Reading Comprehension Processes and Strategies in L1 and L2 in Malaysian Primary and Secondary Schools

VOLUME II

by

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CONTENTS (VOLUME II)

		Page
APPENDICES		
Appendix A	Reading Objectives for Form III.	i
Appendix B	Printed Materials from *Kementerian Pendidikan Malaysia (1989).*	vii
Appendix C (i)	Four Comprehension Texts and Tests in Bahasa (L1).	xxxiv
Appendix C (ii)	Four Comprehension Texts and Tests in L2 (English as a Second Language).	lxxi
Appendix D (i-viii)	The Transcribed and Translated Verbal Responses into English of the Above Average Readers	xcix
Appendix E (i-viii)	The Transcribed and Translated Verbal Responses into English of the Average Readers	ccviii
Appendix F (i-iv)	Checking the Reliability of the Translated Interviews from Bahasa to English	cccxxx
Appendix G	Notational Conventions for All the Transcripts in Appendices D and E	ccclii

Appendices

Appendix A

Reading Objectives for Form lll.

The content for appendix A is taken from the following source:

Kementerian Pendidikan Malaysia (1989). Huraian Sukatan Pelajaran Bahasa Inggeris Tingkatan III Kurikulum Bersepadu Sekolah Menengah. [An Illustration of the Syllabus Content for English Language Form III Integrated Curriculum for the Secondary School]. Kuala Lumpur: Kementerian Pendidikan Malaysia (Ministry of Education). (pp. 13-16).

2.0 READING

Objectives

Reading with correct pronunciation, intonation, word stress, and sentence rhythm;

Reading and understanding:

words, phrases and sentences; instructions; directions, messages; stories; information about places; information in charts, forms and letters; descriptions of people, occupations, means of transport, scenes, events, and processes and procedures; opinions; talks; poems.

Specifications	**Syllabus Ref. No.**
At the end of the English Language Programme for Form III, students should be able to:	
2.1 Read words, phrases, and sentences in instructions directions, messages, stories, descriptions, letters, forms, poems, talks and opinions, with correct pronunciations, intonation, stress, and rhythm.	*2.1
2.2 Use a dictionary to locate the meanings of words and learn how these words are used in different contexts.	*2.2
2.3 Read and understand meanings of words, phrases, and sentences in instructions, directions, messages, stories, descriptions, letters, forms, poems, talks and opinions.	*2.3
2.4 Read and understand instructions on how to use public amenities, such as the telephone and the recreation park.	2.11

2.5	Read and understand directions to places of interest in the country, such as the zoo and the museum.	2.11
2.6	Read and understand messages from friends, expressing appreciation, encouragement, and concern.	2.11
2.7	Read and understand stories on moral values, such as patriotism, neighbourliness and gratitude.	2.11
2.8	Read and locate main and supporting ideas and details in stories on moral values, such as patriotism, neighbourliness and gratitude.	2.4
2.9	Read and follow sequence of events and ideas in stories on moral values, such as patriotism, neighbourliness and gratitude.	2.6
2.10	Read and predict outcomes in stories on moral values, such as patriotism, neighbourliness and gratitude.	2.7
2.11	Read and follow sequence of events and ideas in stories on moral values, such as patriotism, neighbourliness and gratitude.	2.8
2.12	Read and locate cause and effect relationships in stories on moral values, such as patriotism, neighbourliness and gratitude.	2.9
2.13	Read and draw conclusions from stories on moral values, such as patriotism, neighbourliness and gratitude.	2.10
2.14	Read and understand information about places of interest in the country, such as the zoo and the museum.	2.11

