each of which is characterized by certain crisis or a major conflict (Kroger, 1989). In Erikson’s theory (1963), there are eight developmental stages of an individual’s life, and the development of each stage builds on the maturation of previous stages (See Table 1).
During each stage, the development of a person's ego is distinct and influenced by different factors. From Erikson's point of view, adolescence plays a vital role in identity formation because "adolescents who achieve ego identity develop an integrated, internal sense of self that can operate compatibly with external roles..." (Irwin & Simons, 1994, p. 515).

Table 1. Eight Developmental Stages of Erik Erikson's Theory

<table>
<thead>
<tr>
<th>Stages</th>
<th>Psychosocial Crises</th>
<th>Radius of Significant Relations</th>
<th>Basic Strengths</th>
</tr>
</thead>
<tbody>
<tr>
<td>Infancy Age 0-1</td>
<td>Basic trust vs. basic mistrust</td>
<td>Maternal person</td>
<td>Hope</td>
</tr>
<tr>
<td>Early Childhood Age 2-3</td>
<td>Autonomy vs. shame and doubt</td>
<td>Parental persons</td>
<td>Will</td>
</tr>
<tr>
<td>Play age Age 3-6</td>
<td>Initiative vs. guilt</td>
<td>Basic family</td>
<td>Purpose</td>
</tr>
<tr>
<td>School age Age 7-12</td>
<td>Industry vs. inferiority</td>
<td>&quot;Neighborhood,&quot; school</td>
<td>Competence</td>
</tr>
<tr>
<td>Adolescence Age 12-18 or so</td>
<td>Identity vs. identity confusion</td>
<td>Peer groups and outgroups; models of leadership</td>
<td>Fidelity</td>
</tr>
<tr>
<td>Young adulthood (the 20's)</td>
<td>Intimacy vs. isolation</td>
<td>Partners in friendship, sex, competition, cooperation</td>
<td>Love</td>
</tr>
<tr>
<td>Adulthood late 20's-50's</td>
<td>Generativity vs. stagnation</td>
<td>Divided labor and shared household</td>
<td>Care</td>
</tr>
<tr>
<td>Old age 50's - beyond</td>
<td>Integrity vs. despair</td>
<td>&quot;Mankind&quot; &quot;My kind&quot;</td>
<td>Wisdom</td>
</tr>
</tbody>
</table>

Source: Adapted from Erikson (1982).
Current Sociocultural Perspectives on Identity Formation

In relation to identity issues, there is a divergence between sociological and psychological perspectives, both of which are influenced by Erik Erikson. For psychologists who have been studying at the micro, individual level, identity formation is an internally functioning process, being separated into different developmental stages and focused on a period of adolescence. Cote and Levine (2002) stated that "psychologists tend to look for the locus of identity within the individual-as part of the psyche or 'inner workings.' Identity is in 'unit relation' with the person, and is therefore that person's 'property'" (p. 48). The formation of identity is constructed when an individual finds his or her inner capacities and potentials matched with social roles (Cote & Levine, 2002).

In contrast, sociologists who have been studying macro-societal influences tend to assume that identity is a sense, felt not only by individuals within themselves but also between individuals. According to Cote and Levine (2002), identity in sociology is

...internal to the extent that it is seen to be subjectively 'constructed' by the individual,
but it is external to the extent that this construction is in reference to ‘objective’ social circumstances provided by day-to-day interactions, social roles, cultural institutions, and social structures. (p. 49)

Moreover, sociologists’ focus on identity is not concerned with developmental principles but the issues of identity maintenance (Cote & Levine, 2002).

A new sociocultural approach to identity formation, proposed by Penuel and Wertsch (1995), integrates different elements of individual functioning according to Erikson’s psychosocial perspectives with sociocultural processes from Vygotsky’s perspective. Both of these theories interactively influence identity through mediated action. According to this perspective, “Identity formation must be viewed as shaped by and shaping forms of action, involving a complex interplay among cultural tools employed in the action, the sociocultural and institutional context of the action, and the purposes embedded in the action” (Penuel & Wertsch, 1995, p. 84).

By extending this approach, an integrated framework--the personality and social structure perspective (PSSP)--“seems most suitable to the task of developing a comprehensive understanding of identity...” (Cote &
Levine, 2002, p. 6). The framework for studying identity formation, agency, and culture depicts the interrelationships of the three levels of analysis—personality, interaction, and social structure (see Figure 1). The level of personality refers to the self and cognitive development, involving an individual’s intrapsychic domain; the level of interaction "refers to the concrete patterns of behavior that characterize day-to-day contacts among people in families, schools and so on..."; and the level of social structure "refers to the political and economic systems, along with their subsystems, that define the normative structure of a society" (Cote & Levine, 2002, p. 7). According to Cote and Levine (2002), utilizing a series of four arrows in the framework stands for a constant and successive process of influence among the three levels (personality, interaction, and social structure).

From current sociocultural perspectives, semiotic mediation from Vygotsky’s perspectives is crucial to identity formation. Semiotic mediation refers to the use of various signs, symbols, language, and so forth as mediators in social contexts to connect the individual and the society. This is essential for individuals’ higher mental and cognitive development. Kramsch (2000) stated
Step 4: Social
Construction of Reality
(objectivation)

Step 3: Presentation of
Self (Ego executive
abilities)

Step 2: Internalization
(Ego synthesis abilities)

Step 1: Socialization and
Social Control

Social
structure

Interaction

Personality

formation, agency, and culture: A social psychological

Figure 1. The Personality and Social Structure Perspective
Model: Three Levels of Analysis Constituting Social
Behavior

that "Through these mediational means, or 'sign
operations,' external social interactions become
'internalized,' i.e. reconstructed internally, as
psychological processes--ways of thinking, modes of
learning" (p. 134). Moving an individual's lower function
to higher mental function requires signs in culture,
language, and social context as mediators to transform
interpsychological processes in the social context to
intrapsychological processes.
The new sociocultural approach to identity formation also assumes that identity is formed and constructed while mediational signs or tools are incorporated into the flow of human action through meaningful interaction (Penuel & Wertsch, 1995). Penuel and Wertsch (1995) stated that "Identity is about realizing and transforming one's purposes, using signs to accomplish meaningful action" (p. 91). For children, this is accomplished through ongoing interaction with mediational means in social contexts, such as classrooms, so that their identities can be constructed and negotiated (Hawkins, 2005).

Role of Language in Childhood Self-Esteem

There is an integral relationship among positive identity, development of self-esteem, and language. Self-esteem is defined as a feeling of personal worthiness with a combination of self-concept, self-confidence, and self-evaluation (Diaz-Rico, 2004). Many researchers believe in positive correlations between self-esteem and identity. Waterman (1992) demonstrated that an individual with high scores on a measurement of identity has higher self-esteem than does one with low scores.

The childhood is a crucial period in constructing self-esteem. Carr (1984) stated that "High or low self-esteem patterns begin in early childhood as children
begin to evaluate themselves as good or bad, smart or
dumb, successful or unsuccessful" (p. 74). Children with
high self-esteem know themselves well without simply
following other people’s expectations; on the other hand,
children with low self-esteem prefer asking favors from
adults or peers (Carr, 1984). However, self-esteem in
childhood is an unstable state in that it may be
influenced by situations, experiences, time, languages,
and people.

A positive self-identity with high self-esteem can be
promoted by nativelike mastery of languages (Pao, Wong, &
Teuben-Rowe, 1997). In other words, language proficiency
plays a vital role on influencing development of ethnic
self-esteem may...result from language success” (p. 47).
For children, especially for ESL/EFL learners, a positive
self-esteem lies in a sense of belonging in which
“nativelike dominance of the languages of both heritages
may be crucial to enable them to belong to either culture
as the situation dictates and feel more easily accepted by
the communities of their choice” (Pao, Wong, &
Teuben-Rowe, 1997, pp. 622-623). Because home and school
are the two major environments where children participate,
the role of parents and educators becomes significant to
promote children's self-esteem about language use. Speaking properly and using the same language as do parents, peers, teachers, and even the larger social world may benefit children in constructing positive social relations and in developing more positive self-concepts (Heller, 1987).

Personal Identity and Verbal Strategies

There is no doubt that each person has unique personality traits that influence verbal-communication styles. In general, personal identity is "a definition that takes account of self's imposed, aware, or remembered relationship to a particular bodily experience and biographical situation" (Weigert, 1988, p. 265). It involves internal and external characteristics of the self through introspection and interpersonal comparisons. An individual's personal identity often changes ways he or she talks. Moreover, it is often influenced by many variables in culture and society.

Interdependent/Independent. Associated with cultural-linked influences, an individual's feeling of having an interdependent or independent self changes his or her verbal strategies. People who consider themselves interdependent would consider group goals more than do independent people in order to preserve in-group harmony.
As Harrington and Liu (2002) stated, "For the interdependent self, relationships and community are primary. The self is derived from these, adjusting and conforming to function appropriately within them" (p. 38). In contrast, the independent self is characterized by self-centeredness in which an individual views personal plans, needs, rights, goals as core (Markus & Kitayama, 1991). For an individual with independent self-construal, "The self is perceived as separate from others, and one is concerned about achieving and/or promoting personal rather than others' interests and needs" (Derlega, Cukur, Kuang, & Forsyth, 2002, p. 612).

In verbal communication, interdependent people have "being issues--who are we, and how will this relationship be defined"; on the other hand, independent people are characterized by "acting issues--where will I go, what will I get, or how can I win?" (Hocker-Wilmot & Wilmot, 1978, p. 15). Interdependent people would not easily express their true feelings but they would be "related positively with concern for others' feelings and with concern for avoiding negative evaluations" (Gudykunst, 2001, p. 137). In order to avoid conflict and maintain a relationship with groups, they would give up their needs and avoid using aggressive statements. However, an
independent individual is more positively related to concern for clarity than an interdependent one (Kim, 1994). For the purpose of clarification, independent individuals would keep raising questions until they understood. Moreover, they maintain consistency and stability by using personal statements to persuade other people in communication strategies (Kim, 2002).

Positive/Negative Face. Associated with personal identity, “Face, in essence, is a projected image of one’s self in a relational situation. It is an identity that is conjointly defined by the participants in a setting” (Ting-Toomey, 1988, p. 215). People use different communicative strategies to maintain face across cultures, backgrounds, and context. Facework, which “serves to counteract ‘incidents’—that is, events whose effective symbolic implications threaten face” (Goffman, 1967, p. 12), is used to deal with face concerns depending on different instances or conflict situations. In the concept of facework, positive face (concerns for connecting other people and being approved by them) and negative face (concerns for autonomy and freedom) are important.

Positive face, which requires the need for inclusion, relation, and solidarity, includes self-positive face (SPF) with the use of communication strategies to protect
personal need for inclusion and association, and other-positive face (OPF) with the use of strategies to support others’ need for inclusion and association (Ting-Toomey, 1988). People with positive face employ communication strategies such as positive evaluation and compliments for supporting other people, understanding other people, and emphasizing solidarity.

Negative face emphasizes autonomy and freedom instead of being imposed on by other people. Ting-Toomey (1988) divided negative face into two parts: self-negative face (SNF) with the use of communication strategies for maintaining freedom and autonomy of the self, and other-negative face (ONF) with communication strategies for maintaining other people’s freedom and autonomy. Negative-face individuals usually employ tentativeness, prerequest their needs, or offer options to represent their concern for freedom and autonomy when communicating with other people.

**Gender Identity and Verbal Strategies**

Gender identity, which “concerns the individual’s awareness and acceptance of her/his biological sex” (Widom, 1984, p. 5), also influences children’s verbal strategies. Men’s language use and speaking ways differ from women’s. First, the differences of speaking pitches
are salient between boys and girls (Siegman, 1987). In addition to different levels of pitches, the use of intonation to express feeling, request, or questions is also influenced by sex differences.

**Politeness.** There are gender differences in the expression of politeness. The forms of politeness between male and female can be distinguished from grammatical and intonation use in various ways. Women's speech influenced by their lower social status and power is more polite and indirect than men's (Lakoff, 1975).

Girls pay more attention than boys to many ways of speaking, including their attitudes, the use of tactful expressions, the rhetorical choice of words, the use of standard-language grammar, and concern for what they should or should not say. In order to reinforce their politeness, girls often use complex sentences combined with high-level grammatical competence (Siegman, 1987). Probably associated with their lower status, women's speech is characterized by certain linguistic features such as hedge statements (e.g., I am kind of busy right now) and the use of tag questions (e.g., You are coming tomorrow, aren't you?) (Lakoff, 1975). Moreover, girls are usually encouraged to avoid conflict rather than confront it.
On the other hand, boys usually communicate with fewer compliments or apologies, and use an aggressive way to express their power (Romaine, 1999). Compared with girls, it seems that young boys are encouraged to be assertive and demanding in their requests to others. Consequently, a person's gender identity will impact the choice of direct (powerful, provocative, and intensely verbal), or indirect (soft, uncertain, and delicate) ways of speech.

**Talkativeness.** Another distinct feature that distinguishes the communication strategies of women from those of men is talkativeness. People usually have strong images of women's talkativeness in most instances because "women gossip and talk more about details, emotions, and topics that men consider trivial and potentially dangerous too..." (Romaine, 1999, p. 152). When girls talk, they like to explore every facet of a relationship, and state every little detail in subject matter for purposes of nuance and clarity. They like to ask questions in order to clarify events or issues.

Girl's speech is interactive and responsive for the sake of clarification and deep understanding. In women's conversation, "it is common to hear a number of questions that probe for greater understanding of feelings and
perceptions surrounding the subject of talk" such as "How did you feel when it occurred?" (Wood, 2003, p. 121). Moreover, women are concerned with relationships with others more often than men, and talk as if intimacy is good way to maintain it. In order to achieve the goal of good relationships with other people, "women’s speech tends to display identifiable features that foster connections, support, closeness, and understanding" (Wood, 2003, p. 119).

On the other hand, boys’ speech usually tends to show their high-level status by concern with the importance of the events or issues, and giving advice ("The way you can resolve this problem is...") instead of asking about "trifles" and using expressions of triviality and uncertainty. However, Wood (2003) also stated that males, especially preschool boys, like to talk more often and engage in more interruptions than do girls.

In order to maintain control in conversation, males "may reroute conversations by using what another said as a jumping-off point for their own topic, or they may interrupt" (Wood, 2003, p. 123). Moreover, boys are less responsive and use less self-disclosure, using "yeah" or "umhummm" to protect their prestige and avoiding too much involvement with personal topics. They do not often
disclose their personal feelings, information, and problems in conversation because they think "sympathy is a sign of condescension, and the revealing of personal problems is seen as making one vulnerable" (Wood, 2003, p. 124).

Identity, Language Learning, and Investment

This section mainly explores the current emphasis on relationships among social identity, investment, and language learning. With the influences of sociocultural theories, Bonny Norton Peirce has theorized about complex social identity and self-investment in language learning in the field of immigrant education. Her research challenges the field of second-language acquisition (SLA) to more adequately explore the relationship between language learners and the social world (Peirce, 1995).

For SLA researchers, language learning focuses on linguistic systems such as grammar, learners' errors, and interlanguage development, involving the concept of an individual's affective variables like learners' personality traits, learning styles, and motivation (Ulman, 1997). However, Peirce and Toohey (2002) argued that language learning also engages learners' multiple identities that integrate language learners with the context of language learning, and involves complex social
interactions and power struggles between language learners and target-language speakers.

Viewing an individual's identity not as fixed, static, and unitary but as multiple, changing over time and social space, and as a site of struggle, is fundamental to Peirce's theory of social identity (Price, 1996). Language learners have complex, multiple, dynamic, and contradictory social identities that are related to inequitable social relations and that are changeable across time, place, and interlocutors' attitudes.

In Peirce's theory, a new term is used to substitute for motivation in SLA theory: investment in the target language leads language learners to speak and learn. Peirce (1995) proposed that the notion of investment constructs the relationship of the language learner and the social world, and underpins the theory of social identity as multiple and complex. She stated,

...when language learners speak, they are not only exchanging information with target language speakers but they are constantly organizing and reorganizing a sense of who they are and how they relate to the social world. Thus, an investment in the target language is also an investment in a learner's own social identity,
and identity which is constantly changing across time and space. (p. 18)

Language learning can be influenced not simply by a lack of motivation but by particular social conditions and power relations. Peirce (1995) believed that "if learners invest in a second language, they do so with the understanding that they will acquire a wider range of symbolic and material resources, which will in turn increase the value of their cultural capital" (p. 17). With the increase of the value of their cultural capital, language learners' identities and their multiple desires will be reevaluated; thus, the relationship between identity and investment becomes integral (Peirce & Toohey, 2002).

