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## A Content-Integrated Translingual Literature Curriculum for Chinese-Speaking University-Level EFL Learners

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A CONTENT-INTEGRATED TRANSLINGUAL LITERATURE CURRICULUM FOR  
CHINESE-SPEAKING UNIVERSITY-LEVEL EFL LEARNERS

by

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A capstone submitted in partial fulfillment of the requirements  
for the degree of Master of Arts in English as a Second Language

Hamline University

Saint Paul, Minnesota

August, 2020

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To my beloved family and friends, whose belief, support, and encouragement lit the road ahead for me throughout this challenging process. To my capstone committee, especially Julia Reimer, whose advice and patience helped bring my ideas from creation to completion.

The word 'gratitude' barely suffices. Thank you for everything.

“Education begins with poetry.”

- 孔子 (*Kongzi*, a.k.a Confucius)

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## CHAPTER ONE

### Introduction

From his seat in a *buxiban* [補習班, ‘cram school’] classroom, ‘Kent’, a twenty-something software engineer, tells me that many of his fellow young Taiwanese feel frustration at what they perceive as their education system’s inability to teach certain skills they need to compete in the global marketplace.

“I think maybe our schools cannot teach us to think originally, so our companies always follow trends but never lead them,” he offers. A tremor of nods and sighs moves through the small classroom. Emboldened by this show of support, he elaborates: “maybe we are not too creative, like Westerners, so instead I think usually we just make a change or improvement to other people’s work. So yes, we can improve something; make it cheaper to produce, more efficient, you know...but to innovate, to make a completely new idea, this is very difficult...we work hard, but...” he raises his hands in a gesture of helplessness, and looks to the others for affirmation, which they give, and for a few moments it appears that some kind of emotional dam has broken. Students chime in rapidly, simultaneously, finishing one another’s sentences, wondering out loud why, despite their intense efforts, they fail to grasp the fabled skills of critical thinking and creative problem solving that are spoken about in such reverent tones in the international academic, business, and technology literature. Theories fly; some are funny, some heartbreaking. “Are we too nice? Are Westerners good at innovating because they always disobey their parents? Is it because we don’t work hard enough? Is our system corrupt? Is

something wrong with us?” I can see the frustration and embarrassment in their eyes. They look at me and ask, “What do you think, teacher?”

For ‘Irene’, an eleven-year old who loves animals and singing, English is less of a job and more of a game, though it is a game with perhaps more consequences for her future than she knows. Her parents do know, however, that English ability is a predictor of economic success in the modern world, and have duly placed her in a private school where English is taught twice a week by a ‘native-speaking’ instructor; namely, me.

But Irene and her classmates present unexpected challenges for me. If my adult students brim with nervous energy and an almost desperate desire to achieve, these children seem bored, passive, and disconnected.

Despite having, by the principal’s assurance, six years of practice under their belts, the learners have an extremely limited comprehension of English, are barely able to read or write it, and most of their training centers on an English-language storybook about two children (“Dick and Jane,” of all things) who take their dog on a train ride to the seashore. They proudly bellow impressively long passages of this text at me, in thickly accented unison, regardless of what I actually tell them to do. Simple comprehension questions about the story quickly reveal that they grasp none of its content, but have memorized the alien phonetic patterns through repetition alone. Questions like “how are you?” and “what do you like to eat?” draw empty, nervous stares.

Nonetheless, the principal seems fully satisfied with their progress, and has great confidence that with my expert help, the students could perhaps memorize Dick And Jane At The Seashore in its entirety by the end of the year. I, on the other hand, armed with my TEFL

certificate and a vague understanding that these students are still (if barely) in the green zone of the late critical period, feel a duty to attempt teaching them English instead.

Aware that my class effectively represents the entirety of these children's L2 input each week, I try to maximize the amount of English I use with them, backing up my activity instructions with gestures, charades, and diagrams. But still, problems persist. The students are utterly baffled when asked to do anything other than memorize and recite, and soon grow sullen and truculent. Convinced that I'm making them miserable for a good reason, I continue, using as much English as possible. The class becomes a war of wills, with some students even appearing to actively undermine my efforts.

Irene, who has been studiously ignoring me since the bell rang, cutting out hearts from magazine scraps and reading comic books in Chinese, suddenly bursts into anger when I confiscate her day-glo pink safety scissors.

"*Wo bu xi huan ni* [I don't like you]!" she pipes shrilly, tears welling in her big eyes. Frustrated, I respond unthinkingly in the Chinese I've been learning since my arrival: "*Dwei, wo ye bu xi huan ni! Hun fan ahh!* [Fine, I also don't like you! (You are) so annoying!]" and immediately regret it; disappointment in my own lack of patience washes over me. But, much to my shock, Irene giggles cheerfully, looks directly at me for the first time all day, and says (mostly in English, no less) "*Laoshih* [老师, honorable teacher], you can speak *guoyu* (国语, literally 'nation language', *i.e.* Chinese)?" I look around and see, to my astonishment, a room full of smiling faces, suddenly rewarding me with their undivided collective attention.

In the coming month I spend a lot of time triangulating between Google Translate, my Chinese-English dictionary, and my Chinese language CDs. I haltingly explain to them in a mix

of modified English and broken Chinese that they must do more than memorize passages from a book they don't even understand: they must practice actually using English to communicate in class. I learn how to give very basic instructions, reprimands, and encouragement in Chinese, and narrow my English use to just the functions I'm teaching that day. I speak in mixed code as clearly as I can, but often rely on brighter students to translate my awkwardly hybridized instructions into coherent Chinese for their less advanced fellows, before they relay the others' questions back to me in their own halting mixed code. Somehow it works, and students begin to learn greetings, express preferences, and develop basic grammatical and communicative skills in English. Simple conversations take place, and best of all, the foot-dragging stops. They are happier and willing to learn: it seems I have won.

But then one day the principal calls me into her office in a fury, and informs me (through an interpreter, as she is monolingual) she has learned from a parent that I have been using Chinese in class. When I explain—with a certain pride—that I have indeed, she is horrified; English class is not Chinese class, she reasons, and I am to speak only English with the learners from now on. There will be no negotiation of this point. When I try to explain how much easier using Chinese has made the job of teaching English, she is dismissive and unimpressed, and points out that the previous teacher, who didn't speak a word of Chinese, helped students memorize at least half of “Dick And Jane.” How much of that book, exactly—she asks me with a wry smile—have they managed to memorize since I began teaching them?

### **From Anecdote Recollection to Pattern Recognition**

In the four years during which I have taught English at primary, secondary, and university levels in Taiwan and Mainland China, I have often sensed that many of my students' struggles with

English were unnecessary, and the question of how their schooling could be improved often occupied my mind. While my adult students seemed to have dragged themselves to a moderate, if formulaic English competence through sheer will, their speech was, like that of my young students, often unintelligible. Why did hard-working, bright students with years of experience behind them consistently struggle to develop even high-beginner English skills?

As I became more familiar with Second Language Acquisition (SLA) literature focused on education in non-Western countries, I read studies whose findings reminded me of Kent and Irene. Though their ages and contexts were different, both students struggled against pedagogical decisions that felt intuitively wrong to them; while Kent criticized an education system which he perceived as failing to equip his generation with vital cognitive skills, Irene simply tuned out the words of an instructor she couldn't identify with or understand. In their own ways, both students expressed resistance to pedagogical methods that ultimately did not work for them.

During the course of my applied linguistics studies, I felt constantly sensitized to the questions that Kent and Irene had (explicitly and implicitly) asked me in relation to their English studies. Since then, I have spent two years teaching university students in Mainland China, and have encountered a remarkably similar set of severe problems, despite a near identical combination of intelligence and motivation on the part of students. What, I continued to wonder, is this mysterious quantity that prevents these students from succeeding in English? Kent, Irene, and hundreds of others like them who—by inspiring, challenging, and above all making me think and rethink what I thought I knew—constitute the real reason the following study exists.

## **Chinese-Speaking English Language Learners in Higher Education**

Tertiary education, particularly in Western universities, is a major goal for many young speakers of Chinese. It is estimated that since the thaw in Chinese-Western relations that took place following Deng Xiaoping's ascension to power in 1979, some 4.5 million speakers of Chinese have undertaken education in Western universities, with numbers spiking in the past decade. It is currently estimated that some 600,000 Chinese enroll in overseas higher education every year, primarily in the US, UK, and Australia (Barnes, 2018, Oct 18). While China comprises approximately 20% of the human race, it has been estimated that by 2020, some 29% of all tertiary degree-holders will be Chinese (Young, 2012, July 12). Chinese society is said to exert a strong pressure for academic achievement; researchers have noted that degree-holding is considered essential to social status, social mobility, geographical mobility (in the PRC, higher education is a prerequisite for living and working outside one's birthplace), and finding high-paying employment, particularly in the government sector (Zhao, 2009).

**Chinese-speaking English Language Learners and English achievement.** Despite strong incentives to succeed in school, statistics from some of the largest global English proficiency-testing frameworks are in accord with the low levels of English achievement that I observed anecdotally among L1 Chinese learners of English.

Chinese-speaking IELTS test-takers have been described as low-performing (Yu, 2014); recent IELTS statistics indicate that speakers of L1 Chinese score an overall mean of 5.81, placing them in 37th place of 40 participating countries. Only first-language speakers of Uzbek (5.54), Arabic (5.55), and Punjabi (5.72) fared worse (IELTS, 2017). Furthermore, Mainland Chinese, Taiwanese, and Macanese did little better on recent TOIEC tests of listening and

reading, where their mean total scores of 600, 544, and 466 ranked them 30th, 37th, and 45th, respectively, out of 47 participating nationalities (TOEIC, 2017).

**Chinese students and critical and creative thinking.** Researchers have also noted a struggle among Chinese students to perform what cognitive science researchers call *higher-order thinking* (Graff, 1994; Salili, 1996; Yin & Chen, 2002). This difficulty may have serious consequences for individual learners and for society at large, not only because higher-order skills may be essential for language mastery (Liaw, 2007), but also because higher order habits of mind, sometimes called *critical* and/or *creative* thinking may be among the most fundamental predictors of success itself in the modern world (Zhou, Jiang, & Yao, 2015).

### **My Role as a Scholar and Educator**

Reading statistics and academic studies like the ones above confirmed my own observations about students in Chinese-diaspora countries. On one hand, it was an intellectual relief to see that I was not alone in making these observations, but on the other, it was in some way, more perplexing that many experts agreed with me, and it inspired in me a more intense curiosity. Why did students who appeared disciplined and competent in every way seem to be put entirely at a loss when asked to engage in any sort of analysis, interpretation, critique, or even simple paraphrase? Why were obviously intelligent students, many with a decade or more of English language education behind them, barely able to form English sentences? And what, if anything, could be done about it? Having personally observed time and again the confusion and dejection that failure to perform well in class has on Chinese-speaking students, I resolved to learn more about the nature of the problem.

**Central inquiries.** The following literature review aims to identify some features of the educational and cultural context in which many Chinese-speaking English learners are raised, and describe some of the ways in which this culture may affect their skill-sets and outlooks; in particular, ways in which this context may hinder the development of English language ability and critical-creative habits of thought. Having done this, I will be able to begin the process of reviewing educational frameworks and strategies that have been associated with increasing these abilities, particularly among learners from the Chinese-diaspora or other East Asian nations.

My own intuitive experiments in the use of translingual strategies in Taiwan immediately drew my interest to translanguaging, world Englishes, code-switching, and translation in language teaching as possible repositories of solutions. Similarly, I investigated the nature of criticality and creativity, with the aim of building a sufficient enough awareness of their applications in education to design a curricular guide that would assist L1 Chinese speakers in simultaneously developing better English language skills and better higher-order thinking skills. My own background in the literary arts led me to further investigate the possibility that literature might provide a medium for making the connections between translingualism and higher-order thinking more explicit. Understood holistically, this research led to the decision to define my guiding question as: *How can a translingual literary-arts based content curriculum meet the communicative and cognitive needs of university-level Chinese-speaking EFL learners, and what features would characterize such a curriculum?*

### **Outline of Chapters**

In describing my own observations of the struggles of Chinese-diaspora EFL learners to achieve cognitive and communicative proficiency, this chapter has outlined the goals of the



curricular resource guide to come, which has been designed to help those learners reach their educational goals. Next, Chapter Two will enumerate evidence relating to the social and educational contexts in which L1 Chinese learners find themselves. Then it will examine contemporary research into translingualism and monolingualism, the literary arts, and higher-order cognition, as they relate to language education. Chapter Three will list the goals, rationales, and formatting concerns of the curricular resource guide, which will be presented in Chapter Four. Finally, Chapter Five constitutes a reflection on the guide and proposes some strategies and caveats regarding its implementation.

### **Terminology**

Before beginning, the provision of some brief definitions will allow readers to grasp the general meaning of certain terms with which they may not be familiar. In the case of the acronym *CDELL*, this is because the author has coined it himself for the sake of brevity, while *translingualism*, being a relatively new term (and one which is the subject of a certain amount of controversy) is given a basic definition which will be elaborated upon in Chapter Two, where it will be given a more nuanced and contextual definition.

**CDELLs.** It may be considered a commonplace in linguistic circles that no such thing as ‘*the Chinese language*’ actually exists; attempts to parse the differences between the various Chinese language varieties sometimes use the Germanic languages family (English, Dutch, German, Swedish, etc.) as a roughly analogous comparison. Chinese has been described as a family of phonetically and lexically diverse language varieties united loosely by shared grammatical convention and rather more tightly by a four millennia-old orthographic system, both of which are imbedded within a strongly unified sense of cultural identity (Chu, 1973).

Herein, I will define these students as Chinese-diaspora English Language Learners (CDELLs). The purpose of this term is to highlight a common cultural heritage that may be otherwise obscured by referring only to nationality, or, conversely, that might be inaccurately homogenized by simply labelling all of said learners as ‘Chinese’ regardless of whether they are citizens of the People’s Republic of China (PRC) or not.

Thus, the acronym *CDELL* will be used to describe ELLs whose first language is a Chinese language, such as Mandarin, Cantonese, Wu, Min, Hakka etc. In practice this means students who reside in a Chinese-speaking society, such as Mainland China, Hong Kong, Macao, Taiwan, or Singapore, regardless of how these social identities fit into the political framework of larger nation-states.

**Translingualism.** In essence, translingualism can be described as an educational philosophy which treats the student’s L1 not as a barrier to L2 proficiency, but as an integral component in a kind of total linguistic proficiency which includes all languages known to the speaker. For practical (Cummins, 1979) and ethical (Garcia, 2009) reasons, a translingual approach to language education thus suggests the judicious incorporation of student L1 into course design for ESL/EFL learners (Widdowson, 2003).

## **CHAPTER TWO**

### **Literature Review**

#### **Chinese-diaspora ELL Academic Needs**

Before delineating the features that would characterize a translingual literary-arts based content curriculum, it must be asked how such a curriculum can meet the communicative and cognitive needs of university-level Chinese-speaking EFL learners. In order to do that, the educational needs of those learners must first be established. Therefore, the literature review will survey the linguistic and cognitive challenges faced by CDELLs, and suggest some possible reasons for these challenges, before examining scholarly opinion on translingual pedagogic approaches, including translation in language teaching (TILT) and world Englishes (WE) contact literature. Following this, current research on developing higher-order habits of thought, such as creativity and critical thinking, will be reviewed for its relevance to CDELLs' educational needs, which will complete the literature review. Following the literature review, the methods section will describe the pedagogic strategies intended to help resolve these challenges, upon which the subsequent curricular guide has been founded.

#### **CDELLs' Academic Struggles**

Contemporary research describes certain difficulties faced by CDELLs in higher education, among which are a general deficiency in English competence across categories, and a lack of ability to perform higher-order thinking tasks related to criticality and creativity. The

following section will examine the evidence for these assertions, as well as possible reasons for the phenomena themselves, which have been put forth by researchers in the relevant fields.

**CDELLs and English competence.** Despite the difficulty of gathering accurate statistics regarding English proficiency in China (Bolton, 2008), some sense of the situation can be inferred from international assessment exams, individual ELT scholars' studies, and self-reported census data from Chinese speakers of English. Despite great determination on the part of students, teachers, and education ministries in the Chinese-speaking world, Chinese learners often underperform in pre-eminent global English assessments, as previously cited statistics from IELTS and TOEIC bear out. Furthermore, global employers are said to complain consistently of L1 Chinese employees' inability to perform basic English communicative tasks (Yeung, 2017, Sept 7), while academic researchers describe many CDELLs as performing poorly in interactive measurements of English ability (Bao & Sun, 2010; Ding, 2012; Hu, 2002), particularly in encounters with native speakers (Cortazzi & Jin, 1996). Even written English, often considered to be a strong point of CDELLs, can present serious problems, especially at higher academic levels (Yuan, 2017).

A report issued by the PRC's National Language Commission which sampled 165,000 households asked individuals who had studied English (over 93% of respondents fit this criterion) to self-assess their English abilities. Only 12.67% of respondents reported the ability to read books and periodicals with the aid of dictionaries and other tools, and only 21% reported the ability to sustain a conversation beyond initial greetings (Steering Group Office for Survey of [the] Language Situation in China [SGO], 2006). In light of the fact that many Mainland Chinese begin their English studies in kindergarten (Zhou, 2019, Jan 24), and thus have logged more than

a decade of English instruction by the time of high school graduation, it is curious that CDELLs have been described as mostly having “very limited” communicative ability (Zhao, 2009, p. 83), but as such, sadly unsurprising that many of these students lack belief in the possibility of their learning English effectively (Xu, 2010).

### **Why do CDELLs Struggle with English?**

Xu (2010) has suggested that students’ low confidence in their prospects for mastery of English is a result of a lack of relevance and practicality in Chinese EFL curricula. A preference has been identified in Chinese-speaking countries for pedagogical approaches contemporary research often associates with undesirable learner outcomes; among these approaches are rote memorization, audiolingualism, and grammar-translation (Adamson, 2004; Hu, 2002).

Communicative Language Teaching (CLT), despite having been praised by some researchers as a solution to CDELLs’ communicative struggles (Liao, 2000) may also be problematic, though for somewhat more complex reasons.

**Rote memorization.** Scholars have remarked that the ideographic nature of Chinese script necessitates memorization of thousands of characters *by rote* during early childhood, a formative educational experience that may influence CDELLs’ later learning patterns (Kennedy, 2002). Additionally, for over a millennium, the key to passing the *keju*—the world’s first high-stakes exam, and sole gateway to a desirable job in the Chinese imperial bureaucracy (Cheng, 2008)—was extensive memorization of Confucian classical texts (Y. Zhao, 2009). Today, pedagogical methods which exhibit a preference for rote repetition are still said to be prevalent in the Chinese-speaking world (Huang, 2010), which may lead to an emphasis on fact memorization over analysis of ideas (Liaw, 2007), negatively affecting academic literacy skills

(Hellman, 2013). Researchers have cautioned that curricula which emphasizes surface decoding over analysis of meaning may leave students unable to synthesize knowledge and use it constructively (McShane, 2015).

**Audiolingualism.** Closely related to rote memorization is the audiolingual approach, which aimed for ‘overlearning’ by use of rote, repetitive drilling techniques (Lado, 1964). Though it fell out of favor due to shortcomings in providing for the more unpredictable, creative aspects of natural language (Lightbown, 1983; Parrish, 2004), and has been labeled an unsatisfactory teaching method by many ELT academics (Wong, 2016; Xu, 2010), audiolingualism is still used for language-teaching in much of the Chinese-speaking world, where its effects are reported to include a preference for rudimentary repetition, and an abundance of out-of-date vocabulary preserved from its inception in the middle of the last century (Jing, 1999, Mar 10).

**Grammar-translation.** The so-called grammar-translation method is said to be popular in China (Liao, 2000), despite globally having been largely abandoned in favor of audiolingualism and communicative language teaching (CLT) during the 20th century (Brooks, 1960; Lightbown & Spada, 2013). In the past century grammar-translation (GT) has been widely criticized for producing accuracy without fluency, and grammatical but not communicative competence due to its focus on memorization of syntactic rules over natural language use (Bao & Sun, 2010). It has been suggested that an unfortunate coincidence of naming has led to translation in language teaching (TILT) being falsely equated with the grammar-translation method (Cook, 2010). The value and uses of TILT will be explored later in the literature review.

**Communicative language teaching (CLT).** Research points to the value of CLT in ESL education (Long, 1996), though its utility in EFL is the subject of some controversy. Some researchers have questioned, for example, whether CLT may inadvertently encourage instructors to ignore local educational and cultural context, as well as students' practical purposes for studying English in the first place (Bax, 2003). This is said to be especially relevant in Chinese-speaking EFL classrooms (Anderson, 1993; Hu, 2002; Sampson, 1984), where students may feel that the exclusive use of communicative methods does not prepare them for Chinese educational and professional culture, which is heavily examination-centric (Y. Li, 2016).

Studies have noted that ELLs are frequently motivated by reasons other than communication with native speakers; among these are social and economic advancement, and access to the broader world (Kachru & Smith, 2008; Smith, 1987; Xu, 2010). Among the areas of concern about CLT is the possibility that 'strong hypothesis CLT'—to use Howatt's (1984) term—may tend to build interactive skills on a foundation of exo-normative 'native-like' Western socio-pragmatics and Anglo-American phonetics, which may be of little use to CDELLs who do not intend to study or work with L1 speakers of English. In fact, a recent survey of Chinese university students found that only 46% believed they needed English primarily to communicate with native speakers (He & Miller, 2011). Regardless of the disillusionment felt by a majority of Chinese stakeholders about the current test-centric system (Han, Dai, & Yang, 2004), many students are said to study English primarily to pass the all-important national exams (Kennedy, 2002), or read technical materials only available in English (Sun & Cheng, 2002), both of which may place a high premium on formal grammar knowledge, a skill which may be downplayed in CLT classrooms.

## **CDELLs and Critical and Creative Tasks**

In addition to English acquisition challenges, scholars, business leaders, and other pundits have remarked on the apparent difficulties many CDELLs (and, indeed, students from Asian nations generally) seem to exhibit in performing certain types of tasks related to higher-order thinking (Khan, 2017; Maley, 1983; Salili, 1996). In reading, they are said to be frequently incapable of critical analysis of texts (Galetcaia & Theissen, 2010), and their writing may display difficulty with utilizing logical reasoning, supporting claims with evidence, and producing coherence and cohesiveness (Li, 2002; Yuan, 2017). This difficulty with critical discourse has been suggested to result in CDELLs frequently being unable to respond to arguments and texts in anything beyond limited, personal viewpoints (Graff, 1994; Yin & Chen, 2002).

On a broader scale, it has been argued that Asian development in the past two centuries has depended almost exclusively on technology transfer from the West, because local industry has often been incapable of innovating new technology to meet local needs (Hannas, 2003; Zhao, 2009). For example, in an interview with *Newsweek*, Sim Wong Hoo, CEO of Singapore-based Creative Technology remarked that despite the undoubted conscientiousness of his local talent pool, Singaporeans were unable to meet his company's needs for creativity and innovation, a challenge he subsequently remedied by hiring a research and development team of Americans (Levy, 2005, Feb 21).

## **Why is there a 'Creativity Gap'?**

Before proceeding, it should be noted that criticality and creativity have been strongly associated with one another, and scholars have identified them as fundamentally intertwined



processes (Abbs, 1994; W. Li, 2016). This thread will be taken up further in the discussion of creativity and criticality later in the literature review.

According to education researcher Yong Zhao, “The creativity gap between Americans and Chinese exists not because American schools teach creativity more or better than their Chinese counterparts. They just do not thwart creativity as much as the Chinese” (2009, p.95). But how, and why, does this thwarting take place? Researchers have argued that a confluence of broad cultural tendencies (e.g., high power distance in social relations) and more specific educational attitudes (e.g., a preference for didactic pedagogic methods) may be to blame.

**High power distance.** In sociological and anthropological literature, the extent to which a society tolerates unequal distribution of power among individuals is defined as power distance. In high power distance cultures, children may be taught to respect age and rank through uncritical acceptance of the perspectives of authority figures (Bond 1992; Redding, 1990). Anglo-American cultures have been characterized as individualistic and assertive, with a preference for low power distance relationships, while Chinese are said to value collectivism, modesty, and high power distance relationships (Hofstede, 1993; Wong & Lai, 2000). In fact, among 53 countries studied, Chinese-diaspora cultures consistently ranked among the highest in power distance, while Anglo-American cultures ranked among the lowest (Hofstede, 1984). The high power distance said to be common to Asian cultures may underwrite conformity and de-incentivize questioning (Manan & Mehmood, 2015), thus interfering with the development of higher-order habits of thought (Liaw, 2007).

**Didactic education.** Being that critical-creative habits of thought have been observed to correlate with individuality and tolerance for deviation from the norm (Florida, 2002), and that

the hierarchical nature of Chinese culture (Wong & Lai, 2000) has been said to act as a barrier to student autonomy (Nelson, 1995), it is perhaps unsurprising that the Chinese education system has been said to discourage creativity and innovation (Zhao, 2009). Wong (2016) and Khan (2017) both argue that teacher-centered rote memorization and lecture-heavy grammar-focused curricula undermine student critical thinking skills in SLA, and Liaw (2007) suggests that CDELLs struggle with higher-order thought because it compels behaviors which are at odds with traditional Asian values of obedience and conformity. As Hellman (2013) states, a culture that values consensus above all else may see no need to use logical argument or empirical evidence to analyze assumptions or support statements in academic discourse. Whatever the reason for its existence, a national lack of criticality and creativity has been bemoaned by Chinese students and government officials alike, but attempts at academic reform have thus far been characterized as insufficient (Zhao, 2009).

### **Toward a Balanced Curricular Solution**

As stated above, research supports the value of CLT for building learner fluency. Criticisms of CLT in the Chinese EFL context have focused on how its exclusive use, particularly when uncritically centered on Anglo-American pragmatics (and in many cases taught monolingually, about which more will be said later), may ignore students' immediate needs: such as passing grammar-centric entrance exams to graduate programs, reading technical manuals, or engaging in discourse with other non-native speakers.

**A balance of traditional and communicative teaching.** Despite these criticisms, Hu (2002) nonetheless argues that aspects of CLT make it appropriate for CDELLs; namely, its focus on group-work and emphasis on sociolinguistic competence. Thus, a CLT which teaches fluency

without neglecting accuracy, allows for both familiar and unfamiliar group dynamics, and which frames sociolinguistic difference as part of the educational process—rather than implicitly imposing foreign behaviors by default—would assist CDELLs in their journey toward English competence and critical-creativity.

Such a curriculum is far from purely theoretical; some researchers have even argued that the tension between form-focused and communicative instruction is a false dichotomy, because accuracy and fluency can be seen as complimentary principles (Brumfit, 1982). A ‘dual focus’ approach to accuracy and fluency operate on the premise that content-based or communicative ELT may be more effective when bolstered by a certain amount of form-focused instruction (Hammerly, 1991; Lightbown & Spada, 2013).

**A balance of student-centered and teacher-centered instruction.** Few curricular approaches draw less approval today than ‘teacher-centeredness’ (TC); by which is generally meant a traditional, lecture-heavy style, often focused on grammar instruction, with little space for student interaction (Nunan, 1988). Yet, there may be reason to reconsider the absolute dismissal of TC.

**The paradox of student-centeredness in Asian contexts.** SLA research overwhelmingly points to the value of student-centered (SC) teaching methods that prioritize relevance of instruction to learners’ lives, needs, and interests, and also encourage the active use of language in the classroom (Li, 2008). Apropos of its focus on interaction, the SC approach is considered a fundamental characteristic of CLT, and perhaps even a prerequisite for its use in the classroom (Richards & Rogers, 2001). SLA researcher Betsy Parrish, who identifies student-centeredness as an essential classroom practice, includes the following characteristics among her definition:

*a.) learners' knowledge and experience are validated; b.) content of instruction is relevant to learner needs and interests; c.) learners play an active role in the classroom* (2004, p.7)

Strong evidence exists for the value of these practices. However, as with CLT, some researchers have sounded notes of caution about possible cultural incompatibilities surrounding student-centeredness in Asian contexts, particularly when the situations learners encounter in SC classes do not resemble their projected real-life English use (Littlewood, 2000; Liu, 2015).

Zhenhui Rao (2002) describes a conflict between the Chinese learning style and the typical Western SC teaching style, emphasizing that many CDELLs expect EFL classes to provide precise explanations of syntax and lexis, and may be agitated by what appear to them as various ambiguities inherent in SC approaches. For example, the low power-distance relationship implied by a non-authoritative 'teacher as facilitator' role may lead to Asian students losing respect for the instructor (Baldauf & Moni, 2006). Additionally, some Asian learners may experience strong anxiety at being the center of classroom attention, making carelessly implemented SC potentially affectively harmful (Zohrabi, Torabi, Baybourdiani, 2012). Herein is the paradox: if a student-centered classroom isn't relevant to learner needs, and does not align with learners' cultural values, can it really be called student-centered?

**Achieving a balance between 'centerednesses.'** Despite reservations, there is reason to think that some measure of student-centeredness is desirable for CDELLs, though it may need to be tempered with more familiar local practices. For one thing, researchers have cautioned against confusing the academic strategies CDELLs adopt in response to local educational ecologies with actual learner *preferences* (Tang & Biggs, 1996; Zhang & Watkins, 2001). Littlewood (1996) echoes this, citing Hong Kong learners who, when explicitly informed about the reasoning

behind a student-centered curriculum, expressed desire for fluency training and considered it ultimately more useful than accuracy training. Other studies have stated that under certain conditions, CDELLs prefer learning to be—at least in part—active and meaning-based, with an emphasis on autonomy and self-reliance (Hills, 1998; Ho & Crookall, 1995; Kember, 2000).

Kegan's (1994) call to provide students with a 'consciousness bridge' between SC and TC methods may be of value here. In fact, even some canonical SC texts suggest beginning certain activities with traditional teacher-centered instruction, to ease students into what may be unfamiliar classroom practice (Nunan, 1988). This suggests that current opposition to teacher-centeredness may have outstripped the intentions of early SC advocates. As an example, Domen (2005) recommends that EFL teachers in Asian nations balance SC classes with at least five to ten minutes' worth of teacher-centered form-focused lecturing.

## **Summary**

This section has asked what CDELLs actually need from EFL education, and in response, identified a generalized lack of overall English competence in comparison to EFL learners of other nationalities, as well as a broad difficulty with higher-order thinking. Researchers have identified rote memorization, audiolingualism, grammar-translation, and also didactic, high power-distance social and educational practices as possible causes of these deficits.

But certain CLT educational practices by Western instructors, though necessary for building fluency (and perhaps critical thinking as well) may paradoxically fail to meet immediate student socioeconomic needs for accuracy-based grammar competence, while SC learning may lead to affective and class management issues if not balanced by culturally familiar practices.

This is the essence of the paradox of communicative and student-centered learning in Chinese contexts.

As such it has been suggested that CDELLs need an effective and relevant ‘middle way’ curriculum that uses a ‘dual focus’ approach to meet learners’ accuracy *and* fluency needs by balancing traditional and communicative language teaching, while also balancing student- and teacher-centered approaches in order to maximize autonomy, without culturally alienating or economically short-changing learners in the process. As student-centeredness (like CLT) is associated with higher-order thinking, this last imperative may help meet the other need; to strengthen critical-creative abilities. A reduced reliance on memorization and outdated methodologies may assist with this objective as well.

