CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

It has been stated that English teaching in the EFL context has traditionally focused on the development of students' language skills. For students, the purpose of studying English is to become proficient users of English. In the classroom, students are trained to decode words, read signs, and approach various texts in order to answer questions asked by the teachers. Such functional literacy is intended to help students learn to read through using a language rather than to encourage them to engage with texts critically (Cadiero-Kaplan, 2002; Lesley, 2001).

According to Wu (2008), many Taiwanese students are passive learners unable to think reflectively in the classroom; this type of learning can be described as the "banking concept of education" (Freire, 1970, p. 72) in which teachers as repositories of knowledge are assumed to know everything. Students are accustomed to reading texts for correct answers rather than interrogating texts for messages hidden in them. As Hall and Piazza (2008) indicate, when there is only one answer for students and challenging textual messages is not encouraged, "they [students] have internalized such behaviors as the correct way to engage with texts in school" (p.33). In other words, students are not offered inquiry-based practices and discussions for in-depth reflection.

The purpose of using a language should not be limited to the exchange of information (Ko, 2010) and language learning should not consist only of memorizing and repeating ideas (Kuo & Wang, 2006). Many researchers (Egawa, Harste, Thompson, & Vasquez, 2004; Fehring & Green, 2001) advocate that literacy should be examined in socio-cultural and critical frameworks. Students' social and cultural

backgrounds should be taken into consideration during the discussion and interpretation of texts. From Freire and Macedo's (1987) perspective, the act of reading a text means an interaction with the author's interpretation of the world through the text, that is, reading the word and the world. As teachers offer students different texts and ask students to make sense of them, it is very likely that students will be influenced by these texts because the assumptions and ideologies in the texts will be conveyed to students' mind. If literacy practices cannot motivate students to resist those taken-for-granted messages, they may fail to generate critical responses to the hidden notions in the texts and to see the relations between the word and the world (Freire & Macedo, 1987; Luke, 1991; Wu, 2008).

Over the past decade, there has been growing interest in critical literacy and many researchers are attempting to explore the influence of critical literacy on learners (Hanzl, 2001;Wallowitz, 2004; Young, 2000). These educators and researchers believe that it is no longer appropriate to have students comprehend texts simply by decoding the texts and receiving relevant messages. Students should be encouraged to use their previous experiences and background knowledge during their learning process. Then students will be able to make sense of the texts by examining the social and cultural milieus outside the classroom. Accordingly, critical literacy is an important teaching approach that encourages students not only to form a multitude of new interpretations of the texts but also to further question the values presented in the texts.

1.2 Statement of the Problem

Many research studies conducted in Western society suggest that a number of materials can be effectively used in the classroom for critical instruction, e.g., leveled readers, community texts, films, cartoons, and picture

books (Bourke, 2008; Luke, O'Brien, & Comber, 2001; Mahar, 2003). These studies indicate that critical literacy can help students to disrupt take-for-granted values, to be more conscious of the social messages in texts, and to challenge these messages with a critical stance (Comber, 2001; Leland, Harste, & Huber, 2005). Many empirical studies show that critical literacy can also engage students in the process of using their four skills, namely, listening, speaking, reading, and writing abilities (Alford, 2001; Jones & Clarke, 2007; Wong, Chan & Firkins, 2006).

There have been comparatively fewer studies concerning the practice of critical literacy in Taiwan (Chian, 2010; Chou, 2004; Falkenstein, 2003; Huang, 2009; Kuo, 2009; Wang, 2008). Among the studies by these critical researchers and/or educators, only Chian (2010) and Kuo (2009) adopted picture books, reading materials that have been commonly used for language teaching and learning (Kuhiwczak, 1999; Malloy, 1999; Randolph, 2001). It should be pointed out that critical instructors in Taiwan who are interested in critical literacy are mostly teachers in elementary schools, especially in the Mandarin classroom (Hsu, 2004; Hsu, 2008; Su, 2005; Yang, 2005). These instructors brought up different issues related to students' lives and had students discuss these topics for more reflection (e.g., gender stereotypes and self-concept). As Chian (2010) and Kuo (2009) suggest, picture books should be useful in helping Taiwanese students study English from a critical literacy perspective.

Over the last two decades, Taiwan has experienced many changes in economics, politics, culture, and society (Lin, 2002). For example, Taiwan's media industry has enjoyed widespread freedom of the press and progressed rapidly due to changes such as the lifting of the ban on the establishment of newspapers and cable televisions. However, the educational system in Taiwan,

including English education, has remained exam-oriented with classroom time mostly devoted to test-preparation activities. Standardized tests are still prevalent in the classroom, where discussions and inquiry-based tasks are not emphasized, especially in junior and senior high schools. With the information explosion that has occurred in Taiwan, English teachers in Taiwan should pay attention to the following concern: If students are not invited to question the classroom texts, they will be unable to respond reflectively to overwhelming issues in their lives and to be active in the classroom.

Hsu (2004) points out that a school is also a type of society where many students may get confused about their self-identity in the face of pressure from peers, personal relationships, teachers, media, etc. For example, school bullying has been heatedly discussed in Taiwan over the past year and has become a major problem for many educators since there are more and more cases reported from elementary, junior, and senior schools.

The researcher thinks that it should be worthwhile to incorporate critical instruction into a college-level classroom where most of the students have been deprived of the opportunity to study English while making sense of the texts from a critical perspective. The aforementioned discussion on the use of picture books has made the researcher an advocate of critical literacy, believing that picture books with an emphasis on self-identity can engage students not only in enhancing their English ability but also in having a deeper understanding of who they are and who they are not.

1.3 Purpose of the Study

As mentioned earlier, many studies have been undertaken to examine the influence of picture-book-based critical literacy on classroom participants in

English-speaking countries (Clarke & Whitney, 2009; Fisher, 2008; Heffernan & Lewison, 2003). However, there have been fewer related research studies conducted in an EFL setting such as in Taiwan. The purpose of this study is to explore the practice of critical literacy with Taiwanese college students. The research also aims at investigating how the students, i.e., 22 non-English-major students from an English reading class, responded to the multiple resources (e.g., picture storybooks and online video clips) used in the classroom. Finally, this study examines how students reflected on their current learning as English learners in Taiwan.

1.4 Research Questions

This study is based on notions of critical literacy and it involves two activities with two picture books featuring the issue of self-identity. Three research questions are formulated as follows:

1. How did the instructor implement his critical literacy instruction through two picture-book-based activities?
2. How did the students respond to the multiple learning sources offered in the class from a critical literacy perspective?
3. As English learners in Taiwan, how did the students reflect on the activities discussed?

The Four Resources Model of Reading proposed by Luke and Freebody (1999) is used as an analytical framework in response to the first research question. This model offers important guidelines for researchers/educators and the philosophy of the model adds a critical dimension to language learning. The model will be discussed in Chapter 3. Grounded theory (Glaser & Strauss, 1967) is used mainly to analyze data in response to the second and third research questions. Grounded theory is suitable for the investigation of qualitative data because it can help researchers to generate

concepts through constantly comparing and analyzing various collected data such as recordings, observation, interviews, and students' related work in the classroom.

1.5 Definitions of Terms

Critical Literacy

Critical literacy is a "contested educational ideal" (Lankshear, 1994, p.4), so its principles should not be treated as a prescribed method or an invariable teaching approach. Comber (2001) argues that critical literacy may be re-invented and redefined in practice with students and teachers according to different contexts. The purpose of critical literacy is to help students become able to read between the lines and to analyze texts and the language used in these texts from alternative perspectives. Finally, students should be encouraged to discuss different issues related to their lives and to explore various roles that students play both inside and outside the classroom.

Picture Books

According to Goldstone (2004) and Linder (2007), a picture book often begins with an introduction of settings and characters, followed by development of a conflict. Next is how characters react to the problem. The story concludes with the consequences or resolutions. Picture books can be categorized into thirteen types: baby books, interactive books, toy books, wordless books, alphabet books, counting books, concept books, pattern books, picture storybooks, easy-to-read books, picture books for older readers, graphic novels, and transitional books (Lynch-Brown & Tomlinson, 2005). These types are not definitely distinct from each other, so each picture book may be categorized into several types based on its diverse features. The most common type of picture books refers to *picture storybooks,* ones that were used in the activities discussed in this study. A picture storybook is usually 32 pages long. The words and illustration occur with equal frequency to convey the message, helping

readers to comprehend the meaning.

Self-Identity

The formation of self-identity is not static and completely detached from the world. Rather, it is a dynamic process shaped by one's accumulated experiences that occur in different social situations such as at home, schools, and communities (McCarthey & Moje, 2002). As Lewis (1995) points out, schools play an important role for students in forming multiple identities through a constantly mediated learning process. Reading, writing, telling stories or sharing lived experiences can help students constitute a new identity, especially through a way of learning that involves critical reflections (Laidlaw, 1998).

Language Learning as a Social Practice

Language learning examined from a socio-cultural perspective implies that classroom activities should focus not only on students' acquisition of the four skills, but also on students' critical competency, helping students relate their learning to personal experiences and social issues (Lewison, Leland, Harste, 2008). Learning should involve students' lives outside the classroom. Teachers should create a learning environment in which students are able not only to improve their language ability but also to engage in many literacy practices for further critical responses to their lives, society and culture.

1.6 Significance of the Study

It is hoped that this study will shed light on the feasibility of critical literacy through picture books and other learning sources at a university in Taiwan. First, this study intends to offer critical researchers/practitioners a clearer concept of critical literacy instruction. Specifically, the analysis of the critical literacy practices will demonstrate how to implement critical-literacy-

based instruction with Taiwanese non-English-major college students in an English learning context under local educational circumstances.

Second, this study will demonstrate students' development of critical literacy by investigating their critical responses to the activities offered in the classroom. This research will examine (1) how students reacted to multiple perspectives during pair and group discussions, (2) how students explored the authors' intentions and hidden messages, and how students generated new discourses in response to thought-provoking issues brought up during the learning process.

Third, this study will explore Taiwanese college students' perceptions of a critical-literacy-based curriculum for their English learning, especially their responses to classroom materials, literacy practices, and instructional procedures. This research examines how students valued picture books employed in the activities designed to help university students to foster a better sense of self. It is hoped that this study will offer an example of using picture books for advocates of critical literacy in the EFL classroom.

CHAPTER TWO

REVIEW OF THE LITERATURE

This chapter focuses on several aspects of critical literacy in the classroom. First, the researcher will discuss notions of literacy, the emergence of critical literacy, and its relevant models. Then the researcher will report on the practice of critical literacy outside and in Taiwan, followed by the application of picture books in critical literacy. Finally, the remainder of the chapter will be devoted to the possibilities of using picture books from a critical perspective in Taiwan, especially in college settings.

2.1 Notions of Literacy

According to Harste (2009), notions of literacy can be examined primarily from psychological, sociological, and critical perspectives, which will be delineated in the following sections.

2.1.1 A Psychological Perspective

Viewing literacy from a psychological perspective, scholars (Exley, 2006; Norton, 2007; Siegel, 1995) suggest that it is inappropriate to consider all learners in the classroom suitable for the same style of instruction. It implies that teachers should take into account students' different ways of learning. Seeing each learner as an individual, the psychological notion of literacy puts emphasis on how learners mentally process linguistic information and how they construct textual meanings. According to Mitchell and Myles (2004), such a concept assumes that the purpose of language learning is not only to understand the linguistic codes and symbols, but also to construct the meaning among the text, the author, and learners.

Tunmer, Prochnow, and Chapman (2000) discuss literacy by seeing reading as

the acquisition of the textual meaning through a continuum of cognitive skills that differ with the passage of time. The developmental process in such a notion of literacy starts with word recognition, word-knowledge development, reading fluency, and information integration and proceeds to textual comprehension. This process makes reading a tool that learners use to explore knowledge in various areas. Accordingly, literacy should be considered process-based and thinking-oriented in learners' minds.

Some researchers (Harste, 2009; Siegel, 1995) recognize the importance of learners' diverse forms of expression. They stress the power of "transmediation", i.e., the integration of multiple sign systems in modern society as a cognitive strategy for learning. Specifically, students are encouraged to display their textual comprehension through multiple sign forms such as art, dance, drama, music, movement, and sculpture (Exley, 2006; Harste, 2009; Semali & Fueyo, 2001).

In Semali and Fueyo's (2001) study, an undergraduate student undertook a research project related to the Holocaust. At first, she made her classmates push desks aside and gather in the center of the classroom. Then she repeatedly uttered the sound of "ka-chug, ka-chug, ka-chug" in an attempt to reconstruct a scene described in the text with a railroad car heading to some gas ovens. This student transformed her textual understanding into her classmates' movement and she attempted to make her classmates experience the dehumanized lives of Jewish people in the Holocaust.

The presentation of a scene in the text through an alternative sign system helped students understand what had happened in the story. It suggests that the experience of transmediation can help students comprehend the text, make cognitive connections among different sign systems, and augment students' literacy development (Exley, 2006; Harste, 2009).

2.1.2 A Sociological Perspective

Many scholars (Au, 1979; Grant, Wang, & Osterling, 2007; Truman, 2003) add a socio-cultural dimension to the notion of literacy. From their viewpoint, literacy means more than the acquisition of discrete cognitive skills. It implies the exploration of learners' roles and relationships in larger contexts such as the home, school, community, and across nations (Norton, 2007). Literacy practices that stress socio-cultural dimensions are more noticeable and perceptible than those that stress mental operations. Students in a classroom where social interactions are encouraged are able to create more opportunities for language learning (Grant, Wong, & Osterling, 2007).

In addition to an emphasis on interaction, literacy from a sociological view suggests that the functions and meanings of literacy vary for people with different cultural and social backgrounds. As Harste (2009) indicates, "different cultural groups may have different ways of knowing" (p. 37) that underscore certain aspects of literacy or culture. In Au's (1977) study, children in Hawaii achieved better learning effects through storytelling rather than traditional instruction that lacked their cultural knowledge. Mitchell and Myles (2004) confirm that learners' culture is closely interrelated with their language development. Ochs and Schieffelin's (1984) study has found that talk with infants, who are seen as conversational partners, is emphasized in white middle class communities of North America; however, Samoans-Americans do not particularly value oral communication with infants in the first few months.

In another study by Au (1979), when a group of minority children in Hawaii were invited to learn English through the experience-text-relationship (ETR) method, students were encouraged to discuss various texts using their previous experiences and cultural artifacts. These second-graders in Hawaii were asked about what they had

used as bait in fishing in order to relate to their experiences. Through shared fishing practices of using bread and fish as bait, the relationship between students' experiences and texts was strengthened in order to help students improve reading comprehension.

The transactional theory proposed by Rosenblatt (1994) correlates with notions of literacy examined from a sociological perspective, emphasizing readers' social, cultural, and contextual elements. Rosenblatt (1994) argues that reading is an active process in which readers' background knowledge, personal beliefs, and lived contexts are influential in how students make sense of texts. Instead of viewing the text as the only source of meaning, Rosenblatt's theory suggests that readers may generate diverse interpretations of texts because of their differences in engagement, prior literacy experiences, confidence in giving responses, socio-cultural knowledge, and so on (Beach, 2002).

As a prominent literary theorist in reader-response criticism, Fish (1980) reiterates that texts are the only source for constructing meaning. He argues that readers' backgrounds deserve further attention, so he proposes the concept of "interpretive communities" (p. 167) to illuminate how social norms established by certain communities can affect peoples' worldview, ways of communication, and various interpretations within different contexts. That is, a reader's approach to texts depends not only on his/her subjective experience in reading but also on concepts shared among a specific group of people.

The aforementioned discussion indicates teachers should consider students' diverse social, cultural and learning experiences during the learning process. Teachers should create a learning environment that values students' involvement with and interpretation of the texts. Accordingly, Lu (1991) concludes that a literature classroom should not be seen as a venue where people are only in search of truth or

standards. Instead, a literature classroom should encourage students to express their ideas and thoughts, a personal form of social consciousness. When students exchange opinions and interact with others through small-group talks, their values and worldviews may be questioned and modified. Finally, students will arrive at various meanings of the same text if they work with different interpretive communities (Beach, 2002).

To sum up, the sociological perspective on learning enlarges the scope of literacy acquisition. It discusses literacy beyond the development of intrapersonal cognitive skills and adopts a social framework of learning that includes interpersonal interaction among teachers and students and students themselves (Au, 1979; Lee & Smagorinsky, 2000) within a larger social context. Learners' past experiences and cultural artifacts are also considered as a meaningful base for facilitating the development of literacy acquisition.

2.1.3 A Critical Perspective

In addition to the previous ways of considering literacy, Harste (2009) proposes that literacy can be examined from a critical perspective. Literacy should not be regarded merely as the essential skills acquired in order to fulfill daily practices such as completing certain job requirements or improving test performances. This critical view of literacy implies "a complex set of social relations, ideologies, attitudes, and practices whereby people struggle around relations of meaning and relations of power" (Grant, Wong & Osterling, 2007, p. 600). Literacy practices are more than reading and writing and they should be understood in specific social contexts. Literacy practices can construct the way that an individual operates in daily life, but they can also position the way that the learner sees the world (King, Hart & Kozdras, 2007). As exemplified in school settings, students may benefit from instructional

materials for language development. However, if students are not stimulated to examine these practices from critical viewpoints, they may not understand how they are positioned within the ideology of larger social and political frameworks hidden in the learning sources.

According to the study conducted by Dominguez and other scholars (2009), a group of immigrant students at the University of California, Santa Cruz, tried to disrupt the unexamined assumptions underlying the dominant American society for undocumented immigrants. They created texts in an attempt to deconstruct racism and stereotypes about immigrants. Instead of keeping silent, these students strove to create counter-narrative texts from alternative angles to uncover the injustice imposed on them. First, they argued against being positioned as criminals, especially in the post-9/11 world. Then they attempted to demystify the notion of meritocracy advocated in the United States. Although individual abilities were underscored by most American people, equality of opportunities was in fact not granted to people from different social backgrounds. As we can see from Dominguez et al.'s (2009) study, undocumented immigrants still face discrimination in the school system of the U.S.

In Williams's (2004) study[1], about 20-25 students were invited to explore the underlying race issues in the U.S. by reading the short story "Reunion" (Cheever, 2000). The story is about a son visiting his estranged father in New York. In one of the critical scenes, the son and his father go to a restaurant for lunch. Afterwards, a waiter politely asks the father to leave because the father is drunk and behaving rudely. After reading the story, students were asked to rewrite the story by changing the racial

[1] The exact number of the participants in the study is not mentioned. In an e-mail communication with Dr. B. T. Williams, (January 11, 2010), the author indicated that the discussed activity was implemented both in a secondary school classroom and in a college setting in the U.S. Dr. Williams indicated that he focused his teaching on "writing-focused courses of 20 to 25 students".

background of the father from white to non-white. The results indicated that students tended to describe the waiter as one that changes his attitude and behaves impatiently to ask the drunken non-white father to leave the restaurant. Overall, Dominquez et al.'s (2009) and Williams's (2004) studies show that texts merit interrogation from a critical viewpoint when teachers encourage their students to uncover the underlying stereotypes and ideologies in the text.

As discussed in the above literature review, while literacy from a psychological viewpoint emphasizes the mental processes by which students make sense of the text, literacy from a sociological perspective underscores the impact of social interactions and students' previous experiences on students. However, these two perceptions of literacy do not consider stereotypical images and taken-for-granted messages hidden in the text. Literacy should stimulate students to discover the realities outside the classroom (Delgado, 2000). Such a notion of literacy from a critical perspective focuses on language acquisition in which students are encouraged not only to develop their language ability but also to foster a critical sense of their lived experiences. Therefore, the following discussion is related to the notions of critical literacy and relevant issues.

2.2 Critical Literacy

2.2.1 The Emergence of Critical Literacy

Critical literacy can be traced back to Paulo Freire's (1970) *Pedagogy of the Oppressed*. Freire argues against the banking concept of education because such education makes teachers a depositor and suppressor of knowledge and information and treats students as a depository, i.e., passive learners who receive information from teachers without critical consciousness. The core of Freire's philosophy is problem-posing education intended to modify the pattern of interaction between

teachers and students. The purpose of problem-posing education is to create dialogical practices between students and teachers. Open communication implies that a teacher should not simply be "the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teaches" (Freire, 2000, p. 80). The teacher should not be regarded as the only person capable of mediating knowledge.

Students should not be limited to being docile listeners but should be encouraged to negotiate meaning and to engage in critical investigation with the teacher's guidance (Lee, 2004). Accordingly, problem-posing education promotes praxis, i.e., having students making connections with the world and helping them reflect and take action on reality (Izadinia, 2009; Mayo, 2007). The idea of praxis reflects Freire's belief in the aim of literacy--to read the word and the world (McLaughlin & DeVoogd, 2004). Such a teaching philosophy suggests that it is important to have students become active by stimulating them to "question, examine, or dispute the power relations that exist between readers and authors" (p. 14). Students should not only understand the literal meaning of the words but also become able to reflect on the underlying conditions that the author positions them.

Although critical literacy became popular in the research and educational fields in the late 1980s, many researchers still hold different definitions of critical literacy (Behrman, 2006; Fisher, 2008; Hall & Piazza, 2008). Among the diverse interpretations of critical literacy, Jones's (2006) interpretation of critical literacy is adopted in this study. Jones explains the concept of critical literacy through a metaphorical expression. From his perspective, critical literacy is viewed as a pair of eyeglasses because it can help a person "to see beyond the familiar and comfortable" (p. 65). Critical literacy encourages students not to passively receive the information in the texts. In contrast, it calls for the need for them to be active learners and to

question the texts, including the motives behind them, the information included or excluded, and the intentional orientation in which the author tries to position learners (McLaughlin & DeVoogd, 2004).

2.2.2 Notions of Critical Literacy

According to King, Hart, and Kozdras (2007), critical literacy can be discussed according to four interrelated themes: identities, popular culture, media literacies, and project-based learning.

2.2.2.1 Identities

Identity is not static but dynamic in nature (Nero, 2005). Each individual may encounter various discourses and demonstrate different identities through participating in activities every day. According to Gee (1996), 'Discourse' with a capital 'D' means communicative forms that human beings use to represent their identities as specific group members. These forms include language and other symbolic expressions that we use in life (e.g., the way we think, value, and believe). These communicative modes, as Gee (1996) argues, can be considered identity kits that allow people to adapt themselves to certain communities. As for 'discourse' with a lower-case'd', it suggests specific utterances used in particular social circumstances. The content and modes of expressions vary in particular contexts and with different purposes and interlocutors (e.g., telling stories and having arguments). In other words, notions of identity should be multifaceted because individuals need to change their discourse patterns and social practices with diverse groups of people such as social gatherings and schools (Kuo, 2007). The switch of discourses may result in conflicts due to the underlying differences in discourses and identities.

As Williams (2005) indicates, "the discourse and literacies in school are a way of knowing, of making meaning, and of performing identity" (p. 343). His study has

found that a working-class student encountered conflicts in learning different ways of arguing between home and school. The student found out that her classmates tended to discuss ideas from their previous readings in an aggressive way, which was different from her way of argument cultivated at home and in her community. She did not perceive that the discourses used by her middle-class classmates were academically acceptable ways of argumentation with no emotional judgment about the person. This study suggests that teaching cannot be confined to the messages in the text and the situations within a certain classroom; instead, teachers should pay attention to students' different experiences and backgrounds during the learning process.

The formation of identities is influenced by various social practices such as classroom participation and learning. As Moje, Young, Readence, and Moore (2000) indicate in their research study, critical educators should help learners to explore how genders are defined in different situations and to gain a new understanding of these gender representations from a critical perspective. In Peterson's (2001) empirical study, in three different classes at two northwest Ohio schools, 78 4th graders failed to express their individuality through some narrative writing practices due to the students' stereotyped gender roles. Most students still maintained their previous perceptions of gender representations. For example, male students said that it would be unnatural for boys to write from a princess's point of view. The results of this study confirms that students enter the classroom with some preconditioned viewpoints due to different social backgrounds and gender roles, which should be taken into account in critical instruction.

The fluidity and multiplicity of our identity leads to the fact that our identities vary with accumulated social experiences in social activities. Accordingly, engagement with various texts helps students not only to make sense of the world

outside the classroom, but also to gain a deeper understanding of themselves (McCarthey & Moje, 2002). At this point, if educators can push these students further by giving them more opportunities to examine texts from multiple perspectives, students can form different discourses about specific topics and add new meanings to their social roles. In brief, critical literacy recognizes the fluidity of identity and addresses students' multiple identities during the entire learning process. It is hoped that students will become more reflective of their lived experiences and become more critical of their different identities in society.

2.2.2.2 Popular Culture

As Alvermann and Xu (2003) suggest, instead of seeing popular culture as degrading entertainment, critical instructors should consider popular culture as everyday culture. Specifically, popular culture as everyday culture refers to diverse texts commonly used by young people outside the classroom in modern society such as "television, Internet, movies, music, magazines, text messages, and video games" (Hagood, 2007, p.225). The selection and use of popular culture in different forms (print, audio, visual, Internet, etc.) reflect what students like and who they are.

In Xu's (2002) study, she pointed out that little research had been conducted to explore the use of popular culture as classroom texts in school settings. She involved three participants in her study, i.e., a pre-service teacher, a teacher assistant, and an in-service teacher; each teacher incorporated different forms of popular culture into his/her teaching. For example, the pre-service teacher played Ricky Martin's "Livin' La Vida Loca" to her class, which was the favorite song of one of the students, José. Then the teacher had all the students read the section on Ricky Martin in *Class Acts: Celebrity Confession Sessions* (Morreale, 2000), a text that informs readers about Ricky's stage and personal life. While reading, José showed his respect for Ricky Martin by commenting on the singer. When the reading activity was completed, José,

a low- achievement student, asked the teacher to brainstorm with him in order to write a fan letter to Ricky Martin. This example confirms Vasquez's (2003) opinion that teachers can improve students' literacy by encouraging students to connect their in-school literacy with out-of-school literacy practices, in Vasquez's (2003) words, "popular culture texts" (p. 118).

In addition to motivation and improvement in literacy learning, popular culture as everyday culture can be used to stimulate students to develop resistant reading practices and to challenge the dominant reading texts from critical perspectives (King, Hart & Kozdras, 2007). Morrell (2002) noted the possibility of applying visual texts (e.g., film and television) in his eight years of teaching urban teens in the San Francisco Bay area and southern California. In his study, four films, *The Godfather* trilogy (Coppola, 1972, 1974, 1993) and *A Time to Kill* (Schumaker, 1996), were used along with two canonical texts, *The Odyssey* and *Native Son* (Wright, 1989). His high school students were asked to focus on (1) the portrayal of heroes presented in the *Godfather* series and *The Odyssey* and (2) the issue of racial discrimination conveyed in *A Time to Kill* and *Native Son*. This study shows that it is meaningful to juxtapose different perspectives and guide students to experience a resistant reading of dominant discourses concerning these two themes, i.e., the description of heroes and racial inequality.

Critical educators should facilitate students' language development through engagement, connection, and reflection. Instead of exposing students only to canonical texts and making students passively receive information, teachers should try to employ those texts popular among students outside the classroom, which are valuable learning sources for students to reflect and act on. What will be discussed next is related to those media commonly seen in contemporary young people's popular culture and to how they can be employed from a critical literacy perspective.

2.2.2.3 Media Literacies

Students now live in a world bombarded with compelling messages delivered through media texts from non-print, electronic, or digital sources (Kress, 2003); as Flores-Koulish (2006) puts it, these sources include "television, technology, film, advertising, and popular culture in general" (p. 240). Trier (2006) says that it is inevitable for teachers to bring into their classroom various media favored by students; interestingly, this implies a consideration of students' outside-school interests and a disintegration of the hierarchy between teachers and students. Moreover, students become more active in pursuing knowledge if they make use of their personal backgrounds and previous experiences in examining the underlying ideologies of media texts from multiple perspectives (Flores-Koulish, 2006; Hobbs, 2007, & Norton-Meier, 2005).

In Flores-Koulish's (2006) study, Madonna's 2001 banned music video "What it feels like for a girl" was used to raise 25 elementary pre-service teachers' awareness of the video in terms of gender stereotypes such as traditional images of women in submissive roles. Then these pre-service teachers were led to further discussion about the video in which Madonna attempts to subvert female images as traditionally depicted. Interestingly, female participants responded critically to the video text to different degrees depending on their own gender awareness. For example, while Nadia was aware of women's struggles and difficulties in fighting for equal opportunities, Beth was still limited by gender stereotypes. This study pointed out that an awareness of certain social issues or phenomena, i.e., "conscientization" in Freire's (1970) words, is the first step in helping learners to interrogate texts from alternative perspectives and to be more critically literate.