However, there is another argument about the relationship between identity and language learning mentioned above. Hawkins (2005) challenged the concept from sociocultural theorists in second-language learning that "high-status social positioning within networks of power leads to increases in language and literacy development" (p. 78). In her research, social status is not necessarily positively correlated with language and literacy development. Therefore, the issue needs to be
addressed to further identity development and second-language learning.

**Bicultural Identity and Education**

With a dual emphasis on sociocultural influences on SLA development and bilingualism with dual-language proficiency in ESL/EFL classrooms, the issue of a bicultural identity cannot be overlooked by parents and intercultural educators of English-language learners. A bicultural identity, one of the goals of acculturation, basically is defined as the ability simultaneously to possess dual cultural identities while engaging in knowing, accepting, practicing, and switching between these two cultural systems (Garrett, 1996).

According to the definition of bicultural identity, a bicultural person "has a personality structure and identity that is flexible and capable of operating in two or more very different social, intellectual, and emotional contexts" (Diaz-Rico, 2004, p. 204). For instance, a bicultural Asian-American can have intimate knowledge of the function of values, roles, behaviors patterns, attitudes, and languages in the Asian culture and the American culture as well, rather than suffering from identity conflict or loss. Therefore, a bicultural identity can be referred to "bicultural competence, that
is, the ability to function in two different cultures by switching between two sets of values and attitudes” (Rotheram & Phinney, 1987, p. 24).

The most distinguishing advantage of being bicultural is that it enables a person to appreciate and explore two different cultures, both of which belong to his or her roots and ethnic identity. Being bicultural may facilitate a person not only to understand his or her dual cultures but also to “open doors into other cultures, leading to understanding of cultural differences and providing opportunities for intercultural communication” (Diaz-Rico, 2004, p. 308). Therefore, bicultural individuals may be more sensitive and open-minded, respecting other cultures and lifestyles than do those who are monocultural.

According to Peregoy and Boyle (2005), “Developing a bilingual, bicultural identity is a dynamic, challenging, and sometimes painful process that continues well into adulthood” (p. 44). In order to promote bicultural identity for ESL/EFL learners, parents and teachers should equate the importance of a second language—English—with that of language learners’ primary languages. It is incumbent upon the teachers to honor and respect ESL/EFL children’s home languages, cultures, and values because “Children come to school with individual and varied
histories and experiences that mediate their understandings of this new environment and provide them with tools to negotiate within it” (Hawkins, 2005, p. 78).

Finally, the teacher should assist the children to conceive that learning a new language “involves much more than learning grammar, vocabulary, and syntax...[and] requires the expansion of one’s personal, social, racial and ethnic identity to make room for the new language and all that it symbolizes and implies” (Peregoy & Boyle, 2005, p. 44).

Educators and parents of bicultural children should notice that the ultimate objective in developing a bicultural identity is to “facilitate the formation of a healthy self-concept, providing the child with the biracial label, and teaching the child about his or her multiethnic backgrounds and emphasizing the positive aspects of each ethnic group” (Poston, 1990, p. 155). Many bilingual-bicultural programs incorporate both mainstream culture and traditional culture into the context of the school curriculum (Ballesteros, 1983). Moreover, awakening children’s bicultural voices through dialogue of sharing their ideas, lifestyles, and values is an important exercise in class. As Darder (1991) stated, the dynamics of the bicultural dialogue help students “come together to
reflect on the common lived experiences of their bicultural process and their common responses to issues of cultural resistance, alienation, negotiation, affirmation, and oppression" (pp. 68-69).

According to Erikson’s theory, the formation of a sense of self is a complicated and continuous process. In this process, “one keeps on not only constructing new images of the self, but also keeps abandoning the self-images once cherished most highly” (Paranjpe, 1998, p. 183). From current sociocultural perspectives, identity formation is an ongoing process involving social structure, interaction, and inner personality with sign mediations incorporated. As Hawkins (2005) stated, “identity is an ever-developing repertoire of available characteristics, viewpoints, and ways of being that are both learned from and recruited through participation in discourses” (p. 61).

In the development of identity, language becomes an important influence. If learners can speak the right language and gradually build a positive self-identity, they may enhance their self-esteem and build a more positive self-concept. Moreover, there is no doubt that identity differences change an individual’s verbal strategies. For example, personal and gender identity may
influence a person to communicate in direct and aggressive, or indirect and soft, ways.

With the support of a sociocultural perspective, one can maintain an integrated relationship between multiple social identities and the kind of investment in the target language that adequately explores the social world of the language learner. Moreover, bicultural identity is a crucial issue for language learners. Educators and parents should pay attention to strategies that can help to develop positive bicultural identities for children, such as the use of cultural awareness as curricular content and the need to help students awaken and nourish their bicultural voices.

Emergent Literacy in the English-as-a-Foreign-Language Context

The issues involved with teaching children reading and writing and developing their literacy knowledge have been explored for centuries. A new perspective, emergent literacy, has gradually influenced children's literacy learning in the past decades. The emergent-literacy perspective is that children start developing their literacy learning prior to formal instruction, even from birth. The theory of emergent literacy contends that providing print-rich home and school environments is a
good way to foster children’s literacy development. These concepts have major influences on and applications to ESL/EFL teaching. Many strategies, such as dramatic play, predictable stories, emergent story reading, and music, are implemented by teachers for young learners in emergent-literacy programs. Numerous teachers apply these strategies for designing meaningful and authentic instruction for ESL/EFL learners.

What is Emergent Literacy?

In the past years, emergent literacy has become a prevailing notion over the concept of reading readiness, the perspective that children must learn to read and write through direct school instruction. Sulzby (1991) believed that emergent literacy meant "the reading and writing behaviors that precede and develop into conventional literacy" (p. 273). Literacy learning begins before young children attend kindergarten or preschool; school literacy instruction is built on their prior knowledge and experiences. Instead of regarding the instructor as a direct provider of children’s literacy skills, emergent-literacy proponents contend that children are active learners and constructors of language (Teale & Sulzby, 1986).
Based on the definition of "emergent," learning literacy skills is a continuous growth process that starts before young children are taught through formal instruction. According to Teale (1987),

..."emergent" suggests that growth in this period of development occurs without the necessity for an overriding emphasis on formal teaching. Instead, the young child develops literacy in the everyday context of home and community. (p. 47)

The meaning of "literacy" is closely related to that of "emergent." Children learn literacy as a tool to read and write, as a cognitive skill to comprehend print, and also as a social activity. Another key point of emergent literacy is that "children invent literacy through reading, writing, speaking, drawing, and play, all of which develop concurrently and interrelatedly in young children" (Hsu, 1995, p. 2). Davidson (1996) agreed that rather than seeing language dimensions as separated and sequenced skills, they should be developed and integrated as a whole throughout all aspects of the early childhood program.

Whole-language philosophy supports the emergent-literacy perspective. According to Miller (2000),
"emergent literacy is a contemporary theory that fits in well with the whole language programs..." (p. 3). The key idea of both emergent literacy and whole language is that young children's literacy learning is a continuous process, not bounded by a certain time for literacy readiness. Furthermore, both whole-language and emergent-literacy theories propose that environmental print plays an important role in children's literacy learning. Goodman (1986) argued that children "learn to read by reading signs, packages, stories, magazines, newspapers, TV guides, billboards" (p. 10).

Another way in which whole-language philosophy and the emergent-literacy perspective are similar is the principle that children should be active learners and directors for their own learning. Therefore, these theories advocate that meaning of the text is more important than accuracy, and errors are acceptable when children read or learn to read. Top-down theory perspectives based on the whole-language approach also share similar ideas with emergent literacy, such as the need to provide a student-centered curriculum. Moreover, the four domains of reading, writing, speaking, and listening are equivalent and should be integrated into a whole (Vacca, Vacca, & Gove, 2000). From the
emergent-literacy perspective, teachers should provide complete and authentic language to benefit student’s learning. This concept is also thought of as the core value of the whole-language approach. Wilhelm, Baker, and Dube (2001) stated that “reading becomes a meaningful and meaning-making activity” (p. 36). Promoting instruction to be meaningful and purposeful takes on great significance in language learning.

Environmental Print and Emergent Literacy

Many scholars have addressed the fact that emergent literacy and environmental print are closely interrelated to both native-English and nonnative-English learners’ literacy learning. However, what is environmental print? The printed lettering and texts that are easily found in the environment can be defined as environmental print, such as stop signs, street signs, logos, billboards, and labels (Venn & Jahn, 2004). According to Goodman (cited in Teale, 1987), “the development of print awareness in environmental contexts is the root of literacy most common to all learners and the most well developed in the preschool years” (p. 51).

No matter in what country or language, print in the environment provides messages that transmit meaning to people. Young children’s developmental awareness about the
functions and the uses of written language will be stimulated by frequently interaction with print in the daily environment (Teale, 1987, p. 52). Colwell (2000) stated that "emergent literacy is the awareness that print, logos, labels, and pictures carry a message" (p. 1). Therefore, it is evident here that emergent literacy is strongly influenced by environmental print.

From the emergent-literacy perspective, it is incumbent upon the teacher to provide a print-rich environment within the classroom to increase children's literacy recognition, especially for second- or foreign-language students. According to Colwell (2000), "emergent literacy can be improved with the use of a child's surrounding environmental print" (p. 2).

The use of environmental print with plenty of opportunities to read aloud stories and to write children's own stories in class can assist them to see themselves as actual readers and writers. With exposure to a print-rich environment, children can effectively learn concepts about print and develop their own literacy knowledge, such as distinguishing print from pictures, identifying the front of the book, or identifying word order. Marie Clay (1979), a pioneer of emergent literacy, designed the Concepts of Print Test as a means of
assessing the strengths and weakness of young children’s literacy skills.

Moreover, displaying a variety of print types in the classroom can encourage students’ awareness of how print functions differently in their daily lives (Venn & Jahn, 2004). It is essential for the school to provide ample print around the classroom and the school to keep children immersed in a literate ambience. For instance, teachers can label the furniture, equipment, and games within the classroom to assist students to provide meaning for these objects. “Writing the room” is one of the good activities to help the pupils tell the differences between the print and the pictures in their classroom (Venn & Jahn, 2004). This activity encourages children, without pressure, to look for print surrounding them while walking around the classroom. Children can participate in this kind of activity not only within the classroom, but also at home, and even in the community.

The Importance of the Home Environment

In an emergent-literacy program, the importance of the school’s print-rich environment cannot be over-emphasized, nor can that of the home environment. Vacca, Vacca, and Gove (2000) stated that “emergent literacy...is a concept that supports learning to read in
a positive home environment where children are in the
process of becoming literate from birth" (p. 106). An
important aspect of the emergent-literacy perspective is
that family involvement and home experiences can influence
children's literacy development. Family members' positive
attitudes can inspire students to acquire literacy. Some
schools found that children participating in a literate
environment at home already used some stories, materials,
and strategies to learn emergent-literacy skills (Miller,
2000). Therefore, having a print-rich environment at home
is a beneficial and important way to promote literacy
development in young children.

In Reading, Writing, & Learning in ESL, Peregoy and
Boyle (2005) recommended several methods of providing ways
for families to promote children's early literacy. First,
children can see parents or older siblings as good models
to develop concepts about print when family members read
the newspapers, magazines, and books, write lists on the
calendar, or put notes on the refrigerator at home.
Second, answering children's questions about vocabulary,
letters, words, and numbers at home also accelerates their
emergent literacy skills (Peregoy & Boyle, 2005). A
variety of print types, such as leaflets, can be easily
found in the home environment. Often children may initiate
questions about print in the environment, like "What does this word mean?" and family members can explain the meaning to them. The final suggestions are to read stories aloud to children and to expose them to writing materials. Family members can tell the stories by reading aloud to children and asking children to draw, scribble, make grocery lists, or write birthday cards to friends (Miller, 2000).

Not only a print-rich environment but also some oral activities and conversations with no print involvement, such as mealtime conversations, can support children's literacy development. For example, Dickinson and Beals (1994) contended that "explanatory talk at home offers children the opportunity to make connections between ideas, events, and actions" (p. 39). Therefore, this oral and non-oral (print-rich) learning environment at home can enable children to naturally develop their literacy.

Using Music to Support Emergent Literacy

Learning music can be seen as a good model and tool as well learning a language. According to Jalongo and Ribblett (1997), the enjoyment and the appreciation of musical activities are the foundations when children learn music, and this is also the case with emergent literacy.
Emergent literacy and musical development are closely related, as shown in Table 2.

Table 2. Emergent Literacy and Musical Development: Some Similarities

<table>
<thead>
<tr>
<th>Component</th>
<th>Reading</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simulated participation</td>
<td>Pretending to read a favorite book based on familiar text</td>
<td>Attempting to sing along, pretending to play an instrument</td>
</tr>
<tr>
<td>Making connections</td>
<td>Connecting drawing and writing</td>
<td>Connecting music with movement</td>
</tr>
<tr>
<td>Tracking</td>
<td>Learning to track print (left to right and top to bottom)</td>
<td>Beginning to watch musical notation, perceiving patterns (e.g. &quot;stairstep&quot; of the scale)</td>
</tr>
<tr>
<td>Learning terminology</td>
<td>Knowing critical jargon related to reading</td>
<td>Learning the basics of musical terminology (tempo-fast/slow, pitch-high/low, dynamics-loud/soft)</td>
</tr>
<tr>
<td>Recognition of units</td>
<td>Recognizing familiar words</td>
<td>Identifying familiar melodies</td>
</tr>
<tr>
<td>Identifying sounds</td>
<td>Identifying words that sound alike, rhyme or begin with a common initial sound</td>
<td>Identifying pitches that match, connecting instruments to the sounds they make</td>
</tr>
</tbody>
</table>

Source: Adapted from Jalongo and Ribblett (1997)

Smith (1988) pointed out that the key to helping children’s literacy skills is “to find something involving reading and writing that interests the learner and to engage the learner authentically in that area of interest, making the reading and writing incidental” (p. 125). Music is one of the most pleasurable arts for people, especially
for young children. Therefore, in the recent years, there have been an increasing number of teachers and schools who advocate the use of music and chants to nurture children’s emergent literacy skills. Langfit (1994) claimed that “music is a powerful medium that educators can and should incorporate into their classrooms” (p. 430). Integrating music with literacy in an authentic, meaningful, and interesting way not only facilitates children’s development in literacy, but also fosters their aesthetics in music.

In addition, Jalongo and Ribblett (1997) offered the idea of using song picture books to improve children’s literacy development. There are some important advantages in providing song picture books to young children, including familiarity, enjoyment, repetition, predictability, and critical thinking. Music makes children feel comfortable, pleasant, and relaxed, so it can easily enhance their motivation and self-esteem to learn a language. Building children’s self-esteem when they learn a language is one of the most important objectives teachers would like to meet in instruction (Bass, 1990). Because of the repetition and predictability of these song picture books, the students can be confidently inspired to engage with the curriculum. The
stable and predictable events can help decrease the stress of learning a language.

Other Strategies that Can Be Used in an Emergent-Literacy Program

For the emergent-literacy perspective, it is essential to immerse students into purposeful, fun, meaningful, but natural literacy events. The classroom provides young children with plenty of opportunities to read and write (Lems, 1995). In addition to the methods mentioned above, such as providing a print-rich home and school environment and using song picture books, several other strategies are commonly used to cultivate children's skills of learning how to read and write.

Dramatic Play. For literacy development, an important link is dramatic play, in which children act out daily events using props of various literacy materials. "Dramatic play and literacy are natural partners" (Davidson, 1996). In an emergent-literacy program, children "participate in dramatic play either of a particular situation such as having a pretend grocery store or as a follow-up listening to a trade book" (Miller, 2000, p. 5). Dramatic play can provide a simulation of meaningful real-life purposes, such as pretend play in the dramatic-play area. Through engagement
in pretend talk, children can be encouraged to use their language skills, creativity, and imagination to play. Therefore, dramatic play is seen as a good strategy for children's literacy instruction.

By having children experience different role plays with different styles of language, such as baby talk or "mommy talk," children can also be encouraged to develop the growth of their oral language in dramatic play. By means of dramatic play, children's literacy skills and oral language can be developed altogether. Moreover, a variety of literacy activities in dramatic play can keep children interested in learning a language (Davidson, 1996).