In sum, evidence suggests that a dual-focus ‘middle way’ curricular approach which also balances teacher- and student-centeredness may help CDELLs meet their need for greater linguistic and communicative competence, and also their need for more developed higher-order habits of thought. The subsequent section will explore how the incorporation of a translingual coursework into the above ‘middle way’ approach may help to bolster both language and higher-order competence, and in doing so compensate for any efficiency cost in the compromises necessitated by the ‘middle way’.

However, a certain element of received educational wisdom comprises a significant barrier to the use of translingual methods in contemporary classrooms. This is the so-called “monolingual consensus”.

### **A Monolingual Consensus in ELT**

In recent years, an increasing number of researchers and educationists have argued that a broad set of assumptions about the ubiquity and naturalness of monolingualism, alongside a perceived need to avoid students' own language in the ESL/EFL classroom, combine to underpin a global monolingual curricular consensus which has influenced ELT pedagogy for more than a century. This consensus is said to enforce an academic environment in which policy-makers and stakeholders compel teachers to maximize learners' exposure to the target language (TL) at all costs, sometimes even at the expense of other, more empirically supported educational priorities. This phenomenon, dubbed 'the monolingual principle' (Howatt, 1984) has been argued to constitute the ideology behind a *de facto* global ban on classroom usage of the students' own language, whether by learner or instructor.

This section will review evidence for the existence of the monolingual consensus, analyze the justifications made for its pre-eminence, propose historical reasons as to why it may have taken hold, and discuss its broader educational implications for the kind of translanguaging approach which will be outlined in the curricular resource guide.

#### **Defining Monolingualism**

The word *monolingual* has been defined as meaning "knowing or using only one language" (Merriam-Webster, 1991) or as a description of "a person or community with only one language" (Crystal, 1987: 425). As an extension of this, in ELT the term 'monolingualism' refers to an educational philosophy in which language is said to be best learned monolingually, by exclusive or near-exclusive use of the target language, with concomitant prohibition of the students' own language in the classroom (Garcia, 2009; G. Cook, 2010). While some

contemporary multilingualism research has problematized the use of terms like L2 and L1, such issues are beyond the scope of the present task, and as such, “L2” or “TL” will be used to refer to the language students are attempting to learn, while “L1” or “own language” will refer to learners’ primary classroom language, a code which, for most Chinese-diaspora English language learners (CDELLs), is Mandarin / Modern Standard Chinese (MSC).

### **A Ban on Classroom L1**

Some recent second language acquisition (SLA) and applied linguistics research has proposed that theories and practices rooted in the monolingual principle have dominated language education for the past century, constituting a *de facto* classroom ban on the use of learners’ L1 (Cummins, 2007; Kachru, 1991; Leonardi, 2011; Sridhar, 1994; Widdowson, 1978).

Yet, despite its ubiquity, few researchers or educators have explicitly commented on monolingualism; as Romaine (1995) has pointed out, it would be unusual to come across an SLA volume entitled ‘Monolingualism.’ Ellis (2006) notes that concepts which are taken for granted often lack bodies of written description and justification, and she uses the term *unmarked* to describe the manner in which the normalization of monolingualism may have led to the assumptions that reinforce a largely unquestioned consensus in language teaching.

**An unmarked consensus in theory.** Though less globally common than multilingualism (Crystal, 1987), monolingualism may be perceived by some as the ‘default’ mode of human linguistic cognition (Hall & Cook, 2012; Howatt 1984; Garcia, 2009). As such, curricular monolingualism is said to have been taken for granted during the past century (Butzkamm & Caldwell, 2009; Pavlenko, 2000; Stern 1992). The belief that students’ L1 has no place in a foreign language classroom is said to have become so axiomatic among stakeholders (Macaro,



2001), so buttressed by its perceived naturalness (Phillipson, 1992), and by presumed common sense (Cummins, 2007), that it may constitute an ideology (Lee, 2012), the logic of which is considered “so obvious no classroom use of L1 is ever mentioned” (Cook, 2001, p.404). Such a lack of discussion underscores Ellis’ use of the term *unmarked* to describe an unexamined set of beliefs which may have influenced the field of language teaching, without ever having been properly examined for their validity.

**An unmarked consensus in practice.** Taylor (1999, Jan 4) describes an English professor at China’s Lingnan University (identified only as ‘Ms. Chen’) who evokes metaphorical contamination by calling L1 use “linguistic pollution,” and who further asserts that “people should only speak one language at a time.” Though not all educators manifest such a vigorous rejection, the rarity of L1-tolerant classrooms has been noted (Butzkamm, 2003; Levine, 2003; Li, 2016). When students’ own language does appear in English class, its presence may be, at best, regarded as educationally irrelevant (Ellwood, 2008; Richards & Rogers, 2014), and at worst, stigmatized as improper, or even pathological academic behavior in need of remediation or elimination (Garcia, 2009; D. Li, 2008; A. Lin, 2000). Regardless of individual instructors’ beliefs, it has been observed that teachers worldwide have long felt compelled to enforce maximum or even exclusive target language usage, while simultaneously minimizing students’ own language use (Cummins, 2007; Lee & Macaro, 2013). As Liebscher & Dailey-O’Cain (2005) succinctly phrase it:

*“If any single tenet has persisted throughout the Western language pedagogy revolutions of the Twentieth Century and beyond, it is that the use of L1 is to be avoided in the [foreign language] classroom” (p.235)*

**The consensus worldwide.** The effects of the consensus have been noted globally; for example, in the UK (DES, 1988), USA (Cummins, 1992), Indonesia (Sugiharto, 2017), Pakistan (Gulzar, 2010), and Saudi Arabia (Jenkins, 2010). Furthermore, monolingual English teaching is said to be officially encouraged in Japan (Harbord, 1992; McMillan & Rivers, 2011), and also in Hong Kong, India, Malaysia, Philippines, and Singapore (D. Li, 2008). South Korea and Taiwan go farther, actually mandating monolingual EFL instruction in high schools (Tahira, 2012). Additionally, global monolingualism is not limited to the teaching of English; the Chinese language education received by aboriginal (Austronesian-speaking) students in Taiwan is also L1-only (Huang, 2010).

### **An Unsupported Consensus?**

With such a base of support, the monolingual consensus might be expected to claim an extensive body of rational argument and empirical evidence in its favor, but researchers have begun to question this assumption, observing that evidence for strict pedagogical monolingualism in ELT is scant, and that in fact, far more evidence favors approaches which incorporate student L1 (Auerbach, 1993; Brooks & Donato, 1994; Cummins, 1979; Garcia, 2009; Hornberger & Link, 2012; Howatt, 1984; Huang, 2010; Jorgensen, 2008; Kachru, 1991; MacSwan, 2017; Widdowson, 1978; Xu, 2010).

Furthermore, a body of critical research and pedagogical material suggesting strategies for utilizing L1 has begun to emerge from leading educators in the field (Butzkamm and Caldwell, 2009; Celic and Seltzer, 2011; G. Cook, 2010). Even the current ACTFL curricular guidelines reflect an increasing skepticism toward strict pedagogic monolingualism, recommending that around 10% of class-time may be reserved for student L1 use (AAPPL,

2018). But if the monolingual consensus is actually what the philosopher Pierre Bourdieu (1977) called a “doxa,” meaning a thing which appears so self-evidently true that it requires no evidence to prove its soundness, how did an entire field that prides itself on adherence to the principles of empirical research and rational inquiry come to accept such a lightly supported premise as a given fact?

### **The Direct Method (DM) and the Origin of the Monolingual Consensus**

The ideological dominance said to have been enjoyed by the monolingual consensus for nearly a hundred years has been linked to the widely adopted and predominantly *intralingual* pedagogical strategies (reform method, audiolingualism, CLT, etc.) referred to broadly as the Direct Method (DM), (Cook, 2010). A communication-oriented oral teaching style, in which language is generally taught monolingually in the TL (Butzkamm, 2003; Gulzar, 2010), the DM is said to be based on certain implicit premises, among which is the so-called ‘monolingual assumption,’ which asserts that the L1 does not have a place in L2 language learning (Cook, 2001; Cummins, 2007; Phillipson, 1992). As such, the DM may be the original manifestation of the monolingual consensus.

**Reasons for the existence of the consensus.** Guy Cook (2010) has proposed that the monolingual consensus may have been accepted for nearly a century without empirical justification because the Direct Method (DM) has implicitly underwritten the ELT industry’s economic self-interests, supporting millions of teaching jobs (Ke, 2015), and educating perhaps two billion current learners worldwide (Graddol, 2007). Private language schools in English-speaking countries alone are said to generate revenue of about 10 billion USD a year (Baker, 2008), roughly equivalent to Madagascar’s yearly GDP.

Cook (2010) notes that Grammar Translation (GT) for all its well-publicized failures, nonetheless made strenuous *interlingual* demands on its students, and notably on its instructors, who were expected to be competent—if not fluent—users of their pupils' L1. In unseating GT, the Direct Method eliminated the ployglottal bottleneck to career entry, effectively opening the ELT industry to a large pool of monolingual English speakers at the very moment when demand for English instruction was expanding rapidly, due to the growth of English-speaking nations' global socio-economic prominence in the early 20th Century. If, as Cook argues, subconscious economic self-interest, rather than empirical pedagogic evidence, incentivized the broad adoption of the DM's implicit monolingualism a century ago, then it stands to reason that a re-evaluation of the use of students' own language in the classroom may be in order.

### **Summary**

Scholars have asserted that monolingual pedagogical attitudes derived from the Direct Method (whether in its earlier form-based or later communicative iterations) have legitimized a global monolingual consensus in language teaching, influencing how the world's most in-demand language is taught. Specifically, these attitudes may have dismissed students' own language from the English classroom without a clear reason for doing so. Evidence suggests that a broad re-evaluation of classroom multilingualism in language teaching, warranted by a growing body of SLA research, is currently taking place across the globe, and that CDELLs may be well-placed to receive the benefits of this new perspective. The so-called 'translingual approach' to ELT is just such a method for implementing this re-evaluation.

### **The Translingual Approach to ELT**

If Sridhar and Sridhar's admonishment that "SLA researchers seem to have neglected the fact that the goal of SLA is bilingualism" (1986, p.5) heralded a major attitudinal change in applied linguistics at the turn of the past century, a 'multilingual turn,' to use May's (2014) phrase, then translingualism might be an appropriate name under which to unite the various multilingual movements which have driven the transformation. As an attitude toward pedagogy, translingualism has been defined broadly as the perspective that language learning is a process of building multilingual competence, and that the learners' L1 plays an essential role in both the learning process and the outcome (Huang, 2010; Kellman, 2000). Language education on this model takes the student L1 not as an obstacle, but as a resource for building L2 into the learner's overall linguistic proficiency. Research into code-switching and translanguaging has bolstered a growing body of theory pertaining to the ways in which learner L1 may be relevant to effective ELT outcomes.

#### **Code-switching**

Code-switching (CS) has been defined as the act of alternating back and forth between features of two distinct language varieties within the span of a single conversation or utterance, in order to achieve given social and psychological objectives (Cook, 2002; Gumperz, 1982; Lightbown & Spada, 2013). In somewhat greater detail, Corcoll Lopez and Gonzalez-Davies (2016) describe CS as "the ability of plurilingual speakers to switch, within or between sentences, from and to the codes in their repertoire, in order to fulfill communication needs triggered by decisions concerning the communicative contexts in which they are immersed" (p. 69). Put simply, CS has been defined as the act of using two languages at once.

## **Translanguaging**

Proceeding from Swain's (2006) definition of 'linguaging', which provides the English lexicon with a single, expedient verb to encompass the linguistic expression of information in both its spoken and written modalities, 'translanguaging' has been described as the multilingual language practices of individuals or communities engaged in the act of making use of all their available linguistic resources to meet communicative or expressive needs (Garcia, 2009; Celic & Seltzer, 2011). The term 'multilingual language practices' can refer either to the social discourse practices of multilinguals, the cognitive/psychological practices of multilingual thought, or pedagogical practices which encourage classroom multilingualism. In Canagarajah's words, translanguaging is "the ability of multilingual speakers to shuttle between languages, treating the diverse languages that form their repertoire as a single integrated system" (2011, p.401). This definition makes clear the conceptual relatedness of translanguaging to CS, a connection confirmed by MacSwan (2017) who defines CS as a type of translanguaging practice.

## **Translingual Advantages for Language Teaching**

Since Jim Cummins' Developmental Interdependence Hypothesis (1979) proposed a reciprocal relationship between own and learned language, a number of studies have echoed his argument that all linguistic abilities in a speaker's repertoire provide mutual reinforcement in communicative and cognitive tasks (Baker & Hornberger, 2001; Macaro, 2005; Saunders, 1988), and that pedagogy which makes explicit connections between student L1 and L2 in class not only fosters own language maintenance, but also strengthens the conceptual competence needed for successful target language learning (Hornberger & Link, 2012; Sampson, 2011; Tracy, 1996).

As such, academic translanguaging—which will be defined here as the use of CS, translanguaging, and other interlingual practices to achieve language learning objectives—has been defended on several grounds; it is said to be a natural feature of multilingual communication, a linguistic phenomenon that is obligatory in certain situations, an essential cognitive resource for problem-solving, a valid pedagogic strategy for target language acquisition, and even a tool for simultaneously reinforcing competence in both L1 and L2.

**Translingualism as natural language.** Translingual scholarship treats multilingual discourse as a natural form of speech act that arises spontaneously in multilingual environments (Corcoll Lopez & Gonzales-Davies, 2016; Poplack 1980). In this view, CS is a byproduct of a globalized world (Ke, 2015) that reveals elements of students’ ethnolinguistic identity and self-perceived social roles (Elwood, 2008; Garcia 2009; Le Page & Tabouret-Keller, 1985).

**Translingualism as obligatory communicative technique.** Some scholars argue that translingual speech acts are not only natural, but that in certain circumstances they may be strictly unavoidable (D. Li, 2008; Van Der Meij & Zhao, 2010). Butler (2002) has argued that certain students need to CS in order to fully grasp their coursework, and Widdowson (2003) asserts that learners will always relate L1 to L2 in their minds; if this is disallowed, he reasons, they may do so in clandestine rebellion, possibly to the detriment of the classroom.

**Translingualism as cognitive resource.** Studies suggest that students’ L1 constitutes a vital cognitive resource (Anton & DeCamilla, 1998; Auerbach, 1993; Vygotsky, 1986), and may function as a kind of “language acquisition support system” in the classroom (Bruner, 1983). If learning is a cognitive activity, then it follows that denying students access to cognitive tools puts

them at a disadvantage for language acquisition, and limits their possibilities for academic achievement (Brooks & Donato, 1994; Hornberger & Link, 2012).

**Classroom advantages of translingualism.** Use of student L1 has been connected to the reduction of classroom misunderstanding (Duff & Polio, 1990), particularly in terms of clarifying difficult concepts (D. Li, 2008), and assuring comprehension of shared goals and activity instructions (Anton & DeCamilla, 1999; Storch & Wigglesworth, 2003).

**Translingualism for positive affect.** Students have affective needs, among which can be included the need for a learning environment which is free from unnecessary anxiety, which may impede language acquisition (Dulay & Burt, 1977; Krashen, 1982). Pedagogical translingualism may minimize student anxiety (Duff & Polio, 1990; Ianacci, 2008), convey teacher empathy (Canagarajah, 1999), and generally encourage positive affect among learners (Nikula, 2007), perhaps because it is said to reinforce a sense of psychological and social continuity between students' academic and personal lives (Kumaravadivelu, 2003).

### **Translingualism for Effective and Relevant Dual-Focus Coursework**

SLA research indicates that the judicious use of classroom translingualism comprises a valid strategy for supporting an efficient and appropriate ELT curriculum (Ianacci, 2008; Macaro, 2005; Sampson, 2011). Carefully deployed translingualism has been called an invaluable communicative asset and pedagogic resource (Ellwood, 2008; D. Li, 2008), the use of which can allow students to develop a more nuanced understanding of tasks at hand (Yeung, Marsh, & Suliman, 2000) and has even been claimed to double the effectiveness of certain kinds of monolingual language teaching (Hammerly, 1991).



Evidence suggests translingualism is particularly beneficial in three aspects of ELT coursework ; vocabulary acquisition, the development of metalinguistic skills, and the early introduction of complex texts.

**Vocabulary acquisition.** The most widely accepted translingual classroom utility is said to be in vocabulary acquisition (Lee & Macaro, 2013). Language learners need considerable vocabulary exposure (Kayser, 1995), and significant empirical evidence appears to buttress the notion that connecting L1 to L2 in class can help learners expand their multilingual lexicon (Brice & Roseberry-McKibbin, 2000; Jiang, 2002; Kaneko 1992; Tian & Macaro, 2012).

**Metalinguistic skills.** Translingual languaging is said to be central to, perhaps even obligatory for, any kind of translation or metalinguistic learning activity (Atkinson, 1987; De La Campa & Nassaji, 2009; Sampson, 2011), a point which will be returned to subsequently, in the translation section.

**Richer texts, sooner.** Classroom use of CS and other forms of translingual practice may allow for the earlier introduction of advanced textual materials (bilingual editions, translations of texts students are familiar with in their L1, sophisticated texts that require a lot of quick vocab learning for context, etc.) which means more comprehensible input, and thus, perhaps, faster acquisition (Butzkamm, 2003).

### **Translingualism to Balance Student- and Teacher-Centeredness**

Another feature of translingualism is its ability to provide some of the same affective and motivational advantages as a student-centered coursework, but without demanding that students conform to classroom behavioral norms that they might find alien or distressing. This includes validating learner identity and experiences, and encouraging active participation and rapport.

**Validating learner experiences.** One advantage of pedagogic translanguaging may be the validation of student ethnolinguistic identities (Ianacci, 2008). Since language is one of the ways learners negotiate identity, translanguaging practice is said to give students a voice (figuratively and literally), make the classroom more relevant to their daily lives (Ellwood, 2008), and provide a general sense of security by acknowledging their lived experiences (Auerbach, 1993).

**Encouraging participation and rapport.** Translanguaging activity has been argued to increase classroom participation (Duff & Polio, 1990; Ellwood, 2008), a phenomenon which may reflect its reputation for easing the maintenance of discipline (Atkinson, 1987) and reducing social distance (D. Li, 2008). Additionally, building classroom rapport is said to be one of translanguaging's strengths (Adendorff, 1996; Dornyei & Murphey, 2003), and scholars have suggested it grants an authenticity to comments and personal encouragements (Cook, 2010), helps teachers feel 'in touch' with students, and increases student receptivity and enthusiasm in the classroom (Schweers, 1999).

### **Translanguaging for Critical-Creative Thought**

The ability to foster critical and creative habits of mind in students has been called the most important feature of translanguaging pedagogy (Huang, 2010), and scholars have argued that this advantage is a function of how translanguaging encourages users to hybridize and customize linguistic rule systems to meet their individual needs (W. Li, 2016).

Studies suggest that translanguaging practice encourages access to critical-creative cognitive processes associated with higher-order thinking skills (Auerbach, 1993; Brooks & Donato, 1994). It is also said to foster greater flexibility in those processes, which reportedly increases student capability to generate multiple associations, reorder elements of a problem, and conduct

creative and critical processes in general (Bee Chin & Wigglesworth, 2007; Bialystok, Craik, Klein, & Viswanathan, 2004; Malakoff & Hakuta, 1994).

## Summary

Some researchers have described student L1 use as the single most valuable language classroom attribute (Butzkamm, 2003). Research into multilingualism has asserted that translingual practices are natural—and in some cases even obligatory—multilingual communicative strategies, that they represent valuable cognitive linguistic resources, and can comprise useful pedagogical techniques for supporting L2 acquisition and L1 maintenance. Researchers have argued that students in EFL contexts can achieve a variety of affective, functional, and acquisitional benefits from the implementation of translingual practices in SLA contexts.

Research indicates that translingualism can contribute to an effective dual-focus EFL curriculum by helping students build vocabulary, develop metalingual facility, and scaffold sophisticated texts. Furthermore, the incorporation of students' L1 into the classroom is said to validate learner knowledge and experiences and build rapport, important features of student-centeredness (Parrish, 2004) which can, through translingualism, be achieved without recourse to social relations and interaction styles that may unsettle Asian learners. Translingual pedagogic approaches have also been argued to provide critical-creative benefits in categorization, brainstorming, and general flexibility of higher-order linguistic thought.

The addition of translingualism to a dual-focus 'middle way' coursework for CDELLs thus deepens the commitment to both the linguistic and the critical-creative goals of the

curricular guide. The next two sections will examine two further translingual approaches, namely translation in language teaching (TILT) and the ‘contact literature’ approach to literature teaching, which is a subset of the world Englishes (WE) field of study within applied linguistics.

### **Translation and Language Teaching**

One aspect of the recent multilingual turn in applied linguistics has been a re-evaluation of translation as a resource for language teachers. Despite a long silence on the topic, SLA researchers have increasingly begun to question the implicit ban on translation in ELT, and to propose ways in which pedagogy derived from translation studies can help language learners achieve multilingual competence.

In this section, translation in language teaching (TILT) will be evaluated for its potential relevance to a translingual dual-focus pedagogic approach to building linguistic and higher-order competence among CDELLs.

#### **Translation Defined**

While Catford (1965) defines translation rather neutrally as the act of replacing texts in one language with texts in another, much translation theory has aspired to not merely substituting texts for other texts, but transferring some kind of objective meaning or information from one language into another. The Latin root *translatum*, which is derived from *transfere*, meaning “to carry or bring across” suggests this point of view, as do scholars who define translation as the transfer of linguistic meaning from one symbolic system to another (Dostert 1955).

But the assumption that meaning can be transferred may depend on the proposition that meaning can exist independently of written texts or spoken words, a psychological representation

of meaning Pinker (1994) calls ‘mentalese,’ and which Selinker (1972) has described as ‘interlingual identifications.’ In order to avoid the more complex implications of the linguistic relativism debate, some theorists prefer the weaker hypothetical basis of “equivalence” to the stronger, but more controversial “transfer of meaning.” In this way, translation can be conceived of as a giving of equivalence, based on a common underlying understanding of the ‘being-ness’ of a thing to be named (Cummins, 2007).

Cook (2010) illustrates numerous varieties of equivalence that can function as goals for given acts of translation: semantic, pragmatic, functional, discorsal, or cultural equivalence (among others). While certain essential difficulties inhere in each type of equivalence, he argues that, unlike the translator, the language teacher’s goal is not to achieve an ideal and exact translational equivalence between texts, but rather to build contrastive translinguistic knowledge in students’ minds, by raising their awareness of how linguistic differences complicate translation. For the purpose of designing a translingual dual-focus EFL curriculum for CDELLs, translation will be defined herein as the act of producing a linguistic equivalence of a given text within the parameters of another linguistic code.

### **Attitudes toward Translation in ELT**

Like code-switching, the pedagogical use of translation also may face a *de facto* global classroom ban; its use is said to have been discouraged as inappropriate to language learning (Howatt & Widdowson, 2004), particularly when monolingual ‘target-code only’ methods are employed (Corcoll Lopez and Gonzalez Davies, 2016; Hall and Cook, 2012; Richards and Rogers, 2001). In a detailed survey, Cook (2010) points out that much SLA theory either ignores translation or rejects it axiomatically; Fernandez Guerra (2014) echoes this, describing

translation's status in applied linguistics as "neglected," and "ignored and discriminated [against]" (p.154).

**Critiques of the anti-translation position.** Howatt (1984) argues that translation's condemnation in SLA lacks empirical justification, and as such impels a re-evaluation of its merits. Other researchers doubt whether banning translation is even possible because students will spontaneously use mental translation (and code-switching) to make explicit comparisons of L1 to L2, regardless of teacher permission (Ali, 2012; Kavaliauskiene & Kaminskiene, 2007; O'Malley & Chamot, 1990).

### **The Utility of Translation in Language Teaching**

A number of studies identify translation in language teaching (TILT) as a valuable pedagogic tool (Fernandez Guerra, 2014; Howatt and Widdowson, 2004; Kramsch, 1993). Specifically, Corcoll Lopez and Gonzalez Davies (2016) argue for the use of translation regardless of whether teaching declarative or procedural knowledge, and especially when the focus is on accuracy, certainty, speed of acquisition, or problems related to cultural references.

Researchers have called translation a natural and essential part of multilinguals' everyday communicative repertoire (Corcoll Lopez & Gonzalez Davies, 2016; Duff, 1989; Grosjean, 1982; Schaffner, 1998), and Howatt & Smith (2014) lament as a great misfortune the Direct Method's discarding of translation as a tool for language education. Furthermore, Cook (2010) sees the significance of personal experience in the fact that two of the very few SLA researchers who have advocated for translation consistently since the 1970s—Claire Kramsch and Hans Heinrich Stern—were, unlike many SLA researchers, successful multilingual English learners themselves.

**How does translation help?** Pedagogic translation has been suggested to help build students' multilingual competence in specific ways. For example, it is argued that learners need to know how to compare functions in their native language to functions in the target language, and that translation is the most expedient method for this (Widdowson, 1978). Because translation invites linguistic comparison by foregrounding difference (Fernandez Guerra, 2014), it can be described as a tool for building biliteracy (Manyak, 2004) and comparative language awareness (P. Liao, 2006; Witte, Harden & Ramos De Olivera Harden, 2009).

**Translation as translingual activity.** Pedagogical translation can be described as a kind of translanguaging, because it encourages the use of multiple codes, and does not require them to be kept strictly separate (Cook, 2010), and like code-switching, it has been described as a natural and spontaneous product of multilingual speech which is capable of enhancing language skills within a translingual classroom context (Corcoll Lopez & Gonzalez Davies, 2016; Gonzalez Davies, 2014).

### **Translation for Meeting CDELL Educational Needs**

Current research points to a number of ways pedagogical translation might be used to meet educational needs identified as important for CDELLs. Among these are arguments that translation in language teaching (TILT) can support the acquisition of linguistic and intercultural competence, while strengthening students' affective investment in the classroom environment.

**Translation as an effective and appropriate educational method.** Research has identified translation as a valid pedagogical method capable of contributing to an effective, relevant ELT curriculum by promoting L2 acquisition and deepening knowledge of language functions (Butzkamm, 2003; Fernandez Guerra, 2014; Manyak, 2004); in particular, translation

is said to benefit learner accuracy and fluency (Malmkjaer, 1998; Witte et al., 2009), reading comprehension (T.Y. Lee, 2013) grammatical competence (Cook, 2010; Corcoll Lopez & Gonzalez Davies, 2016) and lexical acquisition (Laufer & Girsai, 2008).

Research has reinforced the notion that translation can assist acquisition of a range of communicative and mediative skills (Cummins, 2007; Gonzalez Davies, 2011; Gonzalez Davies & Sugranyes, 2014), including listening and speaking (Corcoll Lopez & Gonzalez Davies, 2016), internet communication (Witte et al., 2009) and helping speakers express their thoughts more quickly and easily (Fernandez Guerra, 2014).

**Translation for learner-centeredness.** Because it has been associated with a number of affective and motivational benefits, translation can be argued to increase learner-centeredness. As defined by Parrish (2004) above, learner-centeredness involves, both the support of learners' taking active roles in the classroom, and the validation of learners' knowledge and experience. Pedagogic translation can be argued to underwrite learner-centeredness, since, in terms of the former quality, it has been found to foster active participation (Carreres, 2006; Cummins, 2007) and strengthen teamwork (Corcoll Lopez & Gonzalez Davies, 2016), while in terms of the latter, it is said to support the maintenance of what Manyak (2004) calls 'identities of competence'.

## **Summary**

TILT has been argued to contribute to efficient and relevant language pedagogy by fostering grammatical accuracy, communicative fluency, reading comprehension, and the building of L2 lexicon. It is also said to support the maintenance of student-centeredness by underwriting active participation in group-work, and affirming learner sociolinguistic identity. On the basis of the above evidence that TILT is a valid translingual strategy for ELT, it has been



selected for inclusion in the dual-focus ‘middle way’ translingual curriculum for EFL education to be presented in the curricular guide.

The following section will examine the use of literature in language teaching, and will provide some specific reasons why contact literature, a sub-category of World Englishes research, can be of particular value to an EFL/ESL curriculum for CDELLs.

### **(Contact) Literature and Aesthetics in ELT**

Literature is notoriously difficult to define. Some literary theorists assert that when we call a text ‘literary’ we are drawing attention to how its components contribute to our impression of it, and suggesting that readers evaluate it on criteria that go beyond the practical, communicative purposes of language. Those criteria are the realm of *aesthetics*, and thus a definition of aesthetics may be called a condition for defining literature (Culler, 1997). However, Peter Abbs (1994) has argued that a return to the original Greek roots of the word aesthetics, i.e. *aestheta*, meaning ‘those things which are perceived by the senses,’ allows for a shift in definitional focus from what aesthetics *is* to what aesthetic experience *does*, and by extension, to suggest that we can define literature on the basis of what it does, rather than what it is.

Aesthetic experience, Abbs maintains, is a powerful—sometimes overwhelming—sensory experience that gives a deep affective impression of significance. Furthermore, Abbs argues that although articulating aesthetic experience is difficult, it nonetheless engenders a paradoxical desire in its subject to *share* that which has been encountered. Literature’s reputation for underwriting this sort of affective investment in many readers may originate partly in the

nature of representational language itself. As opposed to academic language—which is often referential, and may impart information in the form of decontextualized abstraction—representational language has been characterized as connecting the reader or listener to emotional and or sensory perceptions of the world outside the self (Babae & Yahya, 2014). In fact, literature’s validity as a pedagogic tool has been suggested to be predicated precisely on this ability to engage learners on an affective level (Sage, 1987). For language acquisition, which may be partly driven by the act of language production itself (Swain, 1985), a coursework that engenders a desire to communicate would be of obvious value to students.

For the purposes of the following curricular resource guide, literature will be defined (following Swain’s notion of *linguaging*) as aesthetic languaging. In this formulation, literature is an act of languaging directed toward the realization of aesthetic experience (Brumfit & Carter, 1986; Lazar, 1993; Sage, 1987; Zyniger, 1994).

### **Literature in ELT Today**

While traditional language teaching may have once—in line with the Western classical humanist model—valued the sophisticated language of literary high culture above the more prosaic concerns of communicative competence (Ramnath, 2016), a general decline in the use of literature in language teaching in the West has been noted by scholars (Bobkina, Dalmau, & Martes 2012; Gilroy-Scott, 1983), some of whom have suggested the phenomenon is a symptom of the rise of a species of structuralist utilitarianism in language education, which may have induced educators and applied linguists to prefer so-called ‘communicative’ language to ‘literary’ language (Maley, 1989).

In Chinese ELT, too, literature is said to be “marginalized” by teaching styles which are seen as more pragmatic and business-friendly than a literary syllabus might be (Deng, 2006, p. 62). A popular misconception, Yin and Chen (2002) assert, is that English learning “is a matter of ingesting information, of mastering techniques, of acquiring facts and know-how, whereas literature is a soft option, an indulgence or mere trimming to decorate the hard center of the market-oriented syllabus.” This abandonment of literature, they argue, has been “corrosive” to educational values both in China and abroad (p.318).