Chian (2010) recognized image-based media as a crucial means of access to information, so she selected a well-known TV commercial as her teaching material for

a class of her junior high school students. In the clip, Yao Yao, a popular female teenage idol in Taiwan, uses a catchy slogan to promote an online video game. Students were invited to view this media text and to discuss relevant messages from a critical perspective. According to Chian's (2010) action research, many female students thought that the commercial was intentionally designed to appeal to all teenage males because they were the main consumers of online video games. Specifically, Yao Yao was chosen as the product representative due to her sexy image which is popular among junior high school male students, i.e., a young girl with a childlike face and big breasts. Many female students said that they did not feel comfortable with such a commercial strategy because it discriminated against women. They further pointed that in the future they would not totally trust the messages and images presented in a commercial.

Finally, it can be argued that media literacies that reflect controversial issues or contain hidden messages provide "a gateway for students to establish an inquiry stance in the world" (Flores-Koulish, 2006, p. 240). Media texts should be treated as useful literacy resources which provoke students' potentially creative and reflective thoughts; they can help students to increase language development and cultivate a critical worldview through connection, engagement, and reflection.

2.2.2.4 Project-based Learning

Critical instruction involves project-based learning that incorporates inquiry into literacy lessons (King, Hart & Kozdras, 2007; Laman, 2006). As Ciardiello (2003) suggests, inquiry can be achieved through question-finding, a notion that stems from the curiosity theory of the psychologist Daniel Berlyne (1960, 1965). Specifically, teachers generate a gap between students' current knowledge/past experiences and the assigned work. Such "discrepant behavior or events" (Ciardiello, 2003, p. 230) can arouse students' interest in seeking new information in order to solve problems or

fulfill tasks. Project-based activities should employ materials that students are familiar with or that are within students' background knowledge.

In order to promote critical textual inquiry, teachers can have students bring up critical questions and create an inquisitive atmosphere in the classroom. The role of such a teacher is to create a question-finding classroom and to help students "become more aware of the ideological and non-neutral nature of text" (Ciardiello, 2003, p.234). According to McLaughlin and DeVoogd (2004), problem posing is an effective critical literacy strategy in analyzing texts. Some questions can be used to help students reflectively respond to a text: (1) Who is in the text/picture/situation? (2) Who is missing? (3) Whose voices are represented? (4) Whose voices are marginalized or discounted? (5) What are the intentions of the author? (6) What does the author want the reader to think? (7) What would an alternative text/picture/ situation say? and (8) How can the reader use this information to promote equity?

In Laman's (2006) study, a female teacher provided 23 multilingual first-through third-graders with a touchstone text, *Freedom Summer* (Wiles, 2001), because the teacher intended to have the students read the text many times in different ways in order to help them explore topics such as segregation, race, and power. This study reports three curricular events, including a whole-group interactive read-aloud, a follow-up small-group discussion, and a female student's presentation of her further inquiry into Jim Crow laws. During the whole-group read-aloud activity, students' questions were recorded on a chart for later discussion. Students questioned the text about interracial friendship, racial issues and strata; they were prompted to ask meaningful questions. This study indicates that critical literacy usually involves project-based learning in which students are invited to investigate issues related to students' real lives.

Notions of critical literacy imply that critical educators should facilitate

students' language learning through the connection between the personal and the social. Students should be offered opportunities to be engaged in different activities in an attempt to explore issues related to their world. The discussion mentioned above suggests that critical instruction centers on important perspectives such as identities, popular culture, media literacies, and project-based learning. The following section will involve two instructional models of critical literacy, important critical elements in the models, and relevant implementation.

2.2.3 Models of Critical Literacy

Janks (2000) proposes a synthesis model of critical literacy with four interdependent orientations, i.e., domination, access, diversity and design. *Domination* refers to the attempt to make learners conscious of the dominant discourse hidden in texts (Janks, 2000; Lalik & Oliver, 2007). Teachers should help students understand (1) that texts are never neutral and (2) that students can be positioned by texts with specific ideologies. The final goal of dominance is to help students become able to react to texts and various issues from a critical angle.

Access to dominant discourses is essential in critical instruction. It involves a wide range of resources available in the classroom, making students experience not only dominant classroom resources but also alternative types of input popular among students in their daily lives.

The notion of *diversity* focuses on the recognition of differences in the classroom. First, teachers should address students' different backgrounds and the various sources that students bring into the classroom. Second, teachers should allow students to express their ideas through these different types of communication.

Ultimately, during the phase of *design*, critical instructors have students engage in a process in which students experience different resources and generate new

meanings, i.e., a new use of the resources of meaning-making. As Janks (2002) further explains:

> The design orientation deals with the notion of human creativity and the ability to generate new meanings using different semiotic systems across diverse cultural locations. In doing so the intent is to challenge and change dominant discourses or dominant ways of doing, acting, and speaking. (p. 6)

That is, teachers should offer students different types of semiotic resources and sign systems, which may help students transform these available resources into new meanings.

The second model introduced in the chapter is the model proposed by Lewison, Leland, and Harste (2008). They offer a 3-ring instructional model of critical literacy. The first outside ring is called personal and cultural resources, including students' personal experiences, their prior knowledge, their cultural background information, social issues, popular culture, media, etc. These resources are used as classroom resources, all of which are useful in motivating students to have critical discussions and relevant practices.

According to Lewison, Flint, and Van Sluys (2002), the second ring of this model represents critical social practices that teachers and students enact in the classroom. These practices are divided into four dimensions: (1) disrupting the commonplace; (2) interrogating multiple perspectives; (3) focusing on the sociopolitical; and (4) taking action to promote social justice. Disrupting the commonplace refers to a critical or new perspective either on teaching or on learning in the classroom. A new way of learning can help students have a different understanding of their role as learners. It also means having students critically challenge taken-for-granted beliefs, values, routines, etc. The second dimension, considering multiple perspectives, means the importance of multiple perspectives when students are invited to interrogate various texts. The third dimension, focusing

on the sociopolitical issues, refers to having students investigate thought-provoking issues hidden in the texts or brought up in the classroom. The fourth dimension, taking action to promote social justice, involves a reflection on improper social relationships and unequal power distribution. Such a notion of critical literacy suggests that students need to respond to various sociopolitical topics through different forms of literacy (Leland, Harste, & Huber, 2005).

After the instructor has engaged students in the critical social practices of the model, students should be prepared for the third ring of the model, taking critical stances. These stances represent different attitudes that can enable students to become critically literate: (1) conscious engagement, (2) trying out alternative ways of being, (3) responsibility to inquire and (4) reflexivity. These four stances represent the core of the third ring of the instructional model. They involve the investigation of students' changes in perspectives and attitudes. Moreover, they suggest that teachers should manage to encourage students (1) to generate more reflection on social issues related to their lives and (2) to know more about themselves.

The two models discussed above both reflect many significant elements or directions that deserve attention and application during a critical learning process. For example, students' personal experiences and cultural resources should be emphasized in the classroom. In addition, students should be encouraged to challenge dominant values from diverse perspectives and to address different voices traditionally unheard in the texts. These two models imply that critical literacy places students in the forefront and makes them active learners. That is, critical literacy involves a form of active learning.

2.2.4 The Implementation of Critical Literacy outside Taiwan

Many empirical studies (e.g., Bourke, 2008; Clarke & Whitney, 2009; Jones &

Clarke, 2007; Rozansky & Aagesen, 2010; Wong et.al, 2006) have shown that critical literacy enables students to analyze texts in different ways and to gain insight into how authors can position or influence readers. In the present section, I will focus on studies that were conducted in English-speaking countries, i.e., studies related to how critical literacy was used to have students explore various meaningful issues through leveled reading materials, community texts, Image Theater, films, cartoons, picture books, etc.

In Jones and Clarke's (2007) multi-year study, the authors examined the effects of critical literacy through leveled reading materials. During a phase of their study, three female fifth graders were invited to join some additional summer lessons. They were led to recall and discuss the materials that had been used previously in their classroom, i.e., two books from the series *Henry and Mudge* (Rylant, 1995, 1996). In addition to making-connection practice commonly seen in regular classes, the researcher had students explore possible issues in the texts which may not be true in their lived realities. They were invited to examine stereotypes about family eating practices and to conduct a critical reflection on the traditional definition of being rich and poor. The study indicated that critical literacy should have students make not only connections but also disconnections with the texts, i.e., offering students opportunities to draw similarities and differences.

Critical literacy can also be applied with community texts, i.e., texts commonly circulated within a specific community. In brief, community text resources refer to functional texts that we see and use in everyday lives such as brochures, invoices, advertisements, and instructional booklets. In Comber's (2001) study, critical literacy was explored in a class with students of different races. Students between five and seven years used Mother's Day catalogues containing pictures about things to buy to celebrate Mother's Day as their learning materials. Students were encouraged to

investigate whether the women portrayed in catalogues were like their mothers. Unlike their own mothers, students found that most of the women in the catalogues were slim, well-groomed, and pretty. Then students were asked to create a new catalogue by depicting their mothers on diverse occasions. This task made students realize that Mother's Day catalogues purposefully present limited representations of mothers to encourage more consumption. Students were also encouraged to create a version of their mothers from their own perspective through community texts.

In addition to the application of community texts, critical literacy can be implemented with Image Theatre, a form of play in which "the participants display their ideas by creating a static sculpture with their bodies or by sculpting another person" (Rozansky & Aagesen, 2010, p.460). Rozansky and Aagesen's (2010) study was intended to prove that eighth-grade low achievers in reading could develop critical literacy. Students in the study were given three critical texts, including a newspaper article about a current event, the biography of a 12-year-old Mexican boy from a classroom anthology about immigrants, and the well-known poem "Harlem" by Langston Hughes. Students discussed the three texts in groups, created a relevant image, presented their image through body language, and reflected on the image presentation of other groups. The study showed that students were able to express their values and opinions from a critical stance, especially thorough an image presented by students.

Wong, Chan, and Firkins (2006) developed a school-based critical literacy program both in a Chinese and in an English class in the affiliated junior high school of a university in Hong Kong. They employed Luke and Freebody's (1999) critical framework "The Four Resources Model" as the basis for their curriculum design in order to promote students' critical responses to various texts in Chinese and English. The English class focused on the story of Peter Pan by having students experience and

analyze three different versions of the story: (1) Barrie's (1991) reading text, (2) the film *Peter Pan* (Columbia Pictures), and (3) the cartoon *Peter Pan* (Disney Pictures). Then students were guided to produce character profiles, recreate the story from the perspective of Captain Hook, and ponder the deeper meaning of the story. Mainly based on an evaluation questionnaire, the results of the study suggested that most students thought that they had made progress in their reading and writing abilities through critical instruction.

In addition to the media mentioned above, picture books are a useful source in developing critical literacy (Bourke, 2008; Comber, 2001; Heffernan & Lewison, 2003; Leland, Harste & Huber, 2005). Picture books are written and illustrated for specific purposes, exerting a great impact on how readers think and behave. Therefore, critical literacy can be a useful teaching concept for educators to help students discern the author's intentions and to create a discourse of their own (Jones, 2006).

In Heffernan and Lewison's (2003) research, 20 third-graders (white and Asian-American) were guided to create social narratives during writer's workshops in a critical-literacy-based classroom. Social narratives refer to "a genre that allows students to draw on a variety of shared cultural resources as they create fictional worlds" (p.438). Students were required to write notebook entries after discussing social-issue picture books which had been read during the previous school year. Next, they were asked to create their own picture book to address school problems. Students were encouraged to use the experiences of other classmates as their shared resources and incorporated these experiences into their writing practices.

After reading the picture book and having an entire class discussion, students shared with others thought-provoking experiences, including bullying, pressure to follow trends, gender stereotypes, etc. In their stories 19 of the 20 students addressed the issue of bullying in their stories for many reasons, such as being small, non-white,

foreign, and unathletic. To sum up, students were invited to read seven picture books, share their emphatic experiences, and create a narrative about society. Students were able to uncover inequities in their school lives and to find possible answers to the following questions: (1) Why couldn't boys and girls play together without being teased? (2) Why are particular names used when people are being teased, names like "Darky", "Big Fat Blimp", and "Wuss"?

The studies mentioned in this section indicate that a wide range of texts can be used in critical literacy. These studies (Bourke, 2008; Clarke & Whitney, 2009; Jones & Clarke, 2007; Rozansky & Aagesen, 2010; Wong et.al, 2006) show that there has not been a best teaching method for critical literacy. Rather, educators who advocate critical literacy should practice their instruction according to specific contexts (McLaughlin & DeVoogd, 2004; Kuo & Wang, 2008) and aim for transformation through language education (Freire, 1970; Flores-Koulish, 2006). In the following section, I will focus on some empirical research related to critical literacy, specifically studies conducted in Taiwan.

2.2.5 The Implementation of Critical Literacy in Taiwan

The previous section indicates that many studies related to critical literacy have been undertaken in the West, mainly among students from K-12 to pre-service teachers. Fewer research studies of critical literacy have been conducted in Taiwan (Chian, 2010; Chou, 2004; Falkenstein, 2003; Huang, 2009; Ko, 2010; Kuo, 2009; Wang, 2008; Wu, 2008). The present section will focus on four critical literacy-oriented studies conducted in Taiwan over the past few years. These empirical studies are selected for discussion because they are all related to how critical literacy was implemented in Taiwan through non-textbook texts, which is the focus of the present study. Textbooks mentioned in the study refer to the English-learning

textbooks published by well-known publishers in Western society, including Pearson Education, Prentice Hall, McGraw-Hill, Pearson Longman, etc. Textbooks are widely used in different classrooms in Taiwan for the development of the four skills.

2.2.5.1 Textbook-based Critical Literacy Instruction

In her research study, Ko (2010) explored a critical-literacy-oriented reading course at a technological university in southern Taiwan and investigated the potential factors that might influence English-major students' reactions to this critical literacy class. Students in the study were provided with six articles from the textbook titled *Reading Matters 4* (Wholey & Henein, 2002) and were required to write four reflective essays. The study suggested a critical-literacy-oriented course raised students' critical awareness but the majority of the 39 students still produced conservative responses to the selected texts. The researcher reported that students' English proficiency and learning experiences were influential in their perceptions of critical literacy instruction.

Huang (2009) conducted an 18-week action research study that focused on 35 non-English-major university students in their second, third, and fourth year. The study was conducted in an elective reading and writing course, a course that adopted some articles from three assigned textbooks as learning materials. Students were asked to read and respond to their readings with the guidance of some critical literacy-oriented questions such as "What was not said about the topic?" and "Whose voices and positions are not being expressed? Why?". The analysis of students' reflective journals indicated that students could "discern the voices that have been silenced and question the perspectives that have been omitted in the texts that they read" (p. 51). In addition, most students were able to connect the texts to their own lives, and to reflect critically on themselves and the local situation in Taiwan. The study concluded that relevant research and instruction in the future should focus on

how to increase students' engagement in critical literacy because some students did not participate in the class or even resisted it.

2.2.5.2 Non-textbook-based Critical Literacy Instruction

In contrast to textbook-based instruction, some researchers in Taiwan preferred using different texts that included printed texts as well as non-print texts such as music, films, and commercial clips. Concerning the limitations of textbooks for thought-provoking issues, Chian's (2010) action research discussed how she implemented critical literacy through different media in her English reading and writing class. For example, she led 33 second-year junior high school students to reflect on the story of Joseph Carey Merrick (1862-1890)[2] through a simplified reading version and the 1980 film *The Elephant Man*. In the study, the researcher pointed out that the story was selected because one of the students in the class was physically challenged. She hoped that this experience would allow students to connect their learning to reality and to understand the importance of diversity in society. In this 10-month study, students were invited to read, discuss, and react to several issues through different texts, all of which were related to students' lived experiences. The study proved that an English learning class based on notions of critical literacy can help students increase their English ability while having them become more aware of themselves and the world outside the classroom.

In addition to using film texts for critical discussion, Kuo's (2009) study showed

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[2] Joseph Carey Merrick (1862 – 1890) was called "the Elephant Man" due to his severe physical deformities. Born in Leicester, he was abandoned by his father and stepmother in his teens. He then worked at Leicester Union workhouse in England for four years. After he was robbed in London, he developed a close friendship with Frederick Treves, a surgeon who performed plastic surgeries on him. Joseph Carey Merrick died at the age of 27 because of asphyxia. David Lynch's film, *The Elephant Man*, was released in 1980.

the possibility of using picture books as another example of non-textbook-based critical instruction. His study involved 26 non-English-major students in an English Conversation class at a technical university in southern Taiwan. The activity discussed in the study used two picture books, *The Story of Ruby Bridges* (Coles, 1995) and *A Picture Book of Anne Frank* (Adler, 1993). Students in groups of 5 to 6 were asked to read and discuss the two meaningful stories. Then they had to create, practice, and perform their own group dialogue through collaboration. Kuo's (2009) study suggests that different types of learning input (e.g., picture books, stories about courageous girls, group discussions, and collaborative dialogue and performance) can be useful in the implementation of critical literacy, especially in helping students become more creative and reflective during the entire learning process.

In sum, the studies discussed above suggest that textbook-based and non-textbook-based materials are applicable in the implementation of critical literacy in different contexts. The current research study considers the disadvantages of traditional EFL textbooks; examples include lack of real-life language (Hill, 1986), carefully structured articles without models of communication (Ghosn, 2002), and the inclusion of "nice, decent, and characterless roles" (Crystal, 1987, p. 15). The following section will be devoted to the elaboration of the benefits of using picture books in critical literacy.

2.3 The Application of Picture Books in Critical Literacy

2.3.1 The Benefits of Using Picture Books

In picture books, there are two major components, i.e., words and illustrations. Lynch-Brown and Tomlinson (2005) indicate that the words and illustrations of picture books are both crucial in constructing and delivering messages embedded by the authors and illustrators. During the reading, readers should not overlook

illustrations, which play an interdependent or essential role in extending, complementing, and helping readers' comprehension of the contents (Norton, 1999).

Many research and empirical studies (e.g., Appelt, 1985; Isbell, Sobol, Lindauer, & Lowrance, 2004; Jalongo, 2004; Sheu, 2009) have pointed out many advantages to using picture books in the language classroom. The educational value is mainly seen through three aspects (Sheu, 2009): (1) the value of illustrations, (2) the value of the story, and (3) the linguistic value. First, illustrations in picture books provide readers with visually aesthetic experiences, stimulate their imagination and creativity, and facilitate their comprehension of the stories (Cameron, 2001). Teachers can also encourage students to develop cultural awareness by asking students to discover the similarities and disparities among different concepts represented through the illustrations in picture books. It is particularly beneficial for students in Taiwan to enhance their English skills by gaining insight into the target language's cultural values as reflected in picture books (Ghosn, 2002). Even if students may encounter difficulty in interpreting some exotic and mysterious illustrations and may be unable to understand the hidden messages, these illustrations can still serve as discussion springboards for further concept extension.

With humans' universal interest in narratives and stories, a meaningful story can help students increase their motivation in learning a language (Morgan, 2009). Picture books cover a wide range of thought-provoking issues, such as fear, courage, love, and sense of belonging; these topics are commonly discussed in different countries and can be used among readers at different ages. A topic related to students' lives can be employed to lead critical and engaging discussions (Linder, 2007).

Many picture books involve stories related to the development of children (Appelt, 1985), teenagers, and young animals (e.g., a mouse in Kevin Henke's (1987) *Sheila Rae, the Brave*, four little pigs in Teresa Celsi's (1992) *The Fourth Little Pig*,

and a boy in Charlotte Zolotow's (1972) *William's Doll*). Teachers can help students develop abilities to take a critical posture to examine and discuss a story from multiple perspectives, a learning process either based on the original story or related to students' real-life experiences (Appelt, 1985). Through reflecting on the conflicts in stories, students are provided with opportunities to discover their voices and to have a clearer understanding of themselves and the world. In brief, the stories in picture books can be employed as beneficial learning material to help enlighten students about the multiple meanings of texts.

Similarly, Barthes (1970/1974) maintains that the role of a reader should be seen as a producer of a text rather than a consumer of a text. As argued by Barthes (1970/1974), a readerly text is often associated with a classic text that makes the author the center of the literature interpretation. Readers passively receive the information from the text and accept realities constructed by the author of the text. In contrast with a readerly text, Barthes (1970/1974) advocates the benefits of reading writerly texts and indicates that there is no certainty of textual meaning in such texts. In particular, Barthes (1970/1974) suggests that "to interpret a text is not to give it a (more or less justified, more or less free) meaning, but on the contrary to appreciate what plural constitutes it" (p.5). If teachers use writerly texts, students will experience more vigorous engagement with the text and will be more active in the interpretative process (Kuo, 1997).

To sum up, a critical perspective on story books and Barthes' argument both imply that literary works such as picture books should be implemented as writerly texts. Instead of the traditional notion of literary works with irreversible meaning, the application of picture story books as writerly texts opens up more possibilities for students to read and write from different angles.

Furthermore, picture books can enhance learners' language development with

regard to the four skills, i.e., listening, speaking, reading, and writing (Ghosn, 2002; Liu, 2007; McLaughlin & DeVoogd, 2004; Sheu, 2009). Through listening to CDs of engaging stories, learners are exposed to natural pronunciation and intonation (Yang, 2002). Some researchers (e.g., Cameron, 2001; Liu, 2007; Sheu, 2009) indicate that picture-book stories provide meaningful contexts for English learning. For example, teachers can offer well-established contexts for students to practice role-play and improve their speaking abilities through the dialogues of picture books. The characters, settings, and events in the stories can help students create interesting stories of their own. Finally, the repetitive forms of vocabulary and grammatical patterns can be pointed out and serve as writing practice models to facilitate students' language acquisition.

With respect to English education in Taiwan, most empirical studies in Taiwan related to picture books were conducted in elementary school settings (Chen, 2009; Hung, 2007; Sheu, 2009; Tsou & Hung, 2008; Yeh, 2006). For example, the purpose of Yeh's (2006) study was to investigate the effects of employing picture books on second-grade students' English vocabulary learning. The results show that the experimental group acquired significantly more English vocabulary items about colors and numbers than the control group did. In their study, Tsou and Hung (2008) found that the practice of shared reading with graded picture books in one fourth- and one fifth-grade classroom helped students make significant progress in word recognition and reading comprehension. Furthermore, another study conducted by Hung (2007) focused on a reading and writing project that used picture books. The study indicates that most of the 55 sixth-grade participants were in favor of the program, including its instruction (reading-aloud and guided writing activities) and the three picture books used in the classroom. These students maintained a favorable attitude toward reading and writing through picture books because the program helped

students increase their English.

2.3.2 Empirical Studies of Applying Picture Books in Critical Literacy

Critical literacy based on picture books has been widely practiced in English-speaking countries (Bourke, 2008; Clarke & Whitney, 2009; Jones & Clarke, 2007; Rozansky & Aagesen, 2010; Wong et al., 2006). Fewer critical literacy studies that used picture books have been conducted in the EFL context. The studies discussed in the previous section (Chen, 2009; Hung, 2007; Sheu, 2009; Tsou & Hung, 2008; Yeh, 2006) are mainly related to the effects of picture books on elementary students' English language development rather than to the possibilities for critical literacy through picture books. We can find some research studies conducted among Taiwanese elementary students related to notions of critical literacy (Hsu, 2004; Hsu, 2008; Su, 2005; Yang, 2005); most of these studies are associated with such issues as gender awareness and children's identities.

In Su's (2005) experimental study, the participants were divided into a control group of 32 third graders and an experimental group of 33 third graders. Students in the latter group gathered two times a week (two and half hours in total) reading ten picture books during a six-week period. Focusing on issues such as gender roles and children's concept of self, the study analyzed quantitative data (e.g., Sex Role Attitude Scale, Self-Concept Scale) and qualitative data (e.g., students' feedback sheets, interviews and video recordings). The study suggests that most students changed their attitudes toward gender roles through the selection of the following items: (1) toys and games; (2) occupations, (3) personalities, and (4) housework sharing. The findings of the study show that theme-based picture books and relevant activities helped students reconsider gender representations in society. At the end of their study, students understood that preference for toys, games, occupations, etc. should depend on personal interests and abilities rather than on gender roles.

Yang's (2005) and Hsu's (2008) studies both confirm the results of Su's (2005) study. In Yang's study, 66 sixth-grade participants were provided with 12 sessions of picture book instruction. Each session lasted 80 minutes. The study concludes that teaching with picture books can help students become aware of gender stereotypes in their lives. Hsu's research included 8 fourth graders. They were offered 12 picture books for 12 sessions (50 minutes for each session). Students were encouraged to recognize the inequality of gender roles in society. Studies such as Yang's and Hsu's prove that picture books with thought-provoking issues are useful in the practice of critical literacy; teachers can invite elementary students to challenge taken-for-granted topics such as the notion that men should take care of finances while women should take care of housework.

As discussed previously with regard to Chian's (2010) study, while observing the practice of critical literacy with 33 junior high school students, the researcher concluded that before teachers intend to implement critical literacy in their classroom, basic writing ability should be achieved among students. In attempt to help students become more used to expressing their thoughts through English writing, the researcher, before she began critical instruction, trained these eighth graders to memorize vocabulary and write short essays each week for about two and half months. Ko (2007) suggests that critical literacy be implemented in college settings, helping increase Taiwanese students' English motivation within a meaningful learning situation.

In Kuo's (2009) research, 34 non-English-major freshmen experienced a who-you-are activity based on notions of critical literacy. During a prolonged learning activity, students were encouraged to explore issues related to their identities. Students were offered not only practice of the four skills, but also pair/classroom discussions that provoked students' critical responses. The researcher and instructor had students

experience various learning materials for meaningful reflection. One of the examples included asking students to rewrite the lyrics of the song “If I Were a Man” from the perspective of the opposite sex. The study indicates that these first-year college students considered critical literacy a thought-provoking approach much different from their previous learning experiences.

In conclusion, as previously discussed in some studies (Moje, Young, Readence & Moore, 2000; Peterson, 2001; Williams, 2005), identity is fluid and multiple in nature and the formation of one’s identities is an important aspect of critical literacy (King, Hart & Kozdras, 2007). Identity can be influenced and constructed through social interaction with other people, including reflective reading from the perspective of critical literacy. Based on the features of picture books discussed in this chapter (e.g., engagement, meaningful messages and linguistic values), the present study considers it feasible to use picture books with an emphasis on self-identity both for students’ language development and for their critical responses (Ko, 2007; Kuo, 2005). Through inquiry-based instruction (Ciardiello, 2003; Laman, 2006), students should be motivated (1) to become conscious of different identities presented in the texts, (2) to gain a deeper understanding of themselves through critical reflection to these texts, and, ultimately, (3) to explore the possibilities of a change in students themselves and in society.

CHAPTER THREE

METHODOLOGY

3.1 Research Design

Case study research design is adopted in this study. According to Yin's (2008) definition, a case study is "an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (p.18). That is, it examines a specific phenomenon within a bounded system, i.e., a single case; the object of the case can be a literacy practice, a particular classroom, a program, or even a person. Unlike quantitative research that focuses on testing hypotheses, qualitative case studies pay attention to holistic descriptions and in-depth interpretations of the phenomenon and its context.

Merriam (2009) argues that qualitative case studies are particularistic, descriptive, and heuristic. Case studies that draw on qualitative data are particularistic because they aim at exploring a particular situation, event or phenomenon instead of generalizing their results to other cases (Stake, 1995). According to Merriam (2009), a qualitative case study often implies a thick and holistic description of the subject under examination and it is heuristic because the study can provide the reader with a more personal understanding.

As Yin (2008) suggests, the three characteristics of case study mentioned above indicate that case study researchers pay attention to the research process itself, so "how" questions are commonly used in qualitative case studies in order to unveil the complexity of the cases. Accordingly, the present research focuses on the entire learning process rather than on students' learning results. It explores (1) how critical literacy practices designed by the researcher were implemented with the aid of picture

books, (2) how university students in Taiwan responded to various types of learning input during the learning process, and (3) how they would reflect on the activities discussed in the study from the perspective of English learners in Taiwan.

According to Merriam (2009), case study draws the attention of many scholars from applied fields of study such as education and social work. These fields deal with numerous variables and complex processes, and an investigation of these concerns can yield more understanding of the case, which, in turn, can offer new insights for advancing educational fields. Case study is considered an appropriate research method for this study because critical instruction involves a learning process in which teachers and students incorporate personal and social sources into the classroom (Fairclough, 2004).

3.2 The Setting and Participants

The activities investigated in this study were implemented in an English course for undergraduate students at a private university in central Taiwan during the 2011 spring semester. The course was titled Intermediate English, an elective course designed for all non-English majors in the school other than first-year students. Twenty-two students from different departments enrolled in the course. Each week students had to participate in the class for three hours. The purpose of this course was to help students improve their English skills, especially their listening, speaking, and reading abilities. Students were involved in many interactive activities useful for students studying general English.

With advice from the instructor, the researcher designed the activities and was an *observer as participant*, according to Merriam (2009, p. 124), a researcher paying attention more to observation than to participation in class. In order to build rapport with students, the researcher chatted with students during breaks to make them feel at

ease in her presence during the research. According to Glesne (1999), a closer relationship with students can help a researcher to obtain firsthand information about classroom phenomena and to understand how students perceive the practices that they have experienced.