2.15	Read and understand information contained in charts, such as the pie-chart and the bar graph.	2.11
2.16	Read and locate information in application forms, such as job application forms and passport application forms.	2.5
2.17	Read and understand descriptions of Malaysian leaders, such as Tunku Abdul Rahman, Tun Tan Cheng Lock and Tun V.T. Sambanthan, and their contributions to the nation.	2.12
2.18	Read and understand descriptions of occupations in the armed forces, such as those of a pilot and an infantryman.	2.12
2.19	Read and understand descriptions of means of transport by air, such as the aeroplane and the helicopter and the services they provide.	2.12
2.20	Read and understand descriptions of scenes, such as those at the seaside and in a factory.	2.13
2.21	Read and understand descriptions of national events, such as the National Day celebrations and the Children's Day celebrations.	2.13
2.22	Read and understand descriptions of processess and procedures, such as pineapple canning and batik printing.	2.14
2.23	Read and understand information contained in informal letters on common interests from friends and relatives.	2.4
2.24	Read and locate main and supporting ideas and details in informal letters on common interests from friends and relatives.	2.11

2.25	Read and follow sequence of events and ideas in informal letters on common interests from friends and relatives.	2.6
2.26	Read and understand information contained in formal letters, such as application for jobs and replies to them.	2.11
2.27	Read and locate main and supporting ideas and details in formal letters, such as letters of application for jobs and replies to them.	2.4
2.28	Read and follow sequence of events and ideas in formal letters, such as letters of application for jobs and replies to them.	2.6
2.29	Read and understand information in talks on topics of common interest, such as sports and entertainment.	2.11
2.30	Read and follow sequence of events and ideas in talks on topics of common interest, such as sport and entertainment.	2.6
2.31	Read and find proof to support statements in talks on topics of common interest, such as sports and entertainment.	2.8
2.32	Read and understand notes and summaries of talks on topics of common interest, such as sports and entertainment.	2.11
2.33	Read and understand opinions on current issues, such as drug abuse and pollution.	2.11
2.34	Read and follow sequence of events and ideas in opinions on current issues such as drug abuse and pollution.	2.6
2.35	Read and find proof to support statements in opinions on current issues, such as drug abuse and pollution.	2.8

2.36	Read and enjoy poems.	2.15
2.37	Read and understand written expressions of appreciations, encouragement and concern.	2.11
2.38	Read and locate statements expressing appreciation, encouragement and concern.	2.4

Source:

Kementerian Pendidikan Malaysia (1989, pp. 13-16) Huraian Sukatan Pelajaran Bahasa Inggeris Tingkatan III Kurikulum Bersepadu Sekolah Menengah. [Ministry of Eduction, Malaysia. An Illustration of the Syllabus Content for English Language Form III Integrated Curriculum for the Secondary School]. Kuala Lumpur: Kementerian Pendidikan Malaysia.

Appendix B

The content for Appendix B is taken from the following source:

Kementerian Pendidikan Malaysia (1989) Compendium: A Concise Guide For Teachers of English. Committee to Plan and Co-ordinate English English Language Programmes in Schools. **Keat Seng, G., Gomex, A., Abdul Ghani, A. et. al.** (Eds.). Kuala Lumpur: Ministry of Education. (pp. ix-xiii, 1-6 and 38-52).

Overview on Language and Language Learning

What is language?

Most language teachers spend a large part of their lives teaching different languages and yet never stop to think about language itself. How would you answer this question from one of your students:

'Please teacher. What is language?'

Any answer to the question: 'What is language?' should make us think because language, like many things which we take for granted, is actually very complex. This apparently simple question asking us to define language is not as easy as it seems.

However, if we take a closer look at language we can describe certain things about it immediately:

Language is either speaking or writing.
Language involves making marks on paper or making noises with our vocal organs: vocally handicapped people use signs to repla speaking

We use language to communicate with other people.
We do not usually talk, nor write letters, to ourselves; we need listeners near us when we speak, or readers at a distance when we write

We must have a common language in order to communicate.
It is pointless speaking or writing to people in a language that they cannot understand. Speaking English, Bahasa Malaysia, or Chinese to Spanish farmers is futile as a means of communicating with them.

Taking these three basic features of language we might describe language as:

A system of spoken or written words by which people who know the same language can communicate.

While there are many definitions of language which are more sophisticated and more accurate, this will probably be adequate for teachers of languages. It is important to grasp from the beginning that our definition of language involves the use of speech and writing and that it is a two-way process involving both speakers and listeners, writers and readers.