### **Contact Literature**

The creative literature produced by so-called ‘non-native’ or ‘world English’ (WE) speakers (such as Nobel Prize winners Wole Soyinka, Derek Walcott, and V.S. Naipaul) has been dubbed ‘contact literature’ (Kachru, 1986), in reference to its origin in linguistic ‘zones of contact’: geographic regions where multiple languages are spoken. Unique hybridized linguistic features and social codes inform the nativized Englishes of such locales; some authors even transliterating code switches and other forms of translanguaging directly onto the page. Researchers have stated that contact literature can help articulate “...concepts, ideas, objects, or deities that do not have one-word equivalences in Standard English” (Essossomo, 2015, p.100), and that it represents a union of aesthetic and sociocultural value for students (Kachru & Smith, 2008) because it provides opportunities to compare and contrast the L1 and L2 (not to mention any nativized codes in the learners’ repertoires), an activity which is said to constitute an effective translingual classroom literary practice (Nero, 2000). The literature of the Chinese author Ha Jin, which will be used in the curricular resource guide, has been described as exemplary of Chinese-English contact literature (Xu, 2010).

## **Literature for an Effective and Appropriate Curriculum**

The use of literature (and contact literature in particular) has been argued to constitute a valid strategy for ELT. A number of researchers have concluded that a syllabus which incorporates literature can contribute to a linguistically efficient and appropriate EFL curriculum, institute student-centeredness in the classroom, and support critical and creative habits of mind.

The academic use of literature has been argued to support the general development of linguistic accuracy and fluency (Babae & Yahya, 2014; Bobkina, et. al., 2012; Burt, et. al. 2003; Collie & Slater, 1990), and strengthen of all four of the ‘macro’ skills, *e.g.* reading, writing, speaking, and listening (Brumfit, 1986; Hismanoglu, 2005; McKay 1982; Shazu, 2014; Vural, 2013; Widdowson, 1979). Additionally, literature is said to frequently make use of complex grammar, sophisticated vocabulary, and subtle rhetorical techniques (Yin & Chen, 2002); as such it may promote stylistic, lexical, discorsal, and syntactic awareness (Bibby & McIlroy, 2013; Loff, 1988).

**Literature for student-centeredness.** Research indicates that literature can contribute to a student-centered pedagogy by validating learner identity, underwriting personal growth, boosting affective motivation to participate, and providing authentic language input. As these advantages relate to students’ mental and emotional states, synergistic tendencies among them suggest a certain spillover between categories.

**Literature validates student knowledge and experiences.** Literature may tie classroom linguistic activities to students’ psychological states in highly personal ways (Showalter, 2003), and this inner engagement can foster self-reflective writing and discussion related to childhood, maturation, learning experiences, and developmental milestones (Bibby & McIlroy, 2013). Since

affective connection with literary texts has been found to enhance language awareness, scholars have noted the potential for encouraging a virtuous cycle of engagement and linguistic competence (Adler, 1972).

Literature (and particularly contact literature) has been argued to reinforce students' positive sense of ethnolinguistic identity (Kachru & Smith, 2008). Thus, reading literature written by their own community members can help students view the TL, and their own language, as part of a larger repertoire of global communicative choices (Nero, 2000), which may in turn expand their sense of identity in relation to the wider world (Bobkina, et al 2012).

**Literature encourages active participation.** It nearly goes without saying that some learners simply enjoy literature for its own sake (Sage, 1987; Short & Candlin, 1984; Vural, 2013). Perhaps because of the variety of interpretations literature may support—contemplation of which can reveal student opinions and stimulate discussion (Duff & Maley, 2007)—or simply because a literary curriculum may be perceived as more interesting than strictly linguistic instruction (Mason & Krashen, 2004), the motivational power which literature can offer to the language classroom has been widely attested (Abbs, 1994; Babaei & Yahya, 2014; Scott, 2004).

### **Literature for Critical and Creative Thought**

In accord with the critic F.R. Leavis, who asserted that “in literature and perhaps in literature alone, a vital feel for the creative uses of language [is] still manifest...” (Eagleton, 1994, p.50), ELT scholarship, too, suggests that exposure to literature can enhance students' creative faculties (Daskalovska & Dimova, 2012; Shazu, 2014; Yin & Chen, 2002).

Furthermore, the use of literature in language education has been linked to the development of critical thinking and its attendant reasoning skills (Ariogul, 2001; Kramsch and

Kramsch, 2000; Lenore, 1993; Zwiers, 2008), perhaps because effectively taught literature courses encourage learners to ask questions, critically examine texts, and investigate meanings (Custodio & Sutton, 1998), or even because, as Widdowson (1983) contends, the critical power of literature is to be found in the multiple interpretations it engenders, leading to creative divergence in readers' thoughts and impressions.

In the cognitive realm, it has been asserted that literature can enhance declarative and procedural skills (McKay, 1982), nurture the acquisition of both interpretive and inferential knowledge (Widdowson, 1979), and strengthen the general analytic processes involved in language acquisition (Sage, 1987).

### **Summary**

Researchers have argued that literature is capable of enhancing CDELLs' linguistic competence by strengthening accuracy and fluency across the four macro skills, reinforcing student-centeredness by underwriting sociolinguistic identity and bolstering motivation, and fostering higher-order thought by encouraging questioning, reasoning, analysis, and interpretation. For these reasons the curricular guide to come takes a literary arts approach to its content, and makes use of contact literature for the additional translingual and student-centered qualities it can provide.

### **Critical-Creative Thinking**

Critical thinking is said to be among the most frequently discussed forms of higher-order thought (Liu, Frankel, & Roohr, 2014), despite being perhaps the most difficult of them to define as a discrete, decontextualized 'skill' (Willingham, 2007). Nonetheless, researchers have broadly

conceived of critical thought as a cyclical, nonlinear habit of mind, entailing the concept that ideas, and the methods and standards by which we arrive at them, not only can—but must—be explored and subjected to questioning before conclusions about them can be reliably formulated (Facione & Facione, 1992; Gotoh, 2016; Paul & Elder, 2007).

A review of the literature suggests that the value of critical thought in the 21st Century can hardly be overstated. Widely considered to be an “essential tool of inquiry” (Facione, 1990, p.3) with numerous applications inside and outside the classroom (Beaumont, 2010), critical thought is said to be a central value in Western higher education (Rance-Roney, 1995; Tsui, 2002). While often considered crucial to university-level intellectual inquiry (Khan, 2017), research indicates a particular need for the presence of critical thought in the language classroom (Chamot, 1995; Tarvin & Al-Arishi, 1991), and most distinctly for those language learners who wish to develop academic literacy (Hall, 2013; Moraya, 2012; Rahman & Alhaisoni, 2013). In addition to its value for university graduates entering the workforce (Liu, Frankel, & Roohr, 2014), higher-order thought is considered essential to success in any domain of the global knowledge-based economy (Hamdan, 2014).

### **Critical-Creative Thought: a Single Habit with Different Ends**

The literary critic and educationist Northrup Frye defined creativity as “the power of constructing models of possible human experience” (1964, p.22). From Frye’s perspective, the creative instinct is the most sophisticated of three levels of human cognition, the lesser two of which he conceived as an awareness that the self and the external world are separate, and an ability to solve practical problems related to daily survival. In this view, while the two primary

faculties apprehend and react to the world as it is, the third, imaginative faculty, proposes worlds which could—but do not yet—exist.

As stated previously, several ELT scholars have commented on the apparent interconnectivity of critical and creative modes of thought (Kennedy, 2002; Marin & De La Pava, 2017), with some researchers even suggesting the two phenomena may be inseparable (Huang, 2010; W. Li, 2016).

To the educational theorist Peter Abbs (1994) creativity and criticality are more than intertwined; rather, they are a single process directed toward differing ends. In this view, one direction—creativity—drives the synthesis of seemingly unrelated elements into a cohesive new whole, while the other—criticality—encourages the dissolution of that which is only apparently unified into its component parts. To use an automotive metaphor, the Abbsian critical-creative habit of mind can be imagined as an engine which can propel a vehicle in either of two directions: forward or reverse. It can also be compared to the acts of building and disassembling. What these apparently opposite processes share is, to Abbs, the notion of an “unexpected transfer of categories” (p.29) that transfigures the known into something as yet unknown.

The term ‘critical-creative thought’ is used in this Literature Review to indicate Abbs’, (and Li’s, and Huang’s) conflation, and to suggest that research devoted to critical thought may in some way be productively applied to the discipline of creativity. It is this definition of critical-creativity which has been used to guide the design of the subsequent curricular guide.

### **CDELLs’ Need for Critical-Creativity**

It has been suggested that Asian educational cultures are often strongly socially hierarchical environments in which conformity is enforced and questioning is devalued (Manan



& Mehmood, 2015). Chinese students have been observed to hesitate to engage academically in ‘upward’ critiques (Scollon & Scollon, 1994), a habit which has been linked to the inhibition of higher-order habits of mind like creativity and criticality (Galetcaia & Theissen, 2010; Liaw, 2007).

While researchers have advocated critical-creative approaches at all levels of ELT curriculum (Johnson & Parrish, 2010; Zwiers, 2008), and particularly EFL curriculum for East Asian students who wish to succeed in overseas post-graduate academic contexts (Kennedy, 2002), it has nonetheless been suggested that critical-creative thinking is not effectively supported by many traditional teaching methods (Clark & Biddle, 1993). Furthermore, teaching critical-creativity is said to present significant challenges to educators (Miekely, 2014), perhaps because of the difficulty—even impossibility—of separating higher-order thinking skills from the domains, contexts, and processes in which they are embedded (Willingham, 2007). If this is so, then it follows that a successful approach to critical-creativity for CDELLs may require explicit articulation in terms of its goals and methods.

### **Teaching Critical-Creative Habits of Mind**

Some suggestions for the teaching of critical-creative habits of mind include translingualism, participatory learning, content-based syllabi, and writing activities.

**Translingualism.** As stated previously, classroom translingualism is said to facilitate critical-creativity because it pushes students to use languages outside the limits of their own enclosed systems of meaning (W. Li, 2016), and because the metalinguistic thought entailed in translanguaging is itself a form of metacognition, which has been argued to be essential to critical thought (Marin & De La Pava, 2017).

**Participatory learning.** Some measure of active participation is said to be necessary for learners, as critical-creativity may be inaccessible to students in a strictly lecture-based environment (Bedir, 2013; Ordem, 2017; Paul, 1990). Additionally, if dissonance between different sources of information encourages students to question, critique, and synthesize new answers, then perhaps this effect can be enhanced even further by orienting the curriculum toward issues of deep personal or cultural significance to students (Jarvis, 2010), another characteristic of student-centered approaches.

**Content-based syllabi.** Argued to make learning more meaningful (Krashen, 1985), and enhance student development of academic language skills (Cummins, 1981), content-based coursework for the teaching of critical-creative skills is said to be particularly beneficial and enjoyable for CDELLs (Liaw, 2007).

**Writing.** The teaching of writing skills is argued to be essential to the teaching of critical-creativity (Tsui, 1996), perhaps because writing is said to correspond intimately with certain essential habits and strategies of higher-order thought (Emig, 1977), of which synthesis may be the most obvious example (Schmidt, 1999). Furthermore, it has been asserted that the full spectrum of critical thought cannot be assessed at all without resort to some kind of writing (Paul, 1993). As such, writing activities comprise a significant portion of the assessment activities in the curricular resource guide that follows.

**Critical-creative classroom activities.** Prediction, summarization, paraphrase, and synthesis have been consistently associated with critical thought. Prediction has been called an essential critical habit of mind (Scheffer & Rubenfeld, 2000; Nezami, 2012), as have been summary and paraphrase (Johnson & Parrish, 2010; Paul & Elder, 2007), both of which have

been argued to strengthen cognitive development (Bean, Drenk, & Lee, 1982). Synthesis, defined as a transformative reconstruction of knowledge from multiple sources, is also widely considered a vital critical-creative practice (Beaumont, 2010; Ordem, 2017; Tsui, 1996). These activities, enacted through well-attested teaching strategies (Celic & Seltzer 2011; Collie & Slater, 1990; Zwiers, 2008) will comprise the more empirical aspects of critical-creative praxis in the resource guide to follow.

### **Summary**

While critical-creativity may not be teachable as a discrete ‘skill’ (Willingham, 2007), as a habit of mind it has been argued that certain classroom approaches can foster it effectively. These are said to include translingualism, participatory tasks, content syllabi, and writing work. Additionally, activities such as prediction, paraphrase, summary, and synthesis are described as essential. These approaches and activities have been incorporated into the curricular guide for the purpose of supporting critical-creative habits of mind in CDELLs.

### **The Gap**

A variety of research has underscored the challenges currently facing English learners in Chinese-diaspora pedagogical contexts. Ultimately, in this chapter, it has been suggested that certain empirically-supported features of a sound ELT education have thus far failed to materialize in English classrooms in Mainland China, Hong Kong, Taiwan, and Singapore, to the detriment of learners there who have put their trust in the ELT industry to provide them with a learning environment conducive to developing the skills they need.

Among the aforementioned missing features are: an effective and appropriate methodological approach to SLA that balances accuracy-based learning with fluency-based learning, a sound introduction to the higher-order thinking skills required for criticality and creativity, a greater ability among instructors to understand and move fluidly between cultures and languages, and a student-centered approach to learning that respects and engages learners more effectively.

For example, ELT researcher Zhichang Xu (2010) has argued that teaching methods in the Chinese context are frequently outdated and misapplied, and that as a result, many CDELLs currently lack the contemporary and methodologically sound pedagogical materials and approaches they need to learn English effectively. The students, he maintains, are eager for education in which concrete and relevant information is taught in a lively, participatory atmosphere. Furthermore, he states—in light of Fang (2011)—that Chinese cultural values of “co-existence, mutual reinforcement, and paradoxical unity” may uniquely prepare CDELLs for multimodal, multicultural, and translingual modes of language education (2013, p.1).

The literature review has further argued that these needs can be met by a curriculum that utilizes methods derived from current research in translingual pedagogy, translation in language teaching, literary aesthetics, and World Englishes contact literature. Although a number of ELT scholars have suggested that these methods constitute a valid approach to meeting the needs of CDELLs, it appears that these areas of research have not yet been adequately explored in combination with one another. As Wells (1999) states, “the use of first language as a support for the second has not always been as fully exploited as it might have been” (p.248).

For example, D. Li (2008) has asserted the need for educational practices grounded in empirical research and teaching strategies that respond to local contexts, particularly those that legitimize local culture and language varieties while exploring multilingual and translingual modes of language education. Translingual education is said to be essential for ELT learning environments (Garcia, 2011); in fact, Corcoll Lopez and Gonzales-Davies (2016) have called the EFL classroom “the translanguage situation *par excellence*” (p.68).

On a final note, Lin and Mahboob (2016) have proposed that Western scholars might take care to realize that Asian cultures sometimes exhibit a lower rate of ideational turnover, and as such, teaching methods may become entrenched more easily and firmly than in the West, where attitudes toward knowledge may underwrite greater cultural comfort with frequent revision and updating. This further emphasizes the importance of basing the curricular guide to come on a firm methodological foundation. In the following chapter, the findings of the literature review will be applied to teaching methods which have support in empirical research. The result will attempt to answer the question: *what features should comprise a translingual literature-based curriculum to address the needs of Chinese-speaking EFL learners?*

## CHAPTER THREE

### Methodology

Over the past six years I have taught hundreds of CDELLs from cities throughout the Chinese-speaking world (Shenzhen, Kaohsiung, Dalian, etc.) and often sensed that certain educational obstacles prevented my students from achieving the English proficiency they desired. The students in question seemed to struggle with both critical-creative habits of mind and general linguistic fluency and accuracy, neither of which reflected their years of study and commitment to academic excellence. In order to remove these barriers, it was important to first identify the problems that were obstructing learning. As suggested by the literature review, strictly monolingual English classrooms may impede aspects of learning and acquisition in EFL contexts, and recent pedagogical and cognitive research into World Englishes, code-switching, translation, and translanguaging has articulated the possible benefits of a translingual approach to ELT. With this in mind, I asked the question: *How can a translingual, literature-based curriculum meet the needs of university-level Chinese-speaking EFL learners, and what features would characterize such a curriculum?*

As such, my sample curricular resource guide aims to use translingual strategies to redress what the literature review identified as two challenges of EFL education in the Chinese-speaking world, namely, inefficient and/or inappropriate pedagogic goals and methods, and a lack of support for fostering critical-creative habits of mind.

The resource guide modifies literary activities and principles found in Collie and Slater (1990), and Sage (1987), as well as academic language activities derived from Zwiers (2008), and Celic & Seltzer's CUNY-NSEIB Translanguaging Guide (2011), which is considered to be the first codified translingual resource guide (Poza, 2017). The translingual qualities of Celic & Seltzer's guide are further developed using focused translation activities from Cook (2010), aesthetic educational concepts derived from Abbs (1994), and principles for teaching contact literature outlined in Nero (2000). By adding supplemental focus in translation and contact literature, the subsequent resource guide builds on the CUNY-NYSEIB framework by broadening its scope to include aesthetic and critical education, while deepening its commitment to translingualism through focused close translation activities and the use of contact literature as syllabus content; doing so is intended to deepen the relevance of the curricular guide to CDELLs.

This chapter will delineate the methods used to create the sample curricular guide, describe the ideal setting, student audience, and materials used, explain the rationale for the guide's design, and enumerate some of its theoretical bases and models. Finally, the guide's goals will be outlined, followed by a description of the overall organizational system, areas of focus, and general design principles that led to its creation.

### **Setting**

The following curricular guide has been designed for an intensive EFL course at the tertiary or university level in a Chinese-language cultural context. The syllabus uses literature for content, focuses on building declarative and procedural ability in all of the four macro-skills (reading, writing, speaking, listening), and places an additional emphasis on using the study of aesthetics to strengthen critical-creative habits of mind. It meets in 150-minute sessions three

times weekly; a unit is one week long, and thus is composed of three classes totaling 7.5 hours. For teachers with shorter class times, the lessons can be divided in half with relatively little difficulty, resulting in six lessons of 75 minutes each, spanning a period of two weeks.

### **Audience**

These materials are intended for a university-level EFL course for 15 to 20 high-intermediate to advanced students who have completed their secondary-level education somewhere in the Chinese-speaking world: Hong Kong, Taiwan, Mainland China, or Singapore. However, the course could be reconfigured for Asian students of other nationalities without excessive difficulty, given that certain cultural and educational characteristics have been identified as common to Asian learners (Manan and Mehmood, 2015). Most students will likely be of undergraduate or graduate-level university age, which is to say somewhere between eighteen and thirty.

The students in such a course would be literate users of the Chinese orthographic system, and native users of one or more spoken varieties of Chinese. Students may have some level of fluency in additional ‘native’ language varieties depending on whether they are from Hong Kong (Cantonese, Mandarin) Taiwan (Min, Mandarin, aboriginal languages) Mainland China (Mandarin, Wu, Min, Hakka, Uiyghur, Tibetan, etc.) or Singapore (Mandarin, Min, Malay, Tamil). Furthermore, Hong Kong and Singaporean students may also speak a local variety of English (inner-circle, nativized, or somewhere on the cline between them) as a national language.

### **Rationale**

There is a need for EFL curricula that respond to the unique set of unmet educational needs which research has associated with CDELLs (Xu, 2010; Yin & Chen, 2002; Zhang & Ding,



2011). I have personally observed hundreds of students whose years and sometimes decades of intensive English-language training have left them with an English skill-set that is linguistically and communicatively narrow, and also lacking in critical-creative and other academic abilities. If any curricular resources have been designed to address these specific deficiencies, I am unaware of their existence. Neither yet have recent advances in translingual pedagogy been widely applied to EFL in the Chinese context. Additionally, I am unaware of curricula which specifically expand on Celic and Seltzer's (2011) translanguaging guide by incorporating contact literature or TILT. According to research reviewed in the literature, such an approach would constitute a pedagogically efficient and empirically well-supported way to achieve the stated goals.

### **Theoretical Base**

Brumfit (1986) opines that an EFL content syllabus is uniquely positioned to focus on three areas that do not compete with other university courses, namely literature, linguistics, and civilization. The subsequent translingual literature curricular resource guide includes the first two of these areas. The syllabus design principle used in the curricular guide, which features texts, linguistic features, critical-creative elements, translingual elements, and a variety of literature-based tasks/activities, has been modified from Feez' (1999) notion of a 'text-based syllabus'. In her words, a text is "a unit of discourse in which related meanings are woven together to make a unified whole" (p.11), and text-based syllabus design is a way to adapt genre-based language teaching into ESL and EFL classroom contexts.

### **Two Types of 'Dual Focus'**

Linguistically, the guide has a basis in the 'dual focus' approach advocated by Butzkamm and Caldwell (2009) and also described by Lightbown and Spada (2013) as the 'get it right in the

end’ approach. It proposes striking a balance between fluency-driven and meaning-focused ‘communicative’ instruction and more accuracy-driven, grammar-centric ‘traditional’ instruction.

The curricular resource guide is further influenced by Huang’s LAA (Language Awareness Activity) framework (2010), which promotes pedagogic translingualism as a vehicle for utilizing a dual focus approach, in addition to supporting intercultural competence, pride in local culture and language, and meaningful context for reading and listening activities. A similar set of means and ends is articulated by Garcia (2009).

### **English Mastery Focus Areas**

The curricular guide focuses on building competence in two English linguistic features, both of which have been identified by research as particularly difficult for CDELLs: the article system, and idiomatic phrasal verbs. It also emphasizes the development of critical-creative higher order thinking skills, which are categorized as either aesthetic or critical thinking habits of mind.

**English article system.** English is said to have three types of articles: the indefinite (‘*a/an*’), the definite (‘*the*’), and the zero, or null particle (Leech & Svartvik, 1994). Of the three, zero/null is argued to be the most difficult to acquire, regardless of whether the learner speaks a language with or without articles (Lu; 2001; Sun, 2016), and as such the guide focuses attention on building awareness of the more achievable definite and indefinite articles.

The indefinite is used with singular, countable nouns (Langan, 2005) and refers to things about which the listener is presumed unaware, while the definite can be singular or plural, and refers to things about which the listener is presumed aware (Bickerton, 1981). Articles in any language are said to be generally difficult to learn (Master, 1997), and although there is some

debate about whether article acquisition is universally more difficult for speakers of ‘art-’ than for ‘art+’ speakers (Sun, 2016), a number of studies do indicate greater difficulty for ‘art-’ speakers, which includes the speakers of many Asian languages (Chen, 2000; Park, 1996).

In order to teach articles in a manner supported by research, the curricular guide uses short lectures, group-work, and meaning-focused activities (Bitchener, 2008; Brender, 2002; Master, 2002) to build what is said to be essential for mastery: awareness of the qualities of countability and definiteness (Barrett and Chen, 2011; Miller, 2005). Additionally, the guide utilizes poetry, which has been argued to be useful for teaching countability (Watts, 1981).

Countability is a grammatical quality of English nouns, and indicates whether the noun can be made plural (Butler, 2002). As it is difficult, if not impossible, to infer logical categorization of a given noun for countability simply by observing it in context, Miller (2005) suggests making students comfortable with the idea of looking up the countability of an unknown noun in a learners’ dictionary, something which can be done quite easily by most CDELLs, who frequently, if not always, bring smartphones to class.

Definiteness, on the other hand, is a less grammatical, and more discourse-based linguistic phenomenon. Following Bickerton (1981), the curricular guide defines definiteness as a quality of “unique, previously mentioned, or physically present things,” and notes that sometimes it can apply to singular generics, as in “the Peregrine Falcon can dive at speeds in excess of 100 miles per hour.” For the purpose of simplifying the acquisition of English countability and definiteness, a flowchart designed by Miller (2005) is provided as a handout for students.

**English phrasal verb system.** Phrasal verbs can be defined as lexical units comprised of a verb and an invariant particle which function as a single morpho-syntactic structure (Darwin and Gray, 1999). Research suggests that Chinese learners struggle with English phrasal verbs and as such may avoid their use, particularly the production of figurative, idiomatic phrasal verbs (Liao & Fukuya, 2004). The curricular guide thus focuses on building awareness of idiomatic phrasal verbs.

Activities in the curricular resource guide are designed to build student vocabulary through awareness of two types of phrasal verb identified by Dagut & Laufer (1985): literal and figurative. While the semantic content of literal phrasal verbs can be inferred by learners who know the meaning of the verb and particle involved, figurative phrasal verbs are idiomatic, and thus require additional instruction to grasp their meaning. The two types are described as ‘non-idiomatic’ and ‘idiomatic’ in the guide.

**Critical-creativity.** The critical-creative components of the guide have been influenced by elements of Abbs’ (1994) program for teaching literature, among which he includes “structured initiation into...genres”, the explication of literary terminology, and an emphasis on collaborative group-work (p.150).

The poetry lesson utilizes the poem “Spring Viewing” by Tang-era Chinese poet Du Fu. The components of aesthetic genre highlighted for building critical-creative habits of mind are based on the literary terminological categories Sage (1987) refers to as ‘narrative’ and ‘speaker.’ By this system of organization, ‘narrative’ refers to the events which take place in the context of the poem. Narrative, in this sense, encompasses the physical and temporal elements within the poem, as well as any conflicts outlined in the diagnosis. In terms of ‘speaker,’ this means the

identity (age, gender, social class, etc.) of the narrator, and also any characteristics of his/her personality or outlook that can be inferred from the text.

Components of the short fiction genre, specifically ‘character’, ‘narrative’, and ‘theme’ have also been selected, according to Sage’s definitional framework. ‘Character’ refers to the individuals present in the story; their personalities, motivations, and abilities. ‘Narrative’ is divided into plot, which describes a sequence of events based around a conflict and its resolution, setting, which is the place or places where the narrative occur, and conflict, which is defined as a problem, the resolution of which concludes the plot. Finally, ‘theme’ is defined as recurrent imagery or concepts that comment on the plot and give it emotional or philosophical resonance.

Furthermore, Abbs’ literary program has been supplemented by Nero’s (2000) suggestions for teaching contact literature, which encourage the reading of literary texts in both standard English and the student L1, and also engaging in dialogue-writing and role-playing in both codes. The proportion of use of the two codes has been influenced by ACTFL’s recommendation that 10% of class time take place in student L1 (AAPL, 2016).

## **Models**

Pedagogic models chosen for the curricular resource guide represent a synthesis of translingual, translation, and literary educational approaches which have been argued in the Literature Review to bolster linguistic efficiency and appropriateness, critical-creative habits of thought, and student-centeredness in EFL classrooms for CDELLs.

**Translingualism.** The curricular guide has been shaped in part by Celic and Seltzer’s Translanguaging: a CUNY-NYSIEB Guide for Educators (2011), which, as the first codified translanguaging guide for educators (Poza, 2017), is relevant to the design of contemporary

translingual curriculum. The lesson plans articulated in the subsequent curricular guide are variations on some of Celic & Seltzer's unit activities, such as 'preview, view, review' (p.100); 'designing units around multilingual culminating products' (p.57), and 'multilingual collaborative work: reading groups' (p.68), among others.

**Translation.** The translingual coursework included in the guide has been further augmented by the Translation in Language Teaching—or TILT—model (Cook, 2010), and also by TOLC (Corcoll-Lopez & Gonzalez Davies, 2016), with which it shares significant similarity. It combines the 'dual focus' pedagogic outlook with a translingual perspective on language learning, but places particular attention on translation activities to build declarative and procedural language skill. The curricular resource guide utilizes TILT-inspired activities such as corrected close translation, word-for-word translation, and metalinguistic discussion of translation problems to encourage students to exercise their full linguistic repertoires by drawing attention to similarities and differences of linguistic form between L1 and L2.

**Literature.** The introduction of literature into a translingual curricular framework is facilitated by Sage's (1987) genre-specific definitions of narrative, speaker, structure, language, character, and theme for both poetry and short fiction. These concepts inform the activities in the curricular guide by allowing for more precise realization of Abbs' literary program. Furthermore, many activities featured in the guide are based on literary activities from Collie and Slater (1990), such as 'dialogue role-play', 'postcard summary', and 'choosing and ordering' (p.139).

**Materials.** The sample curricular resource guide uses a variety of textual materials from different sources, among which are included academic and literary essays, and also works of fiction and poetry, in both English and Chinese.

**Poetry.** The poem ‘Spring Viewing’ by Chinese poet Du Fu (712-770) is one such text. ‘Spring Viewing,’ has been described as a great poem of the Chinese literary tradition (Knight, 2012) and as such, its presence in the curriculum may build linguistic competence by exposing students to high quality aesthetic experience (Bibby and McIlroy, 2013).

**Short Fiction.** The short fictional story ‘Too Late’, from the Hemingway/PEN award-winning collection *Ocean Of Words* by the author Ha Jin (real name, Jin Xuefei) is said to be a rich resource of depictions of authentic Chinese patterns of social interaction, lexis and address terms, as well as communicative discourse strategies (Zhang, 2003). As such, it is emblematic of Chinese-English contact literature, with all the potential to strengthen linguistic competence in L1 and L2 that contact literature has been said to entail (Xu, 2010).

### **Goals & Objectives**

Designed to address the need for appropriate, efficient coursework that supports the acquisition of vital skills, the guide aims to achieve two broad goals for students and teachers.

- To assist learner development of linguistic accuracy and fluency
- To help build learners’ critical-creative habits of mind

The two units focus on different general linguistic objectives (the article system and phrasal verbs) which have been identified as challenging to CDELLs, and also on various critical-creative general objectives. These include (on the creative end) understanding genre conventions of formal structure such as plot, narration, and language, and (on the critical end) summarizing, paraphrasing, and inference. An objective characterized as genuinely critical-creative is synthesis, the creation of a new whole from seemingly disparate parts (Beaumont, 2010). Finally, specific translation objectives to build metalinguistic competence have been included to

supplement various translingual activities directed toward achieving linguistic and critical-creative goals.

## Objectives

Each of these general objectives entails a number of specific objectives. Among the objectives subordinate to the general objectives are:

- ***Students will accurately describe and use the English article system (Unit 1)***
  - countability
  - definiteness
  - the indefinite article ‘a/an’
  - the definite article ‘the’
- ***Students will accurately describe and use English phrasal verbs (Unit 2)***
  - literal phrasal verbs (*i.e.* sit up, throw away, etc.)
  - figurative phrasal verbs (*i.e.* carry on, hit [it] off with, etc.)
- ***Students will describe and use aesthetic aspects of genre***
  - theme (Units 1 & 2)
  - narrative (Units 1 & 2)
  - character (Unit 2)
  - language (Unit 1)
- ***Students will demonstrate higher-order habits of mind***
  - summarizing information
  - paraphrasing passages and concepts
  - inferring conclusions and author/narrator attitudes from texts

These goals and objectives are proposed to be achievable through implementation of a modified translanguaging syllabus that is student-centered, uses literature for content, and balances accuracy and fluency exercises.



## **Approach**

The subsequent translingual curricular resource guide relies on research cited in the literature review, specifically the conclusions to be drawn from contemporary enquiry into multilingualism, the nature of education in the Chinese-speaking world, code-switching, the use of translation in language teaching, literature in language teaching (especially 'world English' contact literature), and critical thinking pedagogy. Texts by Du Fu, Sabina Knight, and Ha Jin have been selected to serve as thematic foci around which to construct lessons which balance a 'traditional' grammar focus with a contemporary communicative focus. A description of the format follows.