3.3 Course Materials

Guji Guji (Chen, 2003) was used in the first activity, and *Chrysanthemum* (Henkes, 1991) was used as the primary learning source for the second activity. The picture book *Guji Guji* is written and illustrated by Chin-Yuan Chen (2003). The story centers on a crocodile, called Crocoduck in the story. He is raised from an egg by a Mother Duck, and is threatened by three mean adult crocodiles questioning his identity. This story is related to a journey of self- identity and self-acceptance.

The picture book *Chrysanthemum* is a thought-provoking story; it describes a small mouse named Chrysanthemum; she thinks that her name is absolutely perfect until her first day of school. On that day, she starts feeling bewildered with her name because most of her classmates keep laughing at her for her unusual name. Her teacher tries to encourage Chrysanthemum to understand that being different is not a bad thing. Afterwards, she can accept herself and appreciate the qualities in her that are different from the qualities in others.

These two picture books were selected for critical discussion for the following reasons: (1) They were related to students' lived experiences such as school bullying; (2) They were useful in having students re-examine meaningful topics in order to discover their own self-identity and self-worth. As mentioned previously in Chapters One and Two, the issue of school bullying has been heatedly discussed recently in

Taiwan,[3] especially on TV, in the newspaper, and among scholars and government education officials. In addition, having drawn much attention from parents and their children, this issue has made more and more people reconsider the issue of deteriorating school safety. Therefore, these books deserved students' attention for its relevance to social phenomena.

Each picture book was used to develop a two-week activity from a critical literacy perspective. These two activities were designed to motivate students to approach the picture book and other classroom sources through their own knowledge and experience. Students were engaged in reflective discussions and some interactive literacy practices such as team poster-making. The entire process exposed students to multiple perspectives brought up by the students themselves when they were invited to interrogate reflective issues from the text (e.g., teasing, discrimination, and prejudice). Ultimately, it is hoped that such instruction using meaningful picture books and adopted notions of critical literacy would help these students gain a deeper understanding of their different identities.

3.4 Data Collection

A pilot study that used *Guji Guji* was implemented for two weeks in a course offered during the 2010 spring semester. It was conducted for the following reasons. First, it aimed at examining how university students would respond to activities based on notions of critical literacy. Second, to avoid either underestimating or overestimating students' English proficiency, the exercises in the pilot study were

[3] According to newspaper sources, on December 21st in 2010, a female student at Bade Junior High School was bullied in a school restroom by some female students. They wanted her to take off her clothes. The newspaper also reported that it was common to see 9th graders at this school bullying younger classmates by ripping their pockets. Such school bullying behavior had made students unwilling to stay alone after school. Some of the school students even refused to go to school. Extensive news coverage of these events finally made Bade Junior High School notorious for school bullying.

implemented to verify the appropriateness of the actual study design. Third, the results of the pilot study were used as reference resources for necessary modifications in relation to time allocation for each task, instruction pace and procedures, and so on. Participants in this elective English reading course included 25 students in their second, third or fourth year with different majors. The data collection procedure was similar to the one in the present study, except for a different number of interviewed students. Seven participants were chosen for interview in the pilot study.

The data collection process in the present study took place during the 2011 spring semester (Table 1). In order to address the research questions, a number of sources were collected including (1) the researcher's journal entries, (2) classroom observations, (3) students' worksheets and artifacts, (4) students' final reflective journals, and (5) follow-up interviews with purposely chosen students.

(1) Researcher's journal entries: The researcher kept a journal as a reflection on students' reactions to classroom activities and the instruction. These journal entries were useful reference resources for improving future instruction.

(2) Field notes and video-taped observations: The researcher took notes about the setting, events, the instructor's and the participants' gestures, acts, dialogues, etc. The activities were video-taped for further clarification of or complement to the observation notes. Both the field notes and video-taped observations served as reference sources for the selection of student interviewees and for the question design of the follow-up interview questions.

(3) Students' worksheets and artifacts: In each of the activities, students were required to use English to finish three worksheets and to create a short story, in the writing of which students worked in groups and presented their group's ending for the picture book on a poster. Students' worksheets and artifacts were used to analyze how students responded critically to the various learning sources offered in the

activities.

(4) Students' reflective journals: Students were required to complete a reflective journal either in English or Chinese right after each activity was finished. Most students used English in their first activity. However, more students completed their reflective journal in Chinese for the second activity because students seemed fatigued from preparing for the approaching final-exam week. The purpose of reflective journals was to gather information about how students reflected on the activities, the issue of self-identity, and instructional materials. In addition, the researcher used these data to investigate students' reactions to the activities in comparison with their previous English learning experiences.

(5) Follow-up interviews: As Merriam (2009) indicates, the purposeful sampling method is commonly used in most qualitative research because generalization is not the main goal of qualitative research studies. Adopting this assumption, the present study used purposeful sampling for interviews after the activities were both completed. Ten students from different departments were selected according to their responses to their learning in their reflection papers and according to the researcher's observations. Some students from different departments were chosen because they showed great interest in the activities, while some were interviewed because of their lower participation during the learning process. Students were individually interviewed in Chinese (Appendix 1) to explore their responses to the two activities and course design, such as their perceptions of (1) different worksheets, (2) pair/group discussions, and (3) the issue of self-identity, and (4) their attitude toward the influence of the activities on their English learning. Each interview was recorded and lasted approximately 50 minutes.

Table 1: Data Collection Procedures

Date	**Activity**	**Collected Data**
May 19, 2011 (Week 13)	1st activity (*Guji Guji*)	● Ss' worksheet 1, 2 & artifacts ● Researcher's journal entries ● Field notes and video-taped observations
June 2, 2011 (Week 15)	1st activity (*Guji Guji*)	● Ss' worksheet 3 & reflective journals ● Researcher's journal entries ● Field notes and video-taped observations
June 9, 2011 (Week 16)	2nd activity (*Chrysanthemum*)	● Ss' worksheet 1, 2 & artifacts ● Researcher's journal entries ● Field notes and video-taped observations
June 16, 2011 (Week 17)	2nd activity (*Chrysanthemum*)	● Ss' worksheet 3 & reflective journals ● Researcher's journal entries ● Field notes and video-taped observations
June 20-24, 2011 (Week 18)	Conduct interviews	● 10 interview sessions.

3.5 Data Analysis

As Table 2 shows, the data collected from multiple sources were analyzed through two major methods: (1) Four Resources Model of Reading (Luke & Freebody, 1999) and (2) Grounded Theory (Glaser & Strauss, 1967).

Table 2: Data Sources and Analysis

Research Questions	Data Sources/ Collection	Data Analysis
1. How did the instructor implement his critical literacy instruction through two	(1) Video-taped classroom observation and field notes	Four Resources Model of

picture-book-based activities?	(2) Researcher's journal entries	Reading
2. How did the students respond to the multiple learning sources offered in the class from a critical literacy perspective?	(1) Students' worksheets and artifacts (2) Students' reflective journals (3) Follow-up interviews (4) Researcher's journal entries	Grounded Theory
(3) As English learners in Taiwan, how did the students reflect on the activities discussed?	(1) Students' worksheets and artifacts (2) Students' reflective journals (3) Follow-up interviews (4) Researcher's journal entries	Grounded Theory

The video-taped instruction and classroom activities were analyzed to elucidate how the instructor implemented two critical-literacy-based activities. The researcher listened to recorded instruction clips several times and transcribed the sections which were strongly related to critical literacy instruction. The Four Resources Model of Reading proposed by Luke and Freebody (1999) was used to interpret the data related to the implementation of the activities according to the four practices mentioned in the model: code-breaking, text-meaning, pragmatic, and critical practices. Responses from the teacher and students were used to support the analysis of the data based on the four-practice framework.

In code-breaking practices, the reader plays a code-breaker role not only to establish relations between the sounds and the symbols but also to comprehend the patterns and conventions of writings. In text-meaning practices, the reader has to make sense of the text by gathering ideas in each paragraph and by using his/her

personal knowledge and cultural background. Reading as a text user during the pragmatic practices means to examine the textual formats and genres and to know how to apply the text to real life. Finally, a reader in critical reading practices acts as a text critic who understands that texts are rarely neutral and who can interrogate texts from different viewpoints and reexamine different social issues.

Grounded theory (Glaser & Strauss, 1967) is a specific research methodology in which the researcher collects numerous data such as observations, interviews, and documents, and analyzes the data from an inductive stance. A constant comparative method is used; data are grouped into categories that share similar features and patterns. Finally, the researcher attempts to develop substantive theory that concerns "specific, everyday-world situations" and that emphasizes "how something changes over time" (Merriam, 2009, p. 30).

Based on Strauss and Corbin's (1997) framework of grounded theory, this research analyzed the data through three phases of coding, i.e., opening coding, axial coding, and selective coding. First, the researcher read through the gathered data such as journal entries, students' worksheets, and artifacts, and jotted down notes, comments, and queries in the margins. Next, after constructing emerging categories of potentially relevant data, the researcher, in the phase of axial coding, reviewed those notes recursively and tried to group and refine categories by comparing and examining their relevancy. This coding procedure aimed at helping the researcher to sort out more concrete instances that presented the pre-established categories. Third, in selective coding, the coded conceptual categories were modified, verified, and organized into core categories. These core categories indicted the recurring themes or patterns revealed from the data and served as the major "storyline" (Creswell, 2008, p.437) for interpretation.

3.6 Trustworthiness of Information

In order to establish the trustworthiness of the study, three strategies were applied, i.e., triangulation, member-checking, and peer debriefing (Bogdan & Biklen, 2003; Merriam, 2009; Stake, 1995).

(1) Triangulation: Triangulation refers to the use of multiple sources of data or data collection methods to confirm emerging findings. As mentioned above, various data collection methods such as observations and interviews, and different data sources including students' artifacts and worksheets were employed to verify the interpretation.

(2) Member-check: Member-checking plays a crucial role in establishing the reliability of the study. Throughout the analysis process, the researcher e-mailed the interview transcripts to student interviewees and asked them to review and check them for clarification and accuracy. The selected classroom instruction transcripts and students' responses were double-checked with the instructor to assure that they were plausible.

(3) Peer debriefing: An American professor who is skilled in qualitative research methodology provided feedback on the inquiry process regarding the congruency of the interpretation of gathered information (Lincoln & Guba, 1985).

CHAPTER FOUR

RESULTS AND DISCUSSION (I)

In response to the first research question, "How did the instructor implement his critical instruction through two picture-book-based activities?", Luke and Freebody's (1999) model, as mentioned in Chapter 3, is used as the analytical tool to elucidate relevant data. The following sections will be the discussion and analysis of the first activity that used the picture book *Guji Guji* and of the second activity that used *Chrysanthemum* as a springboard for critical reflection and English learning.

4.1 The First Activity (*Guji Guji*)

4.1.1 Code-Breaking Practices

During the first session, the instructor gave each student a supplementary handout, which consisted of 30 positive and 30 negative personality adjectives (Appendix 15). Students were required to finish Worksheet 1[4] (Appendix 4) by writing down three to four characteristics that made them different from other people. Next, students worked in pairs not only to share their characteristics with their partner but also to keep a record of their partner's characteristics. After students finished their pair work, the instructor tried to encourage some pairs of students to share their ideas in Worksheet 1 with the class. Excerpts 1 to 3 represent how the instructor facilitated students' code-breaking practices. For example, as shown in Excerpt 1[5], the instructor

[4] Students were required to finish writing the worksheets in English during these two activities.

[5] The following symbols are used in transcriptions:
T: the instructor
---: continuous tone
. . . : omitted section of discourse
S1: the first identified student
S2: the second identified student
Ss: more than one student
" ": the dialogues on students' poster

helped students to understand the meaning of the word "precocious" by having a pair of students share their ideas on the word and by offering the entire class an example of being precocious.

Excerpt 1: Clarifying the Meaning of the Word "Precocious"

	[The instructor asks S1 for her impression of S2 from their discussion on Worksheet 1.]
S1:	She is precocious.[6]
T:	Precocious? 早熟的阿 why?
S1:	Because she knows she has to plan herself about future and save money when she was just in junior high school.
T:	Okay, I can't catch your words very well. Can you add anything to what she just said? Why do you think you are precocious? We use this word especially when we are talking about a child. Some children are very mature and they do things like what adults do. That's more like being precocious. Why do you think you're precocious?
S2:	I think my opinion is more mature.
T:	More sophisticated, right? What else?
S2:	I know I have to plan myself.
T:	She brought up an issue. When she describes herself as being precocious, she likes to plan ahead. Some young people won't be like her, right? That's "precocious".

In Excerpt 2, the instructor tried to help students understand the correct way to use the adjective "unsure" by giving students more examples and more details. At first, S3 said that his partner S4 was responsible and friendly. The teacher encouraged S3 to provide an example of being friendly that he could think of. Afterwards, S3 talked about the third quality of S4 and he used a word which was not provided on the adjective list, i.e., "unsure." Specifically, the instructor pointed out that the adjective "unsure" should be used idiomatically by being followed with the preposition "about".

[ ]: the researcher's supplementary notes
===: unintelligible expressions
[6] Students' in-class oral responses and presentations in English are given verbatim.

Excerpt 2: Helping Students to Understand the Word "Unsure"

	[The instructor invites S3 and S4 to share their discussion with other students.]
S3:	Her [S4's] characteristic is responsible. Because when she is a leader in her class, she always does her best.
T:	That's one of her qualities. What is the second one?
S3:	The second one is friendly. She treats her friends well. Good friends and new friends.
T:	So she is nice to them. [The instructor turns to S4] You are nice to them? Like what?
S4:	[Nod head] When they are in trouble, I will help them.
T:	[The instructor starts smiling at S4 and raises his voice.] And you don't curse them even though they do something bad to you?
S4:	[Burst out laughing]
T:	You are not grumpy toward them?
S4:	No. [Laughing]
T:	[The instructor turns to S3.] What else? The third one.
S3:	She is unsure.
T:	She is unsure about what?
S3:	She usually asks other's opinions before she does something.
T:	Yes. She can say she is unsure about things like this plan or a project. Sometimes you can see that you are very thoughtful. It depends.

As shown in Excerpt 3, the instructor helped students build extensive word knowledge by providing students with similar or opposite words of the adjective 'indecisive'. Helping the same pair of students discussed above, the instructor now reminded them that students should know the difference of 'hesitant' and 'hesitate' in terms of their part of speech. Then the instructor helped students to be code-breakers again by a synonym and an antonym of the word 'hesitant'—'indecisive' and 'decisive'.

Excerpt 3: Extending Students' Word Knowledge with Synonyms/Antonyms

	[The instructor asks S4 to share her understanding of her partner by giving a characteristic adjective.]
S4:	. . . The third one is hesitant.
T:	"Hesitate" is a verb. Hesitant is an adjective and its opposite word is "decisive". "Hesitant" is similar to "indecisive". And why is he [S3] hesitant about things in

	his life?
S4:	Because when he wants to eat lunch or dinner, he always thinks many times.
T:	To me, it's kind of trivial. It's hard for me to choose what I want to eat. It's kind of trivial. Do you have other examples? That will be bigger. So like "do I want to join my friends going to Penghu for one month?" Any similar experiences?
S3:	Hum…maybe like 畢業旅行
T:	Yes, a graduation trip.
S3:	Two groups want me to go===I cannot---
T:	[The instructor talks to the entire class.] Okay, when two groups of people invite him to do different activities, it will take him a long time before he makes sure which one he would like to join. So he was hesitant about the situation.

As shown in Excerpts 1 to 3, such a pair sharing and discussion supported students as code-breakers before the end of the first session. During the process, the instructor put emphasis on different aspects of decoding practices by rephrasing students' words and giving examples related to students' lived experiences. Specifically, the instructor tried to build up students' vocabulary not only through establishing relations between the symbols and meanings (e.g., the example of the word 'precocious') but also through comprehending the conventional usage of different words (e.g., the words 'unsure' and 'hesitant').

4.1.2 Text-Meaning Practices

After completing the warm-up exercise to think about 'who I am' and 'what I am' on Worksheet 1 during the first session, the instructor began the second session with a focus on text-meaning practices. According to what had been found in the pilot study, the picture book *Guji Guji* was not difficult for students in the pilot study to understand especially with the help of illustrations and the animated video clip. As a result, the instructor now did not have to spend too much time facilitating students as text participants for the story of Guji Guji. He also appealed to a source outside the text in order to help students develop a deeper understanding of *Guji Guji* as a

self-discovery springboard. In particular, the instructor read to students an extract from the Chinese version of the well-known book about philosophy *Sophie's World* (Gaarder, p.17, 2010):

> 蘇菲把書包丟在地上， 然後拿一碗貓食給雪瑞卡。接著就坐在廚房的凳子上，手裡拿著那封神祕的信-[信上說]你是誰？她不知道，[她只知道]她的名字叫做蘇菲艾孟森，這是肯定的，但蘇菲艾孟森又是誰呢? 她還沒有想出來-至少目前還不知道。要是她爸媽幫她取別的名字呢? 比方說安妮納特森。這樣一來，她會不會變成別人?

This quotation served as a prologue to the picture story book *Guji Guji* because it was related to the issue of self-identity discussed in the current study. Later on, the instructor encouraged students to reflect on the situation that the title character Sophie is encountering. Then the instructor proposed to all the students a thought-provoking question: "Will your life be different if now you have a name different from your current name?". The instructor asked students to bear in mind this question during the entire learning process. Afterwards, the instructor began introducing *Guji Guji*. He told students that the picture story book was written and illustrated by Chin-Yuan Chen and was first published in Chinese but later translated into various languages including English, Spanish, French, etc. It received the Hsin-Yi Children Literature Award in 2003, and was on the best-seller list of the New York Times.

Each student was given a condensed text of *Guji Guji* that covered the first two-thirds of the original version. Students were required to read the text individually. Then the instructor played a video clip on the Internet, in which the actor Robert Guillaume narrated two-thirds of the story. The video clip offered students audio and visual stimuli—the actor's narration and the clip's animation facilitated students' textual comprehension, which was confirmed by students and which would be discussed in terms of students' responses to the third research question.

In brief, students were supported in taking on the role of text participants by

relating their personal experiences to the issue of self-identity. The extract from *Sophie's World*, as the instructor said to some students during the break, was an appetizer for students to become curious about the self-identity issue and to become more familiar with the upcoming text, *Guji Guji*. If the quotation from *Sophie's World* could be compared to an appetizer, the story of Guji Guji would be likened to the main dish offered at a feast, i.e., the first activity. In addition, the discussion mentioned above suggests that students were also encouraged to take up the role of text participant by reading the supplementary text, the first two-thirds of *Guji Guji*, and by the video clip.

4.1.3 Pragmatic Practices

At the end of Session 2, students were asked to extend the ideas and storyline presented in *Guji Guji*. Then the instructor gave each student a copy of Worksheet 2 (Appendix 5) and asked them to create a possible ending to the story individually.[7] Before students worked on this task, the instructor further reminded students that they could employ the 4W1H Strategy for this exercise: (1) What might happen? (2) Who would be involved in the story? (3) Where would it happen? (4) When would it happen?, and (5) How might the story develop? In addition, the instructor told students to pay attention to the textual format for composing stories, i.e., dialogue is in present tense, while the simple past tense is used in narrative.

Session 3 began when students were asked to sit in 4 groups of 4-5 members. Students in each group had to discuss different versions of the story suggested by their

[7] Students were encouraged to compose the following story development which ended at the following lines: The three crocodiles grinned. "We know you live with the ducks. Take them to the bridge tomorrow and practice diving. We'll wait underneath with our mouths open wide." "Why would I do that?" Guji Guji asked. "Why should I listen to you?" "Because we are all crocodiles, and crocodiles help each other." The bad crocodiles grinned again and vanished into the grass.' (Chen, p.19)

group members and to come up with a meaningful and/or engaging ending to the story based on students' discussion and their lived experiences. At this point, this task made students become text users because (1) they were encouraged to incorporate their imagination and comprehension of the text into the creation of a possible story ending and (2) they presented their ideas on the poster.

The fourth session was mostly occupied with students' group poster presentations of their story. As shown in Excerpt 4, students in Group 1 experienced pragmatic practices when they worked together to create a new story ending. As Luke and Freebody (1999) indicate, when students are text users, they are aware of the options and alternatives for using a text to convey particular meanings effectively. Such pragmatic competence can be found in students' efforts to create a potential story ending shown below. While students in Group 1 were presenting their poster to the instructor and their classmates, the instructor asked them why they added the line "Are you shitting me?" to their version of the story. Group 1's presentation shows that students became text users because they were able to use the text contextually in the portrait of Guji Guji shouting at Mother Duck with rage after feeling fooled by Mother Duck.

Excerpt 4: Helping Group 1's Students Examine their Portrait of Guji Guji

S5:	If we were Guji Guji, we would take revenge. "Why is God playing a trick on me?" Guji Guji exclaimed. Then Guji Guji ran to his Mother Duck with panic and asked her.
S6:	"What am I on earth?" Guji Guji said while crying. "My sweet heart, no matter what you are, I'll always love you forever." Answered Mother Duck. "Are you shitting me? You haven't answered me yet." Guji Guji said angrily and opened his pointed teeth and swallowed Mother Duck like Beijing Duck. [Laughing and giggling]
S7:	Three ducklings ran away and hid somewhere. Crayon hid in a straw hut, but Guji Guji blew it. Zebra hid in a wooden house. However, Guji Guji still destroyed with one blow. Finally, Crayon and Zebra ran to moonlight's house, a

	building made of bricks and concrete.
S8:	Guji Guji tried to blow the house one, two even three times, still out of work, but the fourth time, final times, he got it! Guji Guji ate all of them and left nothing. "This is not KFC!!!!!!!!!!!!!!" [Saying in an exaggerating tone] . . . .
T:	How about this word? Do you know this word? Did you notice this word "shit"? [The instructor points to Group 1's poster.] I'm not sure that this is correct grammar. Why do you want to use this word? Would you like to share your idea with your lovely classmates?
S8:	We wanna express the emotion of Guji Guji. He is very angry.
T:	Okay, Guji Guji was very angry. In the mid of the story, did you see that Guji Guji had an argument with Mother Duck and later he swallowed Mother Duck.

In Excerpt 5, Group 4's version of *Guji Guji* showed that students in the group were able to apply the textual formats in story writing. For example, they continued to use the crocodiles' threat to Guji Guji, made good use of dialogues and narration to describe their plot with a conflict (i.e., Guji Guji was confused about his self-identity and unsure about what to do) and a climax (i.e., Guji Guji followed Mother Duck's advice and defeated the crocodiles with the help of the other ducks). Excerpt 5 also showed that the instructor drew students' attention to Group 4's story and led the entire class to understand the hidden messages that Group 4 had tried to convey. The interaction with the instructor helped the entire class how students could re-examine the pragmatic practice of *Guji Guji* through creating a poster, introducing it, and becoming aware of the Guji Guji story from a different perspective. Finally, Group 4's students became text users when they added a new meaning to *Guji Guji* through students' response to the instructor's concern about the message in their poster: "The world outside is not perfect."

Excerpt 5: Giving Feedback on Group 4's Version of *Guji Guji*

S9:	[S9 starts narrating the story in the poster of her group.] In the afternoon, Guji Guji walks along the river. Suddenly, Guji Guji runs into the crocodile.
S10:	[S10 plays Guji Guji, who quacks and walks back and forth in front of the class.]
S11:	[S11 plays the crocodile, shows up suddenly, and bumps into Guji Guji.]

S10:	Excuse me.
S11:	Hey. Kid. You're a crocodile. Why can you stay with the ducks? You should join us. Take them here tomorrow afternoon, and let us eat them together. Remember? [runs away]
S10:	Hey, wait! What did you say? Hey---
S9:	The crocodile's talk shocks Guji Guji. It lets Guji Guji be very confused.
S10:	Am I a crocodile? But I live with ducks for a long time. I think I'm a duck, not a crocodile. How can I do now? [S10 scratches his head in perplexity.]
S9:	Guji Guji remembers the happy day what he ever had with his duck family. Although Guji Guji is not a real duck, he stays with the ducks for a long time. They have deep relationship. He loves his duck family. He can't betray them, so he decides to discuss with Mother Duck.
S12:	[S12 plays Mother Duck] What's up? Guji? Why do you look so sad?
S9:	Guji Guji says everything to Mother Duck.
S10:	What should I do? Mom?
S12:	Eat or be eaten, it's a war!
S13	[S13 plays one of the duck brothers.] It's war! It's war! [Yell!]
S12:	Yes. Now, go with your brother to prepare for tomorrow's trick.
S9:	Guji Guji and brother ducks prepare the tools they need. [S3 and S19 move a desk to the front of the class.]
S9:	Tomorrow [The next day], Guji Guji arrives the place they promised. Mother Duck and brother duck hide in brushwood.
S11:	Where's the ducks? [Look around]
S10:	Over there. They're in the big pot. Come on, eat them together! [S11, the crocodile, is pushed into the pot.]
S11:	Ooh~~~~~I'll be back!!
S10:	[S10 as Guji Guji and other classmates as duck brothers exclaim together.] Yeah!! We have a big dinner!!
S9:	Tonight, ducks enjoy their delicious dinner.
Ss:	[All the students are laughing. Some are giggling and some are chuckling.]
T:	What messages do you want to tell us?
S9:	We have to tell kids that this world is not always happy ending. You must encounter a lot of difficulty and frustration. You have to face them. Trust the things that you believed, and do your best to get them. Your dream will become true. And you won't have any regret in your life.
T:	Okay, you mention difficulties, problems. You said that kids or young people should know that the world outside is not perfect, right? So what kind of problems did Guji Guji have actually?

S9:	He is not a real duck, but he thinks he is a duck.
T:	So what does your ending tell us with regard to Guji Guji's problem or his confusion?
S12:	I thought he is confused. So I let him join us as a duck.
T:	You think he is part of a family no matter he is a crocodile or a duck. So you get together to defeat crocodiles.

As discussed above, the poster-making exercise made students become aware of the usage of specific words in the story (e.g., the example of Excerpt 4). Such a collaborative task also invited students to come up with a new and collective story through their poster (e.g., the example of Excerpt 5). When students in groups were asked to present their story, they became text users employing the old story as the foundation of their new one. Finally, Excerpts 4 and 5 show that the instruction helped students develop their pragmatic competence when students were invited to become more aware of the usage of specific words in their story and to apply a text for a specific purpose—creating a new story in the current activity.

After students in groups spent the first 25 minutes of Session 4 assuming a text-user role by completing their group presentation, students were encouraged to be text participants. The instructor gave each student a copy of the last one-third of the original version of the story and had students read the original ending of the text for about 5 minutes. Students thus encountered the entire original text for the first time and, and for the second time when they were later invited to watch the online clip of the entire story. Therefore, students were not only text users as mentioned above but also text participants during Session 4 because they were helped to increase their comprehension of *Guji Guji* and to approach the entire original text through print and non-print sources.

4.1.4 Critical Practices

According to Egawa, Harste, Thompson, and Vasquez (2004), critical practices

involve a critical analysis of texts from different perspectives and a transformation of these texts with students' new understanding of relevant issues. That was the case when students in groups, at the beginning of Session 5, were asked to discuss the similarities and differences between the original story and their own version of the ending. On one level, the purpose of this exercise, as the instructor said in class, was to have students understand that the meaning of *Guji Guji* was socially constructed. While students in groups were influenced by the first two-thirds of the story in making sense of the text, students' teamwork helped shape the meaning of the text in the long run. On another level, this comparison-and-contrast task was aimed at leading students to be text critics who were able to reconsider the story of Guji Guji from diverse viewpoints.

After students in groups finished discussing similarities and differences between the original and their own versions, the instructor tried to help each group summarize its discussion. Excerpt 6 showed how Group 4's students were led to wrap up their ideas. Group 4's students found that their ending was similar to the original version in three aspects: (1) Guji Guji got along well with the duck family; (2) Guji Guji fought against the crocodiles; and (3) Guji Guji finally chose to live with the duck family. With regard to differences, Group 4 reached two agreements. First, Guji Guji in their version sought for advice from Mother Duck while Guji Guji in the original text made decisions on his own. Second, Guji Guji and the other ducks in the original story used rocks to attack the crocodiles to protect their family, but Group 4's version said that Guji Guji and his duck family played a trick on the mean crocodiles and ate them at the end.