**Storybook Reading.** Increasing the opportunities for young children to interact with books is the principal way in which children directly immerse themselves in print. Rather than just demonstrating vocabulary or grammar taught by the teachers in a conventional way, storybooks drive children to expose themselves to a literate environment and stimulate their print awareness (Lems, 1995, p. 5). Storybook reading can be divided into two dimensions: having teachers read stories aloud to students and having students read individually or in small groups. Through storybooks, no matter whether read by the teacher
or other children, several methods can be applied into the emergent-literacy curriculum, including interactive storybook reading, use of predictable books, and participation in emergent storybook reading, in which children can retell familiar storybooks.

Teale and Sulzby (1989) reported that interactive storybook readings immerse students in the enjoyment of the story and encourage their literacy development by having children interact verbally with the stories being read. Changing the conventional manner in which teachers read the story to children, teachers can have students read on their own in an emergent storybook reading way. Furthermore, according to Chien (2000), "predictable storybooks enable EFL children to develop some aspects of reading behaviors, such as book awareness, the direction of print and print awareness" (p. 2).

As a result of the predictability of the storybooks, children’s self-esteem can be fostered when they believe they are able to respond to the comprehension questions for prediction. Therefore, predictable books become indispensable and appealing to young children in an emergent whole-language program. Based on these reading methods, teachers can apply some strategies for teaching reading, such as previewing the books, briefly introducing
the stories, predicting what will happen in the story, discussing the context with children, and so forth (Teale & Sulzby, 1989).

Creating a literate environment in as many meaningful and purposeful ways as possible and providing children with authentic print, such as poems or stories, are the best ways to promote the children's growth of emergent literacy skills. According to Teale and Sulzby (1989), "children construct their knowledge about print and their strategies for reading and writing from their independent explorations of written language, from interactions with parents and other literate persons, and from their observations of others engaged in literacy activities" (p. 5). The more opportunities the students have to be exposed to print, the more literate they become.

The Interactive Approach to Reading

Many researchers and educators have been studying the issue of how to improve instruction of children's literacy. In the past, this issue was divided into two major opposing theories: bottom-up and top-down models. However, recently a new direction of instruction has been advocated, an interactive approach, which combines the strengths of bottom-up theory and top-down theory. Before
probing into the interactive theory, bottom-up models and top-down models of reading should be investigated.

The History of an Interactive Approach: Bottom-up and Top-down

Before producing interactive models of reading, the notions of how children construct meaning from print and how the instructors teach children's reading led to the dichotomy: bottom-up versus top-down models of reading.

Bottom-up Theory. Influenced by pre-1960s behaviorist theory that emphasized observable events and behaviors, the bottom-up theorists believe that "bottom-up" means children must learn to read from part (letter/sounds) to whole (meaning). They argue that reading works like a decoding process to unlock the textual meaning (Wilhelm, Baker, & Dube, 2001). In this theory, the readers need to use a host of textual cues to extract meaning from print. Learners are viewed as passive decoders and one-direction receivers who need to master a variety of word-recognition reading skills with explicit instruction. Students simply learn what the instructor teaches in class. Therefore, the bottom-up model of reading is identified as skilled reading.

In bottom-up models, the reading process begins with the letters and sounds. The first emphasis in word
recognition based on the bottom-up model of reading should be phonics instead of meaning. Vacca, Vacca, and Gove (2000) stated that in this "data-driven" models of the bottom-up theory (data refers to letters and sound), "the act of reading is triggered by graphophonemic information such as letters, syllables, and words in order to construct meaning from print" (p. 29) (see Figure 2).

The reader first receives visual input from the print, identifies letter features to recognize letters, associates letters with sounds to recognize words, and then proceeds to sentence and meaning (Vacca et al., 2000). Moreover, accuracy is viewed as important in identifying words and sounds.

Similarly, for second-language reading, especially in reading in English as a second or foreign language,
bottom-up theorists assume that reading is a linear process of decoding "via recognizing the printed letters and words, and building up a meaning for a text from the smallest textual units at the 'bottom' (letters and words) to larger and larger units at the 'top' (phrases, clauses, intersentential linkages)" (Carrell, 1988, p. 2). Many English teachers in foreign-language countries, including Taiwan, instruct children how to identify the sounds or recognize the words first before children begin to read.

Top-down Theory. Rather than being seen as passive decoders, in top-down models, readers are positive and active participants in constructing their own encoding. With the impact of cognitive psychology in the mid-1960s, top-down reading models emphasize what the readers bring to the process and account for readers' perception and affective response, which connect meaning to print. This model suggests that the process of translating text to meaning begins with readers' preexisting knowledge. McCormick (1988) stated that "at the 'top' here are the conceptual hypotheses which are generated by the reader based on his knowledge of both the world and language; at the 'bottom' is the print of the written text" (p. 9). Readers' prior knowledge, experience, and language knowledge are the foundations for assisting readers to
make predictions about the meaning of texts. The reading process of this model is a concept-driven process in which high-level semantic processes direct low-level processes (Stanovich, 1980).

From the top-down perspective, "processing of print begins in the mind of the readers with meaning-driven processes or with a hypothesis about the meaning of some unit of print" (Dechant, 1991, p. 25). Different from bottom-up models focusing on phonics, top-down reading models of word identification rely on meaning first. Meaning in reading is seen as important instead of accuracy, as in the bottom-up theory. Through readers' prior knowledge, past experiences, and knowledge of the language, readers predict what could be meaningful in print and confirm those predictions. The readers view the print for information, make predictions of meaning for helping to make sense of what is written and contrast it with their world knowledge, and then confirm the hypothesis and construct meaning (see Figure 3).

Critique of Bottom-up and Top-down Theories

After exploring basic principles of bottom-up and top-down theories, several flaws and disagreements of both models that impact the interactive nature of the models need to be indicated.
Critique of Bottom-up Theory. According to Goodman (cited in Eskey, 1986), the bottom-up model of the reading process is regarded as "the common sense notion" that "reading is a precise process involving exact, detailed, sequential perception and identification of letters, words, spelling patterns and larger language units" (p. 11). This model only allows one direction of meaning—from low-level sensory information to high-level units of meaning, without the interaction of higher-level processes on the lower-level processes. However, Rumelhart (1977) criticized this model, stating that the reading process was not a linear process in which no high-level information modified or affected low-level analysis. Sometimes the readers' high-level cognitive knowledge influences their low-level visual processing, which is
identified as an aspect of the "top-down" theory. Through readers' interpretation of surrounding letters, they can have an accurate perception of uncertain letters.

Second, the bottom-up models do not allow previous knowledge or information to affect the reading process. Relating bottom-up theory to ESL readers, this theory was not adequate to explain the ESL learner's reading process "because it underestimated the contribution of the reader; it failed to recognize that students utilize their expectations about the text based on their knowledge of language and how it works" (Carrell, 1988, p. 3). This posits that preexisting knowledge is essential for comprehending print. Furthermore, how the readers integrate sentences and propositions rather than only focusing on letter decoding is a weakness that needs to be addressed in bottom-up models (Mitchell, 1982).

**Critique of Top-down Theory.** In top-down models, the reading processing is like a "psycholinguistic guessing game" (Goodman, 1971, p. 135) "where the reader comprehends by bringing more information to the text (prior knowledge) than the text brings to the reader..." (Blohm, 1982, p. 3). However, this concept, which proposes that higher-level cognitive processing is fundamental to word recognition, is also questioned.
Many researchers contend that it is hard for good readers to depend on meaning only without employing data-driven strategies when reading. For instance, Stanovich (1980) implied that for good readers, sometimes--such as when they meet unlearned or uncertain words--processing graphic information may be even more efficient than predicting meaning through preexisting conception and knowledge. Furthermore, relying solely on the readers' comprehension of the printed letters could possibly impede their reading speed, efficiency, and even accuracy (Wildman & Kling, 1979). Two major factors inherent in the text will simultaneously and coherently impact the reading comprehension and accuracy: one concerning meaning, defined as the reader's preexisting knowledge; and the other concerning language, defined as the familiarity of grammatical sense.

The Interactive Model of the Reading Process

Because neither bottom-up models nor top-down models are the best theories for describing the reading process, the new and the most promising direction of reading process today is an interactive model of reading that combines and modifies these two traditional insights. From the interactive perspective, reading is more like an interactive, two-way process, rather than a linear process.
that takes into account two strong points of the readers' knowledge as well as the text (Lewis, 1985). In both first- and second-language learning, the constant interaction of text-based (bottom-up) and knowledge-based (top-down) processes plays an essential role in reading comprehension. Spiro, Bruce, and Brewer (1980) claimed that successful comprehension cannot be achieved without making good use of preexisting concepts as well as the data from the text. In other words, "readers process letters and words at the same time as they formulate hypotheses about the meaning of what is on the printed page" (Dechant, 1991, p. 28). The reading process in interactive models is initiated by making predictions about meaning and decoding words and letters, so readers are not only efficient decoders but good interpreters of texts.

In the Rumelhart's (1977) interactive model of reading process, orthographic, lexical, syntactic, and semantic knowledge are the four principal components coming together simultaneously to facilitate readers' information processing (see Figure 4).
As Weber stated (cited in Eskey & Grabe, 1988),

The interactive models, attempting to be more comprehensive, rigorous, and coherent, give emphasis to the interrelations between the graphic display in the text, various levels of linguistic knowledge and processes, and various cognitive activities. (p. 224)

Through visual input, readers in the interactive model make probable hypotheses about texts based on all of their linguistic and cognitive knowledge sources, modify those strong or weak hypotheses to make them more specific, and then confirm and strengthen these predictions (Rumelhart & McClelland, 1981). Advocates of the interactive reading model support the idea that good readers can flexibly account for contextual circumstances
to make the most probable interpretations and elaborate their own comprehension by efficiently implementing those knowledge sources and strategies at the same time.

In addition, the interactive model proposes a different perspective of the importance of vocabulary. Automatic word recognition becomes a vital key for reading fluency, even to second-language readers (Eskey & Grabe, 1988). Some theorists think that weak readers are word-bound readers who do not know how to use context; however, from the interactive view, weak readers simply cannot implement decoding skills that automatically recognize words and sounds while reading. Tompkins (2004) also contended that "fluent readers identify words automatically and use word-identification skills when they come across unfamiliar words so that they can focus their attention on comprehension" (p. 5).

The interactive approach involves students "who learn the codes and conventions that govern textual meaning" and teachers, "who lend their expert ways of meeting the demands of the particular text to the student," reading texts together (Wilhelm, Baker, & Dube, 2001, p. 37). Teachers who hold an interactive approach believe that providing meaningful materials and activities to develop children's reading strategies and higher cognitive
information sources is essential for them to learn to read (Vacca et al., 2000, p. 38). Furthermore, a principle of the interactive approach, especially for second- or foreign- language reading, is that students are able to comprehend meaning of texts by identifying words effectively, fluently, and accurately. As for general implications of the interactive model to second-language reading, Eskey and Grave (1988) also suggested that the teacher should spend some time on bottom-up skills, such as rapid and accurate word identification as well as grammatical forms; and, in addition, to top-down strategies, such as activating readers' background knowledge, both of which should be developed conjointly. Second-language teachers should be aware of the linguistic and sociocultural factors that might impact second-language learners to accomplish reading transfer. 

The Reading Difficulties from the Interactive View

After studying the basic principles of the interactive models, this section mainly explores the issue of how reading difficulties occur from the perspective of this model. From the interactive perspective, both decoding skills and interpretive skills should be equally emphasized and developed; however, either relying too much on a given knowledge source while reading or having
linguistic deficiencies might easily cause students' reading failure (Pressley, 2002).

For instance, many poor readers suffer from linguistic deficiencies such as auditory, visual, or eye movement deficits (Dechant, 1991). Because of these deficits, they would over-rely on their higher-level knowledge of the real world to predict the meaning. Moreover, it is almost impossible for poor readers to make an accurate guess through their prior knowledge sources when they encounter unfamiliar words or texts. On the other hand, skilled readers who rely on phonic knowledge may have reading difficulties when understanding complex texts, which need interpretation to construct meaning (Walker, 1989). If students do not have sufficient knowledge of concepts or cannot infer the accurate meanings of words, they would not successfully comprehend texts. Therefore, readers' inability to coordinate all of their information sources is a vital cause of having more prolonged difficulty in interpreting situational context appropriately.

In regard to instruction as a factor of reading problems, the teacher plays a vital role in designing curricula. Teachers should be aware that their curricula and teaching strategies make a big difference in students'
literacy learning. Often exposing readers to difficult materials beyond their reading level results in their failure to elaborate content and strategies they employ to construct meaning (Walker, 1989). Moreover, psychological failures such as frustration and decreased motivation could be affected because of frequent exposure to these difficulties. Howards (1980) argued that "if teachers are misdiagnosing..., then their teaching will fall far short of the mark; children will be hurt and made stupid, angry, and failures" (p. 162). Therefore, it is incumbent upon the teacher to provide challenging and correct materials that are not too easy or too hard for students in meaningful ways.

However, in regard to the implications of the interactive model for second-language learners, several problems should be attended to more by second-language teachers. First, there is a gap in the language and content of texts between what second-language learners know and what native-English readers know (Eskey, 1986). Because of inadequate language knowledge, second-language readers often misinterpret meanings of words; therefore, the development and accurate interpretations of vocabulary become obstacles for ESL/EFL readers. The second problem is lack of confidence (Eskey, 1986). Many second-language
readers believe that the first step to reading is to recognize each word in a text. This concept, which impedes these readers’ reading speed, causes their frustration in learning to read.

Balanced Instruction of the Interactive Approach

Application of the bottom-up and top-down theories to reading instruction are skill-based (phonics) and whole-language approaches, respectively. The skill-based curriculum, which is teacher-centered, supports the notion that students require explicit instruction to learn to read accurately, and that this instruction should include their mastering a set of linguistic rules and reading skills. In contrast, the focus of top-down theory or whole-language approaches that support student-centered instruction is to provide multiple authentic and meaningful materials to improve student’s comprehension and appreciation without much explicit instruction. The battle between these two approaches led to the “reading wars”; the result was advocacy of an eclectic way to teach reading instruction— that is, balanced reading instruction (Reutzel & Cooter, 2003).

Balanced reading instruction adapted by the interactive approach combines the values of phonics and whole language. The instruction not only promotes
children’s knowledge of phonology and alphabet and letter-to-sound relationships with explicit instruction, but emphasizes authentic tasks to facilitate student’s comprehension. As Tompkins (2004) stated, “Teachers focus on reading as a comprehension process and teach both word-identification skills and comprehension strategies” (p. 5). Moreover, teachers should offer various forms of interaction and support in order to achieve children’s thinking and promote their learning efficiency. The premises of balanced reading instruction are presented in the following ways: (1) balancing concept-driven and text-driven understandings, narrative and expository texts, as well as phonics and comprehension instruction; (2) providing teaching/learning-centered curriculum through collaboration; (3) assessing in a variety of meaningful contexts; and (4) applying basal texts with meaningful instruction (Gambrell & Mazzoni, 1999).

In balanced reading instruction, with regard to the curriculum, the authenticity and the worth of materials are the core of teaching reading. Providing reading materials that reflect authentic tasks and objectives, participating in real-world literacy activities, and creating child-responsive environments for learning promote instructional authenticity (Pearson & Raphael,
1999). Because of the authenticity of the curriculum, reading is seen as personally relevant, interesting, meaningful, and purposeful to children, especially for second-language learners. Through authentic instruction, children actively engage in practices using reading strategies to break the code in flexible ways. They participate in comprehension discussions with classmates and teachers instead of simply reading alone and answering traditional comprehension questions. In addition, authentic curriculum can especially demonstrate the context of actual language use for ESL/EFL learners. Whether it be for native-English or nonnative-English learners, as Eskey and Grabe (1988) stated, "what the students read must be relevant to their real needs and interests, and they must be ready, willing, and able to read it" (p. 228).

Pressley (2002) also supported that "reading the good stuff promotes growth of vocabulary and other world knowledge" (p. 272). Exposure to a great quantity of good books accelerates children's leaning and offers the opportunities to have enough reading experiences that are essential for reading development. Therefore, reading numerous worthwhile books through a variety of interaction such as collaborative reading, teacher's guided reading,
or interactive reading is an effective tool to assist teachers to promote children’s reading. Furthermore, the curriculum related to children’s home experiences or cultural background for ESL/EFL learners can make balanced reading program more successful.

The role of the teacher in balanced reading instruction is crucial because it could improve or impede children’s development of any kind of knowledge sources, including phonics and perception. For reading teachers, the issues of how to choose instructional materials, how to group students for collaborative learning, and how to integrate content-based instruction with the balanced promotion of student’s reading strategies and world knowledge should be taken into consideration depending on the teacher’s beliefs about reading. Moreover, teachers should pay attention to children’s reading acquisition because “the different stages of reading acquisition (selective cue, spelling-sound, and automatic) require different approaches” (Stoicheva, 2000, p. 2). Interactive teachers can make balanced reading instruction successful “by guiding students, modeling strategic literacy behaviors and processes, providing support when the going gets rough, and--most importantly--introducing children to
books, stories, and informational text that are worth reading" (Gambrell & Mazzoni, 1999, p. 19).