### **Format**

The guide is formatted into a series of curricular units designed to increase facility with certain English grammatical features. Each unit is structured in accordance to a well-established conceptual framework, the so-called 'text-based learning cycle'.

## **Organization**

The curricular resource guide is comprised of two stand-alone units that support the goal of building linguistic and competence through a focus on building accuracy, fluency, critical-creative ability, and literary awareness through a variety of translingual text-based tasks. The texts chosen provide a formal initiation into two text types: the poem, and the short story.

**Curricular Units.** The texts and linguistic elements of the units are as follows:

Unit 1: Article use in Du Fu's poem 'Spring Viewing'.

Unit 2: Phrasal verbs in Ha Jin's short story 'Too Late'

## Framework

Each curricular lesson is sequenced into stages derived from Feez' (1999) text-based learning cycle, which is composed of up to five stages which can be enacted in a flexible order.

The order below represents the unmarked sequence

- Stage 1: Building the context
- Stage 2: Modeling and deconstructing the text
- Stage 3: Joint construction of the text
- Stage 4: Independent construction of the text
- Stage 5: Linking related texts

**Components.** A chart highlighting the featured literary text will begin each curricular unit, accompanied by attendant linguistic skill objectives, TILT-adapted translanguaging activities, and critical-creative objectives. The strategies and activities presented represent a synthesis of research into translingual and critical-creative language education as seen through the lens of TILT and contact literature. The unit components are summarized on the chart which follows.

*Unit-level curricular components*

| Component  | Description   |
|--|---|
| Literary text  | Poem (Unit 1); short story (Unit 2)   |
| Linguistic feature   | Unit 1: article system<br>Unit 2: phrasal verbs   |
| Translanguaging strategies adapted from Celic & Seltzer (2011) | Unit 1: ‘comparing multilingual texts’, ‘multilingual culminating product’<br>Unit 2: ‘translanguaging with independent writing’, ‘multilingual collaborative work: reading groups’ (p.68), ‘multilingual culminating product’  |
| Translation activities adapted from TILT and                   | Three levels of translation (free translation, glossing, ‘sandwiching’ for communicative purposes,); TOLC discussion translation problems; traditional focus in a communicative frame; communicative translation; compare different translations; reflect on dilemmas |
| Beaumont’s text syllabus stage sequence                        | 1: Pre-reading: focus on students’ prior knowledge<br>2: Reading: focus on the text<br>3: Post-reading: focus beyond the text   |
| Unit assessment  | Culminating activity and assessment tool  |

**Design.** This resource guide includes the two curricular units and also PDFs of the handouts in a format that can easily be placed by instructors into a binder with tabs separating the individual units. It is intended that the curricular resource guide will be available on the internet in order to facilitate other teachers' ability to access and utilize it.

### **Summary**

The purpose of Chapter Three has been to answer the research question, "*What features would characterize a translingual literature curriculum for university-level Chinese-speaking EFL learners?*" Two academic goals have been subsequently identified as central features of the curricular resource guide: the building of linguistic competence in the areas of phrasal verbs and articles, and the strengthening of cognitive competence through the reinforcement of critical-creative habits of mind. The Methods chapter has given the rationale for the curricular resource guide to come in Chapter Four, described the educational setting in which that guide is ideally situated, and articulated the guide's primary goals and organizational principles. In conclusion, Chapter Five will present my own reflections on the process of the guide's construction, and also offer suggestions for further research and adaptations.

*Developing Linguistic and Higher-Order  
Abilities in Chinese-Speaking English  
Language Learners:*

*A Translingual EFL Curricular  
Resource Guide*

Developed by  
Croix Cambria Clayton, 2020

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## **Introduction**

This curricular resource guide is intended for instructors who are interested in using a translingual approach to teaching EFL to students from Chinese-speaking cultures (Hong Kong, Taiwan, Singapore, mainland China). It reflects a synthesis of contemporary research into language learning and my own experiences as a multilingual EFL instructor of Chinese-diaspora English learners.

The purpose of this guide is to present a dual focus, translingual, contact literature-based content curriculum to develop skills and abilities in two areas identified as problematic for Chinese-diaspora English language learners (CDELLs): linguistic competence in English articles and idiomatic phrasal verbs, and cognitive competence in habits of higher-order thought related to creativity and criticality.

### **The Development of the Guide**

The ideas which inspired this guide have their origin in certain consistent learning difficulties I have observed among the Chinese-speaking EFL students with whom I have been privileged to work in recent years. Despite possessing what I perceived as high levels of intelligence, motivation, and educational experience, these students frequently struggled not only linguistically, with certain aspects of English production, but also cognitively, with certain higher-order habits of thought. While I perceived these struggles intuitively and somewhat skeptically at first, a review of the relevant literature has convinced me that there was indeed some amount of empirical justification for what began in my mind as little more than a hunch. It occurred to me that cultural values might be just as responsible for some of these issues (Liaw, 2007) as the pendulum-swing of pedagogic fashions in ELT (Cook, 2010), and I resolved to



design a curriculum that would attempt to strengthen in CDELLs some of the more significantly challenging aspects of academic English competence by using translingual techniques which have not, as yet, been adequately explored in the Chinese-speaking educational world (Xu, 2010). I decided to focus on the English article system and idiomatic phrasal verbs, both of which are said to be particularly challenging for CDELLs. I also chose to emphasize general critical-creative habits of mind such as summarizing, paraphrasing, and predicting, as well as critical-creative awareness of aesthetic criteria in literature, specifically character, narrative, theme, and form.

### **What the Research Shows**

ELT researchers have produced evidence that CDELLs pursuing higher education globally struggle both linguistically, with aspects of English lexico-syntactic production (Yuan, 2017), and also cognitively, with certain higher-order habits of mind (Galetcaia & Theissen, 2010). Students' difficulty in acquiring certain English forms may originate partially in an educational culture which prioritizes outdated techniques (Huang, 2010), while the inhibition observed in acquisition of certain higher-order thinking skills may be caused by hierarchical educational structure which de-incentivizes questioning and prioritizes memorization and drilling over more top-down cognitive processes (Salili, 1996). The global economy's high demand for English language skills and higher-order thought (Zhao, 2009), and the fact that Chinese-speaking learners comprise the largest body of ELLs on the planet, suggest that these concerns are of significant relevance to the ELT industry, and should be addressed at the curricular level. This is in concordance with the stated goals of the *Guojia Jiaowei*, the PRC's national education ministry, who have stated that education in China must focus on not only concrete, measurable,

accuracy and fluency goals, but also on the fostering of independent thought and creativity (*Guojia Jiaowei*, 1997).

## **Goals**

The following curricular resource guide has been formulated to mitigate gaps in CDELLs' linguistic and higher-order abilities; to help Chinese-speaking ELLs develop skills and habits that have been linked with success in higher education (Khan, 2017) and the contemporary global job market (Zhao, 2009). It also aims to assist teachers by identifying and targeting problematic grammatical features, building critical-creative response in a literary context that engages students on a personal level, presenting a flexible and customizable framework for learning, and providing a compact platform for the incorporation of the last few decades's worth of research into translingualism, World English contact literature, and translation in language teaching (TILT) into extant coursework for intermediate or advanced ELLs. The units described encompass about six hours of class time each, and can be adjusted to fit into a week or two of university-level instruction.

It should also be noted that the potential value of this coursework is by no means limited to speakers of Chinese languages. Researchers have noted that many Asian languages lack phrasal verbs (Liao and Fukuya, 2004) and that most lack articles, which may cause certain difficulties for Asian EFL learners (Sun, 2016). Additionally, it has been observed that students throughout Asia tend to struggle with aspects of critical-creative thinking, and thus could benefit from increased practice in developing higher-order habits of mind (Manan & Mehmood, 2015; Zhao, 2009). With minimal customization, the following resource guide could be adjusted to meet the needs of students from a wide range of differing backgrounds.

## **An Overview of Curricular Components**

The techniques presented in this curricular guide represent a synthesis of translingual activities outlined by Celic and Seltzer (2011), translation activities proposed by Cook (2010), literary activities described in Collie and Slater (1990), and aesthetic literary criteria given by Sage (1987). These resources suggest ways to assist students in building competence in all four language macro-skills while simultaneously reinforcing their higher-order habits of thought.

The organizational framework is partly adapted from the three primary stages of Bloom's Numrich Sequence of Critical Thinking Tasks as described in Beaumont (2010), which are called 'focus on the student's world', 'focus on the text', and 'focus beyond the text'. Each of these areas (called 'perspectives') contain within them specific sub-foci which relate to different types of cognitive activity. In order to locate the text inside a larger context of ideas and conceptions related to it, the lessons in the curricular guide generally follow this sequence. Inspiration was also drawn from Nero (2000), who advocates the use of translingual reading and writing strategies in ELT, and whose suggestion to write and perform dialogues in both L1 and L2 provides an opportunity to build all four macro skills translingually in a single activity.

### Curricular Components within each unit

|  |  |
|--|--|
| <i>Featured literary text</i>  | <p><i>Unit 1: Du Fu's Spring View [poem]; glosses and translations by Rouzer, Yu, and Knight; excerpt from Knight (2012)</i></p> <p><i>Unit 2: Ha Jin's Too Late (1999) [short fiction]</i></p>  |
| <i>Linguistic features</i>   | <p><i>Unit 1: English article system (definite, indefinite)</i></p> <p><i>Unit 2: English phrasal verbs (idiomatic &amp; non-idiomatic)</i></p>  |
| <i>Translingual activities based on Celic &amp; Seltzer (2011)</i>                 | <p><i>Unit 1:</i></p> <ul style="list-style-type: none"> <li>- <i>multilingual collaborative reading groups (p.68)</i></li> <li>- <i>read in L2, discuss in L1 (p.92, 94)</i></li> <li>- <i>comparing multilingual texts (p.112)</i></li> <li>- <i>multilingual culminating product (p.57)</i></li> </ul> <p><i>Unit 2:</i></p> <ul style="list-style-type: none"> <li>- <i>translanguaging with independent writing (p.132)</i></li> <li>- <i>multilingual collaborative reading groups (p.68)</i></li> <li>- <i>vocabulary inquiry across languages (p.165)</i></li> <li>- <i>multilingual culminating product (p.57)</i></li> </ul> |
| <i>Translation in language teaching (TILT) activities based on Cook (2010)</i>     | <ul style="list-style-type: none"> <li>- <i>close 'gloss' translation</i></li> <li>- <i>meaning-based 'free' translation</i></li> <li>- <i>traditional focus in a communicative frame</i></li> </ul>   |
| <i>Literary activities based on Collie &amp; Slater (1990)</i>                     | <p><i>Unit 1:</i></p> <ul style="list-style-type: none"> <li>- <i>letter in a bottle</i></li> <li>- <i>oral summary</i></li> </ul> <p><i>Unit 2:</i></p> <ul style="list-style-type: none"> <li>- <i>time capsule prediction (p.31)</i></li> <li>- <i>grammar snowball (p.52)</i></li> <li>- <i>character grid snowball (p.52)</i></li> <li>- <i>oral summary (p.70)</i></li> <li>- <i>dialogue roleplay (p.90)</i></li> <li>- <i>write a letter (p.87)</i></li> <li>- <i>choosing and ordering (p.139)</i></li> <li>- <i>postcard summary (p.162)</i></li> </ul>  |
| <i>Steps from the Numrich Sequence in Beaumont's (2010) update of Bloom (1956)</i> | <ul style="list-style-type: none"> <li>- <i>activities that focus on the students' world</i></li> <li>- <i>activities that focus on the text</i></li> <li>- <i>activities that focus beyond the text</i></li> </ul>  |
| <i>Unit and lesson assessment</i>  | <p><i>Unit 1: letter writing; article jigsaw; literary translation</i></p> <p><i>Unit 2: oral summary; 'cry for help' letter; postcard summary</i></p>   |

## Unit 1

# Du Fu's *Spring View* & The English Article System

# Unit 1

## Using Du Fu's 'Spring View' to build linguistic and cognitive skills

### Unit Elements

|  |   |
|--|---|
| <i>Featured literary texts</i>   | <ul style="list-style-type: none"> <li>- Spring View [poem] by Du Fu, English translation by Sabina Knight, in Knight (2012)</li> <li>- Spring View, English gloss by Paul Rouzer</li> <li>- Spring View, English gloss and Chinese tonal analysis by Pauline Yu</li> <li>- "Moved by the Times" [essay] by Sabina Knight (2012)</li> </ul>   |
| <i>Linguistic features</i>   | <i>English article system (definite, indefinite)</i>  |
| <i>Translingual activities based on Celic &amp; Selzter (2011)</i>             | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- multilingual collaborative work: reading groups; read in L2, discuss in L1; read in L1, discuss in L2 (p.68)</li> <li>- multilingual culminating product (p.57)</li> </ul> <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- multilingual collaborative reading groups (p.68)</li> <li>- read in L2, discuss in L1 (p.68)</li> </ul> <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- multilingual culminating product (p.57)</li> </ul> |
| <i>Translation in language teaching (TILT) activities based on Cook (2010)</i> | <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- close 'gloss' translation</li> <li>- meaning-based 'free' translation</li> <li>- traditional focus in a communicative frame</li> <li>- discussion of translation problems</li> <li>- compare different translations</li> </ul>  |
| <i>Literary activities based on Collie &amp; Slater (1990)</i>                 | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- letter in a bottle (p.116)</li> <li>- oral summary (p.70)</li> </ul>  |
| <i>Unit and lesson assessment</i>  | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- 'family letter' to Du Fu</li> </ul> <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- article grammar jigsaw</li> </ul> <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- Spring View English translation</li> </ul>  |

# Unit 1

## Introduction

Unit 1 aims to foster critical-creative habits of mind while building English linguistic competence, specifically in the area of the English article system. The former is achieved by stimulating both higher-order thinking functions (summarizing, paraphrasing, inferring) and aesthetic aspects of literary genre (narrative, speaker), while the latter is to be achieved by increasing student ability to define and use definite and indefinite articles.

Unit 1 utilizes a classical literary text from students' L1 (celebrated Tang dynasty poet Du Fu's famous work *Spring View*), two examples of Chinese-English translations of the aforementioned poem, and an academic essay about the poem's historical context, as its primary materials. The use of this text contextualizes English education inside the students' own culture, while also taking advantage of literature's potential for supporting the teaching of higher order habits of mind.

The unit combines literary ESL/EFL activities adapted from Collie and Slater (1990), translingual activities adapted from Celic and Seltzer (2011), and translation activities based on suggestions given by Cook (2010).

Lesson 1 introduces students to *Spring View* in its original Chinese form, as well as the literary concepts of *narrative* and *speaker*. Lesson 2 focuses on the English article system, and in particular, teaches the concepts of *definiteness* and *countability*, which are central to accurate article use. Finally, in Lesson 3 students produce glosses and translations of *Spring View* in order to test their understanding of both the article system and aesthetic aspects of genre (narrative and speaker).

## **Unit 1: Summary of objectives**

---

- **LINGUISTIC SKILLS**

- **Students will accurately describe and use the English article system (AS)**
  - 1.) definite article (*the*)
  - 2.) indefinite articles (*a, an*)

- **CRITICAL-CREATIVE HABITS OF MIND**

- **Students will demonstrate higher-order thinking functions (HO)**
  - 1.) summarizing content
  - 2.) paraphrasing passages and concepts
  - 3.) inferring conclusions
- **Students will describe and interpret aesthetic aspects of genre (AE)**
  - 1.) narrative
  - 2.) speaker



# **Unit 1**

## **Lesson 1**

## **Summary of Objectives: Unit 1, Lesson 1**

---

- **CRITICAL-CREATIVE HABITS OF MIND**
  - **Students will demonstrate higher-order thinking functions (HO)**
    - 1.) summarizing content
    - 2.) paraphrasing passages and concepts
    - 3.) inferring conclusions
  - **Students will describe and interpret aesthetic aspects of genre (AE)**
    - 1.) narrative
    - 2.) speaker

## Unit 1, Lesson 1

### Introduction

Lesson 1 aims to build student competence in two aesthetic aspects of genre, namely, narrative and speaker, while bolstering student adoption of critical-creative habits of mind. These abilities are contextualized within an EFL curricular framework that provides practice in reading, writing, listening, and speaking.

The famous poem *Chun Wang*, or *Spring View*, by revered Chinese poet Du Fu is presented to students, who are likely familiar with it already. Students use their sophisticated comprehension as L1 speakers of Chinese to imagine the speaker's predicament, and respond by writing a letter in English to the speaker (who is almost certainly Du Fu himself), in which they comment on his unfortunate predicament and offer friendly advice to him. Additionally, students are introduced to two concepts from literary aesthetics, both of which they will use to discuss *Spring View*.

The first of these concepts is narrative. Following Sage (1987), narrative is conceived as being divisible into *setting*, *sequence of events*, and *conflict*. The second concept is speaker, which is described as being composed of *identity*, *point of view*, and *motive*. While these are, of course, simplifications of the definitions of narrative and speaker, which are vast and subtle components of literary storytelling, these subcategories give students a basis to begin discussing literature in specific, academic terms.

Activity design draws on Celic and Seltzer's (2011) translingual ESL/EFL activities "Read in L1, discuss in L2", and "Multilingual reading groups," (p.68).

## Overview: Unit 1, Lesson 1: aesthetic analysis & a ‘letter from home’

| <i>Activities</i>  | <i>Objectives</i>               | <i>Translingual components</i>                                  | <i>Critical-creative component</i>             | <i>Materials</i>  | <i>Time (150 min)</i> |
|--|---------------------------------|---|--|---|-----------------------|
| <i>Hook: students read poem in Chinese, react in English</i> |                                 | <i>Multilingual collaborative work: read in L1, react in L2</i> |  | <i>Chinese text of Chun Wang (“Spring View”) by Du Fu</i> | <i>10 minutes</i>     |
| <i>Overview: explain activities to come</i>                  |                                 |   |  |   | <i>5 minutes</i>      |
| <i>Analyze &amp; discuss 1: narrative</i>                    | <i>AE: 1<br/>HO: 1, 2, 3</i>    |   | <i>narrative</i>                               | <i>Handout 1: graphic organizer (narrative)</i>           | <i>30 minutes</i>     |
| <i>Analyze &amp; discuss 2: speaker</i>                      | <i>AE: 2<br/>HO: 1, 2, 3</i>    |   | <i>speaker</i>                                 | <i>Handout 2: graphic organizer (speaker)</i>             | <i>30 minutes</i>     |
| <i>Writing: Chinese language journal entry</i>               | <i>AE: 1, 2<br/>HO: 1, 2, 3</i> | <i>Multilingual culminating product</i>                         | <i>narrative, speaker, paraphrase, summary</i> |   | <i>20 minutes</i>     |
| <i>Assessment: write a 250 word ‘family letter’ to Du Fu</i> | <i>AE: 1, 2<br/>HO: 1, 2, 3</i> | <i>Multilingual culminating product</i>                         | <i>narrative, speaker, paraphrase, summary</i> |   | <i>30 minutes</i>     |
| <i>Read and discuss: passages from letters</i>               |                                 | <i>TL: multilingual collaborative work: reading groups</i>      |  |   | <i>25 minutes</i>     |

**Teaching Script: Unit 1, Lesson 1: aesthetic analysis and a ‘letter from home’**

| <i>Times, roles, interactions, features</i>   | <i>Activities &amp; descriptions</i>   | <i>Teacher notes &amp; scripts</i> |
|---|--|------------------------------------|
| <p><i>10 min.</i></p> <p><i>Full class /partners</i></p> <p>Translingual<br/>Activities: <i>read in L1, write in L2; discuss in L1 and L2</i></p> | <p><b>Hook: Du Fu’s ‘Spring View’</b></p> <p>Put Chinese text of ‘Spring View’ (handout 1) on overhead projector, or distribute paper copies, so students can read it, then ask a student to read the text out loud in a clear, slow voice.</p> <p>Ask students to discuss with partners (in English or mixed code):</p> <ul style="list-style-type: none"> <li>• Are you familiar with the poem?</li> <li>• What emotions do you feel, or what thoughts occur to you when you read it?</li> <li>• What do you think the poem is about?</li> </ul> <p>Students think, pair, and share (TPS) their answers with the group</p>   |                                    |
| <p><i>10 min.</i></p> <p><i>Full class</i></p>  | <p><b>Unit 1 Overview: activities to come</b></p> <p>Tell students:</p> <ul style="list-style-type: none"> <li>• They will analyze this poem through two elements of poetry called ‘narrative’ and ‘speaker.’</li> <li>• They will learn some historical and biographical information about the poem and poet.</li> <li>• At the end of the unit they will produce an English translation of ‘Spring View’.</li> <li>• They will improve their ability to use English articles, and their translation will be assessed grammatically in terms of article use, and also in terms of its ability to recreate the original’s sense of narrative and speaker.</li> <li>• At the end of this lesson, they will write an English letter to the narrator of ‘Spring View.’</li> </ul> |                                    |

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| <p>30 min.</p> <p><i>Full class / partners</i></p> <p>Critical-creative components (aesthetic): <i>narrative</i></p> <p>Critical-creative components (higher-order): <i>summary, paraphrase, inference</i></p> <p>Translingual activities: <i>read in L1, write in L2; discuss in L1 and L2</i></p> | <p><b>Analysis &amp; Discussion 1: ‘narrative’ as an aspect of poetry</b></p> <p>Inform students they will consider the story being told in the poem.</p> <ul style="list-style-type: none"> <li>Ask the students to read the poem aloud as a class, so more students have a chance to physically recite the text.</li> <li>Deliver a mini-lecture about <i>narrative</i>, discussing three elements of poetic narrative as defined by Sage (1987), which are <i>setting</i>, <i>events</i>, and <i>conflict</i>.</li> </ul> <p>Distribute Handout 1: narrative graphic organizer.</p> <ul style="list-style-type: none"> <li>Ask students to infer the setting of the poem by discussing with a partner (in English or mixed code), then filling in the answer in English. Likely answers may include: Ancient China, a devastated city (perhaps students will know the poem is set in the Tang Dynasty capitol of Chang’an, which is modern day Xi’an), an overgrown and lush environment, a place with animals, a war-torn place, etc. Ask students to share answers, and write them on the board.</li> </ul> | <p><i>Sample script: “When we read poetry in everyday life, usually we just enjoy it for the emotional effect the words have on us, and we don’t think too much about how the poem has its effect. And that’s fine, but in a language class we can build critical thinking skills by breaking the poem into smaller pieces and asking that very question: how does the author use language to create a certain emotion in the reader? One way is through asking what, exactly, is happening in the poem? This is what we call narrative (write ‘narrative’ on the board). In poetry, narrative can be composed of a few different things. One component of this is setting (add ‘setting’ as a subtopic below ‘narrative’). To look at setting is to examine the physical environment, the location in which the poem takes place. Not all poems have a clear setting, but if a poem does have a clear setting, we can often find some understanding of the poem’s meaning by looking carefully at that setting.”</i></p> |
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| Continued...   | <p>Students examine their graphic organizers and discuss about the narrative of <i>Spring View</i> in their choice of English or mixed code, then share their conclusions in English, which the instructor adds to the board. Ask them to articulate answers to the following questions, in terms of setting, events, and conflicts.</p> <ul style="list-style-type: none"> <li>• What is the story about? What happens in the poem?</li> <li>• Does the poem have a ‘meaning’? If so, what can the setting, events, and conflicts tell us about this meaning?</li> </ul>                |   |
| <p>30 min</p> <p>Full class/<br/>partners</p> <p>Critical-creative components (aesthetic): <i>speaker</i></p> <p>Critical-creative components (higher-order): <i>summary, paraphrase, inference</i></p> <p>Translingual activities: <i>read in L1, write in L2; discuss in L1 and L2</i></p> | <p><b>Analysis &amp; Discussion 2: ‘speaker’ as an aspect of poetry</b></p> <p>Write the word ‘speaker’ on the board, and tell students they will now discuss the speaker of <i>Spring View</i>. Tell them to hold the following question in their mind while they read the poem again: who is speaking?</p> <ul style="list-style-type: none"> <li>• Choose four students to read the poem aloud again; two lines apiece. After this, ask students to TPS about how they see the speaker in their minds.</li> <li>• Give a mini-lecture on the topic of ‘speaker’ in poetry.</li> </ul> | <p>Distribute <i>Handout 2: speaker graphic organizer</i></p> <p>Sample script: “If narrative tells us the ‘what’ of a poem, speaker tells us the ‘who.’ Sometimes we can learn a lot about a poem by carefully examining the characteristics of the speaker. But isn’t the speaker just the poet him or herself? Well, not always. Even though in many cases, the speaker is, or seems to be, the poet, it’s important to remember that writers sometimes write from the perspective of other people. Also, even if the speaker is the poet, we still have to ask ‘the poet, when?’ Are you the same person you were ten years ago? If not, then the poet may have been many different sorts of people throughout his or her life.</p> |



*continued...*

Ask students to TPS what sort of categories we use to separate people by identity. Answers may include nationality, ethnicity, gender, religion, political opinions, etc.

- Now ask students to apply these categories to the poem's speaker, using inference based on evidence from the poem itself. What does the speaker's identity seem to be? (Likely answers include: older, male, a member of the bureaucratic class, Chinese.)

Continue lecturing, this time about '*point of view*,' which should be added to the board as a subset of '*speaker*.'

If the teacher has a water bottle or cup, it can be illustrated that the object looks like a circle from the bottom or top, but may only be seen as its true, cylindrical form from certain angles.

*So then, who is the speaker in the very moment the poem takes place? The category of 'speaker' can be divided into different aspects. One of them is identity (write the word 'identity' as a subcategory of 'speaker'). Identity tells us some information about who the speaker is.*

*Sample script: "When we read a poem, we see the world through the speaker's eyes, or we feel the world by way of the speaker's emotions. Whatever we see, feel, or hear, or taste, suggests the position of the speaker. Sometimes, the things the speaker sees or feels can tell us a lot about them. The position from which we see something can influence how we see it.*

*This can present a challenge, because some poems seem to have multiple possible viewpoints. This can be especially true in languages like Chinese, where, grammatically speaking, the subject of a sentence can be left unspoken. As a result, we may not know exactly who, or what is performing a certain verb, or possessing a certain adjective."*

*continued...*

Students to answer the following question with TPS (in English or mixed code).

- Does the narrator present a singular, objective point of view, or does the poem switch to other perspectives?
- Answers may refer to the blurry anthropomorphizing in lines 3—where the reader cannot be quite certain whether it is the flowers or the narrator who sheds tears—or line 4, in which it is uncertain whether it is the birds or the narrator who experiences a feeling of “alarm” at the act of “parting.”

Finally, add a third subcategory, *motive*, and deliver a mini-lecture about its role in understanding the speaker.

Ask students to TPS with partners and the group, and add their answers to their graphic organizers.

- Why do you think the speaker has chosen to tell us the story of *Spring View*? Assuming Du Fu is the speaker, why has he chosen to tell us about this particular moment in his life?

As a final activity, ask the group to look at the information they have in their graphic organizers, summarize the conclusions they have drawn about the speaker of *Spring View*, and share their thoughts with the group. The instructor adds these observations to the board.

Sample script: “So, we can learn about the speaker through his or her identity, and his or her point of view. These might tell us a bit about who the speaker is, and how they see the world. But we can also ask ‘why’ questions, and when we do, we are asking about motive. For example, why is the speaker here? What do they want from the situation? Why are they showing and telling us about the world of the poem? Sometimes we can find motive in the emotional state of the speaker; other times we infer it by guessing the ends of the speaker’s actions. Motive isn’t always as obvious as other aspects of speaker; but you can sometimes infer it correctly by first imagining that you wrote the poem, then asking yourself what your (or the speaker’s) motive would have been.”

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| <p><i>20 min.</i></p> <p><i>Full class / small groups / partners</i></p> <p>Critical-creative components (aesthetic):<br/><i>narrative</i></p> <p>Critical-creative components (higher-order):<br/><i>summary, paraphrase, inference</i></p> <p>Translingual components:<br/><i>multilingual culminating product</i></p> | <p><b>L1 journal entry role-play</b></p> <p>Inform students that they will imagine they are Du Fu himself in the next activity. They should imagine themselves living the experience that is described in the poem, and in response to their experience, they will write a journal entry, in Chinese, which describes the same events and emotional state as <i>Spring View</i>, but using standard Chinese sentence structure, rather than poetic form, as Du Fu did.</p> <ul style="list-style-type: none"> <li>Students should use the information from their graphic organizers to fill in details of the speaker's thoughts, feelings, and life story. It's not important for them to know actual historical details about Du Fu's life, just to use the facts of the poem as a resource for creativity. Students will need to use paraphrase to describe the events and emotional states of the poem in their own words, and summary to explain the big picture about what they, as the poem's speaker, have seen and felt.</li> </ul> |  |
| <p><i>30 min</i></p> <p><i>Individual</i></p> <p>Critical-creative components (aesthetic):<br/><i>narrative, speaker</i></p> <p>Critical-creative components (higher-order):<br/><i>summary, paraphrase</i></p>  | <p><b>Writing assessment activity: 250-word family letter to Du Fu in English</b></p> <ul style="list-style-type: none"> <li>Inform students that they will write a 250-word English-language letter to Du Fu, written from the perspective of a concerned family member. They should imagine that they have received a letter from Du Fu, the content of which is the Chinese-language journal-writing exercise they completed in the previous activity. Students will respond to their own journal entry with a 'family letter' (like the one mentioned in the poem) that references the main ideas of the journal entry. Like the journal, the letter should identify and refer to elements of narrative (time, setting, and conflict), and speaker (identity, point of view, and motive) which are relevant to the poem, and also utilize paraphrasing and summarizing to respond to the sentiments expressed by the journal.</li> </ul>   |  |

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| <p>25 min</p> <p><i>Full class, small groups</i></p> <p>Critical-creative components (aesthetic): <i>narrative, speaker</i></p> <p>Translingual components: <i>multilingual collaborative work (reading groups)</i></p> | <p><b>Read and discuss: journal and letter activity discussion</b></p> <p>In small groups, students read selections from their Chinese journal entries and English letters from home to each other. Instructor asks each group to identify three examples of elements of narrative and speaker in the journals or letters. [10 min]</p> <p>Instructor facilitates a jigsaw activity, in which each small group is assigned a couplet to share a sentence or two of Chinese journal entry that references an aesthetic aspect of genre (either narrative or speaker), and a sentence or two of the English response to the same aspect. For the sake of brevity, each group chooses a representative to read the excerpts of their choice to the group. The representative identifies which aspect their passages refers to, and reads in a strong, clear voice. [15 min]</p> | <p>Sample script: “<i>Working with your small group, find three sentences or passages from your journal entries or letters which refer to an element of narrative or speaker.</i>”</p> <p>Sample script: “<i>Each of your small groups has been assigned one of the four couplets. Find an example from your journal entries, and another one from your letter, which refers to an element of narrative or speaker within that couplet.</i>”</p> |
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## Handout 1.1

### Narrative graphic organizer

#### Unit 1, Lesson 2

|  | <i>Couplet 1</i> | <i>Couplet 2</i> | <i>Couplet 3</i> | <i>Couplet 4</i> |
|--|------------------|------------------|------------------|------------------|
| <b>Setting:</b> <i>What is the setting? Where are we?</i>  |                  |                  |                  |                  |
| <b>Events:</b> <i>What happens? What occurs in the story? What do we see, hear, and feel?</i>  |                  |                  |                  |                  |
| <b>Conflict:</b> <i>Are there any forces in conflict? Are any people, groups, living things, or forces of nature pushing toward opposing outcomes?</i> |                  |                  |                  |                  |

**Synthesis:** What conclusions about narrative in ‘Spring View’ can we reach by summarizing the features of its setting, events, and conflict?