Excerpt 6: Comparing the Original and Group 4's Versions of *Guji Guji*

S11:	I say the similarities. First, Guji Guji chooses to live with his duck family. Second, Guji Guji decides to fight with crocodiles. Third, Guji Guji and his

	duck family have a good relationship.
T:	Okay, first, you say in the two versions of the story, Guji Guji chooses to live with the duck family at the end. What about the second one?
S11:	Guji Guji chose to fight with crocodiles.
T:	You can use the present tense. In these two versions, Guji Guji decides to fight against three mean evil crocodiles. He decides to take action, right? What about number three?
S11:	Guji Guji and his duck family have a good relationship.
T:	All along, always, Guji Guji gets along with the duck family. They don't fight and they don't have arguments. What about the differences?
S13:	The difference is that our group ducks eats three crocodiles. And Guji Guji didn't discuss with Mother Duck in original.
T:	Okay, in the original story, Guji Guji is confused about who he is. But he doesn't turn to Mother Duck for help. But in your story, he does go for help.
S13:	Yes. And in the original version, Guji Guji uses the rock to defeat the crocodiles. But we use the pot.
T:	[talks to the entire class] In the original story, Guji Guji's weapons are three big rocks. In their story, that's a cooking pot.

Group 3's presentation (Excerpt 7) showed that the instructor attempted to help students develop critical competence and to make them become text critics. At first, the instructor had Group 3's students share their ideas about the similarities between their story and the original version. These students pointed out that their story was different from the original text. In the original version, Guji Guji struggled to find himself and accept himself by looking at his own reflection in a lake. Considering himself neither a duck nor a crocodile, Guji Guji decided to protect his family, i.e., the ducks and Mother Duck who were with him while he was growing up. In Group's 3 work, Guji Guji experienced a self-discovery journey through dialogue with different characters (i.e., a frog, a spider, and Mother Duck) for advice on his identity.

In addition, the instructor said that Group 3's story used many dialogues to demonstrate the content of its story, which made Group 3's work more like a play or a movie. Then he brought students' attention to a type of movie that might be similar to

Group 3's version of Guji Guji. He said that Guji Guji experienced a person-against-self conflict and solved the problem with the interaction of other people. In a road movie, as the instructor said, the character usually starts a journey by traveling from place to place, meeting many people, and finally, coming to a new understanding of himself/herself. In conclusion, Group 3's discussion of the differences of the original and its versions and the instructor's intervention as mentioned above both tried to make students experience critical practice, i.e., helping students to understand that a critical transformation of texts can bring forth alternative versions and that how texts can be constructed through different types of writing.

Excerpt 7: Discussing Group 3's Story

S1:	The first is our story is a happy ending.
T:	[Points to Group 3's students and looks at the entire class] Okay, they arrange a happy ending in their story.
S1:	The second is that although he is a crocodile, he still belongs to the duck family. Third is that Guji Guji is kind-heart to help his family prevent from the three crocodiles.
T:	All along, two different versions, Guji Guji is kind-hearted and is very helpful and loyal to his family, right?
S1	[nods her head]
T:	Guji Guji tried to beat away three crocodiles. What about the differences?
S14:	First one is in our version Guji Guji found the answer by asking spider, frog, and mom. And he finally got the answer.
T:	I think in their story you can find something special. They use something like a dialogue format to allow Guji Guji to understand himself. It made their work more like a play or a movie. Do you know road movies? The main character in such a movie usually starts a journey with a group of people. Place A to place Z. All along on the road, they will go to different places, talk to different people, and see different things. They'll become more aware of who they are in the long run. So Guji Guji met a frog and a spider.

As demonstrated in S8's response (Excerpt 8), Group 1 brought up the issue of 'not being raised by the biological family'. As discussed previously, students in Group 1 became text users when they were required to create a new story based on the old

version of *Guji Guji*. However, when these students came up with a rather shocking ending in their story, an alternative ending in which Group 1's students arranged for Guji Guji to kill his Mother Duck. At this point, the instructor tried to have students rethink the comparison of nature vs. nurture by pointing out the differences between biological mothers and adopted mothers. However, students seemed unable to fully understand this issue immediately and to reply to the instructor's concern promptly.

Moreover, students in Group 1 were not invited to critically reflect on their alternative story ending--Mother Duck was killed by Guji Guji when she did not directly answer Guji Guji's question about his identity. Inspired by Lewis' (2001) *Literacy Practices as Social Acts*, the researcher thinks that it would be meaningful for the instructor to have students experience a teacher-led critical discussion on their ending and to help students become more reflective on their own text. Namely, if students were given an opportunity to experience a text-critic role, they might be motivated (1) to take a critical stance to examine whether there is a motive behind their work and (2) to understand how texts can be constructed according to the writer's values and opinions.

Excerpt 8: Discussing Group 1's Story

	[The instructor asks Group 1's students for the differences between their version and the original version of the story.]
S5:	Guji Guji hates his mother lie and decides to kill mother duck in our version.
T:	Why?
S3:	Because mother duck doesn't answer Guji Guji's question. She didn't tell Guji Guji that he is a duck or a crocodile.
T:	So what kind of messages or themes can we get from this story? Think about that.
S8:	Someday we know our mother is not the person who burn [bore] us.
T:	Oh, let me bring up this issue. Biological parents. Your mother gave birth to you. And adopted parents. Do you know this one? You are not their child, but they like you. You are an orphan. They come to you and tell you "you are my child." Think about this. Nature versus nurture. Guji Guji by nature is a crocodile. But

	he has been taken care of by Mother Duck. This is what we call “nurture”. Think about this.

Before Session 5 ended, each student was required to write down, on his/her own Worksheet 3 (Appendix 6) copy, the perspectives on two different versions of *Guji Gjui* that students had discussed previously (e.g., Excerpts 6-8). The instructor attempted to help students approach *Guji Guji* from a critical stance with different versions of the story created by students themselves. In addition to pointing out similarities and differences between different versions of *Guji Guji* (e.g., as shown in Excerpt 6), Group 3’s students in Excerpt 7 were led to critically analyze the way that texts were constructed; the instructor tried to have these students understand that Guji Guji solved the person-against-self conflict by himself or through interaction with others. Excerpt 8 indicated that educators who embrace critical literacy need to help students challenge value-laden texts by leading a discussion on the author’s or students’ own opinions. As shown in Excerpt 8, the instructor motivated students to examine the issue of biological vs. adopted parents in the original and Group 1’s *Guji Guji*.

These literacy practices showed that students became text critics when they produced an alternative reading of the original text and when they were invited to approach various texts through reflective and critical class discussion. In Luke and Freebody’s (1999) words, “[students’] designs and discourses can be critiqued and redesigned in novel and hybrid ways” (p.8).

In Session 6, students spent approximately 10 minutes completing their work on Worksheet 3. The instructor chose some students to share their ideas with their classmates. Finally, the activity ended with an assignment in which student were required to answer four thought-provoking questions in relation to the learning experience in the first activity of reading and discussing *Guji Guji*. Students worked

individually on this reflective journal[8] (Appendix 13) during the remaining time of Session 6. The instructor collected students' journals before Session 6 ended. These students' reflective journals will be the main data source for discussion and analysis in Chapter 5, a section that will deal with students' responses to different types of learning input offered during the activity from a critical literacy perspective.

In conclusion, this activity helped students experience different literacy practices and assumed various learning roles. As indicated by Luke, Woods, and Dooley (2011), the Four Resources Model of Reading implies that "[c]omprehension does not necessarily entail verification of literal and inferred meanings, but critical analyses of their possible origins, motivations, and consequences" (p. 160). During the first activity, students were helped to move beyond the conventional reading practices (i.e., code-breaking and text-meaning practices). Students were invited to use the original version of *Guji Guji* to create alternative versions (i.e., pragmatic practices) and to become more conscious of the embedded values within the text as found in Excerpts 7 to 8 (i.e., critical practices).

4.2 The Second Activity (*Chrysanthemum*)

4.2.1 Text-Meaning Practices

During the first session, the instructor began with an introduction of the picture book *Chrysanthemum*. He briefly talked about its cover page, copyright page and its author/illustrator, Kevin Henkes. In order to help students gain a better understanding of *Chrysanthemum*, the instructor shared his own experience of being teased in junior high school and led students to pay attention to the issue of being made fun of, one that students could also find in *Chrysanthemum*.

Then the instructor gave each student a copy of Worksheet 1 (Appendix 7) and

[8] Students were encouraged to write their reflection in the journal in English.

asked students if they still remembered any experiences of their own or of other people that were related to being teased. Students were also asked to try to remember why they or other people had been teased, such as one's appearance, personality, behavior, and abilities. After spending about 20 minutes completing Worksheet 1, students were divided into pairs sharing personal experiences with their partner. Then the instructor tried to help students increase their comprehension of the text that the students had not yet read by having students discuss and share their lived experiences related to the theme of the text. Specifically, in Excerpt 9, the instructor led the class to understand how S8, a male student who had been fat before, felt when he was teased for being overweight and his peers sarcastically said that he looked like a leech.

Excerpt 9: Inviting Students to Share Personal Experiences of Being Teased

	[The instructor invites S15 and S8 to share their pair discussion.]
S15:	When he [S8] was at junior high school, his appearance and body shape was fat and nerdy.
T:	Fat? How old were you at that time, S8?
S8:	14 years old.
S15:	Once upon a time, he had a fight with his friend.
T:	Because of this?
S15:	No.
T:	Oh, that's another situation?
S15:	Yes.
T:	Wait. You didn't talk about how you felt after people teased you.
S8:	No big deal. [S8 starts tittering.]
T:	Really? You are so mature?
S8:	Yes. [S8 continues tittering.]
S15:	When he had a fight with his friend, someone burst out and say "he is a leech".
T:	Why is that? What does that mean actually?
S15:	Leech is a stick [sticky] worm which can suck blood.
T:	Why?
S8:	For my appearance and body shape.
T:	You look like a leech at that age? 那個年代你長得像水蛭?

Ss:	[laughing]
T:	Okay, tell me where you received your plastic surgery, I'd like to go there.
Ss:	[burst into laughter]
T:	And what else?
S15:	He felt disgusting at first. But he still accepts it in the end.
T:	I would say that he has been quite self-confident.

In order to deepen students' impression of *Chrysanthemum* with a theme of childhood teasing, the instructor encouraged another pair of students to share their experiences. In Excerpt 10, these two students respectively shared their own experience of being teased for one's behavior and personality. S5 said that he used to be made fun of because his classmates thought that his stance throwing a basketball was odd. S11 shared an experience of being teased that she had seen involving one of her classmates in elementary school. This classmate, a male student, was easily annoyed and other classmates considered it fun to irritate him. Therefore, S11 said that this classmate was teased because of his personality. Finally, the instructor encouraged students to reconsider the experiences shared by S5 and S11 and to rethink the situation of being different from others. The instructor tried to have students become more reflective during their learning process.

Excerpt 10: Bringing up the Topic of Being Different

S11:	When he [S5] was at senior high school, he had been teased when he was playing basketball. His classmates teased him because his strange posture.
T:	I still don't get it. What kind of posture? [look at S5]
S5:	[demonstrate shooting]
T:	Oh, the way you throw the ball.
S11:	But he thinks it's not very important. So he did not care about it.
T:	Okay, he just ignored it. Let it go. To him, it's not very important. What about her [S11's] experience?
S5:	Uhn… her friend's experience.
T:	Okay.
S5:	Another person. His personality is the problem. His classmates hate him.
S11:	He is irritated. And his classmates thought it's funny.
T:	In senior high or junior high?

S11:	In elementary school.
T:	In your elementary school, an elementary student was teased. It was easy for him to get irritated. Maybe kind of hyperactive. And people made fun of him, right?
S11:	[nod her head]
T:	Think about it. This kind of situation relates to the topic of being different. Being different sometimes is good thing, but sometimes it's a bad thing.

Before the end of Session 1, the instructor invited another pair of the students to share their experiences. As shown in Excerpt 11, one of the students, S4, talked about her experience of being teased because she had big dark eye bags. The instructor then asked S4 how she reacted to this negative situation. S4 said that she chose to ignore this experience by laughing at herself as other people had done to her. Finally, the instructor made use of this opportunity to have students rethink how to handle uncomfortable situations by accepting them. In other words, students at this point, as Lewison, Leland, and Harste (2008) say, were encouraged to bring into the classroom their personal experience of being teased as the basis of the current course for students to reflect on relevant issues discussed in *Chrysanthemum*, which, in turn, helped students gain a better understanding of the text.

Excerpt 11: Encouraging Students' Reflection on Reaction to Being Teased

S16:	In university---
T:	You mean after she [S4] entered Tunghai university? You said in university.
S16:	Yup. Because she has black circles around her eyes, some people will laugh her. Maybe she has her make-up every day. Do something like rocker.
T:	People make fun of you? Female or male students? [Looking at S4]
S4:	All
T:	All of them? For fun or for serious?
S4:	For fun. [tittering]
T:	大學生有黑眼圈 我小姪女也有阿 because of an allergy. If you have an allergy problem, it's easy for you to have black circles around your eyes. My pretty niece has this nasty problem. How did you respond to this situation?
S4:	I laugh with them and ===.
T:	Here is the point. It's one of the solutions. Do you know what I mean?

	Sometimes when people laugh at you, and you can laugh at yourself for some reasons. As time goes by, they will just forget it.

At the beginning of the second session, the instructor gave each student a copy of the handout that covered the first one-third of the whole story of *Chrysanthemum* and asked students to read it individually. Then he played the students a video clip[9] from YouTube in order to facilitate students' understanding of the text.

In brief, both the exercise on Worksheet 1 (i.e., having students share personal or other people's experience of being teased) and the interaction between the instructor and some paired students helped students to take on the role of text participant. These two learning events motivated students to make deeper sense of the assigned text by reflecting on students' previous experiences outside the classroom (Luke, Woods, Dooley, 2011; Santoro, 2004).

4.2.2 Pragmatic Practices

Before the end of Session 2, each student was given a handout of Worksheet 2 (Appendix 8). The instructor encouraged students to use the 4W1H strategy to create an ending to the story, i.e., the last two-thirds of the story, individually[10] on Worksheet 2 and then collaboratively on a group poster. The instructor also told students to pay attention to tense usage in their dialogue and narrative writing as students had been reminded during the first activity. For the first task mentioned above, each student was required to work on his/her own by following the story development after Chrysanthemum was teased for her long name and it was suggested

[9] The video clip, which uploaded by TheBrookelynnShow, can be seen on the Internet (http://www.youtube.com/watch?v=kxMlxbgYvLI). Along with her narration of the story of Chrysanthemum, readers are able to enjoy the illustration and the animation.

[10] Each student was encouraged to compose the following story development after the lines: "If I had a name like yours, I'd change it', Victoria said as the students lined up to go home. 'I wish I could,' thought Chrysanthemum miserably" (Henkes, p.6).

to her that she change her name on her first day of school.

The instructor began Session 3 by grouping students into 4 groups of 4-5 members and having students start their second task. Students in groups were required to discuss a possible collective story ending. The instructor walked around the classroom and helped any students who raised their hands for help or who seemed stuck with their poster for a word, and phrase, or an idea.

After Session 4 began, students in each group were required to present their group poster to the entire class one by one. As shown in Excerpt 12, students in Group 1 took up the role of text users when they started working together to create a new story ending; they were invited to compose a text for a specific purpose. Particularly, Group 1's students described the interaction between Chrysanthemum and her mother. Their story was initiated with Chrysanthemum being angry at her mom for giving her a strange name. After understanding that her name was special and had the meaning of energy and beauty, Chrysanthemum changed her attitude toward her name. After students in Group 1 completed their story presentation, the instructor led these students to think about the message that they were trying to convey in their work. Reflecting on their work again in front of the entire class, these students finally said that they intended to emphasize the importance of respect for parents.

Excerpt 12: Helping Group 1's Students to Rethink the Purpose of Their Story

S19:	We thought after Chrysanthemum back to home, she was murmuring that "Why mother gave me this name? It causes me to be laughed."
S8:	She went home and complained about the thing to her mother.
S9:	It's all your fault. If you didn't give me a strange name, I wouldn't be teased by my classmates.
S2:	This is our family's tradition. We use flowers to name after people. You've got a special name, and you should be proud of it. Just like your sisters, Rose and Lily. Rose was energetic and Lily was beautiful. Chrysanthemum, your name was represent the both.
S20:	Really! My name is so special. So I should be more confident to myself.

S8:	The next day, the teacher wanted students to talk about the meaning of their name. After Chrysanthemum talked about the meaning of her name, her classmates were changed their mind. They became proud of her.
T:	Okay, what else?
S8:	I thought what associate the story was parent's love. I think sometimes---we don't---show our gratitude to our parent. But from time to time, you may be just a person to the world, but to parents, you can be the world. So I think maybe sometimes parents don't love the way you want them to, it doesn't mean that they don't love you. So love your parent and respect their love.
T:	So do you understand what she wants to say? I like one of the last sentences she just uttered. She said something like---to the people in the world, you might be just one of them. But in the eyes of your parents, you are the only one.

In Excerpt 13, the instructor tried to help Group 2's students explore their intention of their story arrangement. As argued by Ludwig (2003), teachers can use pragmatic practices to help students understand that "different cultural and social contexts and purposes shape the way texts are structured" (p.2). With the aid of the inquiry instruction, the entire class came to understand that Group 2 stressed a vulgar meaning of the word "chrysanthemum" specifically used in Taiwan. Through this pragmatic practice, students were given an opportunity to understand that texts can be used functionally to convey ideas that may not be mentioned in the original story. In Excerpt 13, students in Group 2 drew on their cultural understanding of the word "chrysanthemum", a meaning special to Taiwanese people.

Excerpt 13: Discussing Group 2's Version of Chrysanthemum

S6:	Few days later, Mrs. Chud decided to hold a spelling bee contest to teach them, the students. "Do not be a teaser." It might hurt Chrysanthemum's heart. "Hello, everyone." Today we are going to vote for a unique name." Mrs. Chud said. "I'd like to be a candidate." Victoria said excitedly.
S3:	"Anyone else? How about C.?" Mrs. Chud said. "Me? Can I? I am not sure whether I'm qualified to be a candidate." C. said unconfidently. "Absolutely you can!" Mrs. Chud said. After the fierce election--- Now welcome to the champion, C.! Everybody was shocked. "Let us give her a big hand!

S5:	Mrs. Chud said “today I want to let you all know that each name stands for something meaningful. And in Taiwan, C. means not only a kind of flower, but also an asshole! Fortunately, today other students said C. is named after a flower, but not an asshole.”
T:	Kind of bizarre, a weird ending.
Ss:	[laughing]
T:	Can you tell us why you have this kind of ending? The whole process. What does that mean? I know that’s the idea from S11. [S11 just walked in the classroom.]
S5:	Because the chrysanthemum in Chinese is 菊花. The other funny meaning is---asshole.
T:	Really?
S5:	Just in Taiwan.
T:	I didn't know that. When it comes to chrysanthemums, I just think of flowers for the dead.
Ss:	[Laughing]
S5:	Someone will say 菊花 to represent asshole.
T:	Can you give this name to males or females? Or both?
S5:	Both.
T:	Wow, is it a new meaning from new generations?
Ss:	[laughing]
T:	Okay, if I don’t like this person, can I just call you 菊花? Is that the way you say it? How would you put 菊花 in the context?
S5:	I think---uhn---maybe 菊花 is better to directly to say.
T:	Really? It’s interesting. When S11 brought up this idea, did all of you agree with him? Or have you ever thought about whether or not this is an appropriate word or idea? Is it okay to put it here?
S4:	That’s OK.
T:	That’s OK to you. You are all okay with this kind of idea?
S6:	After discussion.
T:	Can anyone of you in your group tell us what you want to say about this story?
S6:	To tell students to respect and to be polite to their classmates.
T:	That’s great to come up with a reflection on your work. However, you should know that some words like this one have a special meaning in different contexts and you should be aware of their usage.

Similarly, as shown in Excerpt 14, the instructor helped students to think about how one could be named in different contexts. After Group 3’s students completed

their presentation, the instructor told all the students to ponder how they were named and the special meaning in their name. For example, S7 was led not only to share his experience of being named by a fortune teller instead of being named after a flower as we can see in the story of Chrysanthemum. The student further pointed out that the first word of his given name (i.e., 奕）was selected and expected by his parents to be a spirited person. As discussed in the case of Group 2, students in Group 3 were also motivated to use texts pragmatically and to discuss how cultural elements (i.e., names selected by fortune-tellers) may influence the way the original and students' versions of the story.

Excerpt 14: Discussing Group 3's Version of Chrysanthemum

S22:	Chrysanthemum felt upset because she always thought her name was the best.
S7:	However, her classmates were teasing her name. Chrysanthemum went back home and asked her parents "why my name is so long?" Parents replied "although your name is very long, it is special and perfect."
S10:	Chrysanthemum still felt sad because her classmates still teased her name. So Chrysanthemum decided to go to library to search for her name's meaning. Chrysanthemum found a book saying "Chrysanthemum is absolutely perfect and unique." Chrysanthemum felt excited and decided to share it with her classmates.
S15:	The next day, Chrysanthemum showed the book to her classmates and everyone envied at her had a beautiful name. Everyone decided to name himself or herself after a flower. Finally, Chrysanthemum found that "don't care about others' comments too much. The most important thing is be yourself."
T:	Who wants to tell me who came up this idea like going to the library, finding a book, the meaning of the flower? Chrysanthemum found her name was good. How come you have this kind of idea?
S7:	Just think of it.
T:	Just occurred to you. . . . S22, have you ever thought about the meaning of your name? What does your name stand for?
S22:	[thinking in hesitance] 儂 [the second word of her given name] . . . .
T:	In the past, did your parents once tell you: "oh, we got this name because we'd like you to be something or someone like . . . ?".

S22:	No.
T:	S7, how about your name?
S7:	My name is named by 算命.
T:	Oh, a fortune-teller.
Ss:	[laughing]
S7:	I think 奕 means 神采奕奕. So maybe my parents want me to be . . . .
T:	To be spirited, energetic? [look at S7 while S7 nodding his head] I see. S10, a good name, too. From the mouth of a fortune teller, too?
S10:	No. [tittering]
T:	So from whom?
S10:	From my grandfather.
T:	Oh, at least you know who got this name for you. Are there special any meanings behind it?
S10:	I don't know. [tittering]

In brief, Excerpts 12 to 14 showed that the instruction facilitated students' pragmatic practices and made them aware that texts might be shaped differently for specific purposes such as conveying the importance of showing respect for parents' love and caring emphasized in Excerpt 12. Besides, contextual difference was obviously influential in textual construction. In the cases of Excerpt 13 and 14, we can find that the entire class was led to experience text-user practices by examining the different meanings of the word "chrysanthemum" in different contexts and by bringing up the issue of the tradition in Taiwan of consulting fortune-tellers in selecting names, a customs that is different from the naming of Chrysanthemum in the original story.

4.2.3 Code-Breaking Practices

Before the end of Session 4, the instructor supported students' code-breaking practices. After students completed all the group presentations, the instructor gave each student a copy of the last two-thirds of the original story to read individually and reminded them to underline unfamiliar words. Next, the video clip was played for

students to appreciate its animation and to catch the pronunciation of some words. Later, the instructor had 15 students each write on the blackboard one of the unfamiliar words that they had just underlined. He told these students that they had to write a different word.

Excerpts 15 to 17 below can exemplify how the instructor assisted students to be code-breakers of the words written by the 15 students mentioned earlier. Excerpt 15 showed that the instructor encouraged students to guess the meaning of unfamiliar words from the context and later explained these words. Specifically, the instructor tried to help students gain a basic idea of the words 'fascinating' and 'winsome' and pointed out the positive meaning of these words in consideration of the adjective words that preceded them, i.e., 'beautiful', 'precious', and 'priceless'.

Excerpt 15: Supporting Students to Guess Words' Meaning from the Context

T:	['Fascinating' and 'winsome' are written on the blackboard.] Let's work on Page 6. [a short while] Did you find the word 'fascinating'? On the right side. 'Your name is beautiful and precious and priceless and fascinating and winsome.' [The instructor is reading this sentence.] Do you know the words 'positive' and 'negative'. Beautiful, precious and priceless- - - these three words are positive words. So could it be possible that fascinating and winsome are negative words? Yes or no? [Looks at the reactions by some students who are shaking their head.] No. I mean you know that these two words should be positive. 'Fascinating' means wonderful, good. As for 'winsome' . . . when you are winsome, you behave in a pleasant and attractive way. So you can use this word instead of charming. Oh, I just saw a charming smile on her face. She just gave me a winsome smile. That's an example of how to use 'winsome'.

Excerpt 16 showed that the instructor helped students to interpret the codes through the explanation of a metaphor used in the story. After explaining the word 'sprouted', the instructor used the word 'wither' to clarify the meaning of 'wilt'. He reminded students that Chrysanthemum was a mouse in the story, so literally she could not possibly wilt. The instructor said that this word could be used as a metaphor

to describe how sad Chrysanthemum was as a flower. Chrysanthemum was portrayed as a wilted plant because she became less energetic and self-confident after being teased by her classmates.

Excerpt 16: Giving Explanation of a Metaphor Used in the Story

T:	Sprouted. Chrysanthemum is a kind of flower, right? Plants. Trees. Flowers. When they start growing, they sprout. [Look at students and wait for a short while.] You can see the flowers, see them bloom. When you see a tree, you will see its leaves, petals, stems. These kinds of things, we say sprout. 發芽. . . Wilt means wither. That means plants feel bad and may be dying. But here when Chrysanthemum wilted, it means she looked so upset. A kind of metaphor 比喻的方式. Here Chrysanthemum is a mouse, she can not truly wither. When her classmates tease her, she might become weak, upset. She is wilted.

At the end of the story *Chrysanthemum* Mrs. Twinkle appears, a popular music teacher in the class. Her perception of unique names changed the attitude of other classmates toward the name Chrysanthemum. Mrs. Twinkle showed her appreciation of long given names such as Chrysanthemum's and her own names (Delphinium). With Mrs. Twinkle's encouragement and a class musicale performed afterwards, Chrysanthemum rebuilt her confidence. As shown in Excerpt 17, the instructor gave students some cultural information on Fairy Queen, Butterfly Princess, and Pixie-messenger. Sometimes the instructor used English, and sometimes Mandarin because he felt that it could be challenging to students if only English was used at this point. The instructor told the students that the names mentioned above were fundamental roles played in class musicales from Western society. According to Egawa, Harste, Thompson and Vasquez (2004), "[t]he more complex codes that we need to make sense of are broader cultural codes or discourses, that is, a community's ways of doing, talking and acting" (p. XV). Specifically, the instruction facilitated students' code-breaking practices by having students draw on cultural codes from Western culture to achieve a deeper understanding of the story.

Excerpt 17: Offering Cultural Information

T:	Page 12. Spiffy means neat, attractive and fashionable. 'Mrs. Twinkle led the students in scales.' [The instructor is reading this line from the text.] Scales. Do re mi fa so la si do.分音階，musicale 是法文音樂節/音樂會，裡面通常有基本的角色，像是 fairy queen 仙后，很纖細的角色，butterfly princess. Pixie-messenger. Pixie 就是仲夏夜之夢裡面，很多小孩子會演什麼？精靈。台灣就沒有這種東西對不對。這是美國文化。西方文化。

In brief, Excerpts 15 to 17 showed how the instructor led students to develop resources as code breakers. In Excerpts 15 and 16, we can see that the instructor attempted to help students (1) guess the meaning of new words (e.g., 'fascinating' and 'winsome') from contextual clues and (2) become more familiar with the word 'wilted' through metaphorical thinking. As in the case of Excerpt 17, students were equipped with some basic information about the musicale, a type of cultural resource crucial to students' understanding of specific words/names mentioned in the musicale at the end of the story.

4.2.4 Critical Practices

In the beginning of Session 5, the instructor gave a copy of Worksheet 3 (Appendix 9) to each student. Students in groups were asked to compare and contrast the last two thirds of students' group story with the original version. At that time, each student was required to write down in the top section of Worksheet 3 different perspectives from the group discussion. Afterwards, the instructor invited two students from each of the four groups to share their previous discussion results.

As shown in Excerpt 18, two students from Group 4 were asked to examine the similarities and differences between the original story and their group version. In order to make students more critical, the instructor guided S15 to find three things that were not found in the original version. First, Chrysanthemum's parents did not

succeed in comforting Chrysanthemum and making her feel better. Second, Chrysanthemum in Group 4's version quit going to school after being teased. Third, Chrysanthemum's classmates apologized to her at the end of the new version. According to Luke and Freebody (1997), teaching critical practices involves encouraging students to analyze and question texts from alternative points of view. As shown in Excerpt 18, students were encouraged to be text analysts; they were asked to reconstruct the original text from students' perspective, i.e., by creating an alternative version with students' reflective statements, such as the apology made by Chrysanthemum's classmates in Group 4's story.