In the interactive model, students can construct meaning from texts fluently and accurately, gain more knowledge from what they read, and draw upon all their knowledge sources for how, why, and where to use effective skills to comprehend materials. Pearson and Raphael (Pearson & Raphael, 1999) stated there were five roles for teachers in class: "(1) explicit instructing; (2) modeling; (3) scaffolding; (4) facilitating; and (5) participating" (p. 27). It is incumbent upon the teachers to design better instruction that accommodate various learning strategies, cultural backgrounds, and home backgrounds. Depending on different groups of students, different cultures of students, and many other variables, balanced and flexible instruction strategies should be customized to meet each student's individual needs.

Scaffolding in Reading

A scaffolding is a teaching concept based on mediated learning that helps teachers design their assistance for English learners' literacy development and provide tasks appropriate for students. The use of scaffolds is an
effective technique in teaching, especially in reading instruction. The concept of scaffolding, which is based on the work of Vygotsky, will be defined first. After explaining the foundations of scaffolding, integrating those concepts effectively into reading instruction will be explored.

**Vygotsky’s Influences on the Notion of Scaffolding**

Many aspects of Vygotsky’s perspectives have had a great influence on theoretical concepts of scaffolding. Lev Vygotsky, a Russian psychologist of social constructivism who emphasized socio-cultural theory, “conceived of cognitive development as a process of internalizing concepts, values, and modes of thought that are initially practiced in social interaction with adults” (Resnick, 1989, p. 10). Carrying out meaningful social interaction and practices with other people influences human cognitive development and learning. Moreover, an individual’s social, cultural, and historical prior knowledge and experiences affect his or her human development (Gibbons, 2002).

Applying this viewpoint to education proposes that students’ effective interaction with peers and teachers stimulates or supports learning. Fuhrer (2004) stated that “children participate in collaborative activities in which
shared thinking provides the opportunity to be involved with experts in joint cognitive processes, which the child may internalize for later use" (p. 3). If children can achieve tasks in cooperation today, they probably will achieve them on their own without other people's assistance in the future.

The most relevant and important idea of Vygotsky's theory underlying scaffolding is his concept of the zone of proximal development (ZPD), a term that describes a person's ideal learning readiness. The ZPD was defined as "the distance between the actual developmental level as determined by individual problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). In other words, the ZPD lies in a dynamic region between children's actual capacities of what they can accomplish with no assistance and their potential capacities of what they can accomplish with assistance from peers and teachers. In any given classroom, the ZPD differs according to learners' levels of development, and the instruction that teachers design (Roehler & Cantlon, 1997).

According to the ZPD in which cognitive development and learning take place, "Tasks that children cannot do
individually but that they can do with help from others invoke mental functions that are currently in the process of developing, rather than those that have already matured" (Berk & Winsler, 1995, p. 26). Peers’ and adults’ guidance can frame, transcend, and expand the range of children’s intellectual abilities and learning. In so doing, students can internalize knowledge and learning by moving from being assisted by others to having control of learning themselves.

In terms of teaching, the concept of ZPD assumes that good learning and good teaching can occur only when teaching lies in the zone of proximal development and only when children are engaged in the ZPD. In other words, instruction should not be so difficult that students lose confidence and interest; on the other hand, the instruction should not be too low to challenge students’ abilities (Hammond & Gibbons, 2001). Moreover, the use of tools and assistance provided by teachers, adults, experts, and more experienced peers is indispensable to assist children’s learning (Wilhelm, Baker, & Dube, 2001). This kind of assistance within the zone of proximal development is known as scaffolding (Roehler & Cantlon, 1997).
What Is Scaffolding?

The term of scaffolding, defined as a metaphor of the optimum role of the teacher, was first used in education by Wood, Bruner, and Ross (1976). Scaffolding is a temporary support provided by peers or an adult to get children involved in joint problem solving. It assists children to achieve higher problem solving, performance, and goals beyond what they can do without assistance (Graves & Fitzgerald, 2003). Related to social constructivism, scaffolding is characterized “by situating learning as a socially mediated process that recognises the important roles of the teacher, student peers and others in helping learners to gain control over concepts or skills that they could not attain alone” (Lowe, 2002, p. 5). Scaffolding represents how students through collaboration can reach a higher-level performance by providing assistance to one another.

There are vital principles underlying the construction of effective scaffolding for teaching English-language learners. First is “the scaffold itself, the temporary and supportive structure that helps a student or group of students accomplish a task they could not accomplish--or could not accomplish as well--without the scaffold” (Graves & Fitzgerald, 2003, p. 6). Through
the scaffold or support, children can engage in literacy activities and solve problems to a far greater extent than they can do alone. Children's learning and development can be stretched and extended best by providing them with scaffolds that demonstrate explicitly or implicitly new information or more complex activities (Soderman, Gregory, & McCarty, 2005).

Second, the scaffold must lie in learners' zones of proximal development (Graves & Fitzgerald, 2003). As Diaz, Neal, and Amaya-Williams (1990) stated, successful scaffolding "demonstrates[d] and models[d] successful performance while keeping the task at a proper level of difficulty, avoiding unnecessary frustration and encouraging children's independent functioning" (p. 140). Understanding the concept of the zone of proximal development and inspiring children's ZPDs through scaffolding are important prerequisites for successful literacy instruction. Children should spend time participating in activities that can make them successful, with assistance provided by more capable peers or teachers.

Third, successful scaffolds are temporary and adjustable because adults and teachers will gradually withdraw their support, and transfer task responsibility
and control to children until adult assistance is no longer needed. Children can achieve tasks or solve problems independently after their teacher or peers model or use good strategies consistently. As Wilhelm et al. (2001) stated, “It is important that the teacher gradually releases responsibility to the student until the task can be completed independently” (p. 20). The gradual release of support and control from adults or teachers enables students to take over more responsibility for their own learning and promote their learning progression (Graves & Fitzgerald, 2003).

Moreover, a variety of scaffolding routines for ESL/EFL learners can assist literacy instruction to be more effective. Peregoy and Boyle (2005) recommended that "The stability of the routines made the kindergarten predictable for children who were just learning a new language, freeing their attention for learning" (p. 104). Children feel comfortable in familiar instructional routines through repetition and scaffolds of daily routines, so that they gradually perform at a higher level than their actual literacy capabilities even if their language proficiency is limited.

Although scaffolding can be used to optimize learning for students, the teacher plays a vital role in effective
scaffolding. Teachers can use scaffolding "to intervene in an environment and provide the cuing, questioning, coaching, corroboration, and plain old information needed to allow students to complete a task before they are able to complete it independently..." (Pearson, 1996, p. 273). Therefore, the extent to which the teachers support or scaffold influences students' learning and performance.

The Significances of Scaffolding in Reading Instruction

Several significances of the use of scaffolds indicate why teachers should use scaffolding to assist students' reading. The goals of providing scaffolding in reading instruction include developing language skills, comprehension, and higher-level thinking, becoming lifelong readers, and appreciating others' ideas.

Scaffolding is an interactive approach in which students can develop decoding skills such as phonics and comprehension strategies as well. As Rosenshine and Meister (1992) pointed out, "Not only are scaffolds useful for teaching well-structured skills, but they also provide the support students need to tackle higher-level thinking strategies" (p. 26). Teachers can use scaffolding to promote students' knowledge of content and their use of cognitive and metacognitive strategies. Many strategies,
implemented by scaffolding questions and comments, are
designed to enhance students' comprehension and cognitive
development.

The use of scaffolding through collaboration and
discussion with peers or the teacher also provides
students opportunities to appreciate and respect other
people's thoughts. A sharing of thoughts with other people
becomes an effective tool to support and accelerate
students' growth of literacy learning and critical
thinking. Wells and Claxton (2002) commented,

Although consensus may be an appropriate
ultimate aim, the voicing and consideration of
alternative ideas, experiences and opinions may
be essential if genuine understanding is to be
achieved by all participants, and this applies
not only to the topic in question but also to
the grounds on which people can validly
disagree. (p. 7)

The gradual reduction of scaffolds becomes a process
which "assumes more and more responsibility for
their[students] learning that students become competent,
independent learners" (Graves & Fitzgerald, 2003, p. 6).
The long-term purpose of strategies and activities
underlying scaffolding is to prepare students to become
accomplished lifelong readers (Graves & Fitzgerald, 2003). Students can become competent, independent, and lifelong readers by gradually internalizing strategies through teachers' or peers' scaffolds and finally implementing the strategies to other contexts successfully and independently.

Teaching Strategies of Scaffolding English Learners' Reading

Hill (1999) contended, "In reading, scaffolding support means selecting texts with a gradient of difficulty then teaching by scaffolding questions and comments to support successful reading" (p. 31). Several prevailing teaching strategies that follow are provided for parents and teachers to assist students' reading comprehension—reciprocal teaching, questioning the authors (QtA), question-answer relationships (QARs), and scaffolded reading experiences (SRE). Moreover, adults' or teachers' modeling and coaching for students are essential in these teaching strategies.

Reciprocal Teaching. The goal of the popular instructional strategy reciprocal teaching, which was defined by Palincsar and Brown (1984), is to teach students to use four comprehension skills while reading: questioning by "raising questions about a text segment,"
prediction of “what the segment is about,” clarification of “difficult vocabulary and concepts,” and summarization of the “important points” (Vacca, Vacca, & Gove, 2000, p. 242). Reciprocal teaching characterizes collaborative learning, modeling, and expert scaffolding in a cooperative environment.

At the beginning, the teacher should model how to use these four comprehension skills for students. Groups of students gradually practice the skills through the teacher’s occasional intervention, with prompts, instruction, and modification until students can employ the skills independently (Pressley, 1998). As a result of intervention provided by teachers, “the students were explicitly informed that questioning, summarization, prediction, and seeking clarification were strategies that were to help them to understand better and that they should try to use these strategies when they read on their own” (Pressley, 1998, p. 117).

Questioning the Authors. Another popular instructional strategy that promotes readers’ engagement with text and builds understandings of text ideas is questioning the authors (QtA). Vacca et al. (2000) stated that “QtA places value on the quality and depth of students’ responses to the author’s intent” (p. 236). The
QtA strategy, devised by Beck, McKeown, Hamilton, and Kucan (1997), assists readers to think more deeply about texts and even challenge what the author says and means by critically asking queries.

The use of queries includes three types: initiating queries such as "What is the author talking about?", follow-up queries such as "Did the author explain this clearly?", "How does this connect with what the author has told us here?", and narrative queries such as "How has the author let you know that something has changed?", and "How has the author settled this for us?" (Beck et al., 1997, p. 45). These vital queries in QtA can be used to guide and scaffold instruction toward more successful discussion about a text for English learners.

Planning for a QtA lesson requires three goals for teachers to accomplish. The teachers using QtA should identify major understandings and potential problems that students are to construct in a text, segment text to develop discussion toward adequate attention of text meaning, and develop queries at each segment (Beck et al., 1997). In QtA, the role of the teacher is important because "the kinds of tasks teachers set and the kinds of questions they ask have a strong influence on how students
approach the cognitive activity of comprehension” (Gillet, Temple, & Crawford, 2004, p. 302).

Question-Answer Relationships. In reading, children often encounter the difficulty of answering comprehension questions. Raphael (1982) claimed that the difficulty probably could be solved if readers can “be taught how to analyze a question in order to find the correct answers” (p. 186). He created question-answer relationships (QARs) as a powerful approach for teaching children where to seek answers to different kinds of questions. From Raphael’s perspectives, QARs can “provide a framework both for students answering comprehension questions in general and as a tool for teachers who must develop different types of questions for the various phases of comprehension instruction” (Raphael, 1986, p. 517).

In QARs, there are two categories of information sources for answering questions: the text (In the Book), and the reader (In My Head). In terms of In the Book by which readers can find answers in the text, there are two types of situations: one of which is “Right There,” in which readers can easily find answers stated explicitly in the text, and one of which is “Think and Search,” in which readers need to search the information and put it together
from different parts of the text, but with the answers still found in the text (Vacca et al., 2000).

Different from In the Book, "Author and You" (a kind of In My Head) combines readers' prior knowledge and information presented by the author in the text (Raphael, 1986). Another type of In My Head question—"On My Own"—cannot be answered by just looking at the text, but must be drawn from readers' knowledge and experience (Raphael, 1986); "the text may help, but answers must come from inside the reader's head" (Vacca et al., 2000, p. 236).

**Scaffolded Reading Experience (SRE).** Developed by Graves and Graves (1994), scaffolded reading experiences (SRE) is an effective instructional approach grounded on the concept of scaffolding to foster English-language learners' successful comprehension, learning, and enjoyment. It consists of a set of pre-reading, during-reading, and post-reading process activities in which "the teacher assists the child in relating to the material by tying it to prior knowledge and background experiences" (Soderman et al., 2005, p. 156). Tierney and Readence (2000) stated that teachers using SRE need to provide greater assistance in preparation, guidance, and follow-up for helping English learners deal with the text, especially when learners are not familiar with the topics.
SRE is also described as "a flexible framework that provides teachers with options in which they are able to select the most appropriate ones to use with particular students, texts, and purposes for reading" (Tierney & Readence, 2000, p. 31). SRE includes two parts: the planning phase, which "takes into account the students, the reading selection, and the reading purpose" (Graves & Fitzgerald, 2003, p. 30); and the implementation phase, which is composed of prereading, during-reading, and postreading activities for readers, the reading selection, the reading purpose (Graves & Fitzgerald, 2003). Therefore, teachers can create different scaffolded reading experiences according to students' conditions, learning strategies, the text they are reading, and the information that teachers want to give to students from reading (Graves & Fitzgerald, 2003).

**Pre-reading, During-reading, and Post-reading Activities Underlying Scaffolding**

After providing some effective teaching strategies for reading comprehension, a set of possible scaffolding activities teachers can use to assist English learners' reading in pre-reading, during-reading, and post-reading will be described more in detail.
Pre-reading. The aims of scaffolding pre-reading activities include “getting students interested in reading the selection, reminding students of things they already know that will help them understand and enjoy the selection, and preteaching aspects of the selection that may be difficult” (Graves & Fitzgerald, 2003, p. 17). Activating students’ prior knowledge is one of the important components for pre-reading activities. Teachers can guide children, especially ESL and EFL learners, to understand major text ideas by activating their existing knowledge through sharing and group discussion (Gibbons, 2002). As Wells and Claxton (2002) agreed, “Simply by pooling their ideas and experiences, a group of children can together create a powerful ZPD” (pp. 8-9).

Furthermore, semantic mapping in which “the teacher writes a word on a chart, chalkboard, or transparency and asks children to tell what they know about that concept” (Gillet et al., 2004, p. 421) is a useful strategy for organizing students’ background knowledge and developing vocabulary as well.

Another powerful strategy is to make reading meaningful and related to students, so they can be positively motivated to understand how their reading fits together with their daily lives (Graves & Fitzgerald,
It is also essential to pre-teach vocabulary and concepts. These pre-teaching activities involve teaching pronunciation and define the new words and ideas that students will probably encounter while reading (Graves & Fitzgerald, 2003).

Finally, teachers can pose questions such as “What do you want to know?” before students read texts, and assist readers in predicting from varied prompts, such as illustrations and titles (Graves & Fitzgerald, 2003). Teachers also can suggest comprehension strategies that students can implement while reading to help them understand the text.

**During-reading.** In during-reading activities, teachers can provide students aspects that they can deal with themselves while reading, as well as aspects that teachers can do or model to assist students’ reading (Tierney & Readence, 2000). In addition to autonomous silent reading, “The other activities in the scaffold are designed to support students’ reading--to prepare them for it, to guide them through it, and to take them beyond it” (Graves & Fitzgerald, 2003, p. 164).

Instead of initially having ESL or EFL students read aloud--only focusing on correct pronunciation without comprehension--teachers should model for students how to
read appropriately (Gibbons, 2002). In so doing, students can benefit from “pleasure of listening to a selection while, at the same time, modeling what good oral reading is” (Tierney & Readence, 2000, p. 34). After reading to students for enjoyment, guided reading (in which students can learn from their own reading) is used to assist students to focus on certain aspects of the text, such as characters and plot. By having readers “make personal responses to what they read, make predictions, or consider how they or the characters are feeling” (Graves & Fitzgerald, 2003, p. 168), guided-reading activities lead readers to positive engagement and connection with text.