In order to communicate efficiently in a language we must be able to: understand the language when someone speaks to us, speak to other people, read the language and also write it. Four essential skills are necessary for communicating in a language; these four skills are:

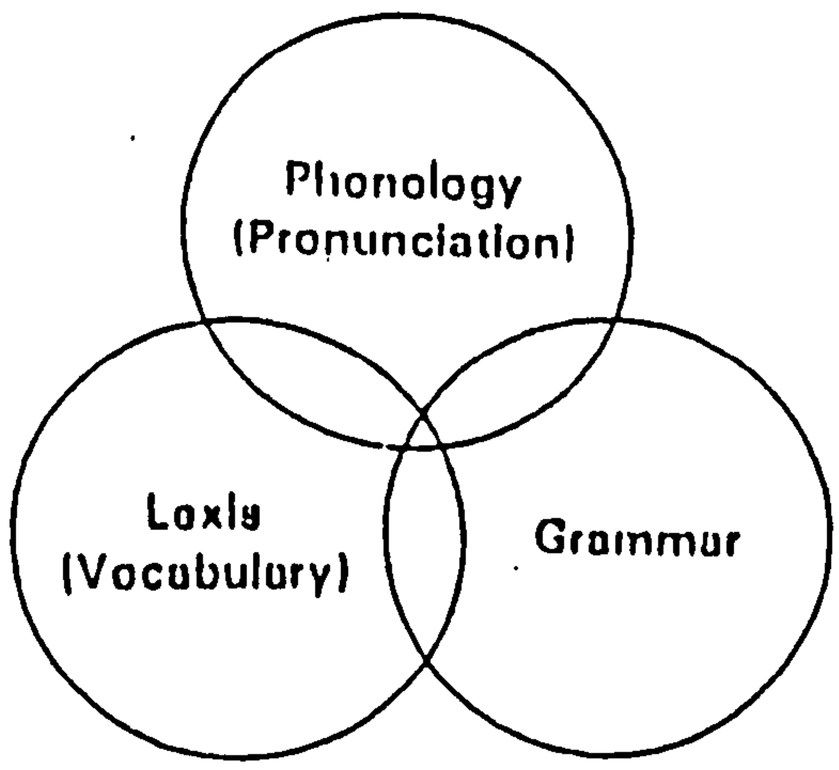
Listening Speaking Reading Writing

These four skills are the means by which all communication in language takes place, and they should form the essential foundation of all language-learning programmes. Those skills are dealt with in more detail in chapters 2, 3, 4 and 5.

These skills are all connected with the main function of language which is communication. Language itself, however, is divided into different levels or areas. Teachers should be familiar with these areas, but should remember that they are not rigidly separated, and that as far as possible all language teaching should integrate the different areas of language. Chapter 7 deals with means of teaching language along integrated lines.

The three areas of language should not be thought of as separate boxes or compartments but as interlocking circles.

Areas of language



Phonology covers the whole the sound system of a language and is the basis for teaching **pronunciation.**

Grammar is the way in which a language is organised. The way in which its grammatical structures are patterned and how these are organised is taught under grammar.

Lexis is the word-stock of a language. The patterns and groupings which words form, and their different meanings, cover most of the area known as lexis. Teaching lexis usually involves teaching **vocabulary.**

N.B. The language skills of listening, speaking, reading and writing need different combinations of the various language areas: listening and speaking: phonology, grammar and vocabulary; reading and writing: grammar and vocabulary.

The overlap and merging of language areas with each other can easily be seen when, for example, we use stress and change the grammatical status of words, e g. 'record (with the main stress on the 1st syllable) is a noun, but re'cord (with the main stress on the 2nd syllable) is a verb. The same is true of pairs like: 'import and im'port, 'extract and ex'tract, and for thousands of similar pairs. Phonology and grammar cannot be kept rigidly apart, and the same is true for the other areas of language

Teachers should be prepared to accept that the principle of integration, as applied to the teaching of language skills, reflects the integrated nature of language itself.