Excerpt 18: Helping Students to Become Text Analysts

S17:	The two stories in the end, Chrysanthemum feels happy.
T:	Okay, you mean the content of the story.
S17:	Second is in this book story, parents they all persuade, encourage Chrysanthemum.
T:	Okay, Chrysanthemum parents encourage her. Always give her comfort.
S17:	In the end, Chrysanthemum is a good name. She feels good.
T:	She feels better.
S15:	The differences. In our story, Chrysanthemum after being teased, she quit going to the school. And [in] our story just one teacher. But in the original, one more music teacher. In our story, kids apologize to Chrysanthemum formally.
T:	But in the original, we couldn't see kids apologize to Chrysanthemum.
S15:	Not really see it.
T:	Not clearly mentioned. Maybe it's possible.
S15:	Parents say something to Chrysanthemum. But it's no use. But in the original, Chrysanthemum feels much better.
T:	This could help us understand that a story can be re-examined if we add new stuff to it. We reconsider the original one while we are working on the new one, which can make us more reflective and creative in our own work. (Some students nodded their head.)

In Excerpt 19, the instructor invited two students from Group 3 to share their group discussion on the similarities and differences between the original and new versions. Furthermore, the instructor extended students' perspectives to the

significance of names in different cultures. Specifically, S9 and S19 said that their group, i.e., Group 3, made the kids in their story favor to be named after flowers and see it as a fashionable thing. Finally, the instructor tried to help students understand (1) that naming is culture-specific and (2) that students in groups presented an alternative text according to their own values and ideas. In brief, the instructor drew on Group 3's work to bring up the issue of naming in different societies and to help them understand the influence of different cultures and values on the development of a text.

Excerpt 19: Leading Critical Discussion of Being Named after Flowers

	[The instructor invites two students from Group 3 to share their reflection.]
S9:	The similarities. The first one, they all are happy ending. The second, parents tell her what the meaning of her name is.
T:	In both stories, parents try to tell her the real meaning of her name.
S9:	Third. All of her classmates want to have flowers' name.
T:	At the end, right? Later they thought it's cool to be named after a flower. It's like a fashion. A fad. 莉莉阿 蓮花阿 It's a different culture. I mean the way our names mean, which is our culture.
Ss:	[laughing]
S19:	The differences. In our story, Chrysanthemum found a book to search her name's meaning.
T:	Okay, in their story, Chrysanthemum found the meaning of her name through a book.
S19:	But in the original story, the teacher tells the students that Chrysanthemum is a beautiful name.
T:	So you can tell from this example that different texts imply different cultural values. Like the names used here, they carry different interests from the eyes of Group 3's members. That is, their values or their ideas have influenced the way you created your story.

As stated by Luke, Woods, and Dooley (2011), a critical reflection or analysis stems from an assumption that texts are all value-laden with specific purposes for readers. Excerpts 18 and 19 showed that students were led to be text critics able to approach the original and alternative versions of *Chrysanthemum* from a critical stance. Namely, students were led not only to indicate the similarities and differences

between the original and students' own version but also to recognize different cultures and specific values that have impact on the creation of a text.

Before the end of Session 5, students were required to discuss the bottom section of Worksheet 3, i.e., to reflect on the roles manifested in *Chrysanthemum* with the roles existed in Taiwan society. This exercise aimed to stimulate students to reflect on the views and values represented in *Chrysanthemum* particularly with regard to the reactions of teachers, parents, classmates and others to the situation of being teased.

During Session 6, the instruction asked students to complete Worksheet 3 and to write a reflective journal. Students were encouraged to express their thoughts to the second picture book reading activity. Six questions were posed in the journal[11]. Students' responses in the bottom section of Worksheet 3 and their reflective journals will be used to discuss the second research question in Chapter 5 and the third research question in Chapter 6.

In conclusion, the analysis of Excerpts 1-19 has outlined the implementation of critical literacy in the EFL classroom. The instructor designed and provided two picture-book-based activities for students to focus on the issue of self-identity. On the basis of the Four Resources Model of Luke and Freebody (1999), the discussion of relevant data has found that students in this class were provided opportunities to play different learning roles, including code breakers, text participants, text users, and text analysts.

Students played one or more roles at different times and they were encouraged to share their values and feelings about the original and their own versions. The entire

[11] Students were allowed to write the reflective journal in Chinese due to time limitation and in consideration of clarity for research. Six questions were included in the journal: (1) Which group's poster-presentation most impressed you? (2) What is your opinion about the issue of self-identity discussed in this activity? (3) Do you think that school settings are influential in the formation of a person's self identity? (4) What is your evaluation of the instructional materials? Did this activity benefit your English learning? (5) Try to compare this picture book reading activity with your previous English learning experiences, and (6) Express your ideas of what you or this society can do on the issue of bullying in school.

instruction helped students not only to comprehend vocabulary words and phrases related to *Guji Guji* (i.e., Excerpts 1-3) and *Chrysanthemum* (i.e., Excerpts 15-17), but also to support text-meaning practices by (1) having students reflect on the issue of self-identity and (2) using students' experiences of being teased (i.e., Excerpts 9-11). Moreover, rather than merely reading between the lines, critical literacy instruction discussed in this research involved (1) pragmatic practices of composing alternative story endings (i.e., Excerpts 4-5 & 12-14) and (2) critical practices in which students were encouraged to question the values or beliefs embedded in the texts through the whole class discussion (i.e., Excerpts 6-8 & 18-19).

In a research study published recently, Luke, Woods, and Dooley (2011) reiterated that the Four Resources Model of Reading should not be considered merely a combination of practices implemented in the classroom. There is no specific sequence of literacy practices to be employed for critical language learning. In fact, this model can be used in various contexts, allowing teachers to consider students' different language levels and socio-cultural backgrounds. This flexibility can be particularly found in the analysis of the second activity above, an activity that was developed including text-meaning practices, pragmatic, code-breaking, and critical practices. What has been discussed in Chapter 4 suggests that the Four Resources Model of Reading can be used not only as a useful analytical framework but also as an effective instructional model. One the one hand, this framework helped the researcher to examine the instructor's focus on a critical literacy curriculum. On the other hand, what has been discussed so far suggests that this framework can be used as useful guidance for teachers who plan not only to direct students' attention to the literal comprehension of texts but also to apply critical approaches in the classroom.

CHAPTER FIVE

RESULTS AND DISCUSSION (II)

In order to answer the second research question, "How did students respond to the multiple learning sources offered in the class from a critical literacy perspective?", the researcher adopted, as mentioned earlier in Chapter 3, the three coding phases in grounded theory in order to examine different data sources for emergent themes. Specifically, students' responses can be divided into the following categories: (1) students examining themselves and using life experiences for reflection, (2) trying out alternate ways of being through individual writing, (3) disrupting the commonplace by investigating multiple perspectives, (4) developing resistant reading on the basis of the realities portrayed in *Chrysanthemum*, and (5) exploring self-identity from a socio-cultural aspect.

5.1 Students Examining Themselves and Using Life Experiences for Reflection

The exercise with Worksheet 1 (What Makes You Different?) at the beginning of the first activity for *Guji Guji* helped students begin their critical literacy development because they were asked to reconsider their characteristics and to exchange their ideas with their partner. This exercise successfully invited students to reconsider who they were from their own perspective. Likewise, when students were asked to work on Worksheet 1 (Teasing: was it playful or hurtful?) in the second activity for *Chrysanthemum*, students were motivated to investigate their own and others' experiences of being teased.

In the first activity, students' responses to Worksheet 1 indicated that most students except S13 were able to offer three adjectives to explain their features with some examples. Worksheet 1 in Table 3 showed that S13 did not provide a reason why

he was friendly. During the interview[12], S13 said that he had some difficulty offering an instance as required in Worksheet 1. He had not had many experiences in discussing his personality with others in his daily life, so he only had a basic idea of his image from the perspective of others. On second thought, he commented on the exercise in Worksheet 1 by describing it as an opportunity to examine himself: "This activity made me reconsider the features that can be found in me—through some specific adjectives". Most students maintained a positive attitude toward this individual task in which they were asked to select three adjectives to describe who they were.

Table 3: S13's Responses to Worksheet 1[13]

S13's characteristics	S5's [S13's partner's] characteristics
1. Energetic: Join with friends to exercise in anytime. We love to release our pressure after we study hard. 2. Friendly 3. Trustworthy: My parents taught me have to be responsible people. I always done the work that I have to do and others hope me to help.	1. Frank: His talk is frank and his friend thought that he had this quality. 2. Optimistic: His friends thought he always make them happy. 3. Friendly: His friends said that his smile like the sun.

Pair discussion had students exchange with their partner the idea of who they were from their own perspective, a collaborative exercise that made students rethink their identity and become more aware of themselves and their partner. During the interview, S14 said that she found that people were different from what she had thought. Originally, she believed that nowadays university students were rarely punctual for their classes; a discussion with a male student, S6, helped her refine her

[12] Follow-up interview was conducted in Chinese in order to gain deeper understanding of students' perceptions of the two activities. Therefore, interviewees' responses were transcribed into English for data analysis.

[13] Students' written responses on worksheets are verbatim English.

perception of modern university students.

In conclusion, completing Worksheet 1 gave students opportunities to start reconsidering their different identities by exchanging their characteristics and different viewpoints. Such a reflective exercise, an individual and collaborative learning process, helped students know more about themselves, specifically the similarities and differences between themselves and others. The task in the first activity served as a starting point for students to reflect on themselves, i.e., the beginning of critical literacy development on the issue of self-identity.

In the second activity, some students indicated that the exercise for Worksheet 1 (Teasing: Was it playful or hurtful?) helped them to re-examine their own and others' experiences of being teased. For example, S18 said during the interview that at the beginning she had some trouble thinking of an experience of being teased. Then after she recalled what the instructor had previously shared with students about how he had been laughed at for having buck teeth in childhood, S18 wrote on Worksheet 1 that she had been teased for buck teeth as well. Another example can be found in S3's Worksheet 1 and the follow-up interview. In S3's Worksheet 1, the researcher found that S14 had told S3 about her experience as a teaser in junior high school. During the interview, S3 added more information to this teasing experience:

> My partner, i.e., S14, had a different but interesting experience. Now she became a teaser, unlike most classmates who were teased. My partner laughed at one of her classmates because that classmate cared so much about her grades. She seemed distant to others. My partner then teased that girl by mocking her as a bookworm.

Another interviewee, S19, said that she believed that everyone, more or less, had the experience of being teased. Teasing can happen in many ways and for many reasons. People can tease others through words or through actions. Then S19 offered

her own experience of being teased when she was in junior high school. At that time, some male students liked to make fun of her. They thought that she looked like the ugly cartoon character 幹譙龍, which became her nickname. S14 said that this experience was hurtful. In the long run, she chose to study at a girls' senior high school because she became afraid of being teased by male students.

In brief, the aforementioned discussion suggests that the second activity began by having students bring into the classroom discussion their own experiences of being teased, a theme related to the follow-up literacy activity. Such a warm-up exercise was intended to bring up a meaningful issue that could be found in students' real lives. In particular, students' sharing in their Worksheet 1 indicated that most students were teased because of (1) appearance (e.g., being fat or short, having dark circles under their eyes, overbite, or large bosoms, (2) behavior, and (3) others. These personal experiences, in turn, became the foundation for critical practices that will be discussed in the next section.

5.2 Trying Out Alternate Ways of Being through Individual Writing

At this point, students had completed Worksheet 1 during the first and second activities and had finished reading the first two-thirds of *Guji Guji* and the first one-third of *Chrysanthemum*. Then students were required to come up with an ending for each story. At the beginning, students worked individually and wrote their ideas on Worksheet 2. According to the researcher's journal entries, it took a while for some students to begin fabricating an ending of their own and these students seemed to have some difficulty in completing Worksheet 2. Therefore, the instructor decided to extend this exercise from 20 to 30 minutes.

During the follow-up interview, when the researcher asked students whether or not they had experienced any trouble in completing this task, students' responses

varied. Those interviewed students who considered this writing task challenging were confused by trying on a new stance on writing an alternative story by students themselves. Some students said that they were not accustomed to this new literary practice. For example, S7 pointed out that it was not easy for her to come up with an ending for the story of *Guji Guji* because she had not experienced such writing exercises either in her previous English learning experiences or in the educational training that she had received from her major. Similar perceptions of this writing task can be found from S2 and S11. They both indicated that the writing experience that they had gained from the first activity made them more capable of completing the second activity's Worksheet 2.

Although some students thought that completing Worksheet 2 in the first and second activity was not easy, they completed this writing assignment in two ways. First, some interviewed students suggested that they had tried to create a story ending by employing (1) their previous reading experience (e.g., reading children's books) and (2) their personal lives. S1 considered that stories often ended with a happy ending in order to teach readers some lessons. Therefore, in the draft of her story ending for *Guji Guji*, Zebra and Crayon, Guji Guji's brothers, told Guji Guji that he was a duck taken care of by their Mother Duck, which, from S1's perspective, was "a lesson for children to think positively".

Appealing to his prior reading experiences, S8 originally thought that the author of *Guji Guji* might want to create a story like *The Ugly Duckling* because the main characters of these two stories both recognized that they were different from others and both had an identity crisis. However, S8's Worksheet 2 indicated that S8 drew on his personal life rather than his previous reading experience in order to complete the story of *Guji Guji*. In this alternative ending, Guji Guji asked a veterinarian about his identity confusion and the veterinarian told Guji Guji that he was obviously a

crocodile from a biological point of view, “There’s no doubt. You are crocodile from head to the toe!”. During the interview, S8 said that his major was animal science and he had had some internship in a pet hospital. Accordingly, he related this experience to the ending of the story.

Second, students completed their story ending based on their imagination. For example, some students created an alternative ending for the stories discussed in this research. For example, Guji Guji in S6’s story had a hilarious interaction with crocodiles (Appendix 10). Instead of being confused by crocodiles in the original text, Guji Guji responded amusingly to the three crocodiles when they questioned his identity—“I’m a shark. I can grow strong body, swim fast and beat three idols [idiots]”. However, these crocodiles were not frightened by Guji Guji and seemed to be interested in a fight with Guji Guji. For example, the second crocodile asked Guji Guji, “Do you know me? I’m stronger than 藍波 [Rambo]. I can kill you by one bist [bite]”. Finally, Guji Guji grew timid and said illogically at the end, “Oh, I’m sorry. Just a funny joke. You want coffee or tea?”.

Likewise, S21 presented a creative ending to *Chrysanthemum* (Appendix 11), a sad ending different from those by other classmates. In the story, Chrysanthemum went home and locked herself in her room. She “hated” her name after she was teased by her classmates. Regardless of her parents’ comforting, Chrysanthemum decided to take a new name, Kathy, but this new name did not stop her classmates from teasing her with her old name. Chrysanthemum was still sad about her situation at the end although she had a new name. While the original text emphasizes the interaction between Chrysanthemum and her classmates, S21’s version stresses her inner feelings about being treated unfairly, such as frustration and a denial of her own name.

In conclusion, creating a story ending for two theme-based picture books was a new learning experience for students. As Heffernan and Lewison (2009) say, “tension

becomes an initial step toward expanding students' capacity for discursive reflection on self-identity formation". Although some students were not accustomed to this alternative literacy practice at the beginning of the exercise, students grew aware of other possibilities for story development during the process. In addition, students encountered different ways of being when they used their prior reading experiences, their lived experiences, and their imagination in their individual story ending. Some students added interesting elements in their own story as demonstrated in S6's and S21's versions, two story endings significantly different from the originals.

5.3 Disrupting the Commonplace by Investigating Multiple Perspectives

After completing Worksheet 2 in the first and the second activity, students in each group were required to discuss their own story ending and to create a collaborative ending for their group poster (Table 4). Either in students' Worksheet 2 or during the interview, many students indicated that group work on the story development gave them an opportunity to invite multiple perspectives for their poster story. One of the examples can be found in Group 1's poster story (Appendix 12) for the first activity.

Students in Group 1 developed critical literacy through disrupting the commonplace by integrating lived experiences and cultural elements into their poster. These two sources that were brought into the classroom stemmed from students' different perspectives and made students' work different from the original version.

First, in the original version, Guji Guji was smart and loyal to his family; he played a trick on the three crocodiles in an attempt to protect the duck family. These crocodiles demonstrated their vicious qualities through their own voices. On the contrary, in Group 1's poster, Guji Guji was a ferocious animal that ate his duck family and the crocodiles were never mentioned. Second, students in Group 1 made

Guji Guji brutally hunt down his three duck brothers, which became an interesting part of the story similar to that of *The Three Little Pigs*, such as hiding in houses that are made of straw, wood, bricks, and concrete. Third, students in Group 1 incorporated some cultural elements into their version such as Beijing Duck and KFC. This cultural dimension made Group 1's work more engaging and more relevant to students.

By comparing Group 2's poster and its students' Worksheet 2 copies, it can be seen that students in Group 2 tried to create an alternative text with three new roles (i.e., a frog, a cat, and a swan). As the researcher's journal entries indicated, students in Group 2 started their group discussion by having each of the students in Group 2 share his/her ideas. After some time on group discussion, students in Group 2 decided that they should base their story on ideas from S16 and S2, i.e., S16's three new roles as mentioned above and S2's dialogue between Guji Guji and Mother Duck. Accordingly, during the interview the researcher asked S2 why students in her group described a narrative in their story that made Guji Guji so furious that he swallowed his duck brothers and Mother Duck was killed by the three crocodiles. In response to this concern, S2 elaborated on her idea:

> The original version of Guji Guji started with an egg rolling on the ground to the duck's family. This scene made me think of orphans raised by other families instead of by their biological parents. This plot can be commonly seen in the prime-time Taiwanese soap operas popular in Taiwan. Most of these TV programs are ridiculous, so I used this plot because I would like to twist the original version and to turn it into a funny story.

In terms of Group 3's students' group work, many students in Group 3 stated during the interview that group discussion had helped them think from alternative viewpoints rather than confining them within individual ideas. S14 said that she did

not have too many ideas on the ending when she was working on Worksheet 2 individually. However, perspectives from her group members gave her a lot of inspiration and enlarged the possibilities for their group story ending.

During the interview, S14 stated that while students in her group were discussing their group story, S20 suggested adding to their story the role of a spider that would give Guji Guji some advice. S20 reminded her classmates that their spider should be like the one in *Charlotte's Web*, a wise and helpful role to the little pig Wilbur. S14's collaboration with others proves that the construction of textual meanings in a critical literacy classroom should be contextually negotiated from different perspectives. As S19 said during the interview in response to the multiple perspectives during group discussion,

> If I were writing a story on my own, I might get stuck somewhere in the structure of my own text while I was revising it. But when I was discussing how to write a story ending with my classmates, sometimes I would have "Oh there could be a possibility like that" kind of thinking. In particular, every story can be approached differently by people. So different groups responded to the original version with different presentations.

The researcher found that while a bomb-throwing event was mentioned in S11's version, her group work, i.e., Group 4's poster story, did not draw on this scenario. During the interview, S11 said that while she was discussing a possible story ending with her group members, she mentioned her own version in which Guji Guji planned to throw a bomb at the crocodiles. S11 considered it an engaging idea, but some group members suggested that such an act would be a little bit bloody. Later, the entire group agreed that S13, another group member, had a better idea in which Guji Guji worked together with his duck family in order to defeat the three crocodiles at the end of the story. Finally, an alternative story came up, one that made Mother Duck

powerful and able to offer a solution for Guji Guji.

Multiple perspectives based on group work, i.e., a socio-cultural aspect of literacy, can also be found in one of the lines in Group 4's poster story, "Eat or be eaten, it's a war!". As S13 said during the interview, the idea of using this line came from three of his group members. These members all were classmates from the same department and they actively participated in the group discussion. One of them said that they had heard of the famous Chinese saying "兵不厭詐 All is fair in war" in many war movies that they had seen. Thus they suggested that their group work could be made similar to a war movie in which soldiers should take action in war rather than sit there and do nothing. Therefore, they made Guji Guji and the other duck brothers guided by Mother Duck play a trick on the crocodiles, attack them, and, finally, eat them. That is why, as S13 pointed out, all the students in Group 4 decided to create a line related to the situation that Guji Guji and the other ducks encountered, i.e., a war in which either the ducks would eat the crocodiles or the ducks would be eaten by the crocodiles.

If language educators see literacy from a critical perspective, they view classroom teaching and learning as a practice "that constructs, and is constructed by, the ways language learners understand themselves, their social surroundings, their histories, and their possibilities for the future" (Norton & Toohey, 2004, p.1). This critical dimension can be found in the case of Group 4's poster because students in Group 4 approached the original text through their active involvement with negotiation of different meanings from the text, the instructor, and themselves.

As discussed above, students in Group 4 planned to create a poster story in which Guji Guji set up a trap in order to kill the three crocodiles. According to the researcher's journal entries, the instructor approached Group 4's student in the middle of their discussion, and after students explained to him what they would like to say in

their story, the instructor suggested that Shakespeare's well-known line "to be or not to be, that is the question" be used in Group 4's story. At the beginning, students agreed on a line such as "To eat or not to eat, that is the question". However, one of the students in Group 4 said that it would be better to add the word "war" because the current situation that Guji Guji and his duck family encountered was a war. Finally, on their poster, the line became "Eat or be eaten, it's a war".

The example indicated that Group 4 added some new meaning to Shakespeare's quotation after they discussed their story with the instructor. They decided to modify the instructor's suggestion by incorporating the image of war into their story. Accordingly, students took the instructor's advice at the beginning and became active in the construction of their group story at the end. They played a passive role and then an active role in their learning during the discussion.

Table 4: Introducing the Stories of *Guji Guji* from Groups 1 to 4

	(New) roles	Storyline	Alternative discourses
Group 1	Mother Duck. duck brothers.	Guji Guji was enraged because Mother Duck did not give the answer he wanted. At last, he ate Mother Duck and three of his duck brothers , i.e., ducklings in the story.	Guji Guji became angry and violent. Three vicious crocodiles were not mentioned.
Group 2	Mother Duck. ducklings (i.e., duck brothers), a frog, a cat, and a swan.	On a road trip, Guji Guji asked about who he was respectively from a frog, a cat, and a swan. With different answers in mind, Guji Guji asked Mother Duck the same question and Mother Duck told him that she would love him even if he were a crocodile. But his duck brother laughed at him because Guji Guji looked different from	Guji Guji became a member of the crocodile family at the end of the story.

		them. Finally, Guji Guji became enraged and ate all his duck brothers and the three crocodiles ate Mother Duck.	
Group 3	Mother Duck, a spider, and a frog	A talk respectively with a spider and a frog disappointed Guji Guji. But Mother Duck comforted Guji Guji and helped him accept his identity. Finally, he told the crocodiles that he belonged to the duck family even though he looked like a crocodile.	The three crocodiles peacefully left Guji Guji after he told them his decision.
Group 4	Mother Duck and duck brothers	Guji Guji realized that he was a crocodile, but he decided to stay with the duck family. Then he followed Mother Duck's order. Guji Guji and his duck family worked on a scheme, played a trick on the crocodiles, and made them eaten at the end.	Mother Duck was depicted as an intelligent caregiver.

In the second activity, which focused on the story of Chrysanthemum, students were re-organized into 4 different groups. As they did in the first activity with *Guji Guji*, students were encouraged to complete the remaining story when they reached the part in which Chrysanthemum was teased for her long name. Various data suggest that a discussion with group members helped students compose the text from a broader viewpoint (Table 5).

For example, at the beginning students in Group 2 discussed how to make Chrysanthemum's classmates accept her. S1 suggested making Chrysanthemum win the competition for a special name and helping her build up her confidence since most kids are crazy about competition. While students in Group 2 were brainstorming how to describe the competition, S8 proposed the line "選我選我" (i.e., Choose me, Choose me) from a famous TV quiz show in Taiwan "百萬小學堂" ("All Pass").

This idea led to a heated discussion and made them raise their hands because they needed help from the instructor. These students told the instructor their idea and asked him how to describe in English a scene in their story in which students would desire to be competitors in a contest. Then all group members agreed to the instructor's suggestion that they add to their poster the sentence "I'd like to be a candidate" (Excerpt 13 in Chapter 4).

Group 3's discussion showed that its group members took a critical standpoint to question the original text. As indicated by the researcher's journal entries, during the discussion, S9 was unable to understand why people could not be named after flowers as depicted in the original story. She critically analyzed the text by arguing that many Taiwanese were named after flowers such as Lily and Rose. Furthermore, compared with Chrysanthemum, Jo, a student in the original story, was supposed to be a common name. In response to S9 concern, S19, another member in Group 3, said that it could be due to cultural differences. Afterwards, all students in Group 3 agreed that Chrysanthemum was a unique name and decided to go to the library to look for the possible meanings of the flower "chrysanthemum" as a name.

What has discussed so far suggests that students in groups were invited to construct new meanings of original texts through multiple perspectives based on group discussions. Some of these new meanings demonstrated in students' posters can be applied to the notion of *intertexuality*, a term coined by Julia Kristeva (1966). According to Rogers and Tierney (2002), intertexuality implies "the interplay of all cultural texts, written and spoken, and draw on analyses of the ways in which they lean on, speak to, echo, or even transform other texts, both explicitly or implicitly" (p.258). As shown in students' group posters for the two picture books, diverse texts and outside resources were incorporated into students' writing of the story ending.

During the first activity, Group 1 used *The Three Little Pigs* in the portrayal of

Guji Guji chasing the three ducks, while Group 2 employed ideas inspired by some Taiwanese soap operas. Group 3 adapted the spider character in *Charlotte's Web* as a role being asked for suggestions. Group 4 drew on a cultural text, i.e., a classic war strategy that students in Group 4 had heard from war movies, using the well-known line as the climax in Group 4's story.

In conclusion, the group discussion made students work on a possible story ending for their group work based on multiple perspectives that they brought up in the classroom. Differing from conventional reading instruction that focuses on the 4 skills, the instruction discussed in this research offered students an opportunity to develop their critical literacy competence. Motivated to think differently and from multiple perspectives, students became aware that texts can be approached not only through the voice of the author but also through different viewpoints from students themselves. For example, students' poster stories suggested that they adopted different viewpoints either from characters in the original story or from characters that were not depicted in the original text and were created by students themselves.

Table 5: Comparing the Stories of *Chrysanthemum* in the posters of Group 1 to 4

	New element(s)	Storyline	Alternative discourses
Group 1	new roles such as Rose and Lily	Chrysanthemum complained to her mom about being teased at school. Her mom told her that naming babies after flowers was their family tradition. Chrysanthemum became confident after she realized the meaning behind her name. Finally, her classmates became proud of her with a special name like "Chrysanthemum".	
Group 2	popular culture source (I'd like	The teacher Mrs. Chud decided to hold a competition to choose a	

	to be a candidate.)	special name. Unexpectedly, Chrysanthemum won the contest. Mrs. Chud taught students that each name stands for something meaningful.	
Group 3	collaborative work by going to the library.	Chrysanthemum told her parents what had happened in school. She searched for the meaning of her name and told her classmates what she found. After that, her classmates hoped to have a flower name like hers. At the end of the story, Chrysanthemum realized that what really mattered should be to be yourself.	Chrysanthemum herself improved the situation of being teased.
Group 4	new storyline in which classmates apologized to Chrysanthemum	Chrysanthemum quit going to school after being teased. During a field trip, her classmates understood that they had been bad by teasing Chrysanthemum. In the end, her classmates apologized to Chrysanthemum and became her friends.	

5.4 Developing Resistant Reading on the Basis of the Realities Portrayed in *Chrysanthemum*

The results suggested that students were able to develop resistant reading by becoming aware of the author's voices or presumptions. According to Commeyras and Faust (2002), resistant reading occurs when readers "adopt a stance in opposition to the one they imagine an author has assumed for his or her readers" (p. 552). In terms of Worksheet 3 used in the two activities, the *Guji Guji* activity asked students to compare and contrast their group versions and the original text. However, the second activity, i.e., the Chrysanthemum activity, required students not only to

compare and contrast their group story and the original text, but also to rethink the roles described in *Chrysanthemum* with the corresponding roles (i.e., teachers, parents, classmates, and others) in Taiwan. This invitation made students develop resistant reading to read against the original text and to critically compare the world presented in the text and outside the text.

As mentioned in Chapter 4, at this point the instructor considered time constraints and divided students into four groups, each of which was asked to focus on one certain role. Using their Worksheet 3, Group 1 discussed the role of teachers, Group 2 the role of parents, Group 3 the role of classmates, and Group 4 the role of others. In order to gain a holistic understanding of the four assigned roles, the researcher will analyze (1) responses from each group and (2) opinions of 10 interviewed students of the four roles.

First, in comparing responses by teachers in *Chrysanthemum* and teachers in Taiwan, some students in Group 1 did not focus on how teachers might deal with the teasing issue. Instead, they highlighted conflicts in school that teachers in Taiwan might need to resolve. For example, as shown in her Worksheet 3, S22 created a situation in which Taiwanese teachers had to handle matters such as theft by students. Similarly, S1 said in her Worksheet 3 that it would be more common to see students speaking loudly in class and interrupting the instructor. Unlike Mrs. Twinkle, teachers in Taiwan, as S1 said during the interview, would not solve the problem in public because the culture in Taiwan would see it as a personal attack on students. From S1's perspective, most teachers in Taiwan would tend to discuss problems with students in private. These findings indicate that some students were not yet able to approach *Chrysanthemum* critically. They made sense of the text by placing it in the context of Taiwan and discussing issues irrelevant to the issue of being teased.