Reading aloud by students is also a good activity to motivate their interest in reading, so they can appreciate the sound and meaning of language. This usually follows teachers’ reading to students. Either having students read aloud on their own or listening to experienced peers can “enhance their interest and enjoyment of reading, improve fluency, increase vocabulary, and add to their storehouse of knowledge and concepts” (Graves & Fitzgerald, 2003, p. 185). Moreover, teachers should modify or simplify difficult or long text with the use of audio- or videotapes in order to make text more accessible for readers (Tierney & Readence, 2000).
Post-reading. Activities that follow the actual reading are designed to organize readers’ understanding of text and evaluate the extent to which readers are familiar with the text. Retelling is a frequently used strategy for English-language learners in post reading (Gillet et al., 2004). Retelling through a variety of ways such as oral retelling, writing, and drama provides a means to solidify and demonstrate their understanding of a text, and increase their familiarity with it. In addition to retelling, students can react creatively to the text by changing key words in a text to make new ones or writing a new ending to a text (Gibbons, 2002). These post-reading strategies model good writing for students and stimulate their imagination.

Questioning the text and having discussions are necessary activities for post reading. Instead of reading without thinking about what the author says, students should be encouraged to read critically and think at higher level by asking a variety of questions of peers or teachers (Gibbons, 2002). Moreover, having discussion in small groups or as a whole class can assist students to organize, clarify, and modify their understanding associated with the text. It also gives students opportunities to exchange their personal interpretations.
of the text and employ several reading strategies while reading (Tierney & Readence, 2000).

Finally, teachers should provide real-world applications, such as field trips, to promote students’ interest in the text and to go beyond what they learn from the text, rather than having students read the text without experiencing it in real life. As Graves and Fitzgerald (2003) suggested, “Activities that we are labeling specifically as ‘application and outreach’ endeavors are those in which students take the ideas and information from a text and deliberately test, use, or explore it further” (p. 248).

Scaffolding is a powerful and indispensable tool in reading instruction for assisting students. This section has offered many scaffolding strategies, including reciprocal teaching, Q&A, QARs, SRE, and activities in pre-reading, during-reading, and post-reading, but there are still many concerns and challenges of scaffolding to which teachers should attend. For example, in terms of the culture variable, “What makes effective ‘scaffolding’ varies from culture to culture; its characteristics can only be understood in terms of the values and requirements of the child’s society as a whole” (Berk & Winsler, 1995, p. 34). Therefore, it is essential for teachers to provide
reading instruction at just the right level and using just the right amount of scaffolding. Too much or too little scaffolding may impact English learners' literacy development.

Crosscultural Music Appreciation

Currently, many educators believe that music can benefit students during the process of second-language acquisition. Music has a positive effect on people no matter what their language or what personality. Building on cultural differences in ESL/EFL classrooms, crosscultural sound and music provide a joyful environment for children to learn languages through a sharing of similarities and differences of cultures. Before exploring the importance of crosscultural music appreciation in second-language acquisition, a definition is necessary. Then examples of crosscultural music appreciation are presented, using as an example of the comparison of classical music, popular music, and folk music from different countries.

Fundamentals of Music Appreciation

There are many distinct interpretations people make concerning music. In general, music is the art of creating sounds that entertains people in their daily lives
Some people argue that music is a kind of language with its own structure; others view music as primarily a means of communication to express people's feelings, and still others espouse both positions. According to Koike (1999), music can be seen in various connotations as "a language and a genre," "a description of the world," and "a culture-bound phenomena and artifact." Some music is beautiful and beneficial, which most people, including children, can appreciate. Thomas (1972) claimed that "The ability to understand communication in music is customarily called music appreciation" (p. 19). Before music can be appreciated, one should know something about it.

Sound, rhythm, melody, harmony, and texture are the basic elements of music. Sound is formed and transmitted to people's ears through air when an object vibrates, causing the air around the sound to be influenced (Kamien, 1998). Yudkin (1996) stated, "The first thing that strikes you when you first hear a piece of music is the sound" (p. 25). Sound plays a vital role in the way people hear music, but not all of the sounds in this world can be used in music. Musical sounds are characterized by four main properties: pitch (highness or lowness of sound), dynamics (loudness or softness of sound), tone color (the quality
of sound), and duration (the length of sound) (Kamien, 1998).

Rhythm, which can be found in the human body in heartbeats or in such daily activities as walking, is also fundamental to music because it "is the flow of music through time" (Kamien, 1998, p. 31). Melody, consisting of a series of single tones, is more abstract yet easier to remember because it has the power to evoke such deep feelings from people (Kamien, 1988). Harmony in music is defined as the interaction of two or more different tones sounded at once. The last important element—texture (defined as the way in which a song is arranged or performed and which also describes the relationships of melodies and harmonies)—also affects people’s experience of music (Yudkin, 1996).

Appreciating Music across Cultures in English-as-a-Second-Language/English-as-a-Foreign-Language Classrooms

Music and culture are inseparable. Music is one of the most important elements of culture. Merz (1890) expressed that "music is a means of culture; it is one of the greatest, and perhaps the greatest factor in human civilization" (p. 73). Every country in the world has their own music styles, instruments, and performances that represent the distinctive features of culture. The variety
of music, indeed, reflects the diversity of culture. When experiencing and appreciating the music of a country, both information messages about both the country and the traditions of the people in that country are communicated. There is no doubt that music has become an indispensable means for teaching culture based on the interrelationship between cultures and music.

Currently, however, crosscultural teaching consists of more than simply teaching about culture in language classrooms (Wang, 2004). According to Longman (1997), crosscultural is defined as “belonging to or involving two or more societies, countries, or cultures” (p. 182). Applying this concept to music across cultures leads to crosscultural music appreciation—the ability to understand music across cultures, involving two or more cultures through music and contrasting the music of one culture with another culture. This is an effective means to teach language and culture in second- or foreign-language classrooms. Through crosscultural music appreciation, children can be taught the concepts that there is no one culture whose music can be considered dominant or subordinate compared to another culture, and that they should respect the music of each culture.
The Therapeutic Use of Crosscultural Music Appreciation. Therapeutically, crosscultural music appreciation has been used to improve learning and communication for aphasiacs and the disabled. According to Cook (n.d.) who advocates using crosscultural sound and music in healthcare and education, the Open Ear Center (OEC) is designed to offer programs, trainings, and workshops on "the use of crosscultural music and therapeutic applications in complementary and traditional healthcare" (para. 5). Around the world, many disabled children with mental retardation or autism need assistance in language development and expression. The lack of communication skills of retarded children is an obstacle to learning or adaptation to society. For OEC, the purpose of the use of crosscultural sound and music is to facilitate and improve disabled children's learning, listening skills, communication skills, and self-esteem. OEC publishes the Open Ear Journal to provide the public and professionals with concepts of how learning is stimulated through the use of crosscultural music in healing and education (Cook, 2000).

Motivational Use of Crosscultural Music Appreciation in SLA. The use of crosscultural music and songs is motivational in second-language learning. In order to
guard against learning's becoming too routine, an increasing number of teachers include songs and music into their instruction. Diaz-Rico (2004) stated that "Music has become an accepted part of English-language development, and it is valued for its ability to engage students' interest, teach language forms and functions, and transmit target-language cultural content" (p. 233). The goal of using music across cultures is to reduce tension, provide a joyful classroom atmosphere, and motivate the creativity of the students. Although occasionally students may become bored or pay little attention to the instruction, music can be an effective means of motivation and inducement (Park, 2000).

In addition to relaxing and entertaining students, music across cultures is also implemented for developing language acquisition. By using various elements of music such as intonation, stress, and lyrics (Murphey, 1990; Thomas, 1972), crosscultural music appreciation can actively engage students in listening, speaking, reading, and writing in a flexible way. Therefore, music in crosscultural application is a powerful tool for educators to teach and promote English-language learners' second-language development.
Moreover, another significance of the use of
crosscultural music in ESL/EFL classroom is crosscultural
understanding for language learners. In ESL or EFL
classrooms, the issue of how a person from one culture can
understand someone from another culture is a very thorny
problem. Because of prejudice, misunderstanding, or
misinterpretation about other cultures, individuals may
make embarrassing mistakes (Lado, 1988). However, the
positive perceptions of other people or cultures is
influenced by cultural learning and experiences (Robinson,
1985).

Appreciating music across cultures is an easy and
relaxing method of approaching cultures and people,
resulting in a positive experience. Objectively
understanding or comparing similarities and differences of
music across cultures increases crosscultural awareness
and perception of other cultures, including their
religions, beliefs, and people. Therefore, children can
learn to respect and tolerate other cultures without
prejudice (Wang, 2004). Teachers may help enhance
learners’ open-mindedness, cultural sensitivity, and
crosscultural understanding by means of crosscultural
music appreciation (Palmer, 1994).
Comparing European and Chinese Classical Music

When it comes to classical music, many cultures have their own definitions. In general, classical music refers to legitimate traditional art music, as distinguished from popular music, folk music, rock, and jazz. Narrowly, however, classical music in the West represents the music of the classic period from 1750 to 1820, with Haydn, Mozart, and Beethoven as representative (Kamien, 1998). In education, classical music has become prominent. Parents like to buy classical music, such as Mozart’s works, for their children (Diaz-Rico, 2004), so they might receive classical music training from a very young age.

European Classical Music. Haydn, Mozart, and Beethoven are of great significance during the baroque and classic periods of European classical music history (Yudkin, 1996). In the baroque era, society became interested in scientific methods, and many discoveries were made. In addition, music became part of the entertainment in daily life instead of just being reserved for the Church. Baroque music has its own features which are "longer and more elaborately organized, and were established with trills that often served to emphasize the accents of the rhyme" (Sethna, 1997, p. 63). At the end of the eighteenth century, numerous external factors, such as
the American and French revolutions, influenced the development and features of music. Simplicity and clarity becomes the hallmark of contemporary composers (Kamien, 1998).

Among the diverse categories of European classical music, symphony and chamber music are of greatest importance. The musical centerpiece of the classical style is the symphony, which consists of four movements (Yudkin, 1996). The first movement, always cast in the sonata form, is fast and vigorous. Simplicity of statement marks the second, slow movement. The third movement generally has a moderate or fairly quick tempo called minuet or trio. The fourth and final fast movement is generally in rondo form which expresses carefree and lively joy. "In most classical symphonies, each movement is a self-contained composition with its own set of themes" (Kamien, 1998, p. 169). In addition, the balance and complement of the overall movements are musically and emotionally important.

Another type of classical music is chamber music, which is designed to be performed in the setting of a small room for a private group at home or in a palace. The most important types of classical chamber music include the string quartet, "written for two violins, a viola, and a cello" (Kamien, 1998, p. 171) and the sonatas, "written
either for a keyboard instrument alone or for a keyboard instrument with another instrument such as violin or flute" (Yudkin, 1996, p. 170). Classical chamber music usually has a small group of musicians, sometimes even only one musician, and it has no conductor. At the beginning, chamber music was performed by amateurs. By the middle of the nineteenth century, chamber music became essential for music life. Mozart and Beethoven composed some of their most important works in this form. However, the styles of classical chamber music have constantly changed with each subsequent era.

**Chinese Classical Music.** Unlike Western classical music which emphasizes melody, the single tone and the musician’s implicit expression are the features of most Chinese music (Shen, 1991). The lyrics of Chinese music are usually inspired by poetry, landscapes, and historical themes. In China, there are a variety of classical music instruments which have a long tradition, including wind instruments, plucked string instruments, bowed string instruments, and percussion instruments.

*Ch’in,* "symbolic of the growth of traditional music" and *pipa,* "a carrier of alien musical culture, whose influence had gone far beyond the confines of the Middle Kingdom" (Lai & Mok, 1985, p. 74) are two important
instruments to express the history of China. The ch’ın, a seven string zither, is a complex plucked string instrument usually performed in solo form. Playing the ch’ın requires great skills for both hands: the right hand does the plucking of the strings; and left hand does the stopping of the strings at desired lengths. Because of many possible tonal manipulations for ch’ın, it "has the largest number of notation for tonal expressions among instruments of mankind" (Shen, 1991, p. 103).

In addition to the Ch’ìn, the "pipa" is the Chinese lute and four-string instrument with a pear-shaped body. The pipa can only be strummed with the use of spectacular finger dexterity. According to Myers (1992), “the 'pipa' (Chinese lute) and its music have become treasures of Chinese culture” (p. 1). The pipa became one of the most popular Chinese instruments during the Tang dynasty. Tracing the history of the pipa finds four overlapping periods: “importation (c. 200 BC-617 AD), assimilation (618 AD-1367), classical (1366-1949), and modern (from 1949)” (Myers, 1992, p. 5). The stylists and performance of the pipa have changed as the periods change. However, structural and compositional developments have undergone striking changes in the modern period; the pipa has adopted steel strings to replace traditional silk strings.
and people nowadays need even stronger fingernails when playing.

Comparing American and Brazilian Popular Music

In contrast to classical music, popular music “is supposedly created for amusement only; it is considered functional (written for dancing or shows) and is expected to last generally for a few seasons only” (Liepmann, 1953, p. 7). With the close relationship of popular music and the mass media, the purpose of designing popular music is to attract the public and to induce everybody to sing along (Yudkin, 1996). Through the attraction of popular music or songs in films, ESL/EFL teachers can motivate children to develop their language learning in an interesting way (Murphey, 1990).

American Popular Music. During the twentieth century, American popular music swept the world. With the spread of Western commercial and popular culture, “the United States became a potent force in music” (Kamien, 1988, p. 434). The history of American popular music has to be traced back to the mid-nineteenth century. Stephen Foster was the first important popular songwriter. Little by little, music publishers began to pay more attention to the commercial potential of popular music. Then, “one of the most concentrated periods in the history of American
popular song came in the 1920s, '30s, and '40s" (Yudkin, 1996, p. 436). It was the era of numerous great songwriters and new technologies that revolutionized popular music.

The genres of American popular music that impact each other are many and varied, such as blues, rock and roll, country music, and jazz. The mixture of slow blues sung with a harder and more rhythmic accompaniment and country music as well have great influence on the development of rock and roll (Yudkin, 1996). Moreover, the blues is also one of the most important sources for jazz. There have been many innovations and revolutions in American popular music. For instance, the range of jazz styles became wider than ever starting in the 1950, including cool jazz, free jazz, and jazz rock. During the 1980s, "the wide range of musical styles extended from pop and soul to funk, new wave, and heavy metal" (Kamien, 1988, p. 579).

Brazilian Popular Music. Popular music in Brazil, which is played with diverse musical systems and has significant effect on modern urban popular music, is internationalized with the mixture of music from India, Portugal, and Africa. As Perrone and Dunn (2001) stated, Brazilian popular music "inevitably involve[s] in some way interhemispheric soundings, the interplay of the local and
the global, a multifaceted dynamic of internationalization" (p. 2). Caetano Veloso and Gilberto Gil hold significant positions in the evolution of Brazilian popular music (Perrone & Dunn, 2001).

_Samba_ and _bossa nova_ are presented as two major influences on Brazilian popular music and dance. _Samba_, including street _samba_ and its successor, commercial _samba_, is the unique expressive music and dance of Brazilian culture (Manuel, 1988). For Brazilians, _samba_ expresses their culture, tradition, and beliefs. There are various types of samba music and dance throughout Brazil; however, "the most influential is that which merged in association with the pre-Lenten Carnival festivities of Rio de Janeiro" (Manuel, 1988, p. 65). The _samba_ with vocal format, melodic style, and steady binary pulse of the _surdo_ bass drums features a kind of dancing with energy and gaiety in which the festive atmosphere brings people joy.

Around 1960, _bossa nova_, a kind of Latin jazz with complex and jazz-inspired harmonies, was considered an important music trend (Manuel, 1988). McGowan and Pessanha (1998) stated that it is "a new type of samba in which the genre's rhythmic complexity has been pared down to its bare essentials, transformed into a different kind of
Bossa nova is characterized by soft vocal music and performed in an intimate and controlled manner. Moreover, tropicalia, influenced by Bossa Nova, has become an important Brazilian popular music movement.