## Handout 1.2

### *Speaker* Graphic Organizer

#### Unit 1, Lesson 1

|  | <i>Couplet 1</i> | <i>Couplet 2</i> | <i>Couplet 3</i> | <i>Couplet 4</i> |
|--|------------------|------------------|------------------|------------------|
| <b>Identity:</b> <i>What can we infer about the character's age, nationality, ethnicity, gender, social class, or occupation?</i>                                  |                  |                  |                  |                  |
| <b>Point of View:</b> <i>What do we see, hear, or feel from the narrator's point of view? Is point of view consistent, or does it shift away from the speaker?</i> |                  |                  |                  |                  |
| <b>Motive:</b> <i>What does the speaker want? What gives us evidence to make this inference?</i>   |                  |                  |                  |                  |

**Synthesis:** What conclusions about speaker in 'Spring View' can we reach by summarizing the features of its identity, point of view, and motive?

## Rubric 1.1

### Written response ‘letter from home’

| <b>Criteria</b>                                 | <b>Approaching Standard</b>  | <b>At Standard</b>  | <b>Above Standard</b>  |
|---|--|---|--|
| <i>writing: accuracy</i>                        | <i>frequently misused vocabulary, reliance on simple sentences; frequent fragments</i>   | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>                          | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i>               |
| <i>writing: fluency</i>                         | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>  | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>                        | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>                                     |
| <i>critical-creative components: narrative</i>  | <i>progression of events, features of setting, and nature of conflicts are not mentioned or referred to in poor or inadequate detail</i> | <i>progression of events, features of setting, and nature of conflicts are referred to in adequate detail</i> | <i>progression of events, features of setting, and nature of conflicts are referred to in rich and specific detail</i> |
| <i>critical-creative components: speaker</i>    | <i>describes elements of the speaker's identity, and POV in poor or inadequate detail</i>  | <i>describes elements of the speaker's identity, and POV in adequate detail</i>                               | <i>describes elements of the speaker's identity, and POV in rich and specific detail</i>                               |
| <i>higher-order thinking skill: summarizing</i> | <i>significant intersections of narrative and speaker not discussed or discussed insufficiently</i>                                      | <i>significant intersections of narrative and speaker discussed in moderate detail in time allotted</i>       | <i>significant intersections of narrative and speaker discussed in complex detail in time allotted</i>                 |

# **Unit 1**

## **Lesson 2**



## **Summary of Objectives: Unit 1, Lesson 2**

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- **LINGUISTIC SKILLS**

- **Students will describe and use elements of the English article system (AS)**
  - 1.) definite article (*the*)
  - 2.) indefinite articles (*a, an*)

- **CRITICAL-CREATIVE HABITS OF MIND**

- **Students will demonstrate higher-order thinking functions (HO)**
  - 1.) summarizing content
  - 2.) paraphrasing passages and concepts
  - 3.) inferring conclusions

## Unit 1, Lesson 2

### Introduction

Lesson 2 is designed to increase student competence with the concepts of countability and definiteness, which are essential for effective use of the notoriously challenging English article system, and also to build critical-creative habits of mind through higher order functions such as paraphrase, summary, and inference.

Materials used include a selection on Du Fu from Sabina Knight's (2012) history of Chinese literature, as well as Julia Miller's (2005) countability and definiteness chart. The former gives students biographical context for *Spring View*, in order to help them perform the speaking assessment activity at the end of the lesson, and the latter is a portable and useful flowchart for building English article system competence.

Lesson activities include variations on Celic and Seltzer's (2011) translingual ESL/EFL activities "Read in L1, discuss in L2", and "Multilingual reading groups," (p.68), and culminates with a "press conference" roleplay speaking assessment activity inspired by Collie and Slater (1990, p.89) in which students either perform the role of Du Fu or a reporter, providing the opportunity for students to demonstrate accurate English article use, while sharing historical details and aesthetic characteristics relevant to *Spring View* in a natural, conversational setting.

## Overview: Unit 1, Lesson 2: article system & a press conference

| <i>Activities</i>   | <i>Objectives</i>            | <i>Translingual component</i>  | <i>Critical-creative / higher order component</i> | <i>Materials</i>  | <i>Time (150 min)</i> |
|---|------------------------------|--|---|---|-----------------------|
| <i>Hook: poem, articles</i>   |                              |  |   |   | <i>15 min</i>         |
| <i>Mini-lecture &amp; comprehension checks: articles</i>              | <i>AS: 1, 2, 3</i>           |  |   | <i>handout 1: Miller's countability and definiteness chart (2005)</i> | <i>25 min</i>         |
| <i>Article cloze worksheets</i>                                       | <i>AS: 1, 2, 3</i>           | <i>discuss in L1</i>   |   | <i>handouts 2 &amp; 3: articles</i>                                   | <i>15 min</i>         |
| <i>Vocabulary for Knight essay</i>                                    |                              | <i>vocabulary inquiry across languages</i>   |   |   | <i>15 min</i>         |
| <i>Knight essay read-aloud jigsaw: grammar &amp; content analysis</i> | <i>AS: 1, 2, 3<br/>HO: 2</i> | <i>multilingual collaborative work: reading groups (read in L2, discuss in L1)</i> | <i>paraphrase</i>                                 |   | <i>30 min</i>         |
| <i>Knight essay cloze: articles jigsaw</i>                            | <i>AS: 1, 2, 3</i>           |  |   | <i>handout 4: Knight essay w/ articles removed</i>                    | <i>25 min</i>         |
| <i>Speaking assessment: press conference</i>                          | <i>AS: 1, 2, 3<br/>HO: 1</i> |  | <i>summarizing</i>                                |   | <i>25 min</i>         |

## Teaching Script: Unit 1, Lesson 2: article system & a press conference

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| <p><i>15 min</i></p> <p><i>Full class</i></p> <p>Linguistic component:<br/><i>article system</i></p> | <p><b>Hook: articles, academic writing, theme</b></p> <p>Ask the group questions, and put their answers on the board:</p> <ul style="list-style-type: none"> <li>• What is an article, in English grammar?</li> <li>• Have you ever felt confused by the English article system? Why?</li> </ul> <p>Inform students that they will listen to a brief lecture about articles and their use in academic writing, and that they will receive a chart to help them with improving the accuracy of their article choices. Furthermore, they will use that technique to complete an English academic essay about ‘Spring View,’ and then use the completed version of that text to evaluate their own previous aesthetic reactions to ‘Spring View.’</p> | <p>Definitions are likely to be vague or mixed, but students will probably identify ‘a/an’ and ‘the’ as articles. Chances are some students will have found English articles troubling or confusing.</p>  |
| <p><i>25 min</i></p> <p><i>Full class</i></p> <p>Linguistic feature:<br/><i>articles</i></p>         | <p><b>Mini-lecture: English articles; definiteness and countability</b></p> <p>Deliver a brief lecture about the English article system. The lecture will focus on the definition of articles, the importance of articles to English grammaticality, the nature of countability and definiteness, and the role of countability and definiteness in determining appropriate article choice in English texts. Begin the lecture by introducing the concept of articles and defining their role in the English language.</p>  | <p>Sample script: <i>So you’re probably familiar with the idea of ‘articles’ but let’s review it, because some linguistics researchers feel it’s a difficult concept, especially if you speak a language that doesn’t use many articles, or doesn’t use them for the same purposes that English does...</i></p> |

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|  | <p>Ask students how many articles they know in English. They will likely mention 'a/an', and 'the' again. These words may still be on the board from the first activity. It will culminate with the distribution of Miller's (2005) flowchart for article selection. Give a short lecture on the nature of indefinite and definite articles.</p> <p>(Note: if time permits, and the instructor is interested in being thorough, brief mention can be made of the 'zero' and 'null' articles, though these articles, which are in fact different forms of the absence of an article, are considered difficult to master and as such will not form part of the curriculum to come.)</p> <p>Elicit answers about grammatical rules governing the use of these articles in sentences. Write student answers on the board, and be careful not to erase conclusions that come close to formulating the more precise definitions you will give next.</p> | <p>Continued...</p> <p><i>An article is one type of what we call a 'noun marker.' Noun markers is a big category that includes quantity words and phrases (some, several, a few), demonstrative adjectives (this, that, the other), numerals (one, ten, 150), and possessive nouns (yours, the company's, Gengxiang's), and there are some others too. So, we use noun markers to give clearer and more specific information about a noun, like which one, how many, who owns it, and so on. And articles are just one kind of noun marker.</i></p> <p>Sample script: <i>English has two articles you're probably very familiar with: 'a/an' and 'the.' They are among the ten most common words in English! The first one, 'a/an,' has a form that changes depending on the first sound of the noun that comes after it. As you probably learned in elementary school, we use 'a' before nouns that begin with consonants, like "a tree" or "a dog", but we use 'an' before words that begin with vowel sounds, like 'an apple'. This is just because it's easier to say. The other one is 'the' and it's always pronounced the same way, regardless of the noun that comes after it.</i></p> <p>Sample script: <i>When do we use these articles? The simple answer is that we use 'a/an' to talk about singular things that we assume the hearer or reader isn't familiar with yet. Now that doesn't mean you've never heard of things like the noun, it means you're not aware of that particular noun. For example, I have a pencil in my bag.</i></p> |
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|  | <p>Draw attention to how the plural indefinite form doesn't need an article. Ask:</p> <ul style="list-style-type: none"> <li>• What would I say if I wanted to tell you I have more than one pencil with me?" (Students will likely respond with "I have pencils." Draw attention to how the plural indefinite form doesn't need an article.)</li> <li>• How would this form be different if I had announced last week that I'd bring special pencils for you today?</li> </ul> | <p>Continued...</p> <p><i>Of course you know what pencils are, but when I tell you that, I use the article 'a', I say 'a pencil', because you don't know about that particular pencil, which might be red, and have a broken eraser, and which for example, maybe I bought two months ago, after dinner, in a stationery shop near the river. It's a particular, specific pencil, and I figure you aren't familiar with it, so I say "I have <u>a</u> pencil in my bag." And it's important that it's singular. We call this the indefinite article.</i></p> <p>Sample script: <i>In that case, I'd probably say 'I have the pens', meaning 'those pens we already talked about.' And this brings us to our next article, which is 'the'. We call it 'the definite article' because it refers to a particular thing, which is to say a thing that's already been defined. It's a thing I assume you already know about. We call that quality 'definiteness.' The simple answer for when to use 'the' is that we use it to describe nouns we assume the listener already knows about. We can also use it in some other situations too, and we'll examine some of them shortly. But generally, you can figure on using the definite article, 'the', with things you assume the listener is already familiar with. And like I said, we use 'the' with both singular and plural nouns. So, as you can see, the important concepts in choosing the right article are 'countability' and 'definiteness,' so we'll go a little deeper into what these words mean. But first, let's talk about why articles matter, and when you need to think about them.</i></p> |
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|  | <p>Ask students:</p> <ul style="list-style-type: none"> <li>• Who can tell me what ‘definiteness’ means in English grammar?</li> </ul> <p>Distribute <u>Handout 1: Miller’s article flowchart</u>. Remind students that countability and definiteness are the features which determine which article is grammatically appropriate for a given noun.</p> | <p>Continued</p> <p><i>A lot of research supports the idea that Chinese speakers often struggle with the idea of countability, maybe because Chinese doesn’t make a distinction between ‘mass nouns’ and ‘countable nouns.’ So when you’re deciding which article to use, first, ask yourself if it’s a countable noun or not.</i></p> <p>Sample script: <i>Definiteness means that the speaker assumes the listener is familiar with the noun in question. As a general rule, something already known or mentioned is definite, but you’ll sometimes see definiteness used to talk about classes of nouns, such as “the automobile is a useful mode of transport.” We use ‘the’ with superlatives, such as ‘she’s the best student in class’ or ‘that’s the fattest cat I’ve ever seen.’ We also use it with objects there’s only one of, like the sun, or the current president of Australia, or with nouns whose identity is suggested by the general context, like ‘I went to Xinghai beach yesterday, and the water was so cold.’ So, once you’ve determined your noun’s countability, next determine its definiteness. Definite nouns always use ‘the’, while indefinite nouns get ‘a/an’ if they are singular and countable, but no article at all if they are either plural countable or uncountable. That ‘no article’ is our third ‘article’ that isn’t really an article. We call it the ‘zero’ article, and even though it’s not really there, including it in your system of thought will help you think about how all nouns have one of these three article settings, ‘a/an’, ‘the’, or zero. We’re going to focus on the first two though, because the zero article is usually more difficult to learn, and research seems to tell us that learners need to understand the first two before they can master the zero article.</i></p> |
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| <p><i>15 min</i></p> <p><i>Partners</i></p> <p><i>Articles</i></p> <p><i>Read in L2, discuss in L1</i></p> | <p><b>Writing: article cloze worksheets</b></p> <p>Distribute <b>Handout 2</b>, in which students practice distinguishing between indefinite, definite, and zero articles. Students may work with their partners, and discuss issues of grammaticality in English, Chinese, or mixed code, according to their preference. Check comprehension by calling on groups to give their answers.</p> <p>Distribute <b>Handout 3</b>, in which students practice distinguishing between definite, and zero articles. Ask students to turn over Miller's chart and try to fill in the blanks without help. Students may work with their partners, and discuss issues of grammaticality in English, Chinese, or mixed code, according to their preference. Check check comprehension by calling on pairs to give their answers.</p> |  |
| <p><i>15 min.</i></p> <p><i>Partners</i></p> <p><i>Vocabulary inquiry across languages</i></p>             | <p><b>Reading, listening: vocabulary pre-reading for Knight essay</b></p> <p>Distribute <b>Handout 4</b>. Inform students they will do a pre-reading activity to build vocabulary, before filling in missing articles for an academic essay about Du Fu. Instructor reads vocabulary words out loud so students can familiarize themselves with pronunciation as well as orthography of new vocabulary. Students use their phones or dictionaries to fill in the vocabulary worksheet with definitions and Chinese equivalents. By sharing the work with a with partner, each student only needs to look up six words.</p>  |  |
| <p><i>25 min</i></p> <p><i>Small groups</i></p> <p><i>Articles</i></p>                                     | <p><b>Reading, speaking: Knight essay articles jigsaw cloze activity</b></p> <p>Distribute <b>Handout 5</b>, the Knight (2012) essay cloze worksheet, and inform students they will use what they know about countability and definiteness to choose appropriate articles for nouns which are missing them. Instruct them to use the countability and definiteness chart if they are unsure how to proceed.</p>   |  |

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|   | <p><i>continued</i></p> <p>Each group of partners will team up with another pair to form their small groups. Instructor will assign each group a section of the essay to form a jigsaw activity in which groups have 15 minutes to decide which articles to add to their section. If student comprehension level of articles is high enough, the jigsaw component can be foregone, in which case each group can add appropriate articles for the entire essay. Inform the students that, due to the fact that the zero article is considered somewhat more difficult, and certainly much more widespread than the definite or indefinite, blank spaces in Handout 5 only require a choice between definite and indefinite articles.</p> <p>Once students have completed the handout, the instructor displays the original essay (with articles in place) and opens the floor to questions.</p> <p>Note: If the teacher senses that the lexis in the Knight essay is above student comprehension levels, the handout can be decoded as a homework assignment <i>before</i> the lesson. CDELLs frequently use translation apps to translate challenging English words. More Chinese equivalents can be written directly on the handout.</p> |  |
| <p><i>30 min</i></p> <p><i>Small groups</i></p> <p><i>Articles</i></p> <p><i>Read in English, discuss in L1</i></p> | <p><b>Reading, speaking: Knight essay read-along for grammar and content jigsaw</b></p> <p>Assign groups to different sections of the essay. Inform students that they will work with their small group in the language of their choice to understand the meaning of their section, so that they can perform an effective read aloud, which involves identifying vocabulary, paraphrasing, and summarizing.</p> <p>Groups read their sections aloud, pausing where appropriate to add vocabulary information, paraphrasing to reformulate knowledge, and summarizing the main point(s) of the paragraph. While one group speaks, the others should take notes.</p>  |  |

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| <p>25 min.</p> <p><i>Full class; small groups</i></p> <p><i>Discuss in L1, share in L2</i></p> <p><i>Paraphrasing, summarizing</i></p> <p><i>Narrative, speaker</i></p> | <p><b>Speaking: summarize main ideas of essay, relate to themes</b></p> <p>Inform students that they will discuss the main idea(s) of the Knight article, and relate them to their understanding of the themes of ‘Spring Viewing.’ What is the essay’s author trying to communicate about the historical and personal context of the poem? How does this inform your reading of the poem’s meaning? They can use the language of their choice in the small groups.</p> <p>Allow them to think/pair/share in small groups in the language of their choice before sharing their conclusions with the group in English. Put student ideas on the board and ask them to reinforce their ideas with statements from the text. Then ask them to relate their conclusions to the themes in the poem.</p> | <p>Sample script: “<i>In your small groups discuss the following questions: first, what does Knight want to communicate about the personal and historical context of the poem? Discuss both aspects. Second, Has Knight’s essay changed (or reinforced) your previous opinion about Spring View?</i>”</p> <p>Sample script: “<i>Now tell the whole class in English, what do you think Du Fu was trying to express when he wrote Spring View? Did learning about the history behind the poem give you a new perspective on any aspects of the poem? If so, how?</i>” (If students are vague or hesitate too much, mention the motifs of loss and loneliness, and the symbol of the hairpin in particular.)</p> |
| <p>25 min.</p> <p><i>Small groups; full class</i></p> <p><i>Articles</i></p> <p><i>Paraphrasing, summarizing</i></p>  | <p><b>Speaking assessment: Du Fu ‘press conference’ roleplay</b></p> <p>Inform students that they will perform a mock interview with Du Fu, to ask him questions about his life during the time when he wrote ‘Spring Viewing.’ Some students will play the role of reporters, and others will play the role of Du Fu himself. Instructor divides students into four groups, each of which will focus on one couplet of the poem, asking questions about Du Fu’s life and experiences during the An Lushan rebellion, in relation to the poem.</p>   |  |

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|  | <p><i>continued</i></p> <p>Students will have five minutes to prepare their questions before the presentations begin, and the interviews will each last five minutes. Each interviewer should ask at least two questions. Students may choose the best English speakers among them to play Du Fu, and more than one student should play Du Fu. Inform students that their questions and answers should demonstrate what students have determined about the poem in the previous lesson, and synthesize it with what they learned about its historical context in this lesson, and should also demonstrate accurate article use.</p> |  |
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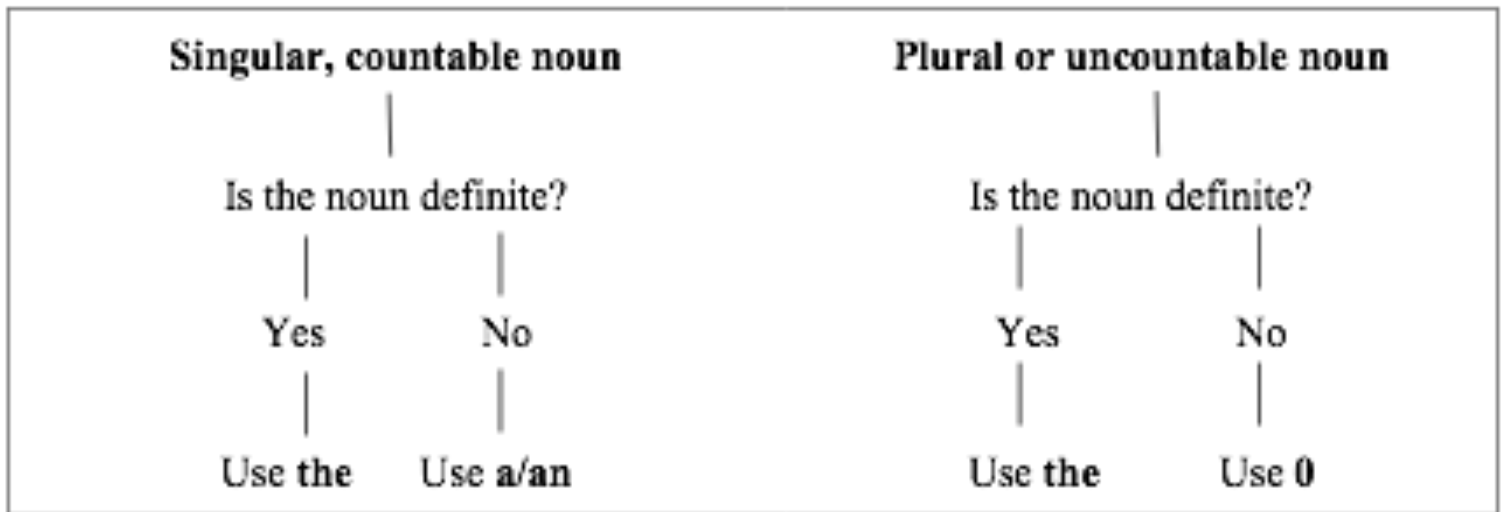
### Handout 1.3

#### Countability and Definiteness for English Articles

##### Unit 1, Lesson 2

**Indefinite:** assumed unknown to the user

**Definite:** assumed known to the user; used with superlatives; classes of nouns; unique nouns; nouns whose identity is suggested by context



Miller, J. (2005). Most of ESL students have trouble with the articles. *International Education Journal*, ERC2004 special issue, 5(5), 80-88

**Handout 1.4****Indefinite or Definite?****Unit 1, Lesson 2**

*Choose whether each sentence needs an indefinite article (**a, an**) or a definite article (**the**).*

1. He asked me \_\_\_\_\_ very difficult question.
2. \_\_\_\_\_ question that he asked me was easy.
3. Do you think she will like \_\_\_\_\_ gift we bought for her?
4. Could you get \_\_\_\_\_ glass of water for me?
5. Is there \_\_\_\_\_ good restaurant nearby?
6. \_\_\_\_\_ restaurant which my friend owns is very good.
7. I have \_\_\_\_\_ old friend who works in Shanghai.
8. \_\_\_\_\_ USA is an exciting country to visit.
9. I'll see you in \_\_\_\_\_ week!
10. She will take \_\_\_\_\_ vacation in February for Chinese New Year.

**Handout 1.5****Definite, Indefinite, or Zero Article?****Unit 1, Lesson 2**

*Choose whether each sentence requires an indefinite article (a, an), definite article (the), or no article at all.*

1. I work in \_\_\_\_\_ office building.
2. My sister works in \_\_\_\_\_ center of the city.
3. My friend works at \_\_\_\_\_ New York Times.
4. I work for \_\_\_\_\_ IBM.
5. I used to work for \_\_\_\_\_ Swedish government.
6. I work in \_\_\_\_\_ same building as my brother.
7. Three of my friends work in \_\_\_\_\_ Hong Kong.
8. My cousin got a job at \_\_\_\_\_ Tencent.
9. My wife and I used to work together, but now we work in \_\_\_\_\_  
different places.
10. Jane works in \_\_\_\_\_ town where she grew up.

## Handout 1.6

### Vocabulary Definition and Translation

#### Unit 1, Lesson 2

Using your phone or a dictionary, add definitions in English and Chinese equivalents to these vocabulary words to prepare you for the reading assignment to come. The first four have been done for you.

| <i>English vocabulary word</i> | <i>definition</i>   | <i>Chinese equivalent</i> |
|--------------------------------|---|---------------------------|
| <i>sought</i>                  | past tense of 'to seek,' meaning to search for or look for  | 寻求 ( <i>xunqiu</i> )      |
| <i>laments</i>                 | 3rd person present tense of 'to lament,' meaning to mourn the loss of something or someone  | 殄悼 ( <i>zhen dao</i> )    |
| <i>verse</i>                   | poem  | 诗 ( <i>shi</i> )          |
| <i>Tartar</i>                  | a member of the Tartar ethnic group, a Turkic-speaking people from North & Central Asia who were allied with Genghis Khan's Mongol Empire | 鞑靼 ( <i>da da</i> )       |
| <i>beholding</i>               |   |                           |
| <i>dew</i>                     |   |                           |
| <i>resonates</i>               |   |                           |
| <i>exuberance</i>              |   |                           |
| <i>dilapidation</i>            |   |                           |
| <i>grieving</i>                |   |                           |
| <i>ambiguity</i>               |   |                           |
| <i>accentuates</i>             |   |                           |
| <i>garrisons</i>               |   |                           |
| <i>belittling</i>              |   |                           |



## Handout 1.7

### Unit 1, Lesson 2

from Knight, S. (2012) Chinese Literature, a Very Short Introduction

Unlike poets who sought refuge in nature or in spiritual enlightenment, Du Fu (712-770), arguably China's greatest poet, was influenced more by Confucian values and sought to write in service to \_\_\_\_ state. Though frustrated in his official career, Du Fu's poetry provided \_\_\_\_ sense of collective identity to Tang people. Writing after \_\_\_\_ An Lushan rebellion (755-763), an uprising in which tens of millions died, Du Fu laments \_\_\_\_ ruins of his city in "Spring Contemplation."

When Du Fu composed this five-character verse in \_\_\_\_ spring of 757, An Lushan's Tartar troops had occupied \_\_\_\_ capital city of Chang'an since December 755. At \_\_\_\_ time Du Fu's life and poetry centered on \_\_\_\_ capital region, and \_\_\_\_ word "nation" in \_\_\_\_ first line might refer both to \_\_\_\_ capital and \_\_\_\_ whole country. Because \_\_\_\_ verb "gazing" could also imply hope or longing, \_\_\_\_ title conveys \_\_\_\_ hint of regret that might be expressed as "Beholding What Should Be Spring."

Projecting onto nature feelings that might be too painful to experience directly, \_\_\_\_ poem uses "pathetic fallacy" to lament both \_\_\_\_ ruin of \_\_\_\_ capital and \_\_\_\_ speaker's own declining health. In \_\_\_\_ first half of the poem, \_\_\_\_ speaker gazes off at \_\_\_\_ mountains, then upon \_\_\_\_ city and its greenery, and finally down at \_\_\_\_ dew-covered flowers and up at \_\_\_\_ birds. In \_\_\_\_ second half, he looks out again at \_\_\_\_ distant beacon fires, thinks of his family, and notices his own thinning hair. As his gaze alternates from far to near, \_\_\_\_ visual progression from \_\_\_\_ hazy distance to clear observation of \_\_\_\_ tiny dew drops resonates with \_\_\_\_ emotional transition from worrying about \_\_\_\_ nation to worrying about himself and his distant family.

In \_\_\_\_ first couplet, \_\_\_\_ constancy of nature alerts \_\_\_\_ poet to \_\_\_\_ impermanence of human civilization. As \_\_\_\_ second line contrasts \_\_\_\_ exuberance of spring with \_\_\_\_ devastation of \_\_\_\_ capital, \_\_\_\_ thickly overgrown grasses signal \_\_\_\_ capital's dilapidation. Yet \_\_\_\_ vegetation might also portend \_\_\_\_ defeated nation's possible renaissance. To interpret nature's endurance with hope depends on \_\_\_\_ choice. Whereas \_\_\_\_ first couplet observes nature's indifference to human sorrows, \_\_\_\_ second recounts nature's sympathetic grieving. Though not

required as in \_\_\_\_ second or third couplets, \_\_\_\_ first couplet's grammatical parallelism reinforces this contrast.

\_\_\_\_ strong pathetic fallacy of \_\_\_\_ second couplet also lends itself to two interpretations. It could be \_\_\_\_ poet who is moved to tears and fright by \_\_\_\_ flowers and birds, or \_\_\_\_ subject could be \_\_\_\_ flowers who cry and \_\_\_\_ birds who take flight, as in “\_\_\_\_ birds seem startled, as if with \_\_\_\_ anguish of separation.” \_\_\_\_ ambiguity in these concurrent meanings demonstrates what scholars call “compression” or “double-grammar” of Chinese poetry. And why, one might ask, would birds scare \_\_\_\_ poet? It may be because their migration accentuates his stranded condition. By convention, flowers and birds often make people happy, but it is not unusual for Chinese poets to use these elements, especially birds' cries, to express sadness or serve as \_\_\_\_ foil to \_\_\_\_ speaker's sorrow.

\_\_\_\_ third couplet shifts from \_\_\_\_ contemplation of public disaster to \_\_\_\_ consideration of personal grief. Routinely used to maintain contact between garrisons, \_\_\_\_ beacon fires are \_\_\_\_ symbol of war and thus explain \_\_\_\_ chaos of \_\_\_\_ times for which \_\_\_\_ flowers weep. \_\_\_\_ state of emergency has existed for three months, line 5 tells us, and just as \_\_\_\_ words “three months” are parallel to \_\_\_\_ “10,000 in gold,” so \_\_\_\_ entire third couplet parallels \_\_\_\_ second as \_\_\_\_ desire for \_\_\_\_ letter from home echoes \_\_\_\_ birds' reluctance to separate.

As \_\_\_\_ last three lines shift from objective description to subjective reaction, \_\_\_\_ image of thinning hair is sad but also comic. Without belittling \_\_\_\_ speaker's distress, \_\_\_\_ final couplet may convey \_\_\_\_ change of mood from his earlier anguish to playful self-mockery. Since Du Fu was only forty-five or forty-six in 757, thinning hair might also indicate that \_\_\_\_ war has aged him prematurely. Might \_\_\_\_ speaker be tearing out his hair to relieve \_\_\_\_ angst of helplessness? Such resignation to \_\_\_\_ futility of efforts against time's fate marked much medieval poetry, especially after the An Lushan rebellion, \_\_\_\_ war whose death toll was surpassed only by World War II. After \_\_\_\_ rebellion, \_\_\_\_ great Tang empire took another century to draw to \_\_\_\_ close, but in late Tang poetry \_\_\_\_ sense of \_\_\_\_ cruel vicissitudes of human endeavors compounded sadness over \_\_\_\_ brevity of human life.