After being asked to compare the situations in the story and in Taiwan, some

interviewed students were more able to have a resistant reading of the role of teachers depicted in the text with the realities in Taiwan that they knew. Some students said that most teachers in Taiwan would not be like Mrs. Twinkle, a teacher who was willing to tell students that it is all right to be named after a flower with a long name. In these students' opinion, teachers in Taiwan would remain quiet about school teasing problems.

During the interview, some students shared a similar idea that the world presented in this story was too idealistic. As S19 said, "in reality, a teased student would still be mocked and isolated even if a teacher had said some nice thing about the student in front of others". She also made a comment on picture books and the story *Chrysanthemum*:

> Stories are kind of portrayed perfectly in picture books . . . . The picture book *Chrysanthemum* addressed the teasing issue in an idealistic way. [In the story] the teacher said that Chrysanthemum's name was special and this compliment influenced other kids' perception of Chrysanthemum. I think that the whole situation would not change even if the teacher tried to say something or do something.

Another student, S2, pointed out that nowadays teachers were in a difficult situation because there was more parental intrusion into school matters:

> I think teachers in Taiwan would tend to overlook students' problems with being teased. Nowadays, it is common that parents would complain to legislators about how their kids have been treated in school. This has made teachers afraid of doing anything. I'm sorry for them.

Second, in terms of the differences between Chrysanthemum's parents and Taiwanese parents, responses varied between Group 2's students and interviews with students. During the interview, some students said that parents in Taiwan would tend

to react to Chrysanthemum's situation in a similar way to that of the parents in the story. For example, S18 said that most Taiwanese parents initially would try to comfort their teased children and then encourage their children to solve the problem by themselves. If the problem of being teased were still unresolved, the parents would finally intervene in the matter by approaching the teacher for help. Students like S18 reinvented the image of parents presented in *Chrysanthemum* and did not add alternative meaning to their own work with personal and cultural resources from outside the original text.

Differing from a comforting role for parents mentioned above, a more aggressive portrayal of parents was provided by some students either in their Worksheet 3 or during the interview. Take S21 and S9 as examples. These two students worked with other classmates in Group 2 discussing the role of parents. On their Worksheet 3, S21 and S9 pointed out that in Taiwan parents from different socioeconomic backgrounds would differ in handling situations such as the one described in *Chrysanthemum*:

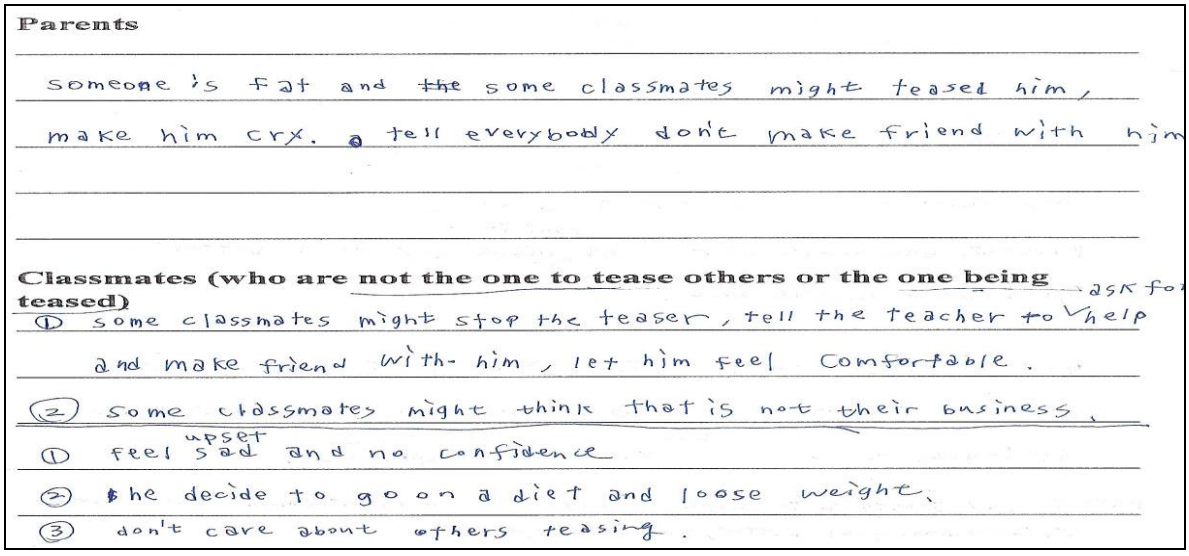
> [Parents would] go to school and ask the teacher why my child be teased. If both [parents and the teacher] didn't have a good solution, strength parents maybe will hold a press conference. [S21]
>
> If the parents have the higher economy or power, they maybe hold a press conference to declare this thing. If they're not, they maybe do nothing. They can't do anything. [S9]

S21 and S9's responses suggested that if parents had a higher social status, they would be more aware of or more aggressive about their children's school problems. S9 specified the influence of parents' socioeconomic status on the way that parents would address issues related to the school. During the interview, S3, a member of S21 and S9's group, explained why he and his group members stressed the factor of parental socioeconomic status. He said that actually this idea came from him, a major in sociology. While discussing the role of parents in Taiwan, he told his group

members that “there could be two types of parents, that is, parents with lower and higher socioeconomic levels. Parents of these two types can be different in their thinking about their children’s school problems”. He added to this argument by offering two predictions: “While the former would appeal to the influence of legislators and use sources like a press conference to change the situation, the latter would just try to put up with the situation and ask their children to solve problems on their own”.

Third, Group 3 students were able to portray the role of classmates in a way more related to students’ personal experiences in Taiwan. Group 3 students used Worksheet 3 to elaborate on their idea that they had shared on Worksheet 1. They thought that many students in Taiwan would be teased not because they were named after a flower but because they were fat. For example, S15 discussed this situation with her group members and delineated it in her Worksheet 3 (Fig. 1).

Fig. 1: S15’s Worksheet 3



In her worksheet, S15 created a situation: “Someone is fat and some classmates might tease him, make him cry”. Then two reactions emerged from other classmates. The first response was that some classmates might report the teasing incident to the teacher and might make friends with the teased classmate. The second response was

that some classmates might ignore the situation because they thought that it was not their business.

Fourth, Group 4 students were asked to examine other roles not represented in *Chrysanthemum* by drawing on their learning and life experiences. During their group discussion, they thought that counseling teachers should play an important role in handling student-related issues. As a sociology major, S6 shared with his group members counseling cases that he had discussed in his own department. After S6 mentioned that some children had been teased in elementary school in Taiwan because their mother was Vietnamese, S13 during the interview reflectively shared his thought on the issue that S6 had just brought up:

> At the beginning of our discussion, we focused on the role of counseling teachers and came across issues related to different races. Nowadays we can see many elementary school and junior high students whose mothers are from foreign countries such as Vietnam. These students are often teased for their skin color or accent. Their classmates, I mean those kids whose parents are both Taiwanese, may just make fun of them because of the way they look and the way they speak.

By examining the third worksheets of Group 4, we can find that after they discussed being teased for different skin color or speech, Group 4 students focused on how counseling teachers in Taiwan would react to the situation of teasing. In their opinion, Taiwanese counseling teachers would try to help students understand the situation from different perspectives and learn to respect cultural differences in real life. As S11 (O) stated in her Worksheet 3: "[A counseling teacher in Taiwan might] design a[n] activity which could make children to know the differences between culture to culture. Learning to respect and accept the different culture because the world is become a global village."

As we can see in Chapter 2, Heffernan and Lewison's (2003) study echoed a similar thought on students' perceptions of the role of teachers with regard to the issue of being teased. In their study, 20 white and Asian-American third-graders discussed the picture books that they had read previously, specifically books with social justice themes. Then students were encouraged to write about their experiences of being teased. While only one student said that a teacher would be willing to help the teased student, the others used their writing pieces to convey a message that alarmed the school--"adults don't help" (p. 440). As discussed previously, Group 1 students and some interviewed students expressed a similar opinion that teachers in Taiwan would not actively deal with the teasing issue.

With regard to the role of parents in America, Heffernan and Lewison's (2003) study pointed out that five students discussed their perceptions of parents' attitudes. Two of these students said that parents would go to the school and help their children solve the teasing problem. Another student said that parents would just comfort their children, and the other two students said that parents would not give any advice to their children. While American parents would tend to deal with their children's school problems on their own, students discussed in this study suggested that some Taiwanese parents would solve their children's teasing problems in different ways, by using resources inside and outside the school. As the Group 2 students said, this literacy practice made them notice that parents in Taiwan would appeal to the power of higher authority such as legislators.

In conclusion, this study helped some students develop a resistant reading of *Chrysanthemum* because students were encouraged to "endorse, negotiate or oppose the various meaning[s]" (Commeyras & Faust, 2002, p.553) hidden in the original text. Students were invited to approach reflectively not only the teacher and parent roles that existed in the text, but also the classmate and other roles in students' lives in

Taiwan. Ultimately, students arrived at "an understanding that the worldview represented . . . is not a 'natural' one, and it can be challenged and actively resisted" (Bean & Moni, 2003, p.647). Instead of being positioned by the author of the text, students were critically aware that language is closely connected to reality. The critical literacy practice discussed in the study made students able to approach the text by considering the relationship between the text and the context in which they live (Freire, 1983).

5.5 Exploring Self-Identity in a Sociocultural and Critical Aspect

With regard to the issue of self-identity brought up during the two activities discussed in the paper, many data sources suggest that students used their learning experiences to interact with texts to form dialogue with themselves and/or with the world around them. First, while being asked to use their reflective journal to express their opinion about the issue of self-identity (Appendix 13 & 14), some students drew on their personal experiences, a text-individual reflection. They indicated that many college students in Taiwan felt confused about their identities and were unsure of the role that they would play in the future. As shown in his reflective journal[14], S17 (O) expressed a feeling of uncertainty about his current and future lives:

> I major in sociology, "thinking" in this department is important and necessary tool. Although in sociology, I still confuse in what I gonna to do. I don't know what can, should I do in the future, because the course I majored in this department is so heavy and annoying, boring and useless for me that I cannot

[14] While students were required to finish their reflective journal in English for the first activity *Guji Guji*, they were allowed to finish their reflective journal in Chinese for the second activity *Chrysanthemum*. In order to maintain students' viewpoints, their responses in English are quoted directly, including grammatical mistakes. Students' responses in Chinese were translated for quotation. Accordingly, in the following discussion, for example, "S17, O" or "S17 (O)," refers to the original quote of S17. "S17, T" or "S17 (T)" refers to the quotation of S17's ideas translated from Chinese.

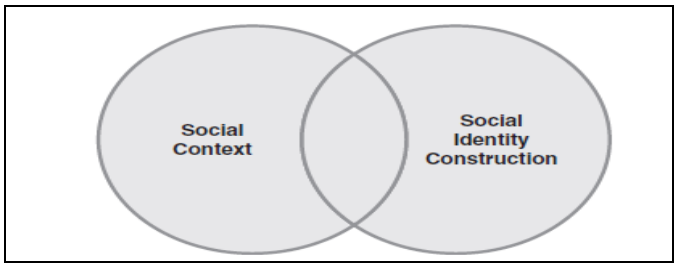
have a view for future.

Second, some students reflected on the self-identity issue through a text-society attitude in which they used the texts to interact not only with themselves but with the world inside and outside the classroom. These students reacted to the issue of self-identity from a broader sociocultural viewpoint because they were more conscious of what might have an impact on one's self-identity. These factors included others' viewpoints, school settings, social values, and mass media. As shown in her reflective journal, S14 indicated that she used to care a good deal about how other people looked at her, but the prolonged learning experience that focused on self-identity motivated her to think about who she was and to understand that it would be difficult to please everyone. As for S4, reading the story of Chrysanthemum made her aware of how teasing could influence one's self identity and made her more careful in her interactions with other people. S9 (O) also gave some thought to her own identity in her Worksheet 2:

> In fact, my name was teased by my classmates, too. That because my name was not really cute and like a girl's name. I also had ever feel so sad about it, but now I feel so happy. It's a unique name, and I'm a unique person.

According to Stevens and Bean (2007), "identity as a dynamic process" (p.28) is always in a fluid situation influenced by the social context and its cultural elements (Fig. 2).

Fig. 2: Identity as a Dynamic Process



The following discussion demonstrates that students were socially engaged in different literacy practices in a classroom that focused on the issues of self-identity. During the entire learning process, students brought into the classroom different cultural elements such as school norms, social values, and mass media power. They also found that the construction of their identity depended on their interaction with people around them. They said that their identity can be de- and re-constructed through interaction with others.

With regard to the influence of school norms on students' identities, some students said that environment would affect the way one perceived himself/herself and other people. In her interview, S1 said that Chrysanthemum was treated differently in her family and at school because of her name, which made S1 understand that shifting contexts might have a different impact. As she said, "In your family your parents would take good care of you, but when you're not at home, people would not care about where you are from and who you are . . . ." Accordingly, at the end of the interview, S1 reiterated that Chrysanthemum's parents and her classmates regarded Chrysanthemum's name from different perspectives and this conflict made her confused about her identity.

While being asked in their reflective journal about the influence of school settings on the formation of identity, many students were able to be critical about relevant issues. S10, S15 and S22 mentioned that the environment, school culture and others could make individuals have different perception of themselves, but these students did not detail their viewpoints. Echoing the notion that our environment can influence the way we see ourselves, S7 (T) offered an example in her reflective journal:

> The school atmosphere will more or less influence how the students would like to be. . . . School teachers have a big impact on students' self-identification. In

particular, teachers are very much influential with elementary and junior high schoolchildren because they are still in search of themselves.

In addition to the school influence discussed either in their reflective journal or during the interview, some students explored how society could have power over the formation of one's identity. S6 (T) expressed his opinion in his reflective journal: "I think school settings are very influential in one's identity construction. We are socialized in school. We need to follow dominant values maintained by society. The one who does not fit in the dominant values may be bullied." S6 thought that Chrysanthemum was teased by her classmates because she had a unique name that differed from dominant perspectives in school culture. As demonstrated by the specific case in the text *Chrysanthemum*, other classmates considered that everyone should be named after parents or grandparents instead of after flowers. In his reflective journal, S6 made some critical comments about the matter of naming: "If we want to accept ourselves, we need to break the external norms imposed by our society. We need to build our self-confidence in some field or some aspect. Then we will have some self-esteem (S6, T)."

S19 also discussed in her reflective journal how dominant values would affect the formation of one's identity:

> We are often influenced by others. Basically, we live in a society where education is constructed by human beings. So our impressions and values about other people and things are positioned within the framework of our society, which determines our thoughts and identities. This activity made us [students] realize that although others have different perspectives about us, what really matters is how I see and accept myself (S19, T).

Some interviewed students specified the values and ideologies in society that had great impact on people's thought and behavior. S14, S15, and S3 also mentioned the

influence of media on self-perception. S14 said that "康熙來了 Kang Xi Lai Le" (a TV talk show extremely popular among Taiwanese teenagers) might have negative impact on teenagers, especially the way they would see themselves. In particular, S14 said that this TV show kept advocating the benefits of plastic surgery, which, from S14's viewpoint, would be likely to distort teenagers' values and make them become overly concerned about artificial beauty.

As for S15, she pointed out that the current media tended to report news about beautiful models and made the entire society believe that women should be like these models. Then S15 used her friends to explain what she had just said: "Many of my friends are not confident and think that there is always something wrong with themselves and their bodies. Then I would tell my friends . . . that as long as we accept the way we are, we will be good enough".

S3 pointed out that many people were not conscious of being positioned by TV programs. He used a specific case in Taiwan to exemplify his idea, i.e., the variety of politically partisan talk shows. For example, as S3 said, if a TV channel was in favor of the ruling Kuomintang party, its political talk shows would prefer opinions favorable to the Kuomintang, and vice versa. If viewers could not thoroughly reconsider its messages, these viewers would become partial to a specific political party without being critically conscious of covert messages on TV.

As discussed above in relation to the second research question, "How did the students respond to the multiple learning sources offered in the class from a critical literacy perspective?" students' responses varied. Some students (e.g., S1, S5 and 17) were not able to re-examine the texts from a critical perspective, but they did make a connection between the texts and their lives. In contrast, some students (e.g., S3, S6, and S19) showed that they were able to foster a deeper sense of critical literacy through the two activities discussed in the paper. Students' responses, as mentioned

previously at the beginning of the current chapter, include (1) examining students themselves and using life experiences for reflection, (2) experiencing alternate ways of being through individual writing, (3) disrupting the commonplace by investigating multiple perspectives, (4) developing resistant reading on the basis of the realities portrayed in *Chrysanthemum*, and (5) exploring self-identity from a socio-cultural aspect.

According to Pennycook (2004), critical moments occur as students "seize the chance to do something different …[and] realize that some new understanding is coming about" (p.330). At the beginning of the first activity, students were not able to question the hidden motives generated by the author. However, students became more and more active in their learning and reflective on the various types of classroom materials. More importantly, students experienced more critical moments through pair/group discussions, whole class interactions, and poster presentations. By being asked to respond to different learning sources, students showed a higher level of creativity, collaboration, and critical reflection, all of which were based on their personal experiences and social resources. At the end of the second activity, some students became more critically literate because critical literacy implemented in the classroom helped them begin researching and questioning social issues from multiple perspectives.

CHAPTER SIX

RESULTS AND DISCUSSION (III)

In response to the third research question, "As English learners in Taiwan, how did the students reflect on the activities discussed?", students' responses to both activities were grouped into two major categories: (1) comparison between their present and previous English learning experiences and (2) reflection on their language development through the activities discussed.

6.1 Comparison between Their Present and Previous English Learning Experiences

In response to the request listed in their reflective journal for each activity, "Try to compare this picture book reading activity with your previous English learning experiences", most students responded to the two activities in a strongly positive fashion. Many students mentioned that their previous English learning experiences had been mainly passive learning and exam-oriented, whereas these two activities were theme-based and made them active learners.

Many students indicated that, under a fixed school schedule, their previous English learning was often associated with reading textbooks and preparing exams, which, as S10 (O) said, would bore and exhaust students: "At before [like junior high or senior high], we just read text book, and have exam, it's very boring and a lot exam make me tired. But this kind of book make me feel relax, not nervous as before." S10 also pointed out that he felt overwhelmed with so many vocabulary words and grammatical points that he had to memorize:

> While in senior high school, I needed to memorize vocabulary words from a vocabulary book until I felt like dying and I had to repeatedly read grammar

books until they became worn out. Although they may not be so effective [in helping me to enlarge vocabulary and understand grammar], picture books would engage me and help me increase learning motivation (S10, T).

In his reflective journal, S12 said that traditional instruction put more emphasis on testing results rather than on students' comprehension and reflection on learning materials. He criticized exams and expressed positive opinions about these two activities, an alternative learning that was more engaging and meaningful to students:

> In previous English learning, we often use textbook and test to let hole [whole] class have power to study. It's a good and convinence, but, it's just for exam. No other destination. So, after test we forgot 90% content. In the other way, we study happily in this activity and I believe I can remember this in my hole [whole] life (S12, O).

As discussed above, most students indicated that textbooks were used as the major material in their junior and senior high school. At that time, most teachers focused their instruction on memorizing words, understanding grammar rules, learning different kinds of tense usage, and so on. Such teaching and learning reflected the principles of transmission pedagogy (Neilsen, 1989) in which teachers play the main role in the classroom delivering knowledge and information and students are passive learners whose viewpoints are hardly valued.

As shown in the current data, these two activities changed students' role in the classroom. During the entire learning process, they were constantly encouraged to be active rather than passive. In accordance with S10 and S12's viewpoints shown above, S3 stated during the interview that students' attitude toward English had changed and students were provided with more opportunities to become involved in learning and to express perspectives on given issue:

> Junior or senior high students need to memorize vocabulary words effectively

> and to comprehend grammar as much as possible. These two activities gave students more opportunities to discuss issues and improve listening and speaking. Students' attitude toward *English* (emphasis by S3) then changed. Many say that Taiwanese people study English as an academic subject. That was my previous experience. But now I was able to practice English and didn't feel stressed in practicing English.

First, some students indicated that during these two activities students were motivated to think differently, a type of learning overlooked in their previous learning experiences. In her reflective journal S11 (O) said that "in fact, the ending of Guji Guji is easy to guess, but from the process of reading this picture book, it let me thinking from another version. . ." During the interview, S11 pointed out that students were encouraged to have critical perspectives on *Chrysanthemum* through which students could learn cultural differences. She felt that parents depicted in the text might represent those in Western society and the text is about how they would deal with the teasing issue. From her perspective, parents in Western society tend to say "I love you" to their children more easily than parents in the society of Taiwan who would be more reserved in their affections and emotions.

With regard to the invitation to think deeply, S18 (O) said in her reflective journal that the current learning experiences "inspire" students to reflect critically. During the interview, she said that the activity design for *Chrysanthemum* helped students to adopt a critical perspective on the story:

> If we merely read the picture book [*Chrysanthemum*] without doing other exercises, we wouldn't feel anything special. However, the activity design made us feel it's more than reading a story. We could reflect on Taiwanese society. While facing teasing issues as portrayed in *Chrysanthemum*, how would Taiwanese teachers or parents react? Would they react in the same way as we

could see from the picture book?

Second, as Beck (2005) emphasizes, a key dimension in critical literacy is a dialogue that engages students in more interaction (1) between the teacher and students and (2) among students themselves. In some students' reflective journals, the interaction between the teacher and students was particularly pointed out as one of the major differences between the present and their previous English learning experiences. As S4 and S5 said, the English classes that they had encountered in the past were usually dominated by the teacher's instruction that did not focus on interaction between the instructor and students. For example, English teachers in their junior and senior high school tended to involve students in lectures instead of in listening and speaking practices. Such a learning pattern made the class boring and unable to arouse students' interest in studying English; finally, students easily fell asleep.

With regard to students' responses to the present learning experiences, students considered the instructor an important role in helping students become active learners. As researcher's journal entries suggested, when students in each group were required to create a collective story ending during the Guji Guji activity, discussions among students or between the teacher and students entailed meaningful interactions. During their class, students actively appealed to the instructor for help with regard to the translation of specific Chinese phrases into English (Fig. 3). For example, when Group 2 students planned to end their Guji Guji story in a strange way in which Guji Guji would eat his duck family, one of the students in Group 2 raised his hand to ask the instructor about how to describe the situation in English. The instructor suggested using words such as 'catch', 'bite', 'chew', and 'swallow' to depict the process vividly. From the perspective of language learning, the instructor became a co-participant in students' discussion, sharing with students his vocabulary knowledge, and took part in the process of meaning construction.

Fig. 3: Students' Active Learning of English Words and Expression

The activity of Guji Guji	The activity of Chrysanthemum
1. escape 2. stare 3. in head vs. in mind 4. meow 5. catch, bite, chew, swallow 6. ran to…with panic 7. straw hut 8. casual	1. zits/ acnes 2. black eyes; dark/black circles around your eyes 3. look at your reflection in the mirror 4. bookworm 5. timid 6. irritable 7. characteristics/ traits/ features 8. I'd like to be a candidate 9. counseling

Another meaningful interaction case can be seen in Group1's discussion with the instructor. S8, a Group 1 member, asked the instructor whether or not it would be appropriate to add the sentence "Are you shitting me?" to Group 1's story because students in Group 1 planned to demonstrate Guji Guji's anger in their story. In response to this concern, the instructor asked the other members in Group 1 if they agreed to this expression. These students said that they preferred this usage for its colloquial feature. Then the instructor told the students:

> I would not decrease your grade even if you use this word. It would be O.K. if you think such a vulgar word can be seen in a movie like *The Fast And The Furious 6*. But you have to understand that many Hollywood movies tend to exaggerate various aspect of life in America. That's not the way I've experienced from my stay in the U.S. You've gotta be more critical.

During the interview, S8 indicated that he was not afraid that the instructor would be angry about his question. According to his impression of the instructor in the classroom, the instructor was humorous; he tended to tell jokes, make fun of himself, and make students laugh. From S8's perspective, the instructor was open-minded to students' various ideas, so he felt free in expressing his ideas in class

and did not worry about how the instructor would react to his word selection.

According to Iwasaki and Kumagai (2008), the instructor at this moment did not take the role of an authority figure commonly seen in a traditional English classroom for English learning. The instructor provided the information about the vulgar word "shit" used in many Hollywood movies, shared his sociocultural understanding of the word from his lived experiences, and, still allowed students to use this tasteless word based on their unanimous decision. In other words, students were not confined to regard the teacher's views as the correct one; rather, they were allowed to express their own views or interpretations in learning English.

Third, students discussed in this research were not passive learners as we can see in traditional English classrooms. They became the center of the entire learning process. Specifically, these two activities reinforced a sense of peer bonding among students through pair/group discussions. In his reflective journal S5 said that students in this class were not as quiet as they had been before, and they were given more opportunities to discuss many issues in English with their classmates, to practice their English, and to relate their learning to their real lives:

> Previous English learning experiences: We kept silence, and teacher always use the boring way to teach us. We seldom speak or listening in English. Never put English into our life. Life and English are never together.
>
> Reading activity: Speaking and listening are practicing more than previous experiences (S5, O).

Moreover, S7 (O) indicated in her reflective journals that these two activities encouraged "shy people to talk in class" and she was no exception. She said that this learning experience gave students many chances to express their opinions, to improve their integration skills, and to notice others' diverse perspectives:

> [In these two activities], there were more group discussions which required

> students to express personal ideas. This made me feel more involved in learning instead of merely listening to the teacher. The group presentation also helped me organize my thoughts and received multiple perspectives on the same issue (S7, T).

The findings mentioned above suggested that students' English learning in junior and senior high school was mainly exam-oriented through transmission instruction. In their opinion, these two activities were different from their previous learning experiences in three ways: more opportunities to think deeply, more interactions between the instructor and students, and more interactions among students themselves. In other words, these two activities were student-centered. They made students experience an interactive dialogue that helped students "to explore multiple viewpoints and voice different perspectives while exploring past and current events" (Soares and Wood, 2010, p. 489).

The three differences discussed above can lead to the fourth difference between students' present and previous learning experiences: students had more engagement in the entire learning process and had more interest in English study. When students were constantly encouraged to respond to tasks such as thinking deeply and forming many interactions with classroom participants, they were required not only to draw on different learning sources but also to practice their listening and speaking skills. This change, as indicated by S22 and S5 in their reflective journals, made students think that they had a higher motivation in studying English and enjoyed the entire learning. As a whole, these two activities were different from their prior learning experiences in a positive way as shown below:

> Before, I learn English maybe just read not to speak and listen, very boring and not efficient. I hate this way. . . . [In these two activities, it was] A happy good time to practice English. (S22, O)
>
> This activity tell me if you feel some fun in learning anything, and you will

want to learn more. (S5, O)

6.2 Reflection on Their Language Development through the Activities Discussed

The two activities examined in this research incorporated various materials into the learning process, such as an adjective vocabulary list, two video clips, worksheets, and two picture-book reading exercises. As shared in their reflective journals and during the interview, students pointed out that these learning sources helped to improve their English in different aspects.

First, nine students specifically stated that the vocabulary list used for the *Guji Guji* activity, i.e., a list with 60 adjectives about personality qualities, was valuable to their English learning. Students were helped to reflect on their personal traits and to increase their vocabulary through describing their own and others' characteristics. As S11 (O) said in her reflective journal, the list helped her to "discover [her] advantages and disadvantages." In addition, during the interview, S13 and S19 pointed out that they had limited vocabulary about personality, but the list was effective in helping them learn more words used to describe people's personalities. During the interview, S1 said that she did not bother to memorize new words after she had graduated from senior high school. But students learned new words through practice rather than memorization, e.g., using the adjective list during the exercise of "What Makes You Different" in which students wrote their personality traits on their own and shared them with other classmates.

Second, many students thought that watching the two video clips helped them to make sense of the stories of *Guji Guji* and *Chrysanthemum*. Students enjoyed approaching texts through a big screen, i.e., watching videos via the Internet with dim light and closed curtains in the classroom where students were drawn to the world depicted in each of the two stories. In students' reflective journals, many students

expressed a positive attitude toward this input incorporating different learning elements. As S20 (O) said, watching a video is one of the most attractive ways to comprehend a story because we can "read, watch, and listen". To be more specific, as S4 (T) indicated, watching a video clip can be attractive because it contains sound effects and pictures in motion. In addition, S14 (O) thought that the story of *Guji Guji* became more engaging when it was visually presented through a video clip, a type of learning input that fostered her concentration:

> The video clip can help students concentrate on the story. . . . I like video clip very much, because I don't like reading the books which with a lot of words. I prefer watching movies to reading books. I know it was not a good habit. But the video clip actually can make me concentrate and listen carefully to the narration.