Another feature of language is that each individual language is a complete system in itself. This system is autonomous and is not dependent on any external measurement. Teachers (and students) often fail to grasp this basic feature of language and expect different languages to conform to an external system of logic. This is particularly true of the grammatical area of a language. Teachers should not spend time in trying to justify the system of a language or explaining its apparent 'irregularities', but should concentrate on helping students to learn language for purposes of communication.

Language, of course, has meaning and the word 'meaning' itself has many interpretations. There are, however, two basic levels of meaning which are present in all languages, and teachers should be sure that they understand these two basic levels which are **grammatical meaning** and **lexical meaning**.

Grammatical meaning and lexical meaning

Grammatical meaning is the meaning a word has in the grammatical system of a language. It is possible to guess the grammatical meaning of words without knowing their lexical meaning. For example, if a word followed 'a', 'an' or 'the' and ended in '-ism' or '-ion' you might guess it was a noun; if it followed a pronoun and ended in '-s' or '-ed' you might guess it was a verb, and would probably have guessed the grammatical meaning correctly without knowing the lexical meaning.

Lexical meaning is the meaning which we can find in a dictionary when we don't know a word. However, if you pause and look again at the sentence containing the word it might tell you more about the word you don't know. The context provided by other words in the sentence and other sentences in the **text** may give you some clues to the **lexical area** of the word: a piece of furniture, a form of transport, an action, an abstract idea.

Both grammatical meaning and lexical meaning are present in most words. The word 'book' signifies 'a number of printed pages bound together between covers' (lexical meaning); it also conveys the meaning of 'singular countable noun' (grammatical meaning). However, some words have only grammatical meaning. For example, we cannot explain the meaning of words like: 'a', 'the', 'this', 'those' except in terms of their grammatical function. The same is true of many other words such as: 'for', 'and', 'but'; some traditional grammarians call these 'empty' words, some modern linguistis call them 'function' words.

Language teachers need to know the difference between grammatical and lexical meaning because this will help them decide when to teach grammar and when to teach vocabulary. It will also prevent them trying to teach 'empty' words as vocabulary, and help them to understand that although 'good', 'better' and 'best' are three different words, they form one vocabulary item since the difference between the three words is largely grammatical rather than lexical

We can now refine our earlier definition of language:

a system of spoken and written communication by which speakers of the same language communicate.

its main function is communication

its three areas, or levels, are: phonology, grammar and lexis

each language is autonomous and does not conform to any external system

lexical meaning is meaning defined in a dictionary, grammatical meaning is meaning expressed in grammatical terms.

Language learning

Through most of recorded history, the learning of languages has been dominated by two approaches:

- the academic or 'ivory tower' approach
- the practical, communicative or 'market place' approach

The 'academic' approach saw the learning of a language as mainly a matter of intellectual development. In this view a language consisted of a body of abstract knowledge (based mainly on grammar) which had to be learned in order to read, write and possibly translate the literature of the language. Oral, or spoken, language received minimal attention as most examinations did not contain an oral section. The academic approach did not regard communication as important, or even necessary, since communication was not the aim of language learning.

The 'practical' or 'market place' approach to language learning was entirely different. In fact there was no conscious 'approach' to language learning at all.

People who adopted the practical approach were: merchants, pilgrims, sailors, soldiers, explorers and other travellers who needed to communicate in their daily work and lives. They were not interested in an abstract approach to language, only in a practical approach needed for communication. There was no attempt to learn grammatical accuracy or the literature; and reading and writing were learned only as necessary, which usually meant not at all.

Predictably, the academic approach to learning languages has dominated most school systems and is still very influential in many countries. However, over the past fifty years or so many teachers and experts in teaching language have realised that the two approaches are not incompatible and that perhaps the best way to solve the apparent conflict between them is to combine the best features from both to make a new approach.

The KBSM shows that this approach has been applied to the teaching of English in Malaysia, as shown below:

The KBSM rejects a narrow approach to English and instead advocates a 'whole person' integrated approach which views learning a language as one aspect of a student's personal development.