## Rubric: Unit 1, Lesson 2: ‘press conference’ role-play

| <b>Criteria</b>                                  | <b>Approaching Standard</b>  | <b>At Standard</b>  | <b>Above Standard</b>   |
|--|--|---|---|
| <i>speaking: accuracy</i>                        | <i>frequently misused vocabulary, reliance on simple sentences; frequent fragments</i>   | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>  | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i>                        |
| <i>speaking: fluency</i>                         | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>  | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>  | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>  |
| <i>critical-creative components: narrative</i>   | <i>progression of events, features of setting, and nature of conflicts are not mentioned or referred to in poor or inadequate detail</i> | <i>progression of events, features of setting, and nature of conflicts are referred to in adequate detail</i>                       | <i>progression of events, features of setting, and nature of conflicts are referred to in rich and specific detail</i>          |
| <i>critical-creative components: speaker</i>     | <i>describes elements of the speaker's identity, and POV in poor or inadequate detail</i>  | <i>describes elements of the speaker's identity, and POV in adequate detail</i>   | <i>describes elements of the speaker's identity, and POV in rich and specific detail</i>  |
| <i>higher-order thinking skill: summarizing</i>  | <i>significant ideas from the text, as well as their component subtopics are not identified, or identified inadequately</i>              | <i>significant ideas from the text, as well as their component subtopics are identified in moderate detail in time allotted</i>     | <i>significant ideas from the text, as well as their component subtopics are identified in complex detail in time allotted</i>  |
| <i>higher-order thinking skill: paraphrasing</i> | <i>significant ideas from the text are either not reformulated, or portions of their meaning are not maintained by the paraphrase</i>    | <i>significant ideas from the text are adequately reformulated, with the various components of their meaning essentially intact</i> | <i>significant ideas from the text are reformulated well, with the various components of their meaning kept entirely intact</i> |
| <i>linguistic components: article system</i>     | <i>definite &amp; indefinite articles used accurately in up to 70% of instances</i>  | <i>definite, &amp; indefinite articles used accurately in 70-85% of instances</i>   | <i>definite &amp; indefinite articles used accurately in 90-100% of instances</i>   |

# **Unit 1**

## **Lesson 3**

## Unit 1, Lesson 3: Summary of objectives

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- **LINGUISTIC SKILLS**

- **Students will demonstrate understanding of the English article system (AS)**

- 1.) definite article (*the*)
- 2.) indefinite articles (*a, an*)

- **CRITICAL-CREATIVE SKILLS**

- **Students will demonstrate higher-order thinking skills (HO)**

- 1.) paraphrasing passages and concepts
- 2.) inferring conclusions

- **Students will describe and use aesthetic aspects of genre (AE)**

- 1.) narrative
- 2.) speaker

## Unit 1, Lesson 3

### Introduction

Lesson 3 culminates Unit 1 by continuing the goals of prior lessons in which linguistic competence was built in the English article system, while critical-creative competence was built by use of aesthetic elements of genre and higher order thinking activities. Lesson 3 also introduces a more thorough translation exercise modeled after Cook (2010), in which students complete a gloss of *Spring View*, before collaborating to perform a full translation, followed by an academic discussion of the lexical and syntactic choices they made to perform their translations.

After discussion, the first phase of the translation exercises begin. Students gloss *Spring View* into English, producing a non-grammatical string of single-word equivalences for the Chinese characters of which the poem is comprised. This activity can be considered a form of translingual paraphrase. After producing the gloss, students engage in an academic discussion in which they compare their work with professional glosses. As native Chinese speakers, which translations do they prefer? Which is more accurate? Finally, students are assessed based on their performance on a writing jigsaw activity; in small groups, students produce a grammatical English translation of *Spring View*, paying attention to their use of articles. Finally, the instructor adds each group's contribution to the board, revealing a jigsaw translation of the entire poem. After distributing copies of professional translations of the poem, students compare and contrast, engage in an academic discussion of the merits and weaknesses of each.

## Overview: Unit 1, Lesson 3: gloss and meaning-based translation

| <i>Activities</i>  | <i>Objectives</i>            | <i>Translingual component</i>   | <i>Critical-creative component</i> | <i>Materials</i>                   | <i>Time (150 min) [15 remain]</i> |
|--|------------------------------|---|------------------------------------|------------------------------------|-----------------------------------|
| <i>Hook: can poetry be translated?</i>   |                              | <i>TILT: discussion of translation problems</i>                                 |                                    |                                    | <i>15 min</i>                     |
| <i>Reading: poem read aloud</i>  |                              |   |                                    |                                    | <i>5 min</i>                      |
| <i>Gloss poem into English</i>   | <i>HO: 1</i>                 | <i>TILT: close translation (gloss)</i>  | <i>paraphrase</i>                  |                                    | <i>25 min</i>                     |
| <i>Academic discussion: compare and contrast gloss with professional texts</i>         |                              | <i>TILT: compare different translations; discussion of translation problems</i> |                                    | <i>Glosses: Knight, Rouzer, Yu</i> | <i>25 min</i>                     |
| <i>Writing jigsaw: Translate poem into English</i>                                     | <i>AS: 1, 2<br/>HO: 1</i>    | <i>TILT: meaning-based translation</i>  | <i>paraphrase</i>                  |                                    | <i>30 min</i>                     |
| <i>Academic discussion: compare and contrast student and professional translations</i> | <i>AS: 1, 2<br/>AE: 1, 2</i> | <i>TILT: compare different translations; discussion of translation problems</i> |                                    | <i>Translation: Knight</i>         | <i>30 min</i>                     |
| <i>Closing reading</i>   |                              |   |                                    | <i>“Spring View”</i>               | <i>10 min</i>                     |

### Teaching Script: Unit 1, Lesson 3: gloss and meaning-based translation

| <i>Times, roles, interactions, features</i>   | <i>Activities &amp; descriptions</i>  | <i>Teacher notes &amp; scripts</i>  |
|---|---|---|
| <p>10 min.</p> <p>Full class / partners</p> <p>Discussion of translation problems</p>                     | <p><b>Hook: Can poetry be translated?</b></p> <p>Elicit answers to the question:<br/>“Do you think poetry would be easy or difficult to translate into another language? Why or why not?”</p> <p>If answers are fragmentary or simply not forthcoming, instruct students to quickly T/P/S, and then add their answers to the board. Inform them that they will use what they learned about English articles to translate ‘Spring View’ from Du Fu’s original Chinese into English. They will then compare their translation to equivalent professional texts, to try to answer the question ‘can poetry be translated?’</p> |   |
| <p>5 min.</p> <p>Full class</p>   | <p><b>Reading: ‘Spring View’ read-aloud</b></p> <p>Distribute <b>Handout 1</b>. Ask a student to read the poem aloud in Chinese, slowly and in a clear speaking voice. Other students read along silently.</p>  |   |
| <p>30 min.</p> <p>Full class, small groups</p> <p>Word-for-word translation (gloss)</p> <p>Paraphrase</p> | <p><b>Writing: ‘Spring View’ English gloss/ word-for-word translation</b></p> <p>Tell students they will work as a class to produce a line-by-line gloss of ‘Spring View,’ beginning with the title. Tell them that a gloss is a word-for-word translation that may not have much real-world communicative value as a ‘final product,’ but which is an important first step toward producing a grammatical and natural-sounding English translation.</p>  | <p>Suggested script: “Who can tell me what a gloss is? What if I call it a word-for-word translation? A gloss, or word-for-word translation, is a kind of translation that ignores grammar and the way we use words conversationally. Instead it just answers the question ‘what do these words mean, all alone, out of context?’ So, if I made a gloss of the Chinese phrase ‘ni hao’, I wouldn’t translate it in the usual way as ‘hello’. Instead, I’d actually translate it as ‘you good’, since that is the exact meaning—the literal meaning, as we say—of ‘ni’ and ‘hao’ ...</p> |



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|  | <p>Inform students that they will produce an English gloss of the poem. First, they will write Chinese text on the board, then they will translate the characters' individual literal (non-contextual) meaning into English, which they will write beneath it. After each line has been glossed, they will add it to their handout.</p> <p>Choose four students to come to the board and write a couplet of 'Spring View' each, in Chinese. They should leave enough space for the English gloss to be written beneath.</p> <ul style="list-style-type: none"> <li>• Ask the class to give the English equivalent of the five characters which comprise the first line, and write the English words they provide beneath the Chinese. Their answers will probably be something like: 'nation / damage / mountain / river / exist'. Students should choose the simplest English equivalent for each of the Chinese characters. Instructor can invite discussion if students give slightly different answers, and briefly explain subtle variations in meaning between English words to help students reach consensus. For example, some students may suggest 'country' or 'state' rather than 'nation' as a gloss of the first character.</li> <li>• Repeat the process with lines 2 through 8, asking students to write the text on the board, then write their word-for-word translations in English beneath the Chinese text.</li> <li>• Finally, read aloud the collectively constructed English gloss of the poem on the board, while students read along silently.</li> </ul> | <p>cont.</p> <p><i>"So, when we use the word 'literal' like this, as an adjective, it means the definition of a word as you find it in a dictionary. It means ignoring the context of the sentence, which is how the phrase is used culturally in conversation, and instead focusing on the exact meaning of the words themselves."</i></p> |
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| <p>20 min.</p> <p><i>Full class / small groups</i></p> <p><i>Compare different translations; discussion of translation problems</i></p> | <p><b>Speaking: academic jigsaw discussion about English gloss of ‘Spring View’</b></p> <p>Divide the class into small groups: Distribute Rouzer’s gloss (<b>Handout 2</b>) and Yu’s gloss (<b>Handout 3</b>). Ask students to T/P/S about the differences between the class’ own gloss, and these professional glosses. Put their answers on the board.</p> <ul style="list-style-type: none"> <li>• Draw student attention to the grammatical qualities of the glosses. Students will identify where the glosses are ungrammatical, and suggest corrections. For example, the first line may be seen to lack a stative verb such as “is”, or a discourse marker of contrast such as “but” or “however” to separate ‘nation / damage’ from ‘mountain / river / exist’. Students may also mention the lack of articles, the fact that verbs are not marked for tense, or the fact that nouns are not marked for number.</li> <li>• Next, draw their attention to the aesthetic qualities of the glosses. Regardless of grammaticality, do the glosses succeed as poems based on the three elements discussed in Lesson 1 (narration, speaker, language)? How were these achieved in the original? Show each gloss in turn on the overhead projector so all groups can read all glosses while they are being discussed.</li> </ul> <p>Note: If more time is available, this activity can be lengthened by making it into a jigsaw, with half the groups using the Rouzer gloss, and half using the Yu gloss. Alternately, if time is a concern, just one of the glosses can be used.</p> |  |
| <p>30 min.</p> <p><i>Full class / small groups</i></p> <p><i>Paraphrase</i></p>   | <p><b>Writing: meaning-based ‘free’ translation jigsaw</b></p> <p>Put the students into four small groups and assign each group to make two different translations of the poem, each of which will aim to achieve a different purpose. The translations will build on the glosses, but turn them into grammatical English poetry. Remind them to choose articles accurately in order to create grammatical English translations...</p>  |  |

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|   | <p><i>cont.</i></p> <p>Distribute the graphic organizers (<b>Handout 4</b>) which explain the purpose of each translation.</p> <ul style="list-style-type: none"> <li>• Close translation: The first translation will focus on staying true to the original. The goal is to produce a translation that keeps as much of the original Chinese wording intact as possible, while following English grammatical conventions. For example, when translated as ‘good day,’ <i>ni hao</i> may retain more of the original Chinese meaning than ‘hello’ does, since it contains the word <i>hao</i>, meaning ‘good.’ Students will try to keep word count and meaning as true to the original as possible.</li> <li>• Meaning-based translation: The second translation will aim for equivalence of communicative meaning, rather than equivalence of definition. This translation offers more freedom to diverge from the individual meanings of the ten Chinese characters in each couplet. The goal of this translation is to use English grammatical conventions to give a similar impression to the reader. Staying true to the exact wording of the original is not necessary. Students will try to convey the narrative and character of the poem with any English wording they prefer.</li> </ul> <p>When the students have completed their translations, tell them to each write their two translated couplets on the board, in sequence, to assemble a pair of full poems, one which keeps as faithfully as possible to the original wording (close translation), and another which aims to communicate what the students perceive as Du Fu’s intended impression (meaning-based translation).</p> |  |
| <p>30 min.</p> <p>Full class / partners</p> | <p><b>Speaking: academic discussion / comparing translations</b></p> <p>Instructor distributes Handout 5, the Knight translation of ‘Spring View,’ and asks students to compare it to the students’ two versions.</p>   |  |

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| <p><i>Translingual:<br/>compare different<br/>translations;<br/>discussion of<br/>translation<br/>problems</i></p> | <p><i>continued</i></p> <p>In 10-minute blocks, ask students to discuss with their partners—and then share with the group—answers to the following three questions. All partner groups should speak at least once.</p> <ul style="list-style-type: none"> <li>• Which does Knight’s work more resemble in terms of its translational goal: a close or meaning-based translation? Which words or passages, if any, reveal this?</li> <li>• Ask students to compare how the Knight translation and their own translations are similar and different. In terms of narrative and speaker, how has Knight resolved the problems of subjectivity and ambiguous agency in couplets 2 and 3? How is it different from the students’ solutions? In their opinion (as expert Chinese speakers) which version are the ‘double-meanings’ of couplets 2 and 3 most effectively translated into English? Why?</li> <li>• How do the requirements of the English article system alter the feel of the translated poem, if at all? Ask students to infer how grammatical rules about English articles might influence the way English and Chinese poets might choose to describe events.</li> </ul> |  |
| <p><i>10 min</i></p> <p><i>Full class</i></p>  | <p><b>Closing reading: original poem and class’ preferred translation</b></p> <p>Ask the students to vote on which translation they prefer over all the others. Once the votes are in, ask a student with good English speaking skills to read the chosen translation in a loud, clear voice. Ask the group whether they think Chinese poetry can be effectively translated into English? Encourage them to describe which aspects of Chinese poetry are most and least amenable to English translation. Ask another student, perhaps one who is less confident about their English speaking ability, to read “Spring View” in Chinese, one final time. Conclude the lesson.</p>  |  |

**Handout 1.8**

Unit 1, Lesson 3: *Spring View* by Du Fu

春望

chūn wàng

国破山河在  
城春草木深  
感时花溅泪  
恨别鸟惊心  
烽火连三月  
家书抵万金  
白头搔更短  
浑欲不胜簪

guó pò shān hé zài  
chéng chūn cǎo mù shēn  
gǎn shí huā jiàn lèi  
hèn bié niǎo jīng xīn  
fēng huǒ lián sān yuè  
jiā shū dǐ wàn jīn  
bái tóu sāo gèng duǎn  
hún yù bù shēng zān

**Handout 1.9**

Unit 1, Lesson 3: Paul Rouzer gloss/translation

***Spring View* by Du Fu**

**Country damaged mountains rivers here**

**City spring grass trees deep**

**Feel moment flower splash tears**

**Regret parting bird startle heart**

**Beacon fires join three months**

**Family letters worth ten-thousand metal**

**White head scratch become thin**

**Virtually about to not bear hairpin**

# Handout 1.10

Unit 1, Lesson 3: gloss by Pauline Yu

## Spring View

by Du Fu

|                          |                      |                           |                           |                          |
|--------------------------|----------------------|---------------------------|---------------------------|--------------------------|
| 國<br>nation<br>guo+      | 破<br>broken<br>po+   | 山<br>mountain<br>shan-    | 河<br>river<br>he-         | 在<br>exist<br>zai+       |
| 城<br>city-wall<br>cheng- | 春<br>spring<br>chun- | 草<br>grass<br>cao+        | 木<br>tree<br>mu+          | 深<br>deep<br>shen-       |
| 感<br>feel<br>gan+        | 時<br>times<br>shi-   | 花<br>flower<br>hua-       | 濺<br>sprinkle<br>jian+    | 淚<br>tears<br>lei+       |
| 恨<br>hate<br>hen+        | 別<br>parting<br>bie+ | 鳥<br>bird<br>niao+        | 驚<br>alarm<br>jing-       | 心<br>heart<br>xin-       |
| 烽<br>beacon<br>feng-     | 火<br>fire<br>huo+    | 連<br>consecutive<br>lian- | 三<br>three<br>san-        | 月<br>month<br>yue+       |
| 家<br>family<br>jia-      | 書<br>letter<br>shu-  | 抵<br>worth<br>di+         | 萬<br>ten-thousand<br>wan+ | 金<br>gold-pieces<br>jin- |
| 白<br>white<br>bai+       | 頭<br>hair<br>tou-    | 搔<br>scratch<br>sao-      | 更<br>more<br>geng+        | 短<br>short<br>duan+      |
| 渾<br>quite<br>hun-       | 欲<br>about-to<br>yu+ | 不<br>not<br>bu+           | 勝<br>bear<br>sheng-       | 簪<br>hairpin<br>zan-     |

**Handout 1.11****Unit 1, Lesson 3: meaning-based & 'free' translations**

Write your couplet in Chinese, then make translations to achieve two different translational goals. You can make more than one version of each if you like.

**Translation 1: *Express the original wording***

Try to maintain the original's wording (the meaning, word count and word order) as well as you can, without sacrificing English grammaticality.

**Translation 2: *Express the original meaning***

Try to communicate the intended meaning and emotional feeling of the original without sacrificing English grammaticality.



## Handout 1.12

Unit 1, Lesson 3: Translation by Sabina Knight

| 春望<br>Spring Gazing |         |            |            |         |
|---------------------|---------|------------|------------|---------|
| 國                   | 破       | 山          | 河          | 在       |
| Nation              | break   | mountains  | rivers     | exist   |
| 城                   | 春       | 草          | 木          | 深       |
| city                | spring  | grass      | trees      | deep    |
| 感                   | 時       | 花          | 濺          | 淚       |
| feeling             | times   | flowers    | splatter   | tears   |
| 恨                   | 別       | 鳥          | 驚          | 心       |
| hating              | parting | birds      | astonished | heart   |
| 烽                   | 火       | 連          | 三          | 月       |
| beacon              | fires   | continue   | three      | months  |
| 家                   | 書       | 抵          | 萬          | 金       |
| family              | letter  | equivalent | to 10,000  | gold    |
| 白                   | 頭       | 搔          | 更          | 短       |
| white               | head    | scratch    | even       | shorter |
| 渾                   | 欲       | 不          | 勝          | 簪       |
| confused            | desire  | not        | triumph    | hairpin |

Spring Contemplation

The nation breaks asunder  
while mountains and rivers endure.

The capital faces spring  
overrun by lawless verdure.

Lamenting the times  
the flowers bespatter tears,

Hating separation  
birds alarmed excite my fears.

Blazing beacon fires  
already three months old,

A letter from my family  
would be worth ten thousand gold.

White hair torn at fretfully  
becomes ever more thin,

Soon too sparse  
to hold my cherished hairpin in.

**Rubric: Unit 1, Lesson 3: poem gloss and meaning-based translation**

| <b>Criteria</b>                               | <b>Approaching Standard</b>   | <b>At Standard</b>  | <b>Above Standard</b>  |
|---|---|---|--|
| <i>writing: accuracy</i>                      | <i>frequently misused vocabulary, reliance on simple sentences; frequent fragments</i>  | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>      | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i> |
| <i>writing: fluency</i>                       | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>   | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>    | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>                       |
| <i>translation: meaning-based</i>             | <i>translation retains a low degree of the L1 text's intended meaning</i>   | <i>translation retains a moderate degree of the L1 text's intended meaning</i>            | <i>translation retains a high degree of the L1 text's intended meaning</i>                               |
| <i>translation: free</i>                      | <i>translation provides a low degree of L2 comprehensibility</i>  | <i>translation provides a moderate degree of L2 comprehensibility</i>                     | <i>translation provides a high degree of L2 comprehensibility</i>  |
| <i>linguistic components: article system</i>  | <i>definite and indefinite articles used accurately in up to 70% of instances</i>   | <i>definite and indefinite articles used accurately in 70-85% of instances</i>            | <i>definite and indefinite articles used accurately in 90-100% of instances</i>                          |
| <i>higher-order thinking skill: inference</i> | <i>infers at least fewer than one relationship between objects of comparison, or explains relationship in insufficient detail</i> | <i>infers at least one relationship between objects of comparison, in moderate detail</i> | <i>infers one or more relationships between objects of comparison, in complex detail</i>                 |

## **Unit 2**

### **Phrasal Verbs and Ha Jin's *Too Late***

## Unit 2

### Using Ha Jin's *Too Late* to build linguistic and cognitive skills

#### Unit Elements

|  |   |
|--|---|
| <i>Featured literary text</i>  | <p><i>Too Late [short fiction], from Ha Jin's Ocean Of Words, (1999, p. 5-20)</i></p> <p><i>Divisions in the text</i></p> <ul style="list-style-type: none"> <li>- <u>Lesson 1</u>: 'the big talk' (p.5-6); 'an iron man' (p.6-9)</li> <li>- <u>Lesson 2</u>: 'womanizer' (p.9-12); 'love without a reason' (p. 12-15)</li> <li>- <u>Lesson 3</u>: 'the letter' (p.15-18); 'jump to the moon' (p.18-20)</li> </ul>  |
| <i>Linguistic features</i>   | <i>English phrasal verbs (idiomatic &amp; non-idiomatic)</i>  |
| <i>Translingual activities based on Celic &amp; Selzter (2011)</i>             | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- vocabulary inquiry across languages</li> <li>- multilingual collaborative reading groups</li> </ul> <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- multilingual culminating product</li> </ul> <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- read in L2, discuss in L1</li> </ul>  |
| <i>Translation in language teaching (TILT) activities based on Cook (2010)</i> | <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- close 'gloss' translation</li> <li>- meaning-based 'free' translation</li> <li>- traditional focus in a communicative frame</li> </ul>  |
| <i>Literary activities based on Collie &amp; Slater (1990)</i>                 | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- time capsule prediction; grammar snowball; character grid snowball; oral summary</li> </ul> <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- grammar snowball; character grid snowball; dialogue roleplay; write a letter</li> </ul> <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- grammar snowball; character grid snowball; choosing and ordering; postcard summary</li> </ul> |
| <i>Unit and lesson assessment</i>  | <p><u>Lesson 1</u></p> <ul style="list-style-type: none"> <li>- oral summary</li> </ul> <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> <li>- write a letter</li> </ul> <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> <li>- postcard summary</li> </ul>   |

## Unit 2

### Introduction

The purpose of Unit 2 is, like Unit 1, to build linguistic and critical-creative competence. But where Unit 1 focused on the article system and used the poetry of Du Fu to build critical-creative habits of mind, Unit 2 aims to increase familiarity with phrasal verbs, and uses short fiction from the modern era; the story *Too Late* from the collection *Ocean of Words* (1999) by Chinese author Ha Jin (Jin Xuefei). Again, attention is paid to encouraging higher-order thinking (paraphrasing, summarizing, inferring), and introducing students to aesthetic aspects of literary genre (theme, narrative, character) which facilitate precise responses to works of literature. In terms of linguistic competence, Unit 2's focus on phrasal verbs aims to delineate the difference between literal and figurative phrasal verbs, and especially expanding student lexicon of figurative phrasal verbs, as there is some evidence that ESL/EFL learners may avoid their use, perhaps because they may feel unsure about exact meanings.

Unit 2 continues the convention of using Chinese-English contact literature to contextualize English lessons within a tradition of literature written by Chinese authors, in this case, the writer Ha Jin. Lessons on genre terminology empower students to discuss the text in aesthetic terms, and higher order habits are instilled by critical thinking exercises relating to the text. The curricular materials utilized in Unit 2 are, similar to those presented in Unit 1, a synthesis of activities adapted from Collie and Slater (1990), Celic and Seltzer (2011), and Cook, (2010). The grammar aspect, centered on building competence with phrasal verbs, uses graphic organizers (Zwiers, 2008) to expand student lexicon.

## Unit 2: Summary of Objectives

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- **LINGUISTIC SKILLS**

- **Students will accurately describe and use English verbs, especially phrasal verbs (PV)**
  - 1.) literal phrasal verbs (*i.e.* sit up, throw away, etc.)
  - 2.) figurative phrasal verbs (*i.e.* carry on, hit [it] off with, etc.)
  - 3.) academic “formal” verbs (*i.e.* awaken, dispose)

- **CRITICAL-CREATIVE HABITS OF MIND**

- **Students will demonstrate higher-order thinking function (HO)**
  - 1.) summarizing content
  - 2.) paraphrasing passages and concepts
  - 3.) infer conclusions
  - 4.) predict content
- **Students will describe and interpret aesthetic aspects of genre (AE)**
  - 1.) theme
  - 2.) narrative
  - 3.) character

## **Unit 2**

### **Lesson 1**

## Unit 2, Lesson 1: Objectives

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- **LINGUISTIC SKILLS**

- **Students will accurately describe and use English verbs, especially phrasal verbs (PV)**
  - 1.) literal phrasal verbs (*i.e.* sit up, throw away, etc.)
  - 2.) figurative phrasal verbs (*i.e.* carry on, hit [it] off with, etc.)
  - 3.) academic “formal” verbs (*i.e.* awaken, dispose)

- **CRITICAL-CREATIVE SKILLS**

- **Students will demonstrate higher-order thinking skills (HO)**
  - 1.) summarize information
  - 3.) infer conclusions
- **Students will describe and interpret of aesthetic aspects of genre (AE)**
  - 1.) recall and summarize elements of theme
  - 2.) recall and summarize elements of narrative
  - 3.) recall and summarize elements of character



## Unit 2, Lesson 1

### Introduction

This lesson introduces students to aesthetic aspects of genre; narrative, theme, and character, as these concepts are defined by Sage (1987). In order to track these aesthetic elements, students keep ‘snowball’ worksheets (Collie and Slater, 1990) which are simply graphic organizers used to collect certain kinds of information from a text. As the lesson progresses, the graphic organizer fills up, gathering size and momentum like a snowball rolling down a winter hill. Students add more information to their snowball, which functions as a sort of journal of their progress through the text.

The ‘snowball’ graphic organizer for the aspect of character allows the students to track the various characters who appear in the story, and make notes on important details of their personalities, behaviors, and characteristics, which helps students follow and analyze the story. In addition to the three mini-lectures (on theme, narrative, and character), students also receive a brief lecture introducing them to English phrasal verbs, particularly the difference between idiomatic and non-idiomatic phrasal verbs. Another snowball organizer allows them to identify and collect phrasal verbs from the text of *Too Late*.

The lesson concludes with an oral summary assessment, in which students describe and summarize the events of the story thus far, using the language of theme, narrative, and character. This allows the instructor to check comprehension and also assess phrasal verb ability by asking students to give formal equivalents of more casual phrasal verbs from the text.

**Overview: Unit 2, Lesson 1: *Too Late* (p.5-9): ‘the big talk’ & ‘an iron man’**

| <i>Activities</i>   | <i>Objectives</i>            | <i>Translingual component</i>                              | <i>Critical-creative component</i>              | <i>Materials</i>                          | <i>Time (150 min)</i> |
|---|------------------------------|--|---|---|-----------------------|
| <i>Hook: love and duty; mini-lecture (theme)</i>          | <i>AE: 1</i>                 |  | <i>theme</i>                                    |   | <i>15 min</i>         |
| <i>Mini-lecture: phrasal verbs, phrasal verb snowball</i> | <i>PV: 1, 2, 3</i>           | <i>TL: vocabulary inquiry across languages</i>             |   | <i>handout 1: phrasal verb worksheet</i>  | <i>15 min</i>         |
| <i>Reading, listening: title &amp; beginning</i>          |                              |  |   | <i>title, first two paragraphs (p. 5)</i> | <i>10 min</i>         |
| <i>Prediction: time capsule; mini-lecture (narrative)</i> | <i>AE: 1, 2<br/>HO: 3</i>    |  | <i>narrative, theme</i>                         | <i>envelope, short predictions</i>        | <i>20 min</i>         |
| <i>Reading: phrasal verb snowball</i>                     | <i>PV: 1, 2, 3</i>           | <i>TL: vocabulary inquiry across languages</i>             |   | <i>‘the big talk’ (p.5-6)</i>             | <i>20 min</i>         |
| <i>Character grid snowball; mini-lecture (character)</i>  | <i>AE: 3</i>                 |  | <i>character</i>                                | <i>handout 2: character grid</i>          | <i>15 min</i>         |
| <i>Reading</i>  | <i>AE: 3</i>                 |  | <i>character</i>                                | <i>‘an iron man’ (p.6-9)</i>              | <i>20 min</i>         |
| <i>Oral summary</i>                                       | <i>AE: 1, 2, 3<br/>HO: 1</i> | <i>TL: multilingual collaborative work: reading groups</i> | <i>theme, narrative, character, summarizing</i> | <i>lesson 1 rubric</i>                    | <i>35 min</i>         |

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| <p>15 min.</p> <p>Full class</p> <p>Critical-creative: theme</p> | <p><b><u>Unit 2, Lesson 1: Teaching Script</u></b></p> <p><b>Hook: love and duty</b></p> <p>Write the words ‘love’ and ‘duty’ on the board. Ask students to define these words, then ask them to explain why love and duty are important to them. Finally, ask them to TPS about which they would choose, if there was a conflict between love and duty in their own lives.</p> <p>Introduce the students the concept of ‘theme’ in fictional prose literature. Write the word ‘theme’ on the board.</p> <ul style="list-style-type: none"> <li>• Elicit a response from students about what kinds of materials are used to make a building. Answers might include concrete, stone, wood, plastic, glass.</li> <li>• Deliver a mini-lecture on the aesthetic component, ‘theme.’</li> </ul> <p>On the board, write a short list of themes from a movie or book with which you know students to be familiar. For example, at the time of writing, Luc Besson’s <u>Leon: The Professional</u> (1994) has become something of a ‘cult classic’ with young people in China. Its themes may be said to include: parenthood, revenge, sacrifice, and love. Invite students to give their own examples of themes in movies or books and write them on the board.</p> | <p>Sample script: “<i>Literature is composed of different things, just like buildings are made of different materials. When we walk into a building, we experience it as a single thing: a building. But it’s actually made of many things.</i>”</p> <p>Sample script: “<i>So, a building can made from many things. Is it a farmhouse, or an office building? That depends on the materials and how they’re used. Literature is made of different materials too. One example is ‘theme’. Themes are the ideas that occur over and over in the story; they keep coming back, and they give a feeling of familiarity and continuity every time they come back. Often, the theme comments on morality, truth, the universal struggles or mysteries of life, or what it means to be human. The plot moves forward in time, but themes keep returning, and every time they return, they grow bigger, because more things have happened in the plot to reinforce them. By paying attention to themes in a story, and noticing how they get bigger over time, we can make guesses about the author’s reasons for writing the story.</i>”</p> |
|--|---|--|