In terms of students' responses during the interview, many students maintained a favorable attitude toward using video clips in the classroom. From S15's perspective, while she was watching the video clip of *Chrysanthemum*, she found that the narrator repeated specific sentence patterns and vocabulary words. In fact, this type of repetition is commonly seen in many picture books so that the reader encounters the same words and phrases many times during reading and can learn them subliminally. (Lynch-Brown & Tomlinson, 2005). When a narrator in the video was speaking the same words as the written text, S15 thought that it was effective in English learning: "At first I was unable to pronounce some of the words in the story. Later, I became able to read these words and I could even spell 'chrysanthemum' because I had listened to these words many times".

These positive responses to video clips suggested that students in the present time are exposed to both print and non-print learning sources. The latter type of learning has became so-called media literacy, a way of engaging learning that should

be practiced in the classroom because young adults nowadays have become a generation of images (Kress, 2003).

Third, the worksheets used in these two activities helped students increase their English development. As shown in their reflective journals, S15, S2, and S3 indicated that the worksheets were beneficial for them (1) to wrap up their ideas after reading a story by writing down their ideas on the worksheets and (2) to express these ideas to others with the aid of the worksheets.

In some students' opinion, Worksheet 1 was the most effective language learning task and allowed students to improve their speaking and listening abilities. While Worksheet 1 used in the *Guji Guji* activity (i.e., What Makes You Different?) had students discuss personality traits, Worksheet 1 used in the *Chrysanthemum* activity (Teasing: Was it playful or hurtful?) had students reflect on their experiences of being teased through pair and class discussions. Both exercises were effective in students' language learning because students were required to exchange messages and express ideas with their partner. As S9 stated in her reflective journal, these two exercises gave students an opportunity to practice their English speaking that she had seldom seen in her previous learning experience:

> English classes are always just reading and writing, but rarely have to discuss or talk out. It's a good learning experience to discuss with others, and share what differents between us. . . . I can learn how to do good conversation with others when we are discussing (S9, O).

With regard to Worksheet 2, we should point out again that the participants discussed in this study were 22 non-English-major college students in Taiwan who, from the students' own perspective, had not been required to write papers in English. Consequently, some students thought that the writing hints (i.e., 4W1H and tense usage) offered on Worksheet 2 in particular helped students improve their writing

ability. As S15 said during the interview, the guidelines for 4W1H were a helpful reminder for her to structure and complete her own story ending. In addition, the suggestions on tense usage helped S15 become clear about what tense she would need in completing her Worksheet 2 (Appendix 16). This finding suggested that teachers could inform students of basic composition elements or strategies (e.g., 4W1H strategy and tense usage in narratives and in dialogues) in order to help them improve their writing performance.

The follow-up poster-making exercise for each of the two activities helped students develop their writing and speaking skills because students worked together to discuss and write a story ending simultaneously. From the perspective of writing ability, many students thought that creating a group story ending was a meaningful writing exercise. When she was interviewed, S11 indicated that she had stopped practicing English writing after she became a sophomore in college. This exercise was helpful to her English writing because it involved her in brainstorming and generating ideas together with her group members. A sense of participation made her willing to write and think.

As for speaking ability, some students indicated that the group presentation at the end of the exercise did help students improve their English speaking ability because they were required (1) to be prepared for this group performance in advance and (2) to narrate their group story one by one in English. For example, during the interview S14 said that the group presentation helped increase her English speaking fluency. As she recalled, the instructor told students that when students in groups would be going to present their group story ending during the following week, they should keep in mind that a thorough presentation would need a beginning and an ending. This reminder motivated her to practice her oral presentation and to prepare well at home before she came to the class for her group presentation.

As for the group discussion about a possible story ending that occurred before the group story presentation, it was conducted mainly in Mandarin and it drew different responses from students from the perspective of English speaking ability. Either in the reflective journal or during the interview, S8 and S9 said that it would further facilitate their English speaking ability if students had been required to discuss a group story ending in English only. During the interview, S8 said that he would be willing to have a discussion in English with others, but he raised a concern that most Taiwanese students might not be used to speaking English or not willing to have a group discussion in English.

During the interview S13 was asked to share his opinion on the situation that S8 had mentioned. He thought that it was not practicable to require students to speak English all the time in class. He further pointed out that whether or not students should speak English with their partner should depend on the English level of their partner. For example, when S13 was paired with S5, S13 found that it would be difficult to communicate with S5 in English only and that it was time-consuming for S13 to find and use simple and correct words to express his ideas.

S8 and S9 considered it more beneficial to speak English only, but what has been discussed demonstrates that many students, including S9 herself, believed that the Worksheet 1 exercise in each of the two activities and the group presentation did help students make progress in their speaking ability (the examples of S9 and S14 mentioned on p.117 and p.118). In response to the concern of S8 and S9, it should be pointed out that at the beginning of each of the two activities, the instructor always reminded students that they should try their best to express their ideas in English, some Chinese would be allowed during the group discussion, and only English could be used when students in groups presented their work in front of the entire class. From the instructor's perspective, these two activities were the warm-up exercise for

students to develop their critical literacy. To speak more English should be required in the future when students had other opportunities to experience similar English learning activities.

Fourth, all students maintained a positive attitude toward using picture books in the classroom. They all agreed that picture books in English could help students in Taiwan increase their English development. However, either from reflective journal data or from interview data, four out of these 22 students (i.e., S17, S8, S19, and S3) suggested that it would not be sufficient to use picture books as the only classroom material during the semester. For example, S17 (O) said that the *Guji Guji* activity "is not as same as the general, maybe it grown people's interesting up, to make people want to learn English." However, when he was finished with the second activity (e.g., the *Chrysanthemum* activity), he said he would still enjoy studying English through the issue of self-discovery, but he would like to experience different types of learning input rather than children's literature, which, from his perspective at that time, would be slightly childish:

> Self-identity resembles a self-exploration journey. Everyone has to find and face his/her real self. Such an activity gave students an opportunity to understand themselves again. The starting point was good, but it would be better to explore and use other types of learning materials because using children's literature all the time seems a little bit childish. (S17, T).

S8 and S19 suggested using alternative texts such as American TV programs. As S19 (O) stated in her reflective journal: "I think this picture book [*Guji Guji*] is very funny. But I prefer to watch some English drama. Because drama shows more the daily life in America. So I can learn more something not just in the book." Specifically, when S19 was interviewed, she said that she would prefer watching American TV programs such as *Gossip Girl* to learn English. She felt frustrated while

watching American TV programs in which the characters would talk too fast to her. However, she would still opt to study daily English through these TV entertainment programs. In his reflective journal, S8 (T) stated a similar idea and stressed English learning motivation:

> Various materials used in these two activities helped students not to feel bored in class. But I thought the teacher could use video clips or something else to make students learn more vocabulary words. For example, using the latest popular TV drama series may increase students' learning motivation.

As indicated previously at the beginning of Chapter 6, S3 said that these two activities made him feel less stressful in learning and gave him more chances to practice English. During the interview, he pointed out that students such as S3 himself might still need instruction with more emphasis on grammar in order to score well on future exams. Asked whether or not it would be applicable for college students to study English through picture-book-based activities for the entire semester, S3 replied:

> I'm afraid not. Compared with textbook-based learning, picture-book-based activities might make students less aware of what they have learned today. For example, if a textbook is used in a classroom, I would well understand my learning pace, such as from the first unit to the fifth unit during the first half of the semester. If I memorized all the vocabulary items in these five units, I would feel like 'I did learn something.' I felt grammar was less focused while we were reading picture books. It'd be better to emphasize more grammar while using picture books as teaching materials . . . After all, students still need to take exams like TOEIC in the future.

Either in their reflective journal or during the interview, many students totally agreed with using picture books and showed interest in *Guji Guji* and *Chrysanthemum*.

As discussed earlier, some students thought that English picture books would be more engaging than regular textbooks. As S21 (T) said in her reflective journal, she enjoyed studying English through picture books more than through textbooks and novels:

> Picture books are very interesting to me. I loved reading story books when I was a child. But gradually under school pressure I only read textbooks. That pressure stopped me from reading a wide range of books. I even did not want to read novels because there are so many words in them. When I was a freshman, I was required to read some simplified versions of novels in English. That was boring to me. But these exercises in the activities made me grow interested in reading picture books.

In particular, some students indicated that they had changed their perception of picture books for English learning in college. For example, S6 (T) in his reflective journal said that "picture books are not as easy as I thought. The use of vocabulary and grammar in picture books is rather difficult for me." S22 also mentioned in her reflective journal her stereotype of and her new attitude toward picture books after these two activities:

> I used to think that children's literature in English only mean books like pop-up books and board books, beautifully designed and easy to read. But I didn't know that picture books can be very difficult and contain many vocabulary words that I have never encountered. Now I think that reading picture books in English can help me enlarge my vocabulary (S22, T).

In addition, five out of the 10 interviewed students said that they now had a different perception of picture books in English used for college students. From the perspective of English development, picture books can be effectively used for people at different ages. During the interview, students particularly pointed out that such alternative reading material can help college students to acquire more vocabulary

words. For example, S2 said that she had considered *Guji Guji* as reading material more appropriate for children. But she changed her attitude toward picture books in general after she completed *Chrysanthemum*. She used to think that all children's literature would be read only by children, but when she was invited to approach *Chrysanthemum* through a series of exercises, she realized that picture books could be used with a larger scope. As she indicated in her reflective journal, "picture books could represent different aspects of life and make people think deeply about themselves and their society". She further said that picture books such as *Chrysanthemum* could be effective in helping college students to reconsider the issues of self-identity.

Take S3 as another example. He had never studied English through picture books before he experienced the activities discussed in this research. He also believed that picture books were designed specifically for children. However, now he suggested that college teachers who would adopt picture books in the classroom should remind students that picture books would not be as easy as students might think. In reality, picture books should be suitable for college students as an English learning material in consideration of some of the difficult vocabulary words seen in *Chrysanthemum*.

The second reflection that students had on picture books was that picture books can offer students a story with various events and situations meaningful to themselves. In the long run, this helps students to memorize vocabulary words effectively. For example, S11 said in her reflective journal that learning English through reading stories made her know how to use words and phrases in different contexts. Similarly, when S18 was interviewed, she indicated that she used to have trouble memorizing new vocabulary words merely through a list offered in the textbook or by the teacher. From her perspective, it would be easier to understand vocabulary words and keep

them in mind by comprehending meaningful stories presented in the picture books.

As for the third reflection on using picture books for English study, some students stated that the layout and illustrations in a picture book can help students to comprehend its text. During the interview, S14 pointed out a specific layout design in *Chrysanthemum* (Appendix 17) through which she had a better understanding of the growth in Chrysanthemum. When S14 came across the word 'grow' in the following sentence "Chrysanthemum grew and grew and grew", she found that the font size of each of these three repetitive words became bigger and bigger. Such a change in font size impressed S14 and added to her enjoyment of this picture-book reading. More importantly, she gained a better sense of the growth in Chrysanthemum through the increase in the font size of the word.

As for the effects of illustrations in picture books, S15 said in her reflective journal that "these kinds of activities indeed improved my English ability (S15, T)", especially through a deeper comprehension of the Chrysanthemum story that she gained while looking carefully at an interesting illustration (Appendix 18). During the interview, S15 said that originally she could not understand the paragraph that corresponded to the illustration mentioned above. After the instructor encouraged the entire class to use illustrations to guess the meaning of words that students did not know, S15 tried to make sense of the word 'drag' in the phrase 'dragged her feet in the dirt'. Paying attention to the illustration again and again, S15 finally came up with an idea: "The illustration made me guess that 'drag' means that Chrysanthemum put her feet into the dirt".

During the interview, S2 offered a similar example. She came across the page (Appendix 19) related to Chrysanthemum's bad dream in which she became a real flower and her classmates plucked the leaves and petals from her. At first, she was confused with this scene because she encountered four vocabulary words (e.g.,

sprouted, petals, plucked, and scrawny) that she could not understand. It took her a short while before she resorted to the illustration in which Chrysanthemum sat frightened with leaves and petals plucked from her body. Finally, this visual image enabled S2 to guess the meaning of this specific part of the story and to move on to the rest of the story without too many difficulties.

In conclusion, as English learners in Taiwan, many students in the study were stimulated to reflect on the differences between the present activities and their prior learning experiences. Their previous English learning experiences in junior and senior high school were exam-oriented, which overwhelmed students with memorizing vocabulary, understanding grammar rules, preparing for tests, etc. The two activities discussed were reported to make students become active learners and engage in the learning process (1) by fostering their critical perspective and (2) increasing the interaction between the instructor and students and among students themselves.

With regard to students' language development, four out of the 22 students said that materials for English study should not be confined to picture books only. These students showed their preference for alternative learning materials such as the latest American drama series. In addition, one of these students said that teachers should consider students' need to take exams and should focus on grammar when they plan to use picture books. These responses suggest that educators that embrace critical literacy should employ different types of learning input that interest students and consider students' needs in the future, specifically taking proficiency language exams for their career.

Most students took a fairly positive attitude toward their language development in this study. They thought that the instructor had helped students (1) to practice their English during the entire learning process and (2) to improve their four English skills. To do so, the instructor employed various materials such as an adjective list, two

video clips, worksheets, and two picture-book reading exercises. These two activities gave students many opportunities to reflect on meaningful issues that were brought up in the classroom either from the texts or from students themselves. This relevance suggests that learning a language should involve not only the acquisition of the four skills but also the development of critical literacy perspectives (Hooks, 1994). Language learning should be not only functional but also transformative (Rogers, 2004).

CHAPTER SEVEN

CONCLUSION

This chapter will first offer a summary of the major findings discussed so far. What follows will be the educational implications based on these findings. Finally, this chapter will provide some limitations of this study and some suggestions for other educators and researchers in the future.

7.1 Summary of the Major Findings

Chapter 4 discussed how the teacher implemented critical literacy with two picture-book-based activities in which students were guided to unpack the texts in multiple ways and experience four different reader roles. The fourth type of reader role, i.e., critical practices, was taken as an integral element rather than as an add-on component to the entire learning process. The two activities discussed not only helped students to become code-breakers, text participants, and text users, but also encouraged students to become text critics. Beyond traditional reading practices that focused on the comprehension of texts and the communication of ideas, students were guided to approach different types of learning input from a critical stance in order to reconsider messages related to their lives.

In Chapter 5, the results indicated that students were stimulated to respond to various learning sources from a critical literacy perspective. Students examined themselves and used their life experiences for reflection, and tried out alternate ways of being through individual writing. Furthermore, students were able to disrupt the commonplace by investigating multiple perspectives, to develop resistant reading on the basis of the realities portrayed in *Chrysanthemum*, and to explore self-identity from a sociocultural aspect. According to McLaughlin and DeVoogd (2004), if any of

these classroom responses is implemented, it means that students are engaged in critical literacy. For example, multiple perspectives on the story of Guji Guji were encouraged in the classroom when students in groups were asked to create a possible story ending by themselves, to share their ideas through the poster, and to watch other group presentations by their classmates. In short, students in these two activities were invited to generate a deeper reflection of the issue of self-identity.

Chapter 6 compared students' previous and present English learning experiences. Most students thought that these two activities were more meaningful than what they had experienced in their junior and senior high school. In particular, these two activities increased participation and negotiation between the instructor and students and among students themselves. Differing from transmission instruction in the classroom where students were passive learners, the activities discussed in this study constantly motivated students to react to the issue of self-identity and to express their ideas mostly in English. To react to the issue of self-identity, students were provided many opportunities to re-define or re-explore themselves. As Laidlaw (1998) puts it, students wrote and told stories through which "they might imagine and compose possible selves and possible worlds" (p.131). To express their ideas in English, many students pointed out that they were helped to improve their English skills during the entire learning process. Specifically, an adjective list helped them build their vocabulary, two video clips made them better in listening, worksheets improved their writing and speaking abilities, and two picture-book reading exercises benefited them in reading and vocabulary.

7.2 Educational Implications

Three pedagogical inferences can be drawn based on the results of the present study. First, the Four Resources Model of Reading is applicable for critical educators

and researchers (1) as an instructional framework to move beyond comprehension instruction and (2) as a reference to examine their own local adaptation of critical literacy practices. As shown in Chapter 4, we can see an example of how critical literacy could be implemented among non-English-major university students in Taiwan. During the analysis process, the researcher encountered some moments of hesitation when she was attempting to classify the instruction according to the four reader practices. However, considering the application of this model in critical literacy practices (Heffernan & Lewison, 2003; Ko, 2010; Wong et al., 2006), the researcher finally had a new understanding of the model at the end of the research journey.

According to Luke, Woods, and Dooley (2011), the Four Resources Model of Reading is a "framework for examining focus and balance in curriculum and instruction (p.160)". Accordingly, if a teacher who embraces notions of critical literacy is planning to design a course, s/he can use this model as a guide that focuses not only on traditional instruction (i.e., code-breaking, text-meaning, and pragmatic practices) but also on critical competence. In other words, critical teachers could use Luke and Freebody's (1999) model as an instructional framework with an emphasis on text-critic practices and critical researchers could use it as an analytical framework to assess critical literacy instruction.

Second, in order to implement critical literacy instruction successfully, a few suggestions were provided to prepare teachers to become critical educators. As discussed in Chapter 4, the instructor encountered some classroom situations that made him unable to implement critical literacy smoothly. For example, while students were presenting their group poster, the instructor sometimes did not push them one step further by having them re-examine their story ending critically. Therefore, the first suggestion was that critical educators should have a full understanding of the meaning of what critical literacy actually is before its implementation (Choo & Singh,

2011). Specifically, the frequent confusion of critical thinking and critical literacy should be resolved (Lee, 2011). Critical thinking focuses on the development of higher thinking and the literal comprehension of the text. Its purpose is to make students good at "analyzing and evaluating facts and opinions, sources and claims, options and alternatives, etc." (Carroll, 2000, p. 1). Accordingly, critical thinking does not question the ideologies and messages hidden in the texts.

In contrast, critical literacy attempts to inform students that texts are never neutral because texts usually favor some people while they marginalize other people (Ciardiello, 2003). Students are encouraged to question and approach a text critically and to generate an alternative understanding of the text and the world related to students' lives. Thus critical literacy is a literacy education that assumes that "students are language users, not language recipients and they learn through language to co-construct their worlds with others" (Lee, 2011, p.100).

The second suggestion is to initiate critical literacy attempts in the orientation of critical word literacy. According to Huang (2011), classroom practices in critical literacy can be divided into critical world literacy and critical word literacy. The practices discussed in this study should fall into the category of critical world literacy because they motivated students (1) to relate various learning sources to their lived experiences and (2) to explore different meaningful issues brought up in the classroom. It will be more challenging for critical educators to conduct critical world literacy because teachers have to be more flexible in leading students' critical practices based on students' diverse language levels and various responses in the classroom.

With regard to critical word literacy, instructors such as Ko (2010), Burns and Hood (1998a), focus on texts, make students examine texts from different perspectives and help them become aware of textual messages from a critical stance.

As discussed in Chapter 2, McLaughlin and DeVoogd (2004) have indicated that problem posing is an effective strategy in helping students to respond critically to a text through discussing the following questions (Table 6). In addition, Rice (1998) also has proposed critical questions which can be employed in a classroom that focuses on critical word literacy (Table 6). To sum up, these portable questions can be applied to foster students' creativity in arriving at new interpretations and to increase their critical awareness of texts when students are exposed to a variety of resources within different contexts.

Table 6: Portable Critical Literacy Questions

McLaughlin and DeVoogd (2004)	Rice (1998)
(1) Who is in the text/picture/situation? (2) Who is missing? (3) Whose voices are represented? (4) Whose voices are marginalized or discounted? (5) What are the intentions of the author? (6) What does the author want the reader to think? (6) What would an alternative text/ picture/ situation say? (7) How can the reader use this information to promote equity?	(1) Where might you find this text? How can you tell this? (2) What is the topic? (3) What is its purpose? (4) To whom is it [the text] written? (5) Who probably wrote it- what would their position be? In what institution? (6) Why was the text written? Are there any economic/material interests affecting why it has been written in the way it has? (7) How does the language of the text help to achieve its purpose? (8) What other ways of writing about the topic are there? (9) What sort of ideal reader has this text constructed?

The third suggestion for critical educators is to understand that critical literacy implies taking risks and re-examining taken-for-granted notions. As Rogers's (2007) study has suggested, many critical educators are afraid that their instruction may not be critical enough. However, those teachers who plan to implement critical literacy in

their classroom should bear in mind: “Teaching for critical literacy demands that the teachers are also in the process of becoming critically literate. This process is a journey that involves, for many, a reevaluation of the familiar” (p. 247).

After conducting the present study, the researcher as a Taiwanese English learner came to a new understanding of critical literacy. Critical literacy aims at helping students disrupt the notion that textual meaning is fixed and at encouraging them to question the values or ideologies embedded in the given texts through dialogue in the classroom. Therefore, once educators can motivate students to recognize textual meanings that students can identify outside the classroom, to invite multiple perspectives as responses to given texts, and to examine relevant issues through new lenses, students have embarked on a journey of critical literacy through collaboration and inquiry.

Third, Chapter 6 has shown that most students took a positive attitude toward picture books as effective learning material for college students. Students indicated that textbook-based instruction should not be taken as the only means to improve college students’ English development. This study suggests that authentic children’s literature (e.g., theme-based picture books such as *Guji Guji* and *Chrysanthemum*) can be employed as an alternative learning resource for EFL students to have meaningful discussions and increase their English ability. However, it should be pointed out that one single study cannot prove that textbooks should be totally discarded in the classroom. Many critical-literacy-related empirical studies have demonstrated the applicability of textbooks in EFL settings (Huang, 2009; Ko, 2010; Wang, 2008). This implication can be reflected in the following suggestions for future research.

In brief, this research has provided a valuable example of critical literacy practice in Taiwan. The two activities discussed in the study invited students (1) to experience a wide variety of learning sources (e.g., picture books, worksheets, and

posters) and (2) to complete a series of tasks that related students' learning to meaningful issues in their lives (e.g., S3's new understanding of the influence of media on identity). If Taiwanese educators hope that their students can get "out of the box" (Leland, Harste & Huber, 2005, p. 257) that has framed their thinking for decades through traditional exam-based instruction, critical literacy should merit more practice and research through multiple learning sources and different inquiry-based tasks- as we can see in the present study that had students move between the personal and the social.

7.3 Limitations and Suggestions for Future Research

There are several limitations to the present study. First, this study had limited representativeness. The case in this study occurred in an English course with a small number of non-English-major participants (n=22). The results might not be generalizable to larger populations. However, it should be indicated that this study was mainly qualitative with a detailed examination of a particular case that happened in Taiwan. If we examine this critical-literacy-based research and previous related studies that took place in Taiwan (Table 7), we will find that these critical-literacy-based studies were mostly conducted in college settings except the studies by Chian (2010) and by Lee (2010). Accordingly, it is suggested that future research can explore the possibility of critical literacy in different settings in Taiwan (e.g., elementary, junior and senior high schools).

Table 7: Recent Critical-literacy-related Studies in Taiwan

Study	Setting	Participants	Teaching materials
Falkenstein (2003)	English composition course	37 English-major university Ss	e.g., the movie *The Mighty*, a Time Magazine article *Dictatorships and Double Standards*, and a children's book

			The Composition
Chou (2004)	English writing course	43 English-major university Ss	pictures
Wu (2008)	English composition course	50 English-major university Ss	articles written by Gloria Anzaldua, Zora Neale Hurston, etc.
Wang (2008)	Freshmen English class	100 non-English-major university Ss	2 textbooks (i.e., S*trategic Reading 1* and *Reader's Choice*) and news articles
Huang (2009)	English reading and writing course	35 non-English-major university Ss	3 textbooks (e.g., *Interaction 2: Reading*; *Writing Clear Paragraphs*)
Kuo (2009)	English conversation course	26 non-English-major university Ss	2 picture books (i.e., *The Story of Ruby Bridges* & *A Picture Book of Anne Frank*)
Ko (2010)	English reading course	39 English-major university Ss	A textbook (i.e., *Reading Matters 4*)
Chian (2010)	English class	33 2nd-year junior high school Ss	A simplified reading version about Joseph Carey Merrick and the film *The Elephant Man*
Lee (2010)	A seminar course in the English Honors Program	9 10th graders	fairy tales (e.g., *Little Red Riding Hood*; *Cinderella*)
the present study (2011)	Intermediate English course	22 non-English-major university Ss	2 picture books (i.e., *Guji Guji* & *Chrysanthemum*)

Second, although most students maintained a favorable attitude toward this critical-literacy-based research with two picture books, a few students suggested using other learning materials such as latest American TV programs. Therefore, as indicated in Fig. 9, teachers who plan to help students develop critical literacy could draw not only on picture books but also on different learning materials throughout the entire learning process for reflection and pleasure (e.g., movies, advertisements, TV drama series, and magazine articles). These different types of classroom input may contain

intentional messages or ideologies for students to explore within a critical framework.

The last limitation is that the intervention time span for these two activities was restricted to three hours within four consecutive weeks. The present study has found that this critical-literacy-based instruction did not consider students' learning needs for future exams. For example, one of the interviewed students said that he enjoyed learning English the way as discussed in the study, but he still thought that traditional literacy instruction (textbook-based teaching) would help him perform well on language proficiency tests such as TOEIC. He pointed out that the current learning did not emphasize grammar, which, from his perspective, would be important in these exams.

In this regard, teachers who are interested in critical literacy should bear in mind what Fox (2001) has noted: "Every time a new orthodoxy hits the school system and we throw out the old to bring in the new, we are in danger of losing our way" (p. 105). Critical-literacy-based instruction in this study was proved to help students become aware that texts could be interpreted from multiple perspectives, but Fox's (2001) words deserve our attention to students' learning needs in the future. Therefore, in order to benefit students with diverse learning needs, it is suggested that critical instructors in the future (1) prolong time duration for students' learning and (2) should balance language-skill and critical-literacy development through alternative measures.

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APPENDICES

Appendix 1: Interview Questions

1. 在做第一份學習單時，是否遇到什麼困難？請舉例說明。
2. 在完成第一份學習單的過程中，是否促進你思考自己的特點並讓你更加認識自我？
3. 你對於形容詞單字表有何看法？
4. 你覺得 pair discussion 與 class discussion 有幫助你藉由觀點的分享，進一步地認識自我與他人嗎？
5. 接下來是閱讀 2/3 的繪本內容，在讀完之後，你對於此繪本有何想法？
6. 對於繪本以影片方式呈現有何看法？
7. 你對於第二份學習單的評價如何？
8. 請試著分享你與組員合作創作海報的過程，例如如何分配工作以及討論的進行，評價如何？
9. 如果只讓你們讀完整個繪本而沒有做第二份學習單以及海報這個活動，你覺得如何?
10. 請回想繪本內容, 試著說說你覺得作者是否想傳達某些意念給讀者?請進一步說明。
11. 那你是否認同作者，或者你有別於作者的想法？
12. 請再看看你們組所創作的故事結尾中，是否添加或減少任何不同於原版繪本故事的觀點或因素，這些改變是否與你生活經驗有關？
13. 在其他組別分享海報時，你是否對於哪些組別的呈現印象深刻，為什麼？
14. 你對於第三份學習單的評價如何？
15. 在完成第三份學習單的過程中，是否有遇到什麼困難？
16. 請說說你與故事主角的相同與相異之處。
17. 在這活動之前對於繪本的看法為何？
18. 活動之後是否改變你對閱讀繪本的看法？
19. 整個教材的設計上，你的評價為何？(繪本、影片、單字表、學習單等)
20. 在進行此活動之前，您是否曾經聽過或注意過自我認同這個議題？
21. 針對自我認同的主題，是否可以分享個人觀點或來自周遭生活環境的經驗？
22. 是否曾經質疑過他人的身份或被別人質疑個人之身份的經驗？
23. 在活動後你對於自我認同這個議題的想法是否有改變？什麼促使你改變？
24. 在面臨被質疑自我的身分時，你是否會跟主角一樣做出同樣的決定與行動？
25. 相較於你之前的英文學習經驗，你覺得此活動相異之處是什麼？
26. 你覺得這活動對於你的英文學習有何影響？請舉例說明。
27. 你認為此活動是否能提升你的批判能力？
28. 此活動有什麼需要改進或建議的地方？
29. 如果下次有類似的活動，你會建議採納討論何種主題的繪本為教材？

Appendix 2: Lesson Plan for the *Guji Guji* Activity

Objectives

To develop students' English proficiency, increase their collaborative ability, explore the notion of self-identity, and integrate students' language learning with their personal experiences.