**Comparing English and Japanese Folk Music**

In definition, world folk music reflects the diversity of the world’s cultures, religions, traditions, and customs. According to Karpeles (1973), folk music refers to

...music that has been evolved from rudimentary beginnings by a community uninfluenced by popular or art music and it can likewise be applied to music which has originated with an individual composer and has subsequently been absorbed into the unwritten living tradition of a community. (p. 3)

By experiencing the folk music of a culture, people can really touch the essence and tradition of that culture. In ESL/EFL classrooms, teachers illustrate culture with folk music and songs to assist students to gain an understanding and appreciation of cultures and history. As Griffin stated (1973), “folk music can be a singularly efficacious means to cross-cultural understanding” (p. 9).
English Folk Music. The term "folk music," which is usually performed in the community, represents the tradition and the efforts of the community through oral performance (Karpeles, 1973). English folk music has a long history. The monody without sophisticated harmony and the variety of modes are the basic features of English folk music. Unlike music in Asian countries, "English folk tunes are cast in the heptatonic (7-note) diatonic scale..." (Karpeles, 1973, p. 31). English folk music and songs are usually performed with folk dances and several important instruments, such as fiddles, concertinas, and penny whistles.

The ballad plays a vital role in English folk music. According to Brice (1967), the ballad means "a narrative poem that tells a story simply and crisply and there makes an end...its matter of fact and almost curt approach to the subject in hand is one of the hallmarks of the ballad" (p. 4). The ballad is marked by the objectivity and simplicity, with phrases repeated over and over again, and rapid movement. With some heroic and bold expressions, the story of the ballad stimulates listeners' imaginations (Brice, 1967).

Despite several destructive and foreign influences in eighteenth and nineteenth centuries, the English folk
songs revived again during the 1950s and started blending with modern music. At that era, many composers wrote about contemporary issues like drugs, homelessness, and race in the folk style. However, even today some people who live in simple communities with little modern influence still compose English folk songs just to entertain themselves (Brice, 1967).

**Japanese Folk Music**. Folk music all over the world mirrors people’s lives, such as the farmers planting their crops and the wedding festivals; and so does Japanese folk music. Japan had a feudal system for over two hundred and fifty years; thus, distinct areas in Japan were remote and devoid of intercommunication, resulting in a very rich tradition of Japanese folk music (Malm, 1959). Basically, the leading topics of Japanese folk songs are rice and fish. "Songs about rice growing and songs about fishing are two of the major genres of Japanese folk music" (Malm, 1959, p. 236). In addition to work songs about rice-planting and fishing, many composers also write for ceremonies in which songs are performed accompanying hand clapping, the flute, and the drum (Malm, 1959).

There are two common musical instruments used in Japanese folk music: the flute (shakuhachi) and the sahmisen. The shakuhachi, made from the base of a bamboo
stalk, is played by blowing air across the end of the instrument using fingers to change the pitch of the instrument. Another melodic instrument—sahmisem, a three-stringed instrument brought from China—did not become fashionable until the sixteenth century (Malm, 1959). It is usually strummed with a plectrum (a kind of pick) and provided as an accompaniment in some Japanese vocal and theatrical shows. The musical feature in Japanese folk music is that "a piece can move back and forth freely between these two [yo and in] modes" and the form of it is usually quite simple (Malm, 1959, p. 236). The simplicity of Japanese folk music is based on utilitarian and primitive rhythms of two or four beats (Malm, 1959).

Music, intrinsically, has an immeasurable power and influence. Music through experimental practices, demonstrations, and discussion is considered as a "motivational starting point for the transmission of culture to others" (Murphey, 1990, p. 159). Many parents would like to cultivate music appreciation in their children, and teachers are eager to apply music appreciation in their instruction.

Implementing crosscultural music appreciation in language classrooms is an effective and powerful means to
teach. It can facilitate teachers not only to help develop students' four language skills, listening, speaking, reading, and writing, but also to encourage students' awareness and positive perceptions of other cultures. In so doing, students can be instructed to understand and appreciate cultural diversity, value other cultures, and eliminate ethnocentrism. Therefore, the importance of crosscultural music appreciation cannot be overestimated in education.

In Chapter Two, five theoretical concepts have been researched: children's verbal strategies in identity formation, emergent literacy in the English-as-a-foreign-language context, the interactive approach to reading, scaffolding in reading, and crosscultural music appreciation. This chapter has provided knowledge of bicultural identity development from various psychological and sociocultural perspectives as well as many current powerful teaching approaches applicable to the EFL context.
CHAPTER THREE
THEORETICAL FRAMEWORK

Introduction

The literature review in Chapter Two consisting of five key concepts has explored current research on developing bicultural identity for EFL learners by using prevailing teaching strategies. The first concept, children’s verbal strategies in identity formation, presents the basic definition of identity formation from Erikson’s theory, current sociocultural perspectives on identity formation, children’s verbal strategies influenced by identities, the relationship between language and identity, and teaching approaches to bicultural identity.

Secondly, the importance of print-rich environment at home and in school plays an important role on emergent literacy in the EFL context. Applying the perspectives of emergent literacy into instruction posits several teaching strategies, such as storybook reading, dramatic play, and music. Moreover, there are three teaching strategies defined and provided for contributing to EFL learners’ reading in the project: the interactive approach to reading that balances phonics and meaning; scaffolded
reading for helping teachers design their assistance and provide tasks appropriate for students; and crosscultural music appreciation that compares music or songs from two or more cultures.

The Model of Children Becoming Bicultural

The five key concepts from Chapter Two are integrated into a model that presents biliteracy development and teaching strategies for EFL children in the English-as-a-foreign-language context (see Table 3). According to the model, there are three aspects interrelated to each other--the stages of biliteracy, Erikson’s stages of identity development, and discoursal or mediational means for identity development.

The model provided in Table 3 displays four levels of oracy and literacy that are means of developing additive bilingualism and aligns these levels with biliteracy skills that are developed during the elementary and middle school years. As the psychological stages of ego development unfold, the child participates in various kinds of discourse as a means of developing identity. Some of these discoursal structures are oral and some written, but all involve mediation by parents or teachers.
<table>
<thead>
<tr>
<th>Stage of Biliteracy</th>
<th>Erikson's Identity Development</th>
<th>Discoursal/Mediational Means for Identity Development</th>
</tr>
</thead>
</table>
| **L1 oral fluency** | Autonomy v. Shame Initiative v. Guilt | Social structure: Family life as representative of native culture  
Oracy interaction (conversation/storytelling)  
Child's Identity Mediator (Parents)  
Interaction (conversation/parent oral reading)  |
| **L1 literacy**     | Industry v. Inferiority          | Social structure: Primary school and family support as representatives of native culture  
Interaction (rote memory; copying/calligraphy; choral reading)  
Students' Identity Mediator (L1 teacher)  
Interaction (L1 reading; modeled reading)  |
| **L2 beginning oral proficiency and literacy** | Industry v. Inferiority | Social structure: Primary school and family support as representatives of L2 culture, building on L1 skills and sense of self as a learner  
Interaction (dramatic play; singing; storytelling; writing short sentences)  
Students' Identity Mediator (L2 teacher)  
Interaction (environment print; music; storytelling reading)  |
| **L2 intermediate oral proficiency and literacy** | Identity v. role confusion | Social structure: School as representative of both L1 and L2 cultures and languages  
Interaction (discussion; short reports; presentations; independent reading; graphic organizers; journals; portfolios, etc)  
Students' Identity Mediator (L2 teacher)  
Interaction (crosscultural music; the interactive approach to reading; scaffolding-reciprocal teaching, Q&A; QARs; SRE)  |
Stages of Biliteracy

In the first column of the model, there are four stages of developing biliteracy: first-language (L1) oral fluency, L1 literacy, second-language (L2) beginning oral proficiency and literacy, and L2 intermediate oral proficiency and literacy. For EFL children, home life is the important place to develop L1 oral fluency. Parents of the children expose them to the environment of using L1 as mother tongue, such as talking at mealtime or reading stories to children at bedtime in L1. Through constant conversation with parents at home, children gradually achieve oral fluency in L1 at the first stage of biliteracy. After acquiring L1 listening skills and oral fluency as a foundation, children attend school to be instructed for improving their literacy--reading and writing--of the first language as the goal at the second stage of biliteracy development.

After the L1 literacy, the third stage of biliteracy--L2 beginning oral proficiency and literacy--requires students to learn a new language, English. For EFL students, the teacher assists them to acquire four domains of language skills--listening, speaking, reading, and writing--in English at the beginning levels, and so do their parents or siblings. Finally, the last stage of
biliteracy accomplishes intermediate oral proficiency and literacy, in which students can progress in their L2 skills to the intermediate or even advanced levels through the teacher’s instruction and peer interaction at school.

Erikson’s Stages of Identity Development

The second column presents identity development from Erikson’s perspective, which aligns with the stages of biliteracy mentioned above. According to the eight stages of human development in Erikson’s theory, home life is very crucial at two stages: very early childhood, when children may either positively gain a sense of autonomy or negatively face shame (autonomy versus shame), and at the play age, during which children’s development may be expressed as initiative or guilt. In other words, family members, especially parents, play an important role at these childhood stages. Children develop their self-control for learning things, doing things for themselves, or making choices; however, they may have feelings of shame or guilt if their parents do not handle discipline or instruction well.

After the early home life, during the elementary school years, children undergo the developmental stage of industry versus inferiority. Erikson’s theory may be suitable for describing the stages in which students
acquire L1 literacy and L2 beginning oral proficiency and literacy at school. For the students at this stage, the significant relations of home are gradually transferred to events in school life. Students learn to acquire new skills, do things with classmates, and develop their competence “to be a worker and potential provider” (Erikson, 1963, p. 258). On the other hand, however, their development may be endangered by feelings of incompetence and inferiority.

Finally, the identity stage of identity maturation versus role confusion in Erikson’s theory may occur at the same age when students develop L2 intermediate oral proficiency and literacy. School and peers become the significant role models for students at this stage. Students at this stage obtain a positive and strong sense of identity if they successfully resolve their identity conflicts. If not, students may risk a sense of role confusion or loss of identity, which leads them to be unable to make choices in their daily lives.

**Discoursal/Mediational Means for Identity Development**

The last column of the model presents the discoursal or mediational means for identity development that pertain to the four stages of biliteracy and identity development
in Erikson's terms. An individual's identity is expressed and constructed through mediational or discoursal interaction with the ambient social structures. Therefore, the relationships among three levels (an individual's language identity, interaction as means of identity mediation, and identity mediator) are circulated. At each stage, the social structure, approaches for interaction, and the primary identity mediator are varied.

**Family Life as Representative of Native Culture.** At the stage of children's learning L1 oral fluency, the social structure to which EFL children are exposed is their families, especially parents. Family life with the use of L1 is viewed as representative of their native culture. The leading identity mediators at this stage are the EFL children's parents, with whom identity in L1 is mostly expressed and shaped through mediated interaction.

At this stage, children use conversation and storytelling as discoursal means to reflect their L1 language learning and express the sense of the self to their parents; this kind of identity is formed through parents' conversation and oral reading to the children. By means of children's conversation and storytelling, parents provide more conversation or reading books for their child to shape or modify the child's identity. Because of the
circulation of this relationship, the child's identity (primarily as a family member) is continuously constructed and shaped by parents with a series of these meditational activities.

Primary School and Family Support as Representatives of Native Culture. After EFL children attend primary school, the social structure is extended not only to family support but also to the school. The family support and primary school are the two principal resources that represent the native culture. Moreover, L1 teachers, instead of parents, become the leading mediators to shape students' L1 identity at this stage. The relationship between students and the L1 teacher becomes a continuous circulation in which the teacher assists students' L1 literacy and identity development through mediational means, and their literacy and identity are conveyed to the L1 teacher through interaction.

In this stage, students demonstrate their L1 literacy to the teacher by rote memory, copying or calligraphy practice, and choral reading. On the other hand, the teacher provides teaching approaches to instruct students' identity of L1 literacy, including L1 reading and modeled reading to demonstrate how a good reader reads with expression, accuracy, and fluency. Therefore, through the
exposure of L1 reading and modeled reading provided by L1 teacher, students' identity and literacy are shaped and expressed by utilizing the mediation of rote memory, copying/calligraphy practice, and choral reading.

**Primary School and Family Support as Representatives of L2 Culture.** Because EFL students initiate learning the second language--English--both the family and the school are the two important influences that expose them to the target cultures. The L2 teacher is the primary identity mediator who helps facilitate students' L2 identity and language development. At this stage, L2 emergent literacy for EFL students is the powerful means for identity mediation.

Students' identity of L2 beginning language proficiency constantly interplays with the instruction of the L2 teacher through a variety of mediated activities. The L2 instructor can provide teaching strategies--environmental print, music, and storytelling reading--to facilitate students' language learning. Because of these strategies, students can demonstrate for the L2 teacher the progress of their L2 oral proficiency and literacy through activities of dramatic play, singing, storytelling, and writing short sentences. During this
process, the students’ L1 identity is the foundation upon which L2 skills are built.

School as Representative of L2 Culture. At the last stage of achieving L2 intermediate oral proficiency and literacy, the school is the principal social structure that represents the target culture. Moreover, the L2 teacher still holds the significant position to mediate and shape EFL students’ bicultural identity and second-language learning. EFL students’ L2 identity and the role of L2 teacher are also mutually influenced through interaction of mediated activities; however, more varied mediational means as EFL teaching strategies are provided.

In order to develop and improve EFL students’ intermediate oral proficiency and literacy in English, the teacher can utilize crosscultural music appreciation by comparing music from two cultures, the interactive approach to reading for balancing phonics and meaning, and scaffolding strategies such as reciprocal teaching, QtA, QARs, and SRE as means of mediated interaction. Through demonstrations of these activities provided by L2 teacher, students can participate in discussion with peers or the whole class, create short reports and presentations, independently read, use graphic organizers for
comprehension strategies, and employ journals and portfolios to reflect the development and progress of language proficiency in L2.

The proposed model presents a four-stage process of developing biliteracy that incorporates identity development from Erikson’s perspective and mediational means for bicultural identity development. Schools, teachers, and even parents in Taiwan can utilize this model as a guide to understand and promote children’s bilingual/bicultural development with the use of effective EFL teaching strategies.
CHAPTER FOUR
CURRICULUM DESIGN

Introduction

Aligned with the research on five theoretical concepts in Chapter Two and the model presented in Chapter Three, the curriculum included in the Appendix is intended for third- or fourth-grade students at the level of intermediate fluency in Taiwan to assist them to improve their comprehension of various kinds of reading materials. If teachers and parents would like to improve students' proficiency in reading, it is very important to immerse students in extensive reading. The goals of the curriculum are not only to increase students' reading comprehension by teaching them reading strategies but also to improve their vocabulary and develop a positive sense of self.

In the curriculum, students are encouraged to utilize their prior knowledge and experiences in their native culture. In so doing, they may better comprehend the meaning of texts, feel positively related to them, and enhance their confidence in learning English. Peer interaction and the teacher's assistance are crucial for the successful teaching of the unit. In addition to students' listening to and reading the stories, the
curriculum integrates students' other language skills--writing and speaking--into a variety of activities such as writing down and orally sharing their opinions and experiences to foster their identity development.

Description of the Unit Plan

Lesson Sequence

The curriculum is composed of five lesson plans, each of which includes objectives, task chains (teaching procedures), and assessment. In each lesson plan, three objectives, instructional activities, and assessment are interrelated and consistent. For each lesson plan, it is crucial to achieve three objectives--content, language, and learning. The content objective is determined by the subject content students need to know in the lesson. The language objective serves to enhance students' language skills: listening, reading, writing, and speaking. The learning objective offers students a strategy to facilitate their individual comprehension.

Based on the three objectives set for each lesson, three task chains and associated assessment are designed. Each task chain and assessment, which provides students with a variety of authentic activities and performances, is intended to accomplish one objective. Before students
perform a given task, the teacher first explains and demonstrates the task. Finally, the assessment is used to evaluate students' performance, including formative assessment (assessing activities at the end of each task chain) and summative assessment (a final assessment that uses assessment rubric at the end of the whole lesson). In addition, several focus sheets, work sheets, and assessment sheets accompany each lesson plan.

Content of the Five Lesson Plans

The curriculum incorporates the five key theoretical concepts addressed in the review of literature: identity formation, emergent literacy, the interactive approach to reading, scaffolding, and crosscultural music appreciation in five lesson plans unified by the theme of Chinese New Year. The interrelationship between the theoretical principles and the five lesson plans is presented in Table 4.

In order to incorporate the five key concepts into the curriculum, it is essential that students be exposed to a variety of reading materials and pictorial demonstrations. Lesson One integrates emergent literacy, the interactive approach to reading, and scaffolding. Therefore, students learn to use semantic mapping as a
Table 4. Interrelationship between Theoretical Concepts in Chapter Two and Five Lesson Plans

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<tr>
<th></th>
<th>Lesson One</th>
<th>Lesson Two</th>
<th>Lesson Three</th>
<th>Lesson Four</th>
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<td>Identity Formation</td>
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<td>Scaffolding</td>
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<tr>
<td>Crosscultural Music Appreciation</td>
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learning objective, drawing upon their prior knowledge about the Chinese New Year. Through reading and the use of semantic mapping, students increase their vocabulary and knowledge of content by linking new information with their preexisting knowledge. Eventually, students can read aloud the book "Chinese New Year" with accuracy as a language objective.