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| <p>15 min.</p> <p>Full class</p> <p>Linguistic:<br/>English phrasal verbs</p> <p>Translingual:<br/>translanguage glossary; meaning based translation (TILT)</p> | <p><b>Phrasal verbs mini-lecture</b></p> <p>Write the words ‘phrasal verbs’ on the board. Inform students that the short story they will read will give them an opportunity to increase their knowledge of English phrasal verbs.</p> <p>Elicit some other English phrasal verbs from students and write them on the board. Ask if they know the formal verb equivalent, and if not, write it on the board next to its phrasal equivalent.</p> | <p>Sample script: “Everyday spoken English is full of phrasal verbs. You’ve probably seen or heard them before, but you might not know what they mean. A phrasal verb is a verb plus a particle; we call it a phrasal verb because the verb and the particle together have a specific meaning that’s often different from what they mean separately, so the two words work together as a phrase. Most linguists tell us that Chinese doesn’t use phrasal verbs, so the idea might seem a little strange at first. Examples of phrasal verbs are ‘get up’, ‘come over’, ‘blow up’. You’ll hear these a lot when people talk. But in academic writing, we usually prefer to use more precise verbs; in this case, that might be ‘awaken’, ‘visit’, and ‘explode’.”</p> <p>Sample script: “You can guess the meaning of most phrasal verbs by the words in them. Like ‘get’ and ‘up’ (make a receiving motion, then point up); you might guess that means ‘awaken’. And ‘come over’ (gesture towards the self, then up high) is a little vague, but you still might guess it means ‘visit’. But ‘blow up’ (blow air, then point to the ceiling)? You might not guess that means ‘explode’. We call the hard-to-guess ones ‘idiomatic phrasal verbs’, and the logical kind ‘non-idiomatic’. An idiom, if you don’t remember, is a phrase that you can’t know the meaning of by looking it up in the dictionary. Every language is full of idioms; they give each language a special poetic personality. If you translate an idiom directly into another language, people may be confused. There are lots of Chinese idioms, like ‘liquor ghost’ for an alcoholic, or ‘good good study day day up’, which can be confusing in English unless we change it to ‘study hard and improve every day’.</p> |
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|  | <p><i>continued</i></p> <p>Elicit a few Chinese idioms and their English translations from students. Students write them in Chinese on the board, and the instructor can write the English equivalent, along with its literal gloss.</p> <ul style="list-style-type: none"> <li>For example, if a student writes the idiom “一箭双雕 (<i>yi jian shuang diao</i>)”, and the translation “<i>to hit two hawks with one arrow</i>”, the instructor can elicit a gloss translation (literally ‘<i>one - arrow - double - carve</i>’), and even mention the equivalent English idiom ‘<i>to kill two birds with one stone</i>’, which also carries the same meaning, of accomplishing two goals with a single action.</li> </ul> <p>Distribute <b>Handout 1</b>: phrasal verb graphic organizer. Explain to students that they will read an English short story that has a lot of phrasal verbs. They should look for idiomatic and non-idiomatic phrasal verbs throughout the text, and put them into separate columns, along with Chinese translations, and English academic verb equivalents. The three examples on the board can be added immediately.</p> | <p>Sample script: “<i>While English and Chinese both have idioms, English also has idiomatic phrasal verbs, and they’re very common, especially in spoken language. Also, some phrasal verbs aren’t idiomatic, and they might be a little easier to understand, because their meaning is generally in the words themselves. We’re going to build our phrasal verb vocabulary by reading a short story, and we’re going to pay special attention to the idiomatic phrasal verbs, because knowing their meaning will help you understand a lot more spoken and casual English.</i>”</p> |
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| <p><i>10 min.</i></p> <p><i>Full class</i></p> | <p><b>Listening: <u>Too Late</u> title and first two paragraphs (p.5)</b></p> <p>Write the title on the board and say it out loud, and then read the first two paragraphs out loud to students, while they read along. Ask them what they might expect to happen in a story called <u>Too Late</u>, and put their guesses on the board. Before beginning, ask students to read</p> |  |
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|  | <p><i>continued</i></p> <p>for gist, and tell them they will be asked to paraphrase and summarize events in the story. Also remind them to look for phrasal verbs. By the end of the reading, students should be able to describe the festive atmosphere, the location (on a military base), and the topic of conversation among soldiers (which is, perhaps predictably, the girls from Shanghai who live near the base). Students may even guess that since the girls are described as living in a 'youth home', they may be middle class urban women sent to perform collectivized labor in the countryside as part of Cultural Revolution political policy. Grammatically they may have identified 'have a look' and 'have a cup' as non-idiomatic phrasal verbs for 'look' and 'drink'. If not, point them out.</p> |  |
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| <p><i>20 min.</i></p> <p><i>Full class / pairs</i></p> <p><i>Critical-creative: narrative, theme</i></p> | <p><b>Listening, writing: time capsule prediction</b></p> <p>Introduce students to the features and functions of narrative in literature. Write the word 'narrative' on the board, and two words beneath it: 'plot' and 'conflict'.</p> | <p>Sample script: "Narrative can mean a lot of things in literature, but usually we're talking about storytelling; the way the story is told. It might be easiest to understand the meaning of narrative by understanding its component parts. One part of narrative is plot. Plot means the sequence of events as told in the story, which sometimes involves moving back and forth in absolute time, maybe because a character is remembering something, but usually the structure of a story is linear, meaning that we move forward in time with the characters. Plot can be divided into events. An event is something important, like a conversation, a discovery, or a disagreement, that happens in the story. One way to</p> |
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|  | <p>Ask students to TPS (in L1 or L2) about a book, movie, or TV show they like a lot. They should recall and discuss some information about sequence of events in the plot, and also about the different stakes held by different characters, with the class.</p> <p>Distribute 3x5 cards to students and tell them they will make a prediction about the narrative and theme of the story. Knowing that love and duty are the themes, what do they guess will happen in the story? Remind them to make guesses about specifics of plot and conflict. Allow them to TPS with their partners briefly in L1, L2, or both, before writing their predictions in English. Collect the responses, and seal them in an envelope. This is the ‘time capsule’.</p> | <p><i>Continued</i></p> <p><i>understand plot is as a sequence of events, and putting the events in order helps us understand where the narrative is going. Later, you will be asked to read a list of events from this story, and put them in order, so think about the sequence of events while we read. Another part of narrative is conflict. In life, we usually don't like conflict, but in stories we do. In fact, we usually won't finish a story if there's no conflict. It means that someone has a problem, and we watch how they try to fix that problem. Now, if there's a problem, then someone must have something they could lose. We call that the 'stakes'. The stakes makes the story important, it makes us care about the ending. So plot is what happens, and you can describe the plot more easily if you divide it into a series of events, and conflict is easier to describe if you divide it into the stakes held by different characters: what they could lose if things go badly for them. So then, plot and conflict are two things that help us describe the narrative of a story."</i></p> |
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| <p>20 min</p> <p>Full group / partners</p> <p>Linguistic: phrasal verbs</p> | <p><b>Reading: ‘the big talk’ (p.5-6)</b></p> <p>Students and teacher take turns reading, while students work with their partners to add phrasal verbs their graphic organizers. Teacher pauses at appropriate moments to allow students to fill in new vocabulary. This section begins with the line “Then Kong Kai declared that he dared to go and sleep on the same brick bed as the girls” (p.5) and ends with the line “The oil lamp was burning until dawn” (p.6).</p> <ul style="list-style-type: none"> <li>• <i>Phrasal verb graphic organizer snowball</i>: students add new phrasal verbs and their Chinese translations to their vocabulary organizers as the words appear in the text. Teacher provides them with definitions of the verbs they do not grasp quickly, and reminds students to note the tense of the verb. <ul style="list-style-type: none"> <li>• Examples might include: <i>set off</i> (idiomatic); <i>climbed on</i>, <i>lay down</i>, <i>brought out</i>, <i>keep watch on</i>, <i>sat beside</i> (nonidiomatic).</li> </ul> </li> </ul> |   |
| <p>15 min.</p> <p>Critical-creative: character</p>                          | <p><b>Writing: character grid snowball activity</b></p> <p>Distribute character information graphic organizer and inform students that they will use the grid to keep track of important information about characters in the story. Give a mini-lecture that introduces students to the aspect of character in fiction.</p>   | <p>Sample script: “ <i>Along with theme and narrative, another of the important aspects of fiction is character. You may already know that in English, ‘character’ means a person’s personality, beliefs, motivations, and ethics. In fiction, the meaning is similar, but it refers to the people in the story, and includes their appearance and life history. Stories are usually about people, and if they aren’t, then they’re often about animals, or aliens, or even robots who are similar to people, in that they have beliefs, motivations, and ethics, like people do.</i></p> |



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| <p><i>continued...</i></p> | <p>Ask students to T/P/S about characters in a book or movie they like, ideally the same one they mentioned before. They should report to the group about some of physical, mental, or emotional qualities of these characters, and the instructor can add some of these to the board.</p> <p>Tell the students to work with their partners to briefly scan the reading that's just been done, and TPS important details about the only character we've met so far, Kong Kai. The instructor can add these to the board under Kong Kai's name. Tell students to add a question mark to any value judgements they make like 'brave' or 'foolish', to separate them from statements of fact about Kong Kai such as 'he's a soldier' or 'went to visit the Shanghai girls on Spring Festival's Eve'.</p> | <p>Sample script: "So, if theme tells us about the ideas in the story, and narrative tells us about what happens in the story and how it's told, then character tells us about the imaginary people who live in the story. These are all tools that let us disassemble the story to see how it works, the same way you might disassemble a car engine to better understand what happens inside. Characters take actions and make choices, and usually the main character has to make an important decision that will affect his or her life. Just like theme and structure, character can help us better understand the story and how we feel about it."</p> |
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| <p><i>20 min.</i></p> <p><i>Full class / partners</i></p> <p><i>Critical-creative: character</i></p> | <p><b>Reading: 'An iron man' (p.6-9)</b></p> <p>Students and teacher take turns reading, while students work with their partners to add phrasal verbs and character information to graphic organizers. Teacher pauses at appropriate moments to allow students to fill in new character facts and vocabulary. This section</p> |  |
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| <p><i>Linguistic:<br/>phrasal verbs</i></p>                       | <p><i>continued...</i></p> <p>begins with the line “On hearing of the incident at daybreak...” (p.6) and ends with the line “We had to stop him” (p.9).</p> <p><i>Phrasal verb graphic organizer snowball:</i> students add new phrasal verbs and Chinese translations to their vocabulary organizers as they read. Teacher provides them with definitions of the verbs they do not grasp quickly, and reminds students to note the tense of the verb.</p> <ul style="list-style-type: none"> <li>Examples might include: <i>set out, sprawled ahead, lock up, stamped [it] out, got out, had on, taken off, take over, slipped away</i>, (idiomatic); <i>brought [him] into, finish with, put [him] aside, brought in, got hold of, take off, intruding into, lain beside, sneaked out, gone in, disappeared from, pick up</i> (nonidiomatic).</li> </ul> <p><i>Character graphic organizer snowball:</i> students add new character background and personality information to their character organizer as the new information is revealed. Make appropriate pauses in reading to allow accurate writing.</p> <ul style="list-style-type: none"> <li>Students may add Commander Deng, Orderly Zhu, Gu Chong, Scribe Yang, An Mali, and perhaps even the as yet unnamed narrator to their lists, along with facts and opinions about them. Remind them to add a question mark after subjective opinions and value judgements</li> </ul> |  |
| <p>35 min.</p> <p><i>Full class / small groups / partners</i></p> | <p><b>Speaking, Listening: oral summary jigsaw</b></p> <p>Tell students they will orally summarize what has taken place so far in terms of theme, narrative, and character. Ask students to discuss</p>  |  |

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| <p><i>Critical-creative:<br/>theme; narrative;<br/>character</i></p> <p><i>Translingual:<br/>multilingual<br/>collaborative<br/>work (reading<br/>groups, oral<br/>summary)</i></p> <p><i>Higher-order:<br/>summarizing</i></p> | <p><i>continued...</i></p> <p>these three elements of fiction with their partners in English, Chinese, or a mixture of the two, and then think/pair/square with another pair, to form a small group. After discussing the entire story so far, each small group will report out to the class on a section of the story given to them by the teacher. One way to do this is for students to take turns retelling the story in sequence (summarizing), while commenting on the how the three elements of fiction are present. Ask them to use the academic equivalents of three phrasal verbs they learned in the texts, as this is an academic exercise. Try to guess which three verbs were used, and ask for the everyday phrasal equivalents from the text. For example, if a student says “When the other soldiers arrived, Kong Kai awakened,” the teacher can ask ‘what’s the phrasal verb for awakened’? To this, the student will likely respond “got up”. Score student performance according to the rubric.</p> |  |
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# Handout 1

## Unit 2, Lesson 1: Phrasal verb worksheet

[illegible]

*other vocabulary:*



**Rubric:** Unit 2, Lesson 1: Oral summary of elements of theme, character, and narrative

| <b>Criteria</b>  | <b>Approaching Standard</b>  | <b>At Standard</b>  | <b>Above Standard</b>  |
|--|--|---|--|
| <i>speaking: accuracy</i>  | <i>frequently misused vocabulary; reliance on simple sentences; frequent fragments</i>                         | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>                              | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i>         |
| <i>speaking: fluency</i>   | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>                              | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>                            | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>                               |
| <i>lexico-syntax: phrasal verb/ academic phrasal verb equivalent use</i> | <i>fewer than 3 academic equivalents of phrasal verbs are used</i>   | <i>3 academic equivalents of phrasal verbs from the text are used</i>   | <i>more than 3 academic equivalents of phrasal verbs are used</i>  |
| <i>critical-creative components: theme (love and duty)</i>               | <i>themes of love and duty are not mentioned, Kong and An are not mentioned, no mention of thematic events</i> | <i>themes of love and duty is discussed in some detail in relation to an event in the text</i>                    | <i>themes of love and duty are discussed in complex detail in relation to 2+ specific events in the text</i>     |
| <i>critical-creative components: narrative (plot and conflict)</i>       | <i>fewer than 3 events mentioned in sequence; central conflict incompletely identified</i>                     | <i>3 events identified in plot sequence, central conflict is adequately identified</i>                            | <i>3+ events identified in plot sequence, central conflict identified and explained in some detail</i>           |
| <i>critical-creative component: character (motive)</i>                   | <i>components of motive for Kong, An, and one more character incompletely or not discussed</i>                 | <i>at least one component of motive described for Kong, An, and one more character</i>                            | <i>multiple motives discussed for Kong, An, and one more character</i>   |
| <i>higher-order thinking skill: summarizing</i>                          | <i>significant intersections of theme, narrative, and character not discussed or discussed insufficiently</i>  | <i>significant intersections of theme, narrative, and character discussed in moderate detail in time allotted</i> | <i>significant intersections of theme, narrative, and character discussed in complex detail in time allotted</i> |
| <b>TOTAL</b>   |  |   |  |

comments:

## **Unit 2**

### **Lesson 2**

## Summary of Objectives: Unit 2, Lesson 2

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- **LINGUISTIC SKILLS**

- **Students will demonstrate awareness of English verbs, especially phrasal verbs (PV)**

- 1.) literal phrasal verbs (*i.e.* sit up, throw away, etc.)
- 2.) figurative phrasal verbs (*i.e.* carry on, hit [it] off with, etc.)
- 3.) academic “formal” verbs (*i.e.* awaken, dispose)

- **CRITICAL-CREATIVE SKILLS**

- **Students will demonstrate higher-order thinking skills (HO)**

- 1.) summarize information
- 2.) paraphrase passages and concepts

- **Students will describe and interpret aesthetic aspects of genre (AE)**

- 1.) recall and summarize elements of theme
- 2.) recall and summarize elements of narrative
- 3.) recall and summarize elements of character



## Unit 2, Lesson 2

### Introduction

In Lesson 2 students get practice identifying elements of theme, character, and narrative while they continue to progress through the text. In addition, they also perform translingual activities (in the form of collaborative written English to spoken Chinese translation), while simultaneously practicing higher order habits of mind through paraphrase and summary of the events of the story.

In the dialogue role-play activity, students take on the roles of characters from the story: Kong Kai, Commander Deng, and the narrator (who has not yet been revealed as Instructor Pan). Students translate the passage of dialogue into Chinese, and perform the conversation out loud. This is also a good way of assuring that even lower ability students understand events in the story. In my experience, Chinese students find this dialogue very amusing, and student attention and participation tends to be very high in this activity.

Researchers have suggested that role-play and acting are appropriate activities for ESL/EFL classrooms (Abbs, 1994), in no small part because they may simulate authentic communicative situations (Collie and Slater, 1990). The role-play activity outlined in this lesson has been further modified by incorporating translingualism, via an interpretation of Cook's (2011) calls for 'free translation' and 'traditional focus in a communicative frame.' Furthermore, both the role-play and the 'cry for help letter' writing activity (Collie and Slater, 1990) fit the criteria for the translingual activity type referred to as 'multilingual culminating product' by Celic and Seltzer (2011).

**Overview:** Unit 2, Lesson 2: ‘womanizer’, ‘love without a reason’, (p.8-15)

| <i>Activities</i>   | <i>Objectives</i>                 | <i>Translingual component</i>  | <i>Critical-creative / higher-order component</i>           | <i>Materials</i>                          | <i>Time (150 min)</i> |
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| <i>Hook: love and duty</i>  | <i>AE: 1</i>                      |  | <i>theme</i>  |   | <i>10 min</i>         |
| <i>Reading, listening: phrasal verb snowball; character grid snowball</i> | <i>PV: 1, 2, 3, AE: 3</i>         |  | <i>character</i>  | <i>‘womanizer’ (p.9-12)</i>               | <i>25 min</i>         |
| <i>Writing, speaking: dialogue roleplay (Kong, Deng, &amp; Pan)</i>       | <i>TS: 3</i>                      | <i>TILT: free translation; traditional focus in communicative frame TL: multilingual culminating product</i> |   |   | <i>45 min</i>         |
| <i>Reading, listening: phrasal verb snowball; character grid snowball</i> | <i>PV: 1, 2, 3 AE: 3</i>          |  | <i>character</i>  | <i>‘love without a reason’ (p. 12-15)</i> | <i>25 min</i>         |
| <i>Writing: cry for help letter</i>                                       | <i>TS: 3 AE: 1, 2, 3 HO: 1, 2</i> | <i>TILT: gloss, free translation; TL: multilingual culminating product</i>                                   | <i>theme, character, narrative, paraphrase, summarizing</i> |   | <i>45 min</i>         |

| <i><b>Times, roles, interactions, features</b></i>   | <i><b>Activities &amp; descriptions</b></i>  | <i><b>Teacher notes &amp; scripts</b></i> |
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| <p><i>10 min.</i></p> <p><i>Full class, partners</i></p> <p><i>Critical-creative: theme; summary</i></p> | <p><b>Hook: love and duty</b></p> <p>Remind the students that the themes under examination are ‘love’ and ‘duty.’</p> <ul style="list-style-type: none"> <li>T/P/S: Students summarize how these themes have manifested in the story thus far. If time remains, ask: ‘what can happen to a person who neglects love, or neglects duty?’</li> </ul>   |   |
| <p><i>25 min.</i></p> <p><i>Full class; partners</i></p> <p><i>Critical-creative: character</i></p>      | <p><b>Reading &amp; listening: ‘womanizer’ (p.9-12)</b></p> <p>Take turns reading out loud with students. While this is taking place, students fill in their character and phrasal verb graphic organizers with their partners as relevant new information reveals itself in the text. Pause the reading briefly at moments when important information appears, to keep students on task.</p> <ul style="list-style-type: none"> <li><i>Phrasal verb graphic organizer snowball:</i> students add new phrasal verbs and their Chinese translations to their vocabulary organizers as the words appear in the text. Teacher provides them with definitions of the verbs they do not grasp quickly.</li> <li>Examples might include: <i>sneaked out, gone in, disappeared from, picked up, locked away, put in, write [it] down, hammer away, emerged on, coming to, sat down, stepped in, voted out, flashing at, hit it off with, came [back] together, have a look at, stretched out, went back to, broken into, gone back, look for, break [it] off, carrying on, voted in, feel about, fooled by, preying on, talked of, etc.)</i></li> <li>Character graphic organizer snowball: students add new character background and personality information to their character organizer as the new information is revealed. Make appropriate pauses in reading to allow accurate writing.</li> </ul> |   |

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| <i>continued...</i> | Examples might include: ( <i>Kong is interested in An Mali; Deng has a low education level; An Mali is clever to have found a way to meet Kong again; the narrator is better educated than Deng; Deng is impatient; the narrator and Deng disapprove of the affair, etc.</i> ) |  |
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| <p>45 min.</p> <p><i>Small groups (3 students each)</i></p> <p><i>Translingual: close translation, multilingual culminating product</i></p> <p>(5 min)</p> <p>(20 min)</p> <p>(20 min)</p> | <p><b>Writing &amp; speaking: dialogue role-play</b></p> <p>Students will translate the conversation (pg. 9-12) between Kong Kai, Commander Deng, and the narrator (whose identity as Instructor Pan has not yet been revealed) to compose a three-way dialogue in Chinese. Student groups perform their dialogues, after briefly explaining the syntactic and lexical choices they made for translating one of the characters' lines.</p> <ul style="list-style-type: none"> <li>Students think/pair/share with their small groups about what happened in the conversation between the narrator, Kong Kai, and Commander Deng, summarizing the perspectives and statements of the three speakers.</li> <li>Students work in small groups, translating the character dialogue into spoken Chinese that reflects the register and politeness levels appropriate to the rank and education levels of the three characters, inferring this from their character organizer if needed. Each group also chooses a particular line of dialogue for which they briefly demonstrate their translation technique in two steps; from the English line to a Chinese gloss, then from the Chinese gloss to grammatical Chinese.</li> <li>Students take turns performing the dialogue they translated into Chinese in the previous activity. Then they briefly demonstrate on the board their gloss and close translation of one selected line of dialogue, explaining lexical and syntactic choices. If a group has four members by necessity, the one who had no role in the dialogue can present the translation.</li> </ul> | <p><i>Note: Teachers of less advanced students, (or with large class sizes) may save time by asking groups to translate and perform only half of the scene, turning the activity in to a jigsaw, with some groups performing the first half and some the second.</i></p> <p><i>This activity can also be used for assessment, by requiring another group to take turns translating spoken Chinese dialogue back into English, without being able to look at the book.</i></p> |
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| <p>25 min.</p> <p>Full class;<br/>partners</p> <p>Critical-creative:<br/>character</p> | <p><b>Reading &amp; listening: ‘love without a reason’ (p.12-15)</b></p> <p>Students and teacher take turns reading, while students work with their partners to add phrasal verbs and character information to their graphic organizers. Teacher pauses at appropriate moments to allow students to fill in new character facts and vocabulary.</p> <ul style="list-style-type: none"> <li>• <i>Phrasal verb graphic organizer:</i> students add new phrasal verbs and their Chinese translations to their vocabulary organizers as the words appear in the text. Teacher provides them with definitions of the verbs they do not grasp quickly.</li> <li>• Examples might include: <i>go to, look through, find out, rode away, set about, graduated from, talk to, plan to do, fool around with, born and raised under, broke in, called [you] in, care about, remind [you] of, dragged [himself] out, went on, fall into, get</i></li> <li>• <i>Character graphic organizer snowball:</i> students add new character background and personality information to their character organizer as the new information is revealed. Make appropriate pauses in reading to allow accurate writing.</li> <li>• Examples might include: Scribe Yang thinks himself a ‘sleuth’; the narrator’s name is Instructor Pan, Instructor Pan has a middle school education, An Mali is 23, and was born into the capitalist class; Pan thinks Mali has a nice voice but isn’t pretty, and he compares her to a fox; Pan thinks Kong Kai is a ‘petty intellectual’; Kong Kai likes Russian novels; Deng and Pan think Kong has lost his mind to ignore ‘the class distinction’; etc.</li> </ul> | <p><i>Note: This section begins with the line “The next morning I sent Scribe Yang to Garlic Village...” (p.12) and ends with “As long as he quit in time, it would be fine with me” (p. 15).</i></p> |
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| <p>45 min.</p> <p><i>Individual</i></p> <p><i>Critical-creative: theme; character</i></p> <p><i>Translingual: close translation; multilingual culminating product</i></p> <p>(15 min.)</p> <p>(25 min.)</p> <p>(5 min.)</p> | <p><b>Writing Assessment: ‘cry for help’ letter</b></p> <p>Students write a very short letter in Chinese (around 100 characters) from Kong to a family member, friend, or trusted elder, explaining his predicament. Students describe Kong’s problem in detail, choosing relevant information from the character graphic organizer (they can only write about what Kong himself is aware of!), narrative elements of plot sequence and conflict and the themes of love and duty. Together, the letter should represent the conflicting incentives at the heart of Kong’s dilemma.</p> <ul style="list-style-type: none"> <li>• Having completed the Chinese letter, students produce an English free translation of their own work, with emphasis on <i>meaning</i>. They can also see this step as a revision, if they perceive the original draft as somehow insufficient. The translated letter should use phrasal verbs where possible; it is in an informal register, and as such it need not use the formal equivalents. Students will also <i>choose one translated sentence</i> from the letter to gloss on paper and turn in along with the letter, in order to show their work. The gloss should show the original Chinese sentence, a word-for word gloss into English (keeping the original Chinese syntax), and finally, the meaning-based English translation which they have chosen to represent their original Chinese letter.</li> <li>• If time allows, the teacher may invite one or more students to share their glossed and translated sentences, and explain the linguistic choices they have made.</li> </ul> |  |
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## Rubric: Unit 2, Lesson 2: ‘cry for help’ letter

| <b>Criteria</b>  | <b>Approaching Standard</b>  | <b>At Standard</b>   | <b>Above Standard</b>   |
|--|--|--|---|
| <i>writing: general accuracy</i>                               | <i>frequently misused vocabulary; reliance on simple sentences; frequent fragments</i>                         | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>             | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i>                                      |
| <i>writing: general fluency</i>                                | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>                              | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>           | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>  |
| <i>lexico-syntax: idiomatic phrasal verbs</i>                  | <i>fewer than 3 idiomatic phrasal verbs from the text are used appropriately</i>                               | <i>3 idiomatic phrasal verbs from the text are used appropriately</i>                            | <i>more than 3 idiomatic phrasal verbs are used appropriately</i>   |
| <i>critical-creative skills: theme (love and duty)</i>         | <i>themes of love and duty are not mentioned, Kong and An are not mentioned, no mention of thematic events</i> | <i>themes of love and duty are discussed in some detail in relation to an event in the text</i>  | <i>themes of love and duty are discussed in complex detail in relation to 2+ specific events in the text</i>                                  |
| <i>critical-creative skills: narrative (plot and conflict)</i> | <i>fewer than 3 events mentioned in sequence; central conflict incompletely identified</i>                     | <i>3 events identified in plot sequence, central conflict is adequately identified</i>           | <i>3+ events identified in plot sequence, central conflict identified and explained in some detail</i>  |
| <i>critical-creative skills: character (motive)</i>            | <i>components of motive for Kong, An, and one more character incompletely or not discussed</i>                 | <i>at least one component of motive described for Kong, An, and one more character</i>           | <i>multiple motives discussed for Kong, An, and one more character</i>  |
| <i>higher-order thinking skill: summarizing</i>                | <i>significant intersections of theme, narrative, and character not discussed or discussed insufficiently</i>  | <i>significant intersections of theme, narrative, and character discussed in moderate detail</i> | <i>significant intersections of theme, narrative, and character discussed in complex detail</i>   |
| <i>glossed sentence from letter</i>                            | <i>original Chinese sentence, gloss, and free translation are missing or obviously lacking in some way</i>     | <i>original Chinese sentence, gloss, and free translation are present and logical</i>            | <i>original Chinese sentence, gloss, and free translation demonstrate a nuanced understanding of linguistic differences between languages</i> |
| <b>TOTAL</b>   |  |  |   |

comments:

## **Unit 2**

### **Lesson 3**



## Summary of Objectives: Unit 2, Lesson 3

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- **LINGUISTIC SKILLS**

- **Students will describe and use English verbs, especially phrasal verbs (PV)**

- 1.) literal, non-idiomatic phrasal verbs (*i.e.* sit up, throw away, etc.)
- 2.) figurative, idiomatic phrasal verbs (*i.e.* carry on, hit [it] off with, etc.)
- 3.) academic “formal” verbs (*i.e.* awaken, dispose)

- **CRITICAL-CREATIVE SKILLS**

- **Students will demonstrate higher-order thinking skills (HO)**

- 1.) summarize information
- 2.) paraphrase passages and concepts
- 3.) infer conclusions

- **Students will describe and interpret aesthetic aspects of genre (AE)**

- 1.) recall and summarize elements of theme
- 2.) recall and summarize elements of narrative
- 3.) recall and summarize elements of character

## Unit 2, Lesson 3

### Introduction

This lesson aims to give students further practice in building their English phrasal verb lexicon (especially idiomatic phrasal verbs that non-native speakers may struggle with), their critical-creative habits of mind (specifically, paraphrase, summary, and inference), and developing their knowledge of aesthetic elements of genre (again, in Unit 2 these are theme, character, and narrative). Arriving at the end of *Too Late*, students learn about Kong Kai's ultimate decision to run away from the army with An Mali, and evaluate it in a discussion forum.

In addition to the opening discussion of the themes of duty and love, which have been maintained throughout the unit, the character and phrasal verb snowball activities come to a conclusion in this lesson, as students reach the end of the story and thus have no more material to add to their graphic organizers.

Students evaluate their powers of inference by completing the 'time capsule' activity, reminding themselves of what they guessed the outcome of the story would be. Students' summarizing abilities and English writing are put to their final test with the 'post card summary' activity, in which the entire story must be summarized in only fifty words. Finally, students share their reactions and opinions regarding Kong Kai's choice between duty and love, and discuss why Ha Jin might have chosen to write the story.