Materials

1. 22 handouts of Worksheet 1: What Makes You Different?
2. 22 copies of supplementary handout
3. 22 condensed copies of *Guji Guji*
4. A video clip[15]
5. 22 handouts of Worksheet 2: If You Were Guji Guji
6. Posters and markers
7. 22 handouts of Worksheet 3: The Real Me
8. 22 handouts of Reflective Journal

Procedures

Session 1 (50 minutes):

1. Give each student a supplementary handout for the following exercise.
2. Have each student spend 20 minutes to write down 3 to 4 characteristics on worksheet 1 that make him/her different from other people.
3. Allocate 15 minutes to students sharing their characteristics with their partner and writing down their partner's description of himself/herself on Worksheet 1.
4. Spend 15 minutes having some student pairs share their partner's characteristics with the entire class.

Session 2 (50 minutes)

1. Allocate 5 minutes to give students a brief introduction to the picture book *Guji Guji*.
2. Give each student 10 minutes to read individually a condensed copy of *Guji Guji* which covers only the first two-thirds of the original version, i.e. the part that ends with the sentences: "Because we are all crocodiles and crocodiles help each other." The bad crocodiles grinned again and vanished into the grass (Chen, 2003, p.18).
3. Spend 10 minutes showing students the first two-thirds of the video clip, i.e. the

[15] The video clip, in which the actor Robert Guillaume narrates the entire story, can be seen on the internet (http://www.storylineonline.net/guji/fullscreen_xl.html). Along with his narration of the story of *Guji Guji*, readers are able to enjoy the illustration with animation and with captions.

online version of *Guji Guji*. Specifically, there will be a clip with English captions for four minutes and another clip of the same part of the story without English captions for four minutes.

4. Have each student 25 minutes (1) to guess what may happen in the rest of the story, and (2) to write down the story on Worksheet 2.
5. Divide students into 4 groups of 4 to 5 members.

Session 3 (50 minutes)

1. Have each group spend about 30 minutes working together to come up with a meaningful and/or engaging ending of the story based on students' lived experiences.
2. Give each group a poster and some markers and have students from each group spend 20 minutes writing down their main storyline on the poster.

Session 4 (50 minutes)

1. Spend 25 minutes having each group of students introduce their poster and telling their own version of the story ending. Each student from each group is required to share his/her perspectives in English.
2. Give each student a copy of the last one-thirds of the original version of *Guji Guji* and have students from each group read the original ending of the story for about 5 minutes.
3. Spend 5 minutes showing students the last one-thirds of the video clip, i.e. the online version of *Guji Guji*.
4. Spend 15 minutes having each group discuss the similarities and differences between its version and the original version.

Session 5 (50 minutes)

1. Use about 25 minutes to explain what they have to do in worksheet 3.
   They can either choose to make comparison and contrast between his or her own version and the original version of *Guji Guji* or between his or her group's version and the original version of *Guji Guji.*
2. Spend 25 minutes inviting some groups of students to share their reflections.

Session 6 (50 minutes)

1. Use 5 minutes to explain the task Reflective Journal to students.
2. Spend 30 minutes having each student to complete writing the reflective journal.
3. Spend 15 minutes inviting some students to share their reflections.

Appendix 3: Lesson Plan for the *Chrysanthemum* Activity

Objectives

To develop students' English proficiency, increase their collaborative ability, explore the notion of self-identity, and integrate students' language learning with their personal experiences.

Materials

1. 22 handouts of Worksheet 1: Teasing: Was it playful or hurtful?
2. 22 condensed copies of *Chrysanthemum*
3. A video clip[16]
4. 22 handouts of Worksheet 2: If You Were Chrysanthemum
5. Posters and markers
6. 22 handouts of Worksheet 3: Chrysanthemum in our society
7. 22 handouts of Reflective journal

Procedures

Session 1 (50 minutes):

1. Use 5 minutes to briefly introduce the picture book that will be used in the activity.
2. Give each student a copy of Worksheet 1 and have him/her write down personal or others' experiences of being teased on the handout for about 20 minutes.
3. Allocate 25 minutes to students working in pairs and sharing their thoughts with their partner while their partner should be writing down their experiences.

Session 2 (50 minutes):

1. Spend about 15 minutes inviting some students to talk about their partner's experiences in front of the whole class.
2. Give each student a condensed copy of *Chrysanthemum* and have him/her individually read the first one-third of *Chrysanthemum* for 10 minutes.
3. Use 5 minutes to show a YouTube clip that covers the first one-thirds of the story.
4. Give each student a copy of Worksheet 2 and give each student about 20 minutes (1) to guess what may happen in the rest of the story and (2) to write down his/her ideas on Worksheet 2.
5. Divide students into groups of 4-5 members.

[16] The video clip, which uploaded by TheBrookelynnShow, can be seen on the Internet (http://www.youtube.com/watch?v=kxMlxbgYvLI). Along with her narration of the story of *Chrysanthemum*, readers are able to enjoy the illustration and the animation without captions.

Session 3 (50 minutes)

1. Give each group a poster and some markers.
2. Have each group spend about 30 minutes working together to come up with a meaningful and/or engaging ending of the story based on students' lived experiences.
3. Have students from each group spend 20 minutes writing down their main storyline on the poster.

Session 4 (50 minutes)

1. Spend 25 minutes having each group of students introduce their poster and telling their own version of the story ending. Each student from each group is required to share his/her perspectives in English.
2. Give each student a copy of the last two-thirds of the original version of the story and have all students finish reading the copy within about 5 minutes.
3. Spend 5 minutes showing students the last two-thirds of the story via the YouTube clip.
4. Spend 15 minutes having some students from each group to write down some unfamiliar words from *Chrysanthemum* on the blackboard and giving explanations. .

Session 5 (50 minutes)

1. Spend 15 minutes having each group discuss the similarities and differences between its version and the original version.
2. Give each student a copy of Worksheet 3 and have each student spend 20 minutes completing Worksheet 3.
3. Spend 15 minutes inviting some students to share their reflection.

Session 6 (50 minutes)

1. Distribute a copy of Reflective Journal to each student and spend about 5 minutes explaining what students need to do with the journal.
2. Give students 30 minutes to finish writing the reflective journal.
3. Use the remaining time of Session 6 to have some students in each group to share their thoughts.

Appendix 4: Worksheet 1 for the *Guji Guji* Activity

Class: **Student NO.:**
Your Name: **Partner's Name:**

Worksheet 1

What Makes You Different?

Write down 3 to 4 characteristics that make you different from other people such as your family or your friends. Each difference should go with some explanation and examples.

My Characteristics

1.

2.

3.

My Partner's Characteristics

1.

2.

3.

Appendix 5: Worksheet 2 for the *Guji Guji* Activity

Class: **Student NO.:** **Your Name:** **Group No.:**

Worksheet 2

If I Were Guji Guji

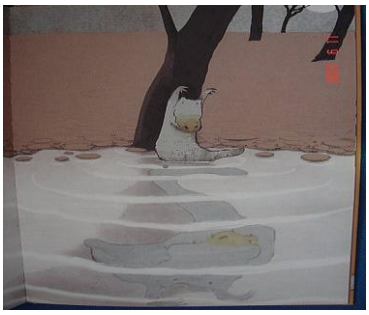
1. Imagine that you are Guji Guji and write down what you would do after you were told “You’re just like us” by the three bad crocodiles.
2. Think about 4W1H (What, Who, Where, When, and How). What might happen? Who would be involved in the story? Where would it happen? When would it happen? How might the story develop?
3. You can either write in dialogue form or in narrative. The grammar point in writing dialogue is in present tense. The simple past tense is used in narrative.

Appendix 6: Worksheet 3 for the *Guji Guji* Activity

Class: **Student No.:** **Your Name:**

Worksheet 3

The Real Me



After doing a series of exercises based on *Guji Guji*, do you have a better understanding of yourself? You can indicate the similarities and differences EITHER (1) between your own version of and the original version of *Guji Guji* OR (2) between your group's version of and the original version of *Guji Guji.*

Similarities

1.

2.

3.

Differences

1.

2.

3.

Appendix 7: Worksheet 1 for the *Chrysanthemum* Activity

Class: **Student NO.:**

Your Name: **Partner's Name:**

Worksheet 1
Teasing: was it playful or hurtful?

Did you ever experience or hear of any examples of being teased for any reasons (i.e., one's appearance, personality, behavior, abilities, etc.)? When and how did it happen? How did you (or the person) react? Did anyone help you (or the person) out or did you (or the person) solve it by yourself (or himself/ herself)?

My experience:

My partner's experience:

Appendix 8: Worksheet 2 for the *Chrysanthemum* Activity

Class: **Student NO.:**

Your Name: **Partner's Name:**

Worksheet 2
If You Were Chrysanthemum

1. Imagine that you were Chrysanthemum and write down what you would do after you were teased by your classmates because your name was named after a flower.
2. Think about 4W1H (What, Who, Where, When and How). What might happen? Who would be involved in the story? Where would it happen? When would it happen? How might the story develop?
3. You can either write in dialogue form or in narrative. The grammar point in writing dialogue is in present tense. The simple past tense is used in narrative.

Appendix 9: Worksheet 3 for the *Chrysanthemum* Activity

Class: **Student NO.:**

Your Name: **Partner's Name:**

Worksheet 3
Chrysanthemum in our society

1. **Try to compare and contrast your group's version with the original version of the story. Point out the similarities and differences.**

Similarities:

_____

_____

_____

_____

Differences:

_____

_____

_____

_____

2. **Ponder the roles manifested in *Chrysanthemum* with the roles existed in our society. According to your perception, will they tend to react in the same way?**

Teachers

_____

_____

_____

_____

_____

Parents

_____

_____

_____

_____

_____

Classmates (who are not the one to tease others or the one being teased)

_____

_____

_____

_____

_____

Others

_____

_____

_____

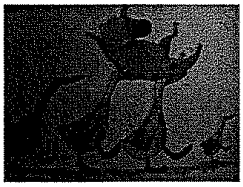
_____

_____

Appendix 10: S6's Worksheet 2 for the *Guji Guji* Activity

Worksheet 2

If I Were Guji Guji



1. Imagine that you are Guji Guji and write down what you would do after you were told "You're just like us" by the three bad crocodiles.
2. Think about 4W1H (What, Who, Where, When, and How). What might happen? Who would be involved in the story? Where would it happen? When would it happen? How might the story develop?
3. You can either write in dialogue form or in narrative. The grammar point in writing dialogue is in present tense. The simple past tense is used in narrative.

"Are you kidding me" Guji Guji smiled. "I'm a shark." "I can grow strong body, swim fast and beat three idols" Guji Guju stare three crocodiles. "look at yourself. I don't think you will wint to beat we" The first crocodile said. The second crocodile said "Do you know me? I'm strong more then 鯊. I can kill you by one bist" The third crocodile said "I'm take seat and watch a funny game" Guji Guju said "oh, I'm sorry just a funny joke. you are want coffee or tea?"

Appendix 11: S21's Worksheet 2 for the *Chrysanthemum* Activity

Worksheet 2

If You Were Chrysanthemum

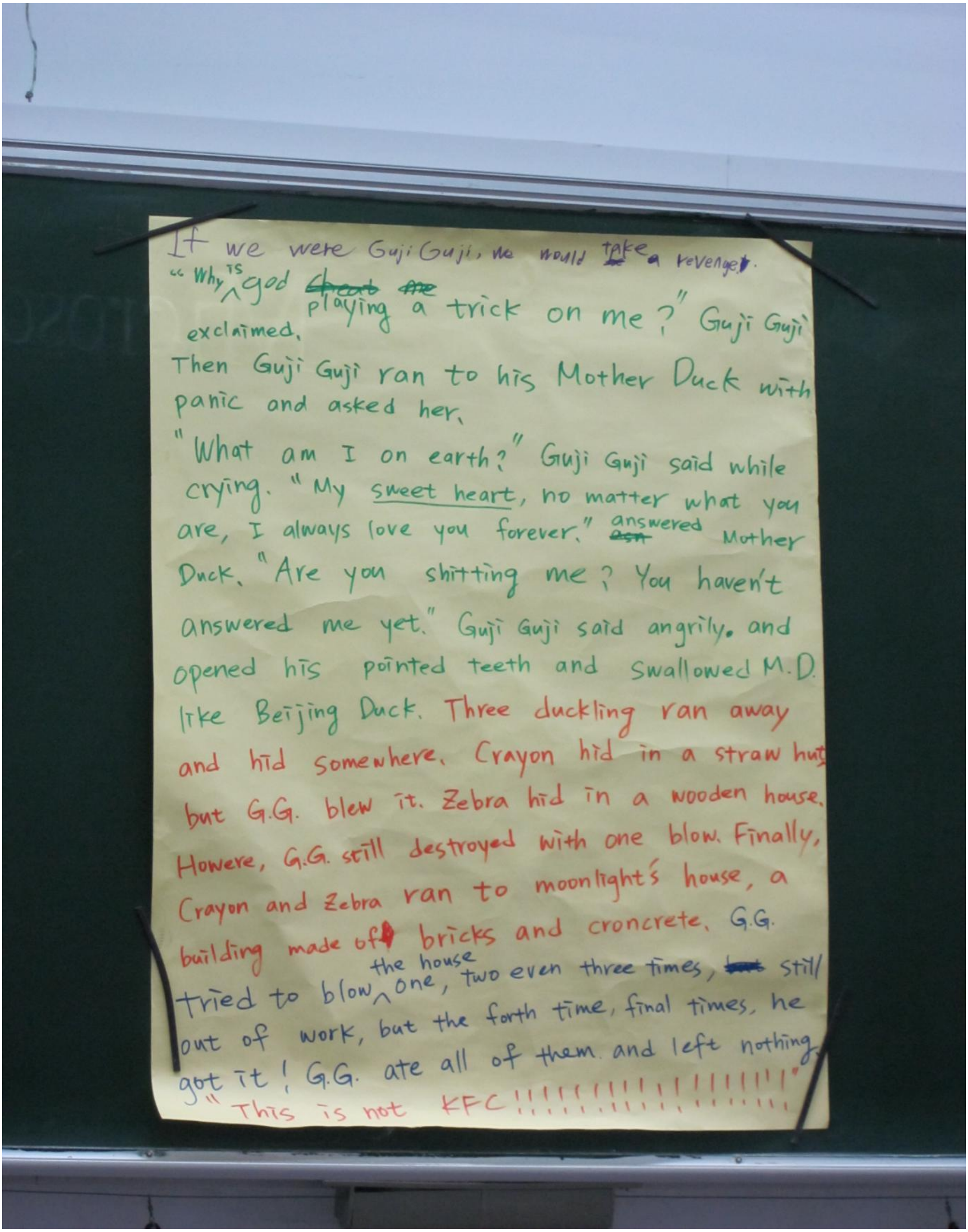
1. Imagine that you were Chrysanthemum and write down what you would do after you were teased by your classmates because your name was named after a flower.
2. Think about 4W1H (What, Who, Where, When and How). What might happen? Who would be involved in the story? Where would it happen? When would it happen? How might the story develop?
3. You can either write in dialogue form or in narrative. The grammar point in writing dialogue is in present tense. The simple past tense is used in narrative.

Chrysanthemum went home and stayed in her room. When her mother called her for dinner, she didn't react. Her mother went to her room and asked she why didn't react. "I'm not Chrysanthemum, I hate this name." Chrysanthemum said. "What happened?" said her mother. "My classmate teased my name because it's too long and it was named after a flower. I want to charge my name." said Chrysanthemum.

After dinner, their parents discussed the problem. No matter what they said, Chrysanthemum insist to change the name. Firstly, her name was changed to kathy. But her classmates still called her Chrysanthemum and teased her.

5

Appendix 12: Group 1's Poster for the *Guji Guji* Activity



Appendix 13: The Reflective Journal for the *Guji Guji* Activity

Name: Class No.:

E-mail: _____ Cell Phone (optional):

Reflective Journal

In this journal, you are encouraged to reflect on what you have learned and what you think toward this picture book reading activity. In order to answer the following questions, you are welcome to further express your thoughts by relating to your personal experiences or what you know from other sources.

1. **What is your opinion toward the issue of self-identity discussed in this activity? Did you ever question your self-identity before? Or, do you know something about this issue from other sources?**

_____

_____

_____

_____

_____

_____

_____

2. **Different types of instructional materials were used in this activity such as the picture book *Guji Guji,* a list of personality adjectives, a video clip, poster…etc. What is your evaluation to these materials?**

_____

_____

_____

_____

_____

_____

_____

3. **Try to compare this picture book reading activity with your previous English learning experiences.**

_____

_____

_____

_____

_____

_____

4. **Please feel free to express your ideas here, if you still have other opinions to this activity. (Optional)**

_____

_____

_____

_____

_____

_____

Appendix 14: The Reflective Journal for the *Chrysanthemum* Activity

Class: **Student NO.:**

Your Name: **Partner's Name:**

Reflective journal

In this journal, you are encouraged to reflect on what you have learned and what you think this picture book reading activity. In answering the following questions, you are welcome to further express your thoughts by relating to your personal experiences or what you know from other sources.

1. Which group's poster-presentation is most impressing to you? How do you think about it?

_____

_____

_____

_____

_____

_____

2. What is your opinion about the issue of self-identity (自我認同) discussed in this activity?

_____

_____

_____

_____

_____

_____

3. Do you think that school settings are influential in the formation of one person's self identity? Why do you think so? Are there any other places?

_____

_____

_____

_____

_____

_____

_____

4. Different types of instructional materials were used in this activity such as the picture book *Chrysanthemum*, a video clip, and three worksheets. What is your evaluation of these materials? Did this activity benefit your English learning?

_____

_____

_____

_____

_____

_____

_____

_____

5. Try to compare this picture book reading activity with your previous English learning experiences.

_____

_____

_____

_____

_____

_____

_____

6. Please express your ideas of what you or this society can do in the issue of teasing happened in school.

_____

_____

_____

_____

_____

_____

_____

Appendix 15: A Vocabulary List for the Activity of *Guji Guji*

Personality Adjectives

flexible 變通的	frank 直率的	punctual 守時的	abrupt 唐突的	ruthless 無情的	forgetful
ambitious	friendly	responsible	Annoyed	snobbish 勢利的	selfish
confident	generous	romantic	Arrogant	pessimistic	greedy
courageous	intelligent 聰明的	sensitive 敏感的	boorish 粗野的	grumpy 脾氣暴躁的	stingy
decisive 果斷的	kind-hearted	sincere	Boring	hesitant	jealous
precocious 早熟的	knowledgeable	righteous 正直的	Careless	hurt	thick-skinned
determined	mature	talented	clumsy 笨拙的	ignorant 無知的	thoughtless
efficient	obedient 順從的	thoughtful	creepy	cynical 憤世嫉俗的	timid
energetic	witty 機智的	trustworthy	lazy	lonely	unsure
enthusiastic	good-tempered	optimistic 樂觀的	disagreeable	mean	worthless

Appendix 16: S15's Worksheet 2 for the *Chrysanthemum* Activity

Worksheet 2
If You Were Chrysanthemum

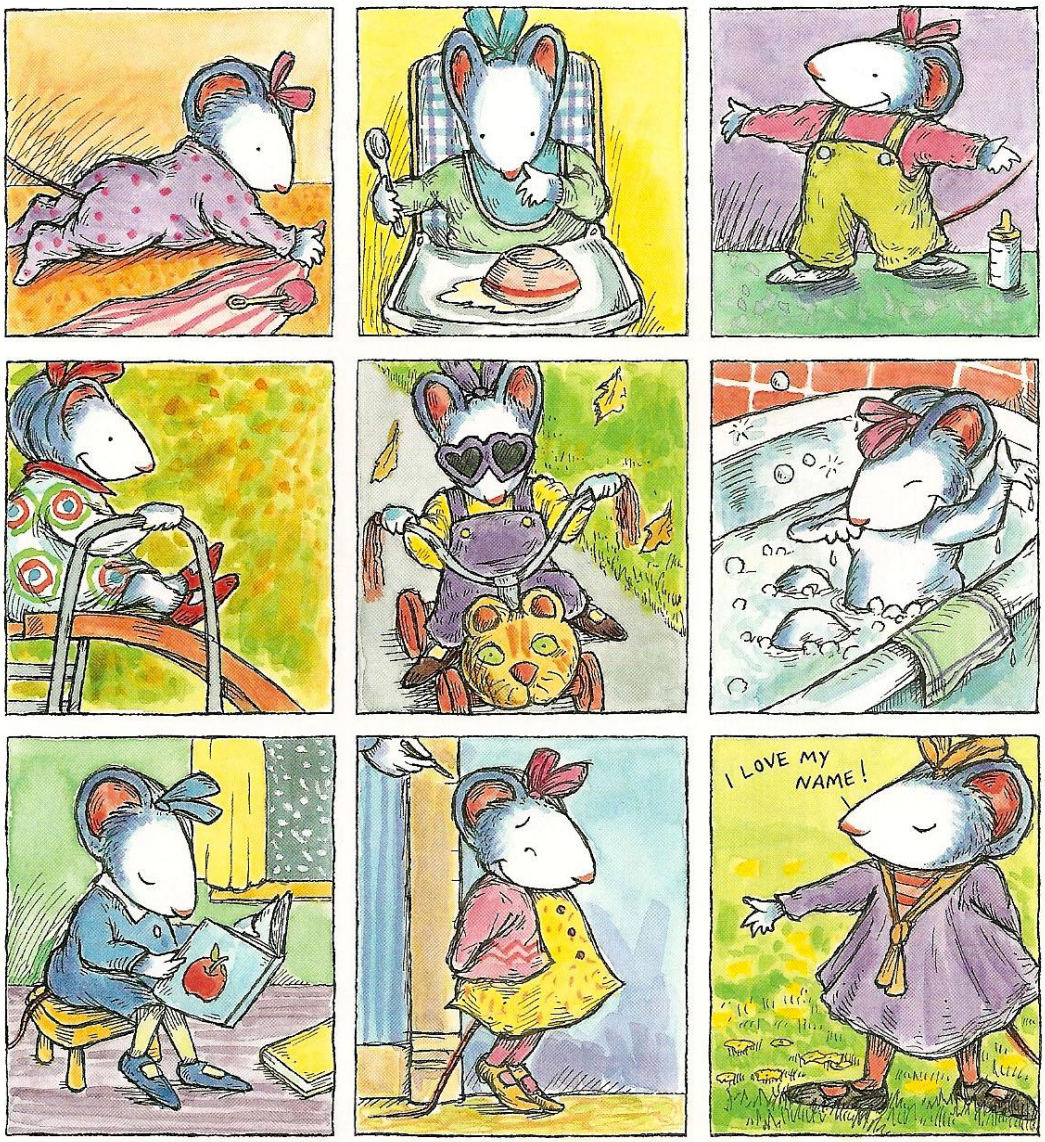
1. Imagine that you were Chrysanthemum and write down what you would do after you were teased by your classmates because your name was named after a flower.
2. Think about 4W1H (What, Who, Where, When and How). What might happen? Who would be involved in the story? Where would it happen? When would it happen? How might the story develop?
3. You can either write in dialogue form or in narrative. The grammar point in writing dialogue is in present tense. The simple past tense is used in narrative.

1. Imagine that I were Chrysanthemum, so young and innocent. After I were teased by my classmates because ~~of~~ my name was named after a flower, I ~~would~~ think I would feel sad and lonely, because I'm different with other kids. I will ask the teacher and parents for help. I'm not sure I know what to do or what to say then solve it by myself.

2. What might happen? I think Chrysanthemum might no longer go to school, because she doesn't want to be tease.
Who would be involved in the story? I think teacher and parents might be involved in the story.
Where would it happen? out of ~~In~~ the school.
When would it happen? touring
How the story develop? I think the kids will find out how beautiful the ~~see~~ ~~the~~ Chrysanthemum is ~~the~~ and ~~SI~~ be regret to tease at Chrysanthemum even start missing Chrysanthemum.

3. Andrea
Chrysanthemum had a bad day at the school in the first day she was afraid being teased again, so she quit going to the school. Mom and Dad keep persuading her, but it is no use.
Wednesday is a beautiful sunny days, teacher decided to let the kids ~~to~~ do some outdoor activity. They played happily ~~hard~~. Suddenly ~~Victoria~~ "What a beautiful flower" said Victoria all the kids come to her. ~~and~~ "It's lovely" said Rita. "I want to keep it" said Jo. Then teacher came, teacher said to them, this flower is called "Chrysanthemum".

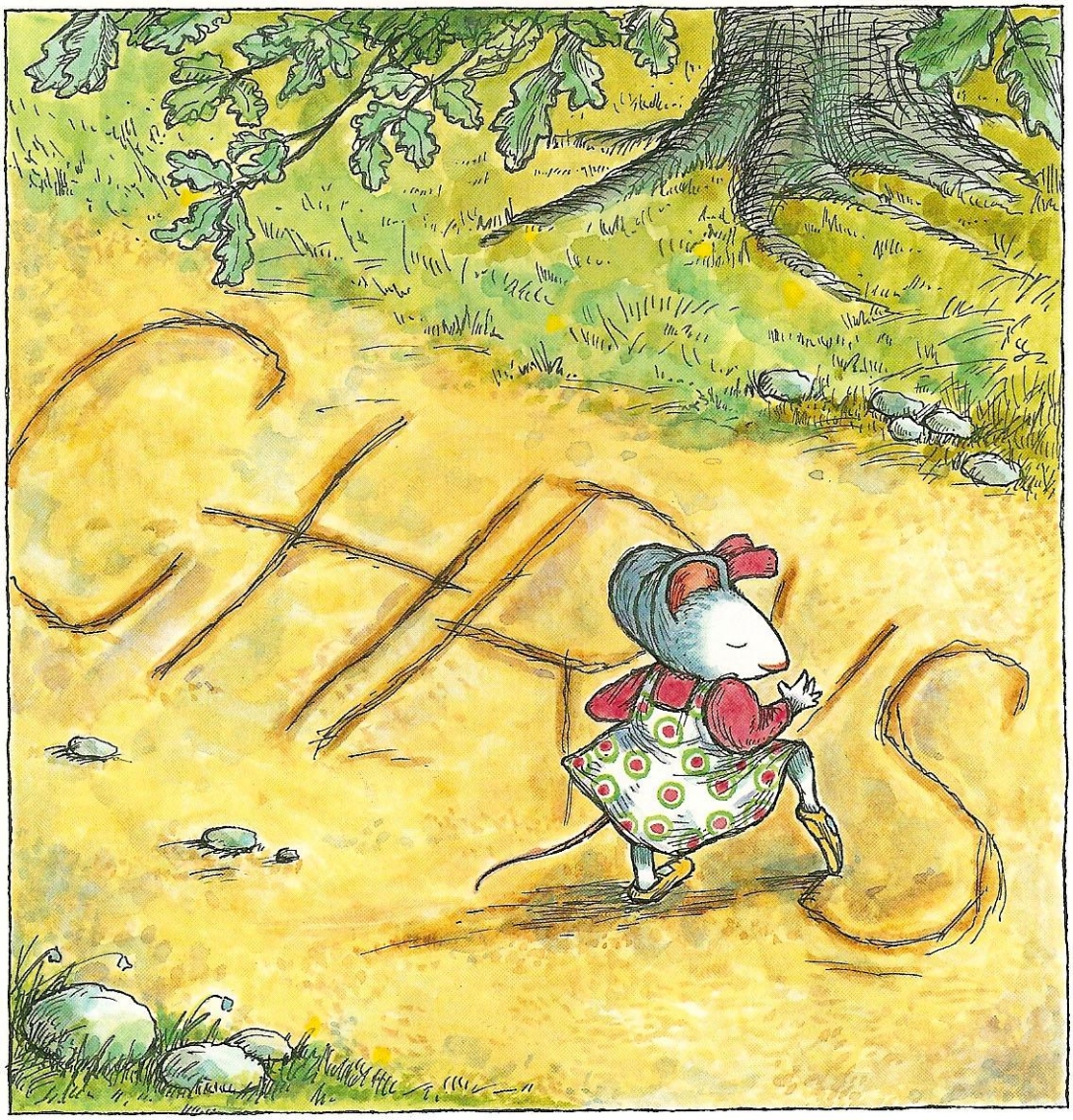
Appendix 17: The Text and Illustration in Page 2 of *Chrysanthemum*



Chrysanthemum grew and grew and grew.
And when she was old enough to appreciate it,
Chrysanthemum loved her name.

Appendix 18: The Text and Illustration in Page 8 of *Chrysanthemum*

The next morning Chrysanthemum wore her most comfortable jumper. She walked to school as slowly as she could. She dragged her feet in the dirt. Chrysanthemum, Chrysanthemum, Chrysanthemum, she wrote.



Appendix 19: The Text and Illustration in Page 11 of *Chrysanthemum*

That night Chrysanthemum dreamed that she really *was* a chrysanthemum.
She sprouted leaves and petals. Victoria picked her and plucked the leaves and petals one by one until there was nothing left but a scrawny stem.
It was the worst nightmare of Chrysanthemum's life.