Lesson Two utilizes the concept of emergent literacy and crosscultural music appreciation to have students recognize cultural differences in New Year’s songs. Not only can students recognize there are cultural differences in songs, they can also appreciate and sing the two songs--“Gong Xi Gong Xi” for the Chinese New Year and “Auld Lang Syne” for the American New Year. Moreover, students will select their favorite between these two
songs, and then write down their choice and reasons for explanation.

In Lesson Three, students will listen to the legend of Chinese New Year--Nian and answer comprehension questions orally. Moreover, through reciprocal teaching, the use of a story sequence chart, and role play, students reinforce their comprehension of the story and perform it in an authentic way. Therefore, this lesson incorporates emergent literacy, the interactive approach to reading, and scaffolding.

Lesson Four, consisting of identity formation, emergent literacy, the interactive approach to reading, and scaffolding, is mainly designed for encouraging students to express their own Chinese New Year Day's experiences through reading a girl's description of her Chinese New Year's Day. In this lesson, students initially read a story--"Chinese New Year's Dragon"--whose narrator is a girl. After reading, students have the opportunity to express their favorite events through writing, and make a comparison between their own experiences of Chinese New Year and the girl's in the story.

Through incorporation of identity development, emergent literacy, the interactive approach to reading, and scaffolding in Lesson Five, students will read another
story, "Sam and the Lucky Money," which is about a boy and his lucky money during the Chinese New Year. The objective of this lesson is that students enhance vocabulary development, orally answer comprehension questions posed by the teacher, and draw a character trait web for the main character of the story—Sam. After reading and answering questions about the story, students will have an opportunity to write down experiences or dreams about spending their lucky money in their own way. During the last activity, "Inside Out Circles," students share their understanding of the story and experiences of using their lucky money by means of leading questions posed by the teacher.

In summary, the chapter has explained how to integrate the concepts derived from the review of literature into the five lesson plans, using objectives that are consistent with the desired content, learning strategies, and language development.
CHAPTER FIVE

ASSESSMENT

Goals of Assessment

For teachers, how to effectively instruct students to achieve the content objectives, the language objectives, and the learning-strategy objectives is important; however, how to effectively evaluate the extent to which students have learned from the instruction is also crucial. The goals of assessment are to assess students' language and literacy acquisition, to evaluate students' success of performing learning activities, and to inform teachers' professional knowledge.

In Taiwan, teachers often utilize multiple choice, short answer, and fill-in-the-blank paper-and-pencil tests to assess students' learning. Moreover, the questions in the assessment are limited in the text of reading materials with little stimulation of students' critical thinking or little expression of their own experiences. However, there are available various assessment practices designed to achieve different kinds of feedback in interesting, effective, and flexible ways. Therefore, it is very important for teachers to "identify their purpose for assessment and choose an appropriate assessment tool"
(Tompkins, 2003, p. 73). The five lesson plans in this project include several approaches to assess students' learning through speaking and writing. The assessment of the curriculum is designed not only to measure students' comprehension of the content of reading but also to encourage students to make and act on choices.

Assessment in the Five Lessons

In each lesson plan, two major types of evaluation are provided: three formative assessments based on three task chains, and a final assessment with an assessment sheet to measure students' understanding of the whole lesson. This is usually administered at the end of the lesson.

In Lesson One, the formative assessment focuses on observing students' vocabulary development and their understanding concerning the topic Chinese New Year through reading aloud the content on focus sheets with accuracy. Instead of simply testing new words, the teacher can evaluate students' learning by exposing them to the meaningful text and asking comprehension questions on work sheets. In the summative assessment, a teacher jointly evaluates students' intonation, fluency, accuracy, and comprehension as they read the content.
In Lesson Two, the formative and summative assessment emphasizes testing students' crosscultural awareness and their individual differences in making choices by singing two songs from different cultures. A teacher judges students' recognition of cultural differences through a meaningful discussion and writing. Moreover, the assessment also allows students to make their own choice of their favorite song through writing and orally sharing.

The assessment in Lesson Three evaluates students' comprehension through verbalization and writing. Students need to answer orally several comprehension questions of the content posed by a teacher and write down the sequences of the content based on their understanding. In addition to directly asking students comprehension questions, the teacher can also observe their performance to judge their understanding of the story. The teacher can measure not only how much students have comprehended concerning the content but also how much vocabulary and syntax they have learned by means of using these varied assessment practices.

In Lesson Four, the teacher tends to develop students' individual differences relating to favorite events in Chinese New Year and judges their comprehension of the story. The formative assessment requires students
to discuss their understanding of the story, to illustrate their favorite events about their unique Chinese New Year through writing, and to make a T-Chart to compare Chinese New Year for the girl in the story compared to the students themselves. In the summative assessment of the lesson, students answer at least five events described in the story for comprehension.

In Lesson Five, a teacher evaluates students' reading comprehension of the story through asking comprehension questions and asking students to draw a character web for the main character. In addition to comprehension questions, the teacher asks students to exchange their own experiences or dreams through oral sharing and writing. Finally, the teacher uses the assessment sheet with several questions to judge students' learning for the whole lesson.

The types of assessment tools and practices are varied. It is incumbent for the teacher to find out which assessment approach is suitable for students and the purpose of the lesson. Using effective assessment, the teacher can judge how much students' learning has progressed and adjust their teaching approaches, which can lead to more successful teaching.
The content and the purposes of the whole project include information about teaching English as a foreign language in many aspects. The whole project is unified from the beginning introductory background about Taiwan, research on five theoretical concepts, to the implications of the unit plan. It is hoped that teachers can utilize the perspectives and teaching approaches in the project to take into consideration how to promote EFL students' proficiency in both L1 and L2, as well as their desire to become bicultural.
APPENDIX

INSTRUCTIONAL UNIT - CHINESE NEW YEAR
INSTRUCTIONAL UNIT - CHINESE NEW YEAR

Lesson One: Introduction to Chinese New Year ........ 128
Lesson Two: "Gong Xi Gong Xi" and "Auld Lang Syne" ............................................. 136
Lesson Three: The Tale of Chinese New Year .............. 143
Lesson Four: My Chinese New Year .............................. 150
Lesson Five: My Chinese New Year's Lucky Money ....... 160
Lesson One
Introduction to Chinese New Year

Level: Grade 3: Intermediate fluency

Lesson Length: 90 minutes

Performance Objectives:

Learning Objective:
1. To use semantic mapping to establish associations with Chinese New Year

Content Objective:
2. To identify certain words and items concerning Chinese New Year

Language Objective:
3. To read aloud from the book Chinese New Year with accuracy

Warm-Up: The teacher tells students that different countries have new year celebrations on different days in various ways. Chinese New Year, the most important holiday in Taiwan, usually has many traditions and activities during January or February.

Task Chain 1: Using semantic mapping to draw association with Chinese New Year
1. The teacher distributes Work Sheet 1-1. The teacher explains how to complete the semantic map and demonstrates an example on the board.
2. Before students write their own semantic maps, the teacher asks the whole class to brainstorm for words associated with Chinese New Year and records these words on the chalkboard.
3. The teacher and the whole class organize the words and concepts about Chinese New Year.
4. The students construct their own semantic maps.
Task Chain 2: Identifying certain words and items concerning Chinese New Year
1. The teacher hands out the cover page of the book Chinese New Year on Focus Sheet 1-2 and introduces what the students are going to learn.
2. The teacher distributes Focus Sheet 1-3 and Work Sheet 1-4. The teacher reads aloud the content accurately on Focus Sheet 1-3.
3. After the teacher reads, the students discuss new words on Work Sheet 1-4 by breaking into groups and writing down their explanations for each word's meaning.
4. The teacher explains, clarifies, and identifies those words and the context by using illustrations from the book Chinese New Year.
5. The students check and correct their explanations of new words on Work Sheet 1-4. The students can add new words into their semantic maps on Work Sheet 1-1.

Task Chain 3: Reading aloud the book Chinese New Year
1. The teacher reads Focus Sheet 1-3 again, and by reading it, demonstrates how a good reader reads accurately and fluently (Read Aloud).
2. Students read Focus Sheet 1-3 along with the teacher.
3. The students read individually as many times as possible.
4. The teacher pairs students and has them read aloud to the partners again and again (paired repeated reading).

Materials:
- Book: Chinese New Year
- Work Sheet 1-1
- Focus Sheets 1-2 and 1-3
- Work Sheet 1-4
- Assessment Sheet 1-5
Formative Assessment:
Task Chain 1: The teacher checks the students' semantic maps.

Task Chain 2: The teacher ensures that the students correctly complete the definitions of words on Work Sheet 1-3.

Task Chain 3: The teacher circulates in the classroom to listen to students' reading aloud to partners.

Summative Assessment:
The students can read the context on Focus Sheet 1-3 and answer some comprehension questions. The teacher scores their reading by using Assessment Sheet 1-5.

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<tr>
<td>&lt;69</td>
<td>Needs more effort</td>
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</tbody>
</table>
Work Sheet 1-1
Semantic Mapping

The central idea is Chinese New Year. Please draw your own semantic map with words associated with Chinese New Year.
Focus Sheet 1-2
Cover Page of the Book Chinese New Year

Chinese New Year

By Lola M. Schaefer
Gail Saunders-Smith, Ph.D., Consulting Editor

Focus Sheet 1-3

**Chinese New Year**

Chinese New Year is the first day of the Chinese lunar calendar. This holiday usually takes place during January or February in North America. The celebration lasts for 15 days.

Chinese New Year honors new beginnings and the season for planting. People wish for good luck in the new year.

People prepare for the Chinese New Year celebration. They clean their homes and get new clothes.

People hang words of good luck in their homes. They write them on red paper. The color red stands for good luck in the new year.

Families gather to celebrate New Year’s Eve. They eat a special meal.

Adults give children gifts of money during Chinese New Year. The money is for good luck.

New Year’s Day is a day of kindness and friendship. People bring gifts to their families and friends.

People celebrate the Lantern Festival on the last day of Chinese New Year. Children light lanterns. They show them to their friends.

Young men dance the lion dance for good luck. Firecrackers and paper dragons end the celebration.

(Schaefer, 2000)
Work Sheet 1-4
List of Vocabulary

Are you familiar with the following words? If you know these words, please write down the definitions for these new words.

For example:

Chinese Lunar Calendar: A calendar based on the phases of the moon.

Celebrate: __________________________________________________

Lucky money: ________________________________________________

Festival: ____________________________________________________

Firecracker: _________________________________________________

Lantern: ____________________________________________________

Lion dance: _________________________________________________

Paper dragon: ______________________________________________
## Assessment Sheet 1-5

Student's name: ________________  Date: __________

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Lesson Two
"Gong Xi Gong Xi" and "Auld Lang Syne"

Level: Grade 3: Intermediate fluency

Lesson Length: 60 minutes

Performance Objectives:

Content Objective:
1. To recognize the cultural difference in new year's songs

Language Objective:
2. To sing "Gong Xi Gong Xi" for Chinese New Year and "Auld Lang Syne" for the American new year

Learning Objective:
3. To choose which one of two songs is their favorite and explain the reasons why they like it

Warm-Up: The teacher tells students that they would learn New Year's songs in their own country and in America. The teacher asks students if they sing songs in Chinese New Year and what songs they sing.

Task Chain 1: Recognizing cultural differences in new year's songs
1. The teacher asks students to pay attention to features or differences between two songs "Gong Xi Gong Xi" and "Auld Lang Syne."
2. The teacher distributes lyrics of two songs on Focus Sheet 2-1 and Focus Sheet 2-2. The teacher plays the songs and invites students to follow the melody of two songs.
3. After listening to the songs two times, the teacher broadly explain the new words and the meaning of the two songs.
4. The students listen to "Gong Xi Gong Xi" and "Auld Lang Syne" again.
5. The teacher and students have a meaningful discussion about characteristics and differences between the two songs. The
teacher records the information on the board.

Task Chain 2: Singing “Gong Xi Gong Xi” and “Auld Lang Syne”
1. The teacher plays songs and models reading the lyrics.
2. The students read the lyrics individually.
3. The teacher groups the students. The teacher defines new words and introduces grammar in two songs.
4. The students read lyrics in groups and go over the lyrics with accuracy again and again.
5. The whole class sings two songs altogether.

Task Chain 3: Choosing one favorite song from the two songs and explaining the reasons
1. After enjoying the two songs, the teacher gives information of the history and cultural context about each song.
2. The students write down which song is their favorite and reasons of why they like it on Work Sheet 2-3.
3. The students verbally share their favorites and the reasons in their writing to the whole class.

Materials:
Cassettes of “Gong Xi Gong Xi” and “Auld Lang Syne”
Focus Sheets 2-1 and 2-2
Work Sheet 2-3
Assessment 2-4

Formative Assessment:
Task Chain 1: The teacher listens to students’ responses about the differences between the two songs.

Task Chain 2: The teacher assesses if the students can correctly sing the two songs.

Task Chain 3: The teacher checks the students’ choices and reasons for which song is their favorite on Work Sheet 2-3.
Summative Assessment:
The students will be scored by answering questions on Assessment Sheet 2-4.

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<tr>
<td>&lt;69</td>
<td>Needs more effort</td>
</tr>
</tbody>
</table>
Focus Sheet 2-1
"Gong Xi"

Smile at everyone you see

Everyone in the family

On this Happy New Year's Day

We wish you a "Gong Xi," "Gong Xi"

Gong Xi, Gong Xi, Gong Xi Ni yah

Gong Xi, Gong Xi, Gong Xi Ni

Focus Sheet 2-2
"Auld Lang Syne"

Should auld acquaintance be forgot
and never brought to mind?
Should auld acquaintance be forgot
and the days of auld lang syne?
For auld lang syne, my dear,
for auld lang syne,
we'll take a cup of kindness yet,
for auld lang syne.
Should auld acquaintance be forgot
and never brought to mind?
Should auld acquaintance be forgot
and the days of auld lang syne?
And here's a hand, my trusty friend
And gie's a hand o' thine
We'll tak' a cup o' kindness yet
For auld lang syne

Work Sheet 2-3
Your Favorite New Year’s Song

After learning about two New Year’s songs from different cultures, which one is your favorite? "Gong Xi Gong Xi" or "Auld Lang Syne"? Please write down your choice and the reasons why you like it.

For example: I like "Gong Xi Gong Xi" better because it brings people joy.
Assessment Sheet 2-4

After listening to two songs "Gong Xi Gong Xi" and "Auld Lang Syne" from two different countries, please write down your answer for the following questions.

1. What are the characteristics of the song "Gong Xi Gong Xi"? (30 points)

2. What are the characteristics of the song "Auld Lang Syne"? (30 points)

3. Which song do you prefer? "Gong Xi Gong Xi" or "Auld Lang Syne"? (40 points)

If you like "Gong Xi Gong Xi" better, why?

If you like "Auld Lang Syne" better, why?
Lesson Three
The Tale of Chinese New Year

Level: Grade 3: Intermediate fluency

Lesson Length: 90 minutes

Performance Objectives:

Content Objective:
1. To listen to the tale "Nian" and verbalize the comprehension of it

Learning Objective:
2. To illustrate the understanding of the structure of the story "Nian" by using a story sequence chart.

Language Objective:
3. To act out the tale with the play

Warm-Up: The teacher reminds students that people usually have things in red and shoot off fireworks during Chinese New Year. These traditions in Chinese New Year come from the legend of Nian. Children can predict or share their knowledge concerning the legend.

Task Chain 1: Listening to the tale "Nian" and verbalizing the comprehension of it
1. The teacher introduces the cover page of the book The Dragon New Year: A Chinese Legend to help children predict the tale using Focus Sheet 3-1.
2. The teacher hands out Focus Sheet 3-2.
3. The teacher divides students into groups of four and models how to do prediction, questioning, clarification, and summarization.
4. The teacher asks students to pay attention to the sequence of the beginning, middle, and ending of the tale. Then, the teacher tells the story on Focus Sheet 3-2 to children.
5. The groups do the prediction, questioning, clarification, and summarization about the text of the story on their own. The teacher gives assistance if students need help.
Task Chain 2: *Illustrating the structure of the story by using a story sequence chart*

1. The teacher hands out Work Sheet 3-3 and models how to write down the sequence of the story from the beginning, the middle, to the end on the board.