**Overview:** Unit 2, Lesson 3: ‘a letter’, ‘jumping to the moon’, (p.15-20)

| <i>Activities</i>   | <i>Objectives</i>           | <i>Translingual component</i>        | <i>Critical-creative / higher-order component</i>          | <i>Materials</i>                        | <i>Time (150 min)</i> |
|---|-----------------------------|--------------------------------------|--|---|-----------------------|
| <i>Hook: love and duty</i>  | <i>AE: 1</i>                |                                      | <i>theme</i>   |   | <i>10 min</i>         |
| <i>Reading, listening, speaking, writing: phrasal verb snowball; character snowball</i> | <i>EV: 1, 2, 3, AE: 3</i>   |                                      | <i>character</i>   | <i>‘a letter’ (p. 15-18)</i>            | <i>25 min</i>         |
| <i>Writing: choosing &amp; ordering events</i>  | <i>AE: 2</i>                | <i>TL: read in L2, discuss in L1</i> | <i>narrative</i>   | <i>handout 3: graphic organizer</i>     | <i>20 min</i>         |
| <i>Reading, listening, speaking, writing: phrasal verb snowball; character snowball</i> | <i>PV: 1, 2, 3 AE: 3</i>    |                                      | <i>character</i>   | <i>‘jumping to the moon’ (p. 18-20)</i> | <i>25 min</i>         |
| <i>Reading, speaking: time capsule, oral review</i>                                     | <i>AE: 1, 2, 3 HO: 1</i>    | <i>TL: read in L2, discuss in L1</i> | <i>theme, narrative, character, summarizing, inference</i> | <i>envelope, short predictions</i>      | <i>30 min</i>         |
| <i>Writing: postcard summary</i>  | <i>AE: 1, 2, 3 HO: 1</i>    |                                      | <i>theme, narrative, character, summarizing</i>            |   | <i>30 min</i>         |
| <i>Speaking: love and duty check-out</i>  | <i>AE: 1, 2, 3 HO: 1, 3</i> |                                      | <i>theme, narrative, character, summarizing, inferring</i> |   | <i>10 min</i>         |

| <i><b>Times, roles, interactions, features</b></i>                                  | <i><b>Activities &amp; descriptions</b></i>   | <i><b>Teacher notes &amp; scripts</b></i> |
|---|---|---|
| <p>10 min.</p> <p>Full class, partners</p> <p>Critical-creative: theme, summary</p> | <p><b><u>Hook: love and duty</u></b></p> <ul style="list-style-type: none"> <li>Write the words ‘love’ and ‘duty’ on the board and ask students which of these motivations is more important to them, and why. Add student reasons to the board.</li> <li>Then ask them to think/pair share to describe Kong Kai’s dilemma, and the tension between the themes of love and duty it represents.</li> </ul> |   |

|   |   |   |
|---|---|---|
| <p>25 min.</p> <p>Full class, partners</p> <p>Critical-creative: character</p> <p>Phrasal verbs</p> | <p><b><u>All four ‘macro’ skills: ‘a letter’ (p.15-18)</u></b></p> <ul style="list-style-type: none"> <li>Students and teacher take turns reading out loud, while students work with their partners to add phrasal verbs and character information to their respective graphic organizers. Teacher pauses at appropriate moments to allow students to fill in new character facts and vocabulary.             <ul style="list-style-type: none"> <li><i>Phrasal verb graphic organizer:</i> students add new phrasal verbs and their Chinese translations to their vocabulary organizers as the words appear in the text. Teacher provides definitions of the verbs they do not grasp quickly.                 <ul style="list-style-type: none"> <li>Examples may include:<br/>(idiomatic): <i>keep [an eye] on, give up, showing off;</i><br/>(nonidiomatic): <i>sneaked out, slunk away, bring [him] over, get out, put [a woman] before.</i></li> </ul> </li> <li>Character graphic organizer snowball: students add new character background and personality information to their character organizer as the new information is revealed. Make appropriate pauses in reading to allow accurate writing.</li> </ul> </li> </ul> | <p><i>Reading: begins with “I met Kong several times the next week” (p.15), and ends with “Good, it struck home, we all agreed” (p.18).</i></p> |
|---|---|---|

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| <p>20 min.</p> <p><i>Small groups; full class</i></p> <p><i>Translingual: read in L2, discuss in L1</i></p> <p><i>Critical-creative: narrative</i></p> | <p><b><u>Choosing and ordering events</u></b></p> <ul style="list-style-type: none"> <li>• Distribute the choosing and ordering handout to students and tell them they will demonstrate their knowledge of the narrative plot structure of the story so far. Working in their small groups (3-4) students, they will read the description of plot events in English, and then put the events in chronological order. They may use Chinese to discuss the sequence of events and clarify their understanding of the chains of cause and effect with their group. When the activity is complete, students can take turns reading the events (in English) in proper order to the class to check their work.</li> </ul> | <p><i>Materials: Handout 3 (choosing and ordering graphic organizer)</i></p> |
|--|---|--|

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|--|--|---|
| <p>25 min.</p> <p><i>Full class, partners</i></p> <p><i>Critical-creative: character</i></p> | <p><b><u>All four macro skills: ‘jumping to the moon’</u></b></p> <ul style="list-style-type: none"> <li>• Students and teacher take turns reading out loud, while students work with their partners to add phrasal verbs and character information to their respective graphic organizers. Teacher pauses at appropriate moments to allow students to fill in new character facts and vocabulary.</li> <li>• <i>Phrasal verb graphic organizer:</i> students add new phrasal verbs and their Chinese translations to their vocabulary organizers as the words appear in the text. Teacher provides definitions of the verbs they do not grasp quickly.</li> </ul> | <p><i>This selection begins with: “I was awakened by Commander Deng about three the next morning” (p.18), and ends with “So, I struck a match and burned it, together with the envelope,” (p.20).</i></p> |
|--|--|---|

|  |   |  |
|--|---|--|
|  | <p><i>cont.</i></p> <ul style="list-style-type: none"> <li>• Examples may include: deal with, settle down, stir up (bad feelings), (idiomatic); jumped out, hurried along, get hold, put on (weight), (non-idiomatic).</li> <li>• <i>Character graphic organizer snowball:</i> students add new character background and personality information to their character organizer as the new information is revealed in the story. Make appropriate pauses in reading to allow student to write accurately.</li> </ul>  |  |
| <p>30 min.</p> <p><i>Full class, large groups, small groups, partners</i></p> <p><i>Translingual: read in L2, discuss in L1</i></p> <p><i>Critical-creative: theme; narrative; character; summarizing; inferring</i></p> | <p><b><u>Reading &amp; speaking: time capsule oral review jigsaw</u></b></p> <ul style="list-style-type: none"> <li>• Reopen the time capsule envelope and return students' story predictions to them. Students reread their predictions with their partners, and discuss in Chinese, English, or mixed code the differences and similarities between their predictions and the actual outcome of the story in terms of theme, narrative, and character. What happened in the story, and why? Are they surprised by the outcome, or did they guess correctly? Finally, the instructor puts students in their think/pair/square groups (about four people) to infer an answer one of the following questions:             <ul style="list-style-type: none"> <li>• Why did instructor Pan spit on the picture? Why did Kong Kai write the word 'sorry' on the picture? Why do you think the story is named 'Too Late' (this one may require reflecting on one's time capsule prediction)? What do you think Ha Jin wanted to say with this story?</li> </ul> </li> <li>• After discussing with their partners, the large groups then summarize their thoughts, in spoken English, with the rest of the class. Students brainstorm possible answers to the questions as a group, then share. Instructor adds student answers to the board.</li> </ul> |  |

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|---|--|--|
| <p>30 min.</p> <p><i>individual</i></p> <p><i>Critical-creative: narrative, theme, character; summarizing</i></p>           | <p><b><u>Writing: post card summary</u></b></p> <ul style="list-style-type: none"> <li>Remind the students that summary is reducing a text to its essence, by concentrating its main ideas into brief and clear statements. Students write a ‘post card summary’ of no more than 50 words which summarizes the events of the story in terms of theme, narrative, and character. Students may compose a rough draft in Chinese if they wish.</li> </ul>   | <p><i>Assessment Rubric: Unit 2, Lesson 3 (page ...)</i></p> |
| <p>10 min.</p> <p><i>Full class, partners</i></p> <p><i>Critical-creative: theme; character; narrative; summarizing</i></p> | <p><b><u>Speaking: love and duty check-out</u></b></p> <ul style="list-style-type: none"> <li>Ask students whether they agree with Kong Kai and An Mali’s choice or not, and why. They may discuss their answers briefly with partners, before sharing with the group. Instructor adds reasoning for and against Kong’s decision to the board. If time allows, ask how they would have resolved the same situation, had they been involved. This may reveal shades of gray and alternate solutions outside of the yes/no dichotomy.</li> </ul> |  |

## Handout 1: Unit 2, lesson 3: choosing and ordering

Here is a list of twelve events. TEN of them happen in Too Late. Put those ten events in chronological narrative order, and cross out the two false events.

- a) An Mali reads the letter and begins to cry.
- b) Scribe Yang and Instructor Pan find five golden candy wrappers in the woods.
- c) Commander Deng and Instructor Pan question Kong Kai and the Shanghai girls.
- d) Kong Kai agrees with Commander Deng that An Mali is, in fact, a capitalist.
- e) Kong Kai is not elected an exemplary soldier because of his ‘problematic lifestyle’.
- f) Kong Kai accepts a five-yuan bet to sleep on the same brick bed as the Shanghai girls at the youth home in Garlic Village.
- g) Commander Deng and Instructor Pan demand that Kong Kai write a letter to An Mali to end their relationship.
- h) Kong Kai writes a beautiful letter in the style of Turgenev.
- i) The soldiers of the Fifth Squad give Kong Kai the nickname ‘iron man’.
- j) Instructor Pan tells Kong Kai he has broken two rules and must “quit it”.
- k) Orderly Zhu and Scribe Yang see Kong Kai and An Mali in the woods, but the couple escapes, leaving behind a condom.
- l) An Mali puts a note in Kong Kai’s shirt pocket.



**Rubric:** Unit 2, lesson 3: oral summary, postcard summary

| <b>Criteria</b>  | <b>Approaching Standard</b>  | <b>At Standard</b>   | <b>Above Standard</b>   |
|--|--|--|---|
| <i>writing: general accuracy</i>                             | <i>frequently misused vocabulary, reliance on simple sentences; frequent fragments</i>                         | <i>appropriate vocabulary use, moderate range of syntactic complexity and length</i>             | <i>vocabulary is varied and accurate, sentences have a wide range of syntactic complexity and length</i>              |
| <i>writing: general fluency</i>                              | <i>sentences lack logical sequence, with little or no use of cohesive devices</i>                              | <i>sentences are moderately logically sequenced, with some use of cohesive devices</i>           | <i>sentences are logically well sequenced, with strong use of cohesive devices</i>                                    |
| <i>critical-creative skills: theme</i>                       | <i>themes of love and duty are not mentioned, Kong and An are not mentioned, no mention of thematic events</i> | <i>themes of love and duty are discussed in some detail in relation to an event in the text</i>  | <i>themes of love and duty are discussed in complex detail in relation to 2+ specific events in the text</i>          |
| <i>critical-creative skills: narrative</i>                   | <i>fewer than 3 events mentioned in sequence; central conflict incompletely identified</i>                     | <i>3 events identified in plot sequence, central conflict is adequately identified</i>           | <i>3+ events identified in plot sequence, central conflict identified and explained in some detail</i>                |
| <i>critical-creative skills: character</i>                   | <i>components of motive for Kong, An, and one more character incompletely or not discussed</i>                 | <i>at least one component of motive described for Kong, An, and one more character</i>           | <i>multiple motives discussed for Kong, An, and one more character</i>  |
| <i>higher-order thinking skills: summarizing</i>             | <i>significant intersections of theme, narrative, and character not discussed or discussed insufficiently</i>  | <i>significant intersections of theme, narrative, and character discussed in moderate detail</i> | <i>significant intersections of theme, narrative, and character discussed in complex detail</i>                       |
| <i>oral summary: higher-order thinking skills: inferring</i> | <i>inferences incompletely refer to textual events or fail to draw conclusions</i>                             | <i>inferences refer to material in the text and comprise a reasonable conclusion</i>             | <i>inferences abundantly refer to material in the text and offer one or more logically well-supported conclusions</i> |
| <b>TOTAL</b>   |  |  |   |

comments:

## CHAPTER FIVE

### Conclusion

This research project has attempted to answer the question: “*How can a translingual literature-based curriculum meet the needs of university-level Chinese-speaking EFL learners, and what features would characterize such a curriculum?*” The previous chapter presented a sample curricular resource guide designed to answer that question. This chapter reiterates the main conclusions of the literature review, in order to highlight the reasoning behind the pedagogic choices made in composing the curricular guide. Finally, this chapter will outline suggestions for implementation of the curricular resource guide—and speculate as to limitations which may be inherent to it—before concluding with ideas for further research.

### Correlations with the Literature Review

The body of research presented in the literature review provided a basis for the structure of the subsequent curricular resource guide, which was designed to address the unique educational needs of Chinese-speaking ELLs. In order to meet these needs, the literature review examined the viability of various translingual (World Englishes, translanguaging, translation in language teaching, etc.), literature-based, and critical-creative pedagogical approaches to EFL education in Chinese-speaking contexts.

### How the Guide addresses Challenges faced by Chinese-Diaspora Learners

The relevant research suggests that certain academic challenges are endemic to the pedagogic and cultural context in which Chinese-diaspora ELLs pursue their educational goals.

The curricular guide has been designed to address certain of these types of investment: cognitive (critical-creativity), linguistic (phrasal verbs and articles), and general affective.

**Critical-creative habits of thought.** Education in the Chinese-speaking world has been characterized as favoring memorization and recall of foundational knowledge, as opposed to the interrogation of assumptions and synthesis of new knowledge that often characterizes conceptions of academic work in the West (Chuang, 2007; Maley, 1983; Pratt, Kelly, & Wong 1999). As a result, Chinese learners may face certain challenges when immersed in an academic environment requiring critical analysis, creative synthesis, or other cognitive activities beyond the level of memorization and recall of discrete facts (McShane, 2015), as is the case for CDELLs entering tertiary educational systems in the West.

Because higher-order cognitive habits—such as critical and creative patterns of thought—are said to be significant predictors of success in numerous domains (Zhou, et al., 2015), particularly in any sector of the knowledge-based economy (Hamdan, 2014), and perhaps most significantly in higher education and academia (Hall, 2013; Khan, 2017; Rahman & Alhaisoni, 2013), researchers and educators have advocated in favor of providing students with strong exposure to critical-creative habits of mind in higher education generally (Liu, et al., 2014), and in ELT in particular (Johnson & Parrish, 2010; Zwiers, 2008).

However, Chinese-diaspora ELLs are often said to struggle with adopting critical-creative habits of mind (Galetcaia & Theissen, 2010; Liaw, 2007; Salili, 1996), perhaps due to a strongly hierarchical culture of conformity (Hannas, 2003; Manan & Mehmood, 2015) that may value obedience over open discourse (Liaw, 2007), and in which the act of asking questions ‘up’ the

hierarchy—to say nothing of offering critiques in the same direction—may be strongly proscribed, both officially and unofficially (Wong & Lai, 2000).

To counteract an endemic lack of critical-creative practice, the curricular resource guide provides several different correctives. First, by incorporating activities such as paraphrase, summary, and analysis, which have been identified with various levels of higher-order thought (Beaumont, 2010; Paul & Elder, 2007; Tsui, 1996), the guide provides students with much needed critical-creative praxis. The activities have been scaffolded with clear instructions, embedded in the context of a content-based syllabus, and bolstered by written output assessment, all of which have been associated with the development of critical-creative habits of thought (Emig, 1977; Liaw, 2007; Paul, 1993). Furthermore, translingual activities themselves are said to encourage critical-creativity because metalinguistic thought—which is entailed by translanguaging—demands that students locate or create meaning intralingually, which is to say *between* languages, outside of the hermetic space of a single linguistic code (W. Li, 2016; Marin & De La Pava, 2017).

**English articles and phrasal verbs.** SLA researchers have identified certain lexico-syntactic features of English with which CDELLs are frequently said to struggle; among these are the article system (Barrett & Chen, 2011; Sun, 2016) and phrasal verbs (Liao & Fukuya, 2004).

It has been asserted that nothing quite like the English article system exists in Chinese (Snape, 2009), or indeed in any Asian languages, which can complicate the process of learning articles for students (Kachru & Smith, 2008). Since failure to use the article system correctly can cause a loss of cohesion in English texts and utterances (Ting, 2003), and since article errors are

pervasive and frequent in EFL learners' English (Han et al., 2006), highly noticeable to native speakers (Miller, 2005), and may unconsciously suggest imperfect knowledge of subject matter in academic writing (Master, 1997), it can be argued that university-level CDELLs, especially those who intend to pursue Western higher-education, have a special need to better understand the English article system.

English phrasal verbs are also said to present a challenge to CDELLs, perhaps in part because phrasal verbs are a distinct feature of Germanic languages that, like articles, have no direct equivalent in many other languages (Dagut & Laufer, 1985). Regardless of the reason, intermediate-level Chinese-speaking ELLs have been observed to avoid the use of figurative (idiomatic) phrasal verbs, a phenomenon Liao and Fukuya (2004) suggest can be blamed on the semantic opacity inherent to idioms. They further assert that mastery of figurative phrasal verbs is a hallmark of advanced English proficiency among CDELLs, suggesting not only that figurative phrasal verbs *can* be learned, but also that doing so is desirable for learners.

The curricular resource guide has been designed to enhance students' ability to master both the English article system and figurative phrasal verbs. In terms of the article system, the curricular guide exposes students to the parameters of definiteness and countability, both of which are said to be essential in order to understand correct article usage (Master, 1997). Additionally, the guide makes use of Miller's (2005) article system flowchart, as a tool to facilitate student accuracy. As to phrasal verbs, the guide uses Chinese-English contact literature to expose students to figurative phrasal verbs in a grammatically correct context, and helps students to identify and categorize those phrasal verbs through the use of graphic organizers, as suggested by Zwiers (2008).

## The Use of Translingual Pedagogic Methods

The curricular resource guide also represents a single iteration of the possibilities for adaptation of translingual curricula (whether based in translanguaging, translation in language teaching, or contact literature) for the benefit of learners in Chinese-speaking EFL contexts.

While an interest in the pedagogical possibilities of code-switching and other forms of translingual praxis increasingly defines ELT in the 21st century, a phenomenon which has been dubbed ‘the multilingual turn’ (May, 2014), nonetheless, explicitly translingual codified coursework remains something of a rarity. Of those extant examples (Celic & Seltzer, 2011; Deller & Rinvulcri, 2002), none so far have been adapted to the unique needs of CDELLs.

**Translanguaging.** The curricular guide engages students in various translanguaging activities in order to, among other things, more efficiently build their linguistic skills. Quick and accurate vocabulary teaching is among the most widely mentioned advantages ascribed to translanguaging in ELT (Jiang, 2002; Lee & Macaro, 2013), which is the reason why the guide uses a translingual graphic organizer to teach vocabulary, in the form of figurative (idiomatic) phrasal verbs. In addition, researchers have emphasized translingualism’s suitability for the enhancement of any kind of metalinguistic thought (De La Campa and Nassaji, 2009), and also noted favorably that it allows for students to access richer, more authentic texts earlier in the arc of their educational process (Butzkamm, 2003). While classical poetry might seem to some instructors to be off-limits to those outside the remit of advanced arts or literary education, the use of L1 poems allows the guide to draw on well-loved and authentic texts from the students’ own culture.

Researchers have also recommended translanguaging-based activities for the teaching of critical-creative habits of thought. Huang (2010) states unequivocally that the greatest advantage of translingual methodologies is their suitability for the encouragement of higher-order thinking. It has been suggested that this suitability may result from critical and creative cognitive faculties being the primary driver of any act of linguistic hybridization (L. Wei, 2016). As such, translanguaging is said to synergize with creative problem solving and critical analytical coursework because it relies on some of the same higher-order cognitive processes (generating multiple associations, reordering elements of a problem, etc.) which are involved in the aforementioned activities (Auerbach, 1993; Malakoff & Hakuta, 1994).

**Translation in language teaching.** The curricular guide incorporates useful aspects of translation in language teaching (TILT) identified in the relevant literature, and applies them to a syllabus for CDELLs. While a number of studies affirm generalized L2 acquisition advantages in connection with classroom uses of translation (Cook, 2010; Fernandez Guerra, 2014), more specific gains in reading comprehension (T. Lee, 2013), grammatical accuracy (Corcoll Lopez and Gonzales-Davies, 2016), lexicon (Laufer and Girsai, 2008), and communicative fluency (Cummins, 2007), have also been identified.

**Literature and contact literature.** The curricular guide also reflects research into the advantages of using literature in content-integrated coursework for CDELLs to build linguistic accuracy and fluency (Adler 1972; Collie and Slater, 1990), a practice said to enhance all four of the ‘macro’ skills (Brumfit, 1986; Shazu, 2014; Widdowson, 1979). Specifically, the guide takes advantage of literature’s use of sophisticated syntax, vocabulary, and rhetorical techniques (Yin & Chen, 2002), to promote lexical and grammatical acquisition (Bibby & McIlroy, 2013).

In response to CDELLs' need for development of critical-creative habits of mind, the curricular guide's use of literature (including contact literature) outlines classroom activities which have been associated with encouraging reasoning and imaginative skills in learners. While mere generalized exposure to literature has been said to contribute to critical-creativity (Daskalovska & Dimova, 2012), the strongest advantages in examining Ha Jin's short fiction and Du Fu's poetry may reside in the acts of paraphrasing, questioning, and analyzing which are entailed in evaluating any work of literature (Custodio & Sutton, 1998). This process tends to yield a multiplicity of interpretations among students (Widdowson, 1983), which can in turn be analyzed and interpreted themselves. Therefore, classroom activities like those in the curricular guide, in which students analyze literature and synthesize an original response to it, are considered beneficial to developing criticality and creativity (Kramsch & Kramsch, 2000; Zwiers, 2008).

In addition to the critical-creative value said to be inherent in literature generally, the presence of contact literature in the curricular guide also provides learners with a degree of sociocultural value (Kachru, 1986) in the form of English literature which features lexico-syntax and social norms from the students' own background; namely, the fiction of Mainland Chinese-born author Ha Jin, whose work has been described as prototypical Chinese-English contact literature (Xu, 2010). Additionally, since the hybridized presence of both L1 and L2 in the text at hand optimizes contact literature for translingual curricula (Nero, 2000) Jin's story's "Too Late" makes an ideal integrated content choice for the guide.



## Implementation

The preceding curricular resource guide units can be used as stand-alone lessons, as they require no larger structural context to be effective. Nonetheless, if implemented at the very beginning of a larger course, the lessons can serve two particular purposes that instructors may find valuable. For one thing, students are often in the process of acquiring their textbook and class materials during the first week of a new course, and as such, instructors may have need of self-contained, independent lessons to fill the gap, so to speak, before the syllabus proper can commence. Additionally, because they encourage students to build critical-creative habits of mind, the units make a good introduction to any coursework in which students will be wholly or partly assessed on procedural knowledge rather than declarative knowledge; which is to say on their ability to analyze, critique, or synthesize information. Furthermore, the centrality of articles and phrasal verbs to spoken and written English discourse means that the guide could help to raise student proficiency in these vital lexico-syntactic features before students begin a larger task that would demand these skills.

In contrast with using the curricular guide as a semester-initial stop-gap, instructors could instead choose to integrate it into the regular flow of lessons in either a listening and speaking-oriented class, or a reading and writing-based one. Additional coursework could be adapted in response to other Chinese-language poems, or English-language fiction by Chinese authors, without drastically altering the curricular formula.

**Application of resource guide strategies to other classroom texts.** By providing a model for the broader integration of literature-based activities into a translingual coursework, the preceding curricular resource guide can inform a wide range of educational contexts. Instructors

might choose to incorporate similar activities (translation, advice letter to a fictional character, dialogue role-play, etc.) into the study of texts deemed more appropriate for a given group of students. For example, students reading an English translation of Yan Geling's short story *Celestial Bath* might take on the role of protagonist Wen Xiu, composing a letter to family or friends to discuss life on the remote steppes of Tibet, contrasting her current daily routines breaking wild horses for the Chinese army, with 'memories' of more typical Chinese urban life, which the students would, of course, extrapolate from their own lives. As with the Ha Jin story, a postcard summary of *Celestial Bath* could complete the activity.

Similarly, a lesson could just as easily be based on another poem or work of short fiction, for example the humorous piece *Debate on the Joy of Fishes* by Taoist philosopher Zhuang Zhou (c. 369-286 BC), better known as Zhuangzi. Students could similarly attempt their own translations of the original text, beginning with a gloss of the basic characters, which is a natural starting point for a metalinguistic discussion about English and Chinese grammatical and lexical differences. Ultimately, when students have completed their translations, they can compare and contrast their output with that of professionals: Thomas Merton's English translation *The Way of Chuang Tzu* (1965), for example.

The activities mentioned here demonstrate the variety of ways in which the essential formulae of the curricular guide are modular enough to be adjusted to individual teachers' preferences, allowing various texts to be substituted for the Ha Jin and Du Fu texts featured in the guide as written.

**Adapting the guide to other cultures.** Johnson and Parrish (2010) maintain that higher education, especially in the West, demands critical-creative habits of mind from students,

regardless of nationality. With minimal adjustment, the activities outlined in the curricular resource guide are applicable to a wide range of students. While the guide is nominally directed toward Chinese-speaking EFL learners, who will primarily reside in Mainland China, Hong Kong, Singapore, or Taiwan, nonetheless, educators and researchers should by no means assume that activities in the guide are exclusively relevant to CDELLs. Critical-creative thinking has been identified as valuable, if not essential, to students of all nationalities, and the advantages of translingual language-learning are certainly not confined to any particular ethnic or linguistic group.

Indeed, as indicated by the work of sociologist Geert Hofstede (1984), many East Asian, Southeast Asian, and South Asian cultures rank relatively high in power distance and collectivism when compared to European cultures, particularly the Anglo-American cultures. Scholars have commented on the strict, hierarchical nature of educational practices in Confucian-influenced societies such as China and Singapore, such as an unwillingness to question authority figures or authoritative texts (Wong & Lai, 2000). However, many students throughout Asia face similar cultural norms, and learners from Japan, Korea, India, Vietnam, and other nations where high power-distance classrooms may unintentionally inhibit the development of critical-creative habits of mind (Liaw, 2007; McShane, 2015). For example, an overwhelming emphasis on creativity and criticality-damaging rote repetition and memorization has been observed by scholars in Asian nations from Pakistan (Khan, 2017) to Japan, and Korea (Hannas, 2003). Nonetheless, studies have demonstrated that learners benefit from the kind of content-based critical-creative coursework outlined in the guide; Liaw (2007) argues that text-oriented content syllabi help Taiwanese students develop vital higher-order thinking skills.

### Limitations to Curricular Guide Effectiveness

Certain caveats should be kept in mind regarding the guide, which may be of limited effectiveness in some respects. For one thing, due to the notorious semantic and syntactic complexity of the English article system (Miller, 2005; Sun, 2016), a minority of scholars have suggested that no formal rules can be effectively taught for it whatsoever (Krech & Driver, 1996). It may furthermore be argued that teaching ‘inner circle’ (i.e. ‘native speaker’) standards of the article system to certain EFL students may be redundant due to the fact that many EFL learners (particularly those whose L1s lack articles) will primarily use English to communicate with other nonnative speakers, who will in turn tend to produce the same or similar article system errors the learners themselves struggle with. The field of World Englishes is partly predicated on the notion that such learners can be better served by the codification of and teaching in local, nativized English varieties (Kachru & Smith; 2008).

Another possible limitation may be the legal status of certain texts used in the curricular guide. While Singapore, Hong Kong, and Taiwan have open attitudes toward freedom of speech and rarely ban speech on the basis of its political content, the same does not always hold true for Mainland China. While the People’s Republic generally does not provide transparent public guidelines defining banned speech, nor does it frequently publish lists of banned works, or even consistently inform authors or artists targeted in such bans directly about the legal status of their own works, there is nonetheless reason to believe that some or all of Ha Jin’s fiction is the subject of at least a *de facto* ban in China. In an interview with *The American Scholar* magazine, Jin himself states that, on the basis of conversations with individuals within the Chinese publishing industry, he believes his work has in fact been banned by the Central Committee

Propaganda Department (Jin, 2008). For an EFL instructor, the problem of whether to teach a proscribed work is not easily solved. One is reminded of Kachru's (1991) proposition that the applied linguistics industry cannot divorce itself from the social and political concerns of the societies in which it is imbedded, and that therefore the field must ponder its own ethical stance *vis-a-vis* the role of language teaching in broader human endeavors. While Jin himself unequivocally quotes former Peking University professor of Journalism Jiao Guobiao's statement that political censorship is "the main blockage in the development of Chinese civilization" (Jin, 2008, p.2), Kachru is cautious to articulate precisely what might constitute such an ELT code of ethics. Ultimately, each instructor must calculate immediate situational risks and benefits in order to decide for him/herself whether or not to utilize controversial texts as part of an EFL curriculum.

### **Future Research Opportunities**

Research into the teaching and learning of critical-creative habits of mind has come to prominence in the field of education in recent decades, and considering the simultaneous effects of the migration of manufacturing jobs from advanced to developing countries, the overall reduction of demand for unskilled labor due to advances in robotics and automation, and the explosive growth of the knowledge industry, higher-order thinking will likely become even more essential to the job security of future generations than it ever has been in the past (Zhao, 2009).

Because of this, while there is good reason to test and assess in classrooms the degree to which the curricular resource guide successfully increases student linguistic competence in terms of phrasal verbs and articles, it may be of greater importance to assess whether the guide succeeds in building in students the habits of critical-creative thought.

One way to achieve this goal is to assess critical-creative thinking through the use of reflective claim/support/question activities, such as the one designed by Harvard University's Project Zero Program, a sample structure of which can be found at <http://www.pz.harvard.edu/resources/claim-support-question-at>. The claim/support/question activity is licensed through Creative Commons, and is thus available free of charge to all educators. By using the claim/support/question activity format, qualitative data can be gathered regarding students' ability to engage in what Project Zero calls visible thinking (Ritchhart & Perkins, 2008), which they define as a sort of written proof of critical-creative habits of mind. By assigning claim/support/question activities as formative assessments throughout a course, student ability to grasp both sides of a debate, engage in dispassionate reasoning, support claims with evidence, remain open to disconfirmation, question assumptions, and infer conclusions, can be assessed. All of which have been defined as elements of critical-creative thought (Willingham, 2007). While this data would be qualitative, and thus subjective, there are some ways in which quantitative analysis could be used to interpret it. For one thing, the data could be categorized sequentially, to show changes in student output over time, particularly after the explicit teaching of curricular guide activities aimed at building critical-creative ability. Additionally, the data could be quantified by identifying specific critical-creative habits, such as the use of evidence to support an argument, and counting instances of evidence use in student output. In this manner, some kind of quantitative data relating to student development of critical-creative habits of mind could be interpreted from the claim/support/question activity data.

### **Presenting the Guide to Others**

The activities presented in the guide are based on lessons which I have taught to CDELLs, either in Kaohsiung, Taiwan, or more recently, in Dalian, China, where I teach English at the Dongbei University of Finance and Economics. In informal conversation students have suggested that the lessons were more interesting than typical English classes in which grammar itself was the primary content. My translingual literary arts classes, students asserted, were also more enjoyable and engaging than English classes they recalled from high school. Additionally, school administrators have informed me that my classes have earned high ratings in terms of student satisfaction, and it is from this fact that I intuit confirmation of a belief that literature is among the greatest tools to accomplish the encouragement of language students (Babae & Yahya, 2014), that its multiplicity of interpretations underwrites creative and critical habits of mind (Widdowson, 1983), that it furthermore cultivates, and humanizes the minds and spirits of the young (Yin & Chen, 2002), and that ultimately, it accomplishes this great work because it “offers metaphors illuminating the human condition” (Abbs, 1994, p.48), which is to say it is a linguistic mirror of our very selves.

At the behest of my department, I have also delivered a lecture to faculty and administrators on the pedagogic uses of translingualism, for which I received positive informal feedback. I found it notable that some of the warmest appreciation given me came from Chinese professors in my department, many of whom describe frustration at finding themselves in an bind between the Scylla of administrative imperatives to maintain English-only classrooms, and the Charybdis of their own incomplete mastery of spoken English. If by sharing translingualism research I have alleviated a degree of unnecessary guilt these Chinese professors must feel for their occasional recourse to explaining difficult concepts or vocabulary items in the

students' (and their own!) L1, or allowing better students to explain difficult concepts to their lagging classmates in mixed code, then I feel a sense of accomplishment in that fact alone.

It seems to me that the use of translingual educational philosophies and instructional tactics to teach literature-based content curricula has value for not only Chinese-diaspora English learners, but also for language students worldwide. Due to the encouragement I have received from students, administrators, and fellow instructors alike, I am deeply motivated to continue to research, test, and refine this belief in my future professional endeavors.

### **Summary**

While studying ELT as a Master's candidate, the process of researching and distilling current findings into a curriculum has reminded me of the initial questions which inspired me years ago, as an English teacher in Taiwan. What is it that I should do for my students? What do they need most from their English instructors, and from education generally? These questions also entail deeper questions, about not only the divergent historical traditions of culture, language, and knowledge in the West and East, but also about the future of a world in which the distance between nations has irrevocably shrunk. While the focus of this study is too narrow to assay such questions, I feel I can say with some confidence that the fates of all people appear to intertwine further with each new generation, and I can only conjecture that the passage of time will continue this process. Perhaps then the task of the ESL/EFL instructor, in building linguistic bridges between cultures and nations, is to do as the poet E. M. Forster advised, and "only connect." I feel fortunate that I have been given the opportunity to access the latest applied linguistics research, and to wed its contemporary scientific insights to the older, wilder, perhaps less rational discipline of literature, which is one of my great loves. That the confluence of these



streams of knowledge is essential to the lives of future generations, not only in China and the West, but across the globe, seems all the more evident to me upon completion of my studies, and I am grateful for the opportunity to participate in a small way—through the creation of this curricular guide—in the transmission of this knowledge to students and teachers who will come after me.

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