The KBSM advocates a level of competence and accuracy in all levels of language, including grammar. The KBSM is skills based, with emphasis on the integration of the four skills as well as language areas, and is aimed at enhancing students' communicative competence.

The study of class readers is an integral part of the KBSM.

It can be seen that the KBSM attempts to combine the best of both the academic' approach and the 'practical' approach. The translation of these wider approaches into a classroom programme is the task of the curriculum planners, textbook writers and the class teachers. It is hoped that the Compendium will be of some help to teachers in their task.

Summary:

1. Two longstanding and opposing approaches to language learning can be called 'the academic approach' and 'the practical approach'.
2. Recently the trend has been to reconcile these two approaches and the KBSM shows this

Chapter 1: The KBSM English Language Programme

1.1 What's new about the KBSM?

With the introduction of the KBSM every subject, in addition to its own aims and objectives, now focuses on the main goals of education as expressed in our National Education Philosophy: the spiritual, emotional, physical and intellectual development of our students.

In practical terms, the subject taught is primarily a means to an end — the the whole development of the individual. This means that the classroom strategies devised by the English teacher should cater not only for efficient language learning but also provide opportunities for students' personal development. The teacher is seen not merely as a language instructor but as a language educator.

Like all other subjects in the curriculum, English can now play its part in putting into effect our National Education Philosophy. If handled with care, this can be a powerful means of motivating students and gaining community support. Here lies the change and the challenge. For English, this new development is completely in accord with much that is taking place internationally in terms of curriculum development and teaching.

1.2 Priorities of the KBSM

What are the main priorities across the KBSM curriculum that need appropriate emphasis in the English Language Programme?

Moral and spiritual aspects

Teaching English as a language for communication gives us an ideal opportunity to introduce moral and spiritual values into our English Language classes through listening, speaking, reading and writing activities.

Many topics suitable for language teaching and learning also lend themselves naturally to sensitive, useful discussion of moral values; so that teaching the language need not be secondary to 'moralizing' as this would be inappropriate and dull for both teacher and students.

Intellectual aspects

i. Teachers' Questions

In classes teachers ask many questions. However, most questions asked by teachers test memory and comprehension. Questions asking students to analyse, evaluate and to give their ideas and opinions are rarely asked.

English lessons, with the emphasis on the learner, provide opportunities for teachers to ask the latter type of questions which will allow students the opportunity to give answers in more detail.

ii. Students' Questions

Of equal importance are sufficient opportunities in class for students to ask questions. Educationalists often point out that the ability to ask questions is one of the most important elements in intellectual development. A student who lacks this ability will be unable to make much original contribution to our society. The KBSM programme seeks to create a classroom environment where student-generated questions are a natural part of the lesson.

iii. Encouraging students active participation

The KBSM aims to produce students who are competent and confident language users by the end of their secondary schooling. In order to achieve this aim the KBSM programme encourages teachers to use a range of teaching strategies that will stimulate students' active involvement in the lessons.

Students will have more opportunities to contribute actively to the lesson if the amount of time that the teacher talks in the lesson is reduced. While the teacher is talking, students can only sit and listen.

Planning lessons to consist of three stages: a language **presentation stage** by the teacher, followed by a language **practice stage** where the students practise the language with guidance from the teacher, and then a language **extension stage** with work in a different language skill by the students will make more time available for students to learn by being actively involved.

This format allows the teacher some time to introduce new language at the beginning of a lesson, but more time during the lesson for students to practise language that the teacher has taught. It will help encourage actively involved learners rather than passive learners whose aim is to repeat information in class tests and examinations.

1.3 Practical Aspects of the KBSM

i. Teaching moral values

It is suggested that moral values be taught discreetly and sensitively. For example, in the syllabus specifications for Form II a specified topic is the teacher and her work. In this context the values of respect, honour, appreciation, and love for one's teacher can easily be explored. Similarly class work and discussion can focus on the teachers' personal qualities: a dedication to work and the capacity to care for people. Real-life contexts can further relate these values to the roles of parents, old people and our National leaders.

ii. Increasing students' responsibility for learning

While there are times when the teacher needs to provide knowledge about the language by giving language models and examples; there are other times when independent learning is best promoted. The aim is to achieve a balance between class learning focusing on the teacher, especially during the teacher's presentation of new language; and classroom activities that are **learner-centred** when students are involved in classroom work to use the language taught by the teacher.

A lesson may begin with a **presentation stage** with learners totally dependent on the teacher as the teacher presents a new topic or language point.

The lesson moves towards the language **practice stage** with, for example, learners listening to a mini-lecture on a tape cassette while completing a listening worksheet. Here the teacher's input to the lesson is greatly reduced as learners practise their language skill. Learning again becomes **teacher-centred** when the teacher helps with checking and correcting answers.

In a possible **extension stage** learners could work in pairs or small groups to find information similar, but not identical, to their listening exercise from a reading passage. Such an activity would encourage the habit of working and learning together in **inter-dependent** learning.

At the **dependent stage** of learning students need to be taught writing skills through guided compositions. Exercises and tasks aimed at encouraging and developing the individual's writing skills can be planned for the **independent** stage of learning.

It is generally agreed that class work in pairs and small groups is one way of giving learners greater responsibility for learning. Pair and group work reduce the learners' dependence on the teacher and encourage greater independence on the learners' part.

During pair or group work the teacher can move around the class from group to group advising, guiding and giving information when needed. In this kind of learning situation there is minimum teacher dominance of the whole class and the teacher has more time than before to help the weaker students.

Individual or **independent** work can take place when learners are given homework assignments relating to the lesson content.

iii. Ensuring students' intellectual development.

The questions asked by teachers should be thought-provoking. For example, having read a reading passage the teacher can stimulate students' thinking by asking questions such as:

Why do you think . . . . .?	Asking students to think beyond the text.
If you were . . . . .?	Asking students to use their imagination.
What ways can you think of from real-life . . . . .?	Asking students to relate the text to real-life.

Students can be trained to ask questions. Here is a possible way in which to give students maximum opportunity to ask questions:

Students are directed to answer questions in groups instead of as individuals Each group presents their ideas to the rest of the class. The teacher can direct any disagreement over answers back to the various groups. Groups give further

information or justification for their answers. This technique of dealing with answers to questions encourages students to cooperate together to solve problems.

1.4 Helping students learn how to learn independently

Our National Education Philosophy stresses that education is a life-long activity, however many students are unable to improve themselves after leaving school. To help give students useful life-skills, projects need to be planned so that students search independently for information, collect it and select related information for projects and reports.

Students can be taught to be independent and confident in their work by encouraging these study skills:

i. Finding information in a library

Students can be taught library skills to help them search for knowledge independently. Being familiar with a cataloguing system, how to locate books on the shelves and using reference sources can all help students gather information quickly in a library.

ii. Finding information in a book

Knowing how to use the contents page, index, and glossary are useful skills in locating information in books. The KBSM syllabus specifications on instructions lend themselves to suitable lessons

iii. Skimming and scanning skills

Skimming and **scanning** are essential skills in reading. Other useful reading skills are identifying main ideas, finding specific details, note making and summarizing. Developing students' abilities in these areas will give them skills to help them study individually and independently with confidence.

iv. Understanding information in visual form

Knowing how to interpret charts, flow-charts, diagrams and graphs helps support reading. The syllabus gives opportunities for using these visual methods to help students understand written information.

v. A study skill method

There are many study skill methods that can be used to help students study more efficiently. One of these is the use of the formula 'S Q 3 R'.

S =	SURVEY	means skimming and scanning the text to find the information you want.
Q =	QUESTION	means asking what the text is about.
1R =	READING	means reading the relevant sections.
2R =	RECITING	means reciting the relevant points.
3R =	WRITING	means writing out the relevant information

The syllabus gives the chance to help students learn and practise these useful life-skills that are essential for successful independent study.

1.5 Conclusion

It must be remembered that there is a wide range in proficiency among students in our schools, and students whose exposure to English is limited and whose proficiency level is low will need careful guidance from their teacher. Teachers will need to adapt suggestions given to