2. The students write down their version about the sequence of the story on Work Sheet 3-3.

3. The teacher pairs the students and asks them to share their versions with their partners. The students can add information into their original version.

Task Chain 3: *Acting out the story with the play*

1. The teacher divides the students into three groups. Each group discusses their performance of presenting the story. The teacher provides props that the groups might need.

2. Each group is required to perform the story in front of the class in their own way.

Materials:

Book: *The Dragon New Year: A Chinese Legend*
Focus Sheets 3-1 and 3-2
Work Sheet 3-3
Assessment Sheet 3-4.

Formative Assessment:

Task Chain 1: The teacher will observe groups' using prediction, questioning, summarization, and clarification for comprehending the story.

Task Chain 2: The teacher will assess students' writing and conversation of sequencing the story.

Task Chain 3: The teacher will see groups' performance concerning the story "Nian."
Summative Assessment:
The students will be able to answer some comprehension questions of the tale according to Assessment Sheet 3-3.

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Long ago in the mountains, there lived a horrible creature named Nian. Every year, on the first day of the year, the creature would awaken and came down from the mountains to hurt people. He would eat all the grain and livestock.

The villagers were very afraid of this beast and boarded up their houses on this night to protect their families. One year, right before this event was to occur, an old man visited the village. He turned to the villagers and asked, "Why do you fear this creature such? You are many and he is but one. Surely he could not swallow all of you."

But the villagers still locked themselves up anyway. That night, Nian did not come. The old man had ridden him until dawn and the creature went back to its cave hungry. This went on for several nights until the old man revealed, "I cannot protect you forever."

He turned out to be a god and had to return to his duties elsewhere. The villagers were terrified that once the old man left, they would once again see Nian return.

So the old man informed them, "The beast is easily scared. He does not like the color red. He fears loud noises and strange creatures. So tonight, spread red across the village. Hang red signs on every door. Make loud noises with drums, music, and fireworks. And to protect your children, give them face masks and lanterns to protect them."

The villagers did as the old man instructed and Nian never returned again.

Source: Adapted from Baker (2005).
Work Sheet 3-3

Story Sequence Chart of the tale "Nian"

After reading the tale "Nian," write down the sequence of it by using a story sequence chart: beginning, middle, and end.

Beginning:

Middle:

End:
Assessment Sheet 3-4

Student's name: __________________ Date: __________

Please write down your answers with complete sentences for the following questions concerning the tale of "Nian." (100 points)

1. Why were the people in the village afraid of Nian? (20 points)

2. What did the villagers do to protect their families before Nian came down from the mountains? (20 points)

3. What were the three things that Nian was afraid of? (20 points)

4. After the villagers did as the old man instructed, did Nian come to the village again? (20 points)
Lesson Four
My Chinese New Year

Level: Grade 3: Intermediate fluency

Lesson Length: 90 minutes

Performance Objectives:

Content Objective:
1. To recognize that different families celebrate Chinese New Year in different ways and listen to the book Chinese New Year's Dragon

Language Objective:
2. To write down their favorite events about their unique Chinese New Year

Learning Objective:
3. To make a T-Chart to compare and contrast Chinese New Year between the girl in the story and the students themselves

Warm-Up: The teacher reminds students of the traditions and activities held in Chinese New Year. Students can share their knowledge and understanding about the events in Chinese New Year.

Task Chain 1: Recognizing differences between people in Chinese New Year and listening to the book Chinese New Year’s Dragon
1. The teacher asks students what they did for Chinese New Year. Students freely share their different experiences.
2. The teacher introduces Focus Sheet 4-1 (cover page), characters, and the setting of the book Chinese New Year’s Dragon.
3. The teacher and students read Focus Sheet 4-2 together by means of illustrations in the book Chinese New Year’s Dragon. Students follow as the teacher read.
4. The teacher asks students to list new words on Focus Sheet 4-2 on the chalkboard. The teacher not only simply explains the meanings of new words to students but also

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encourages them to look for the meanings of new words from the text.

5. After reading Focus Sheet 4-2 again, the teacher and students have a discussion about what the girl in the book Chinese New Year’s Dragon did on Chinese New Year day and record them on the board.

Task Chain 2: Writing down favorite events about their own Chinese New Year
1. After reading Chinese New Year’s Dragon, the teacher asks students to think about what they did on Chinese New Year’s Day.
2. The teacher distributes Work Sheet 4-3. The students write down their favorite events in Chinese New Year on Work Sheet 4-3.
3. The teacher divides students into groups of four. Each student shares and exchanges his or her experiences with the group.

Task Chain 3: Comparing and contrasting their Chinese New Year and the girl’s Chinese New Year in the story
1. The teacher distributes Work Sheet 4-4 and illustrates how to complete it. The teacher provides an example for children on the chalkboard.
2. The students complete Work Sheet 4-4 individually.

Materials:
- Book: Chinese New Year’s Dragon
- Focus Sheet 4-1
- Focus Sheet 4-2
- Work Sheet 4-3
- Work Sheet 4-4
- Assessment Sheet 4-5

Formative Assessment:
Task Chain 1: The teacher observes students’ conversation about the story of Chinese New Year’s Dragon.

Task Chain 2: The teacher reads students’ Work Sheet 4-3 and circulates in classroom to check their interaction of exchanging experiences.
Task Chain 3: The teacher checks if students complete their Work Sheet 4-4.

Summative Assessment:
The teacher grades students if they will be able to answer questions on Assessment Sheet 4-5 completely with accuracy.

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</table>
Source: Sing (1994).
Focus Sheet 4-2

Content of the Book Chinese New Year's Dragon

Something special always happens for Chinese people at the Lunar New Year. One year on the dark night of the new moon, something positively magical happened to me.

That year started just like any other year. When Nainai began to scrub every corner of the house, I knew that soon it would be the New Year. Nainai says she cleans everything so that no bad luck from the old year will follow us into the new.

Just like any other year, we got special calendars in the mail from friends and relatives in faraway places- calendars from China and Hong Kong and Singapore and Taiwan. If you looked closely at them, you could see the lunar date for each day written in Chinese.

Just like any other year, we went to the markets where we buy special Chinese foods and decorations.

Just like any other year, there were fu signs everywhere. Fu is the Chinese word for good fortune or wealth. People hang the fu upside down for extra good luck.

Just like any other New Year, there were lots of dragons around. But this year there were more dragons than usual. This year there were dragons everywhere. This year, the New Year was going to be a Year of the Dragon. I brought a dragon home.

Just like any other year, Uncle Min wrote chunlian with a brush and ink. Chunlian, which have decorated Chinese people's homes for hundreds of years, are always done in pairs. This year Uncle Min wrote, “The dragon waits for spring to come” on one strip of paper, and “Dragons make thunder and rain for fun” on the other. Uncle Min read the chunlian to me. I'm just learning Chinese.

Just like any other year, Mom put out flowers. This year she chose narcissus. Some years she arranged plum blossoms in a vase. At New Year, people start looking forward to spring and new beginnings.
Content of the Book *Chinese New Year’s Dragon*

Just like any other year, I helped Nainai put out the special roasted seeds and dried fruits we had bought. Each one has a special meaning. Melon and lotus seeds stand for having lots of children in the family.

Just like any other year, the adults cooked all day and all night the day before New Year’s Eve. Uncle Min roasted a duck and cooked my favorite pork dish. Aunt Wang steamed a whole fish. The word for fish sounds like the word for plenty in Chinese, and we really had plenty for the New Year.

Nainai made little pillows of dough filled with vegetables and meat, called *jiaozi*. The *jiaozi* are usually made in northern China at New Year. To make *jiaozi*, you press the sides of the dough together. They remind people about friendship and family togetherness.

And just like any other year, we had noodles at our New Year’s meal-long noodles! Long noodles stand for long life. You must not cut the noodles while you are eating them. If you do, you will cut short your luck, or cut off a friendship, or shorten your life.

Just like any other year, New Year’s Eve finally came. The adults played cards after dinner. My cousins and I watched them and played games of our own. Everyone stayed up past midnight to welcome the New Year.

Just like any other New Year’s Eve, the adults gave us children red and gold envelopes with money inside, called *hongbao*. *Hongbao* means “red envelope” in Chinese. The money is called “lucky money.”

But that one New Year’s Eve, just as I was feeling sleepy, Nainai nudged my shoulder. She led me to my room. I brought my dragon kite with me. As I lay in bed, Nainai told me a story about the dragon and the Lunar New Year.
Focus Sheet 4-2 (Continued)
Content of the Story “Chinese New Year’s Dragon”

As Nainai talked, I suddenly felt like I was riding through the clouds high above the earth on my dragon. I traveled far away, back in time. I looked below me and could see a Lunar New Year’s Eve in China long ago.

The next thing I know, I was back with Nainai. I could hear the laughter of my family inside. Fireworks were beginning to go off. It was midnight. The Year of the Dragon had arrived.

Source: Sing (1994).
Work Sheet 4-3
Your Favorite Events during Chinese New Year

After listening to the girl in the book sharing her experience of celebrating Chinese New Year, it's time for you to share yours with us. Please write down what your favorite events or experiences are during Chinese New Year.
<table>
<thead>
<tr>
<th>Name of character:</th>
<th>Me</th>
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<tbody>
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</table>
Assessment Sheet 4-5

According to the book Chinese New Year's Dragon, please list and describe at least five events that the girl did in Chinese New Year's day. (100 points)

Ex: The girl ate long noodles at the New Year's meal. Long noodles mean long life.

1. (20 points)

2. (20 points)

3. (20 points)

4. (20 points)

5. (20 points)
Lesson Five
My Chinese New Year's Lucky Money

Level: Grade 3: Intermediate fluency

Lesson Length: 90 minutes

Performance Objectives:

Content Objective:
1. To orally answer comprehension questions about the book *Sam and the Lucky Money* and draw a character web about Sam

Language Objective:
2. To write down experiences or dreams of how their lucky money is used

Learning Objective:
3. To share the understanding of the story and experiences of using lucky money by the activity "Inside Out Circles"

Warm-Up: The teacher asks students if their parents or elders give them lucky money on Chinese New Year. Are they happy when they receive the lucky money? The students can share feelings about their lucky money.

Task Chain 1: *Listening to the book Sam and the Lucky Money and answering comprehension questions*
1. The teacher hands out Focus Sheet 5-1 and lets students predict what the book *Sam and the Lucky Money* is about by looking at the cover and illustrations of the story.
2. The teacher distributes Focus Sheet 5-2 and reads the story to students fluently and with expression.
3. The teacher and students discuss new words, verbal and pictorial illustrations, and the content of the story to clarify reading comprehension (e.g. what happened to Sam when he shopped in Chinatown with his mother?).
4. The teacher hands out Focus Sheet 5-3. The teacher explains how to use Focus Sheet 5-3 and discusses traits of the central character, Sam, with students.
5. The teacher asks students to draw a character web for Sam on Work Sheet 5-4.

Task Chain 2: Writing down students’ experiences or dreams of how they use their lucky money
1. The teacher distributes Focus Sheet 5-5 and asks students to describe their experiences or dreams of using their lucky money.
2. The teacher groups students and lets them share their experiences and dreams with their groups.

Task Chain 3: Sharing understanding and experiences by “Inside Out Circles”
1. The teacher divides students into two groups. One group stands in a circle and faces out while the other group forms a circle around them and faces inward.
2. Each time the teacher provides a comprehension or critical question and has students exchange their answers with their partners in front of them within one minute.
3. After finishing a question, the outer circle rotates and each student faces a new partner.
4. The teacher poses another question and repeats doing the same thing as before.

Materials:
Book: Sam and the Lucky Money
Focus Sheets 5-1, 5-2, and 5-3
Work Sheet 5-4
Focus Sheet 5-5
Assessment Sheet 5-6

Formative Assessment:
Task Chain 1: The teacher checks if the students have completed Work Sheet 5-4 with accuracy.

Task Chain 2: The teacher observes students’ conversations about their experiences and dreams.

Task Chain 3: The teacher circulates to listen to students’ interactions with their partners.
Summative Assessment:
The students will be able to answer comprehension questions on Assessment Sheet 5-6.

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>90-100</td>
<td>Very good</td>
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<tr>
<td>80-89</td>
<td>Good</td>
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<tr>
<td>70-79</td>
<td>Not good</td>
</tr>
<tr>
<td>&lt;69</td>
<td>Needs more effort</td>
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Focus Sheet 5-1
Cover Page of the Book Sam and the Lucky Money

SAM AND THE LUCKY MONEY
by Karen Chinn
illustrated by Cornelius Van Wright & Ying-Hwa Hu

Sam could hardly wait to get going. He put on his jacket. It was time to go to Chinatown for New Year’s Day.

Every New Year, Sam’s grandparents gave him “lucky money”: dollar bills put in small red envelopes. Each envelope was decorated with a symbol of luck: Two golden mandarins. Sam counted out four dollars that his grandparents gave him. Boy! Did he feel rich! His parents said he didn’t have to buy a notebook or socks as usual. This year he could spend his four dollars of lucky money his way.

“Sam!” his mother called. “It’s time to go shopping. Hurry, so we don’t miss the lion!”

“Coming!” said Sam.

The streets were crowded, humming with the thump of drums and exploding firecrackers. “Give me your hand,” said his mother. “I don’t want you to get lost.” Sam took her hand reluctantly. It seems like everyone was shopping for New Year’s meals.

Right next to the vegetable stand were two huge red-paper mounds. Sam kicked the piles with his right foot, and then with his left foot, until he created a small blizzard. On his third kick he felt his foot land on something strange.

“Aiya!” someone cried out in pain.

Startled, he looked up to find an old man sitting against the wall. The stranger was rubbing his foot. Bare feet in winter! Sam thought. Where are his shoes?

Sam stared at the man’s dirty clothes as he backed away. He found his mother picking out oranges and he tugged on her sleeve, pulling harder than he meant to. For once, Sam was glad to follow his mother.

In the bakery window, Sam saw his favorite honey-topped buns, a tray full of New Year’s cookies, and so on. He also saw the lion dance weaving down the street. “Take the food!
Focus Sheet 5-2 (Continued)
Content of the Book Sam and the Lucky Money

Take the money! Bring us good luck for the New Year!!” Sam shouted along with the others.

While Sam wanted to go back to the bakery, he saw a large toy stores full of cars, robots, and stuffed animals. Then, he spotted the basketballs.

A new basketball was the perfect way to spend his lucky money, but his four dollars was not enough to buy it. “I only have four dollars,” he shouted. “I can’t buy this. What is four dollars good for?” he complained, stamping his feet. Even though Sam’s mother reminded him that he should appreciate the gift, he thought the gift seemed worthless. “Sam, when someone gives you something, you should appreciate it,” his mother said.

On their way, Sam suddenly saw a pair of bare feet, and instantly recognized them. They belonged to the old man he had seen earlier.

Sam’s mother kept walking. When she turned back to check on Sam, she noticed the old man. “Oh,” She said. “Sorry—I only have a quarter.” The man bowed his head several times in thanks. As Sam and his mother started to walk away, Sam looked down at his own feet. Suddenly he stopped.

“Can I really do anything I want with my lucky money?” he asked.

“Yes, of course,” his mother answered.

Sam ran back to the old man and thrust his lucky money into the man’s hands.

“You can’t buy shoes with this,” he told the man, “but I know you can buy some socks.” The stranger laughed, and so did Sam’s mother.

Sam walked back to his mother and took her warm hand. She smiled and gave a gentle hug. And as they headed home for more New Year’s celebration, Sam knew he was the lucky one.

Source: Adapted from Chinn (1995).
Focus Sheet 5-3
Character Trait Web

What the character is like

Character’s name

What the character is like
What the character is like
After reading the story "Sam and the Lucky Money," please draw a character web for Sam.
Focus Sheet 5-5
Experiences or Dreams of Using Lucky Money

After reading the story of Sam, write down your experiences or dreams of spending lucky money. What did you buy when your elders gave you lucky money on Chinese New Year? Or what would you do if your parents gave you lucky money and let you decide how to use it?
Assessment Sheet 5-6

After reading the book Sam and the Lucky Money, there are several questions about the story. Please write down your answers to these questions. (100 points)

1. What gift did Sam receive this year? (10 points)

2. Whom did Sam stumble upon in Chinatown? Please describe this person. (10 points; 20 points)

3. Why did Sam complain that his lucky money was worthless? (20 points)

4. What did Sam do with his lucky money at last? And why? (10 points; 10 points)

5. In the end of the story, why did Sam say that he was the lucky one? (20 points)
REFERENCES


Blohm, P. J. (1982). I use the computer to ADVANCE advances in comprehension-strategy research. ERIC, ED216330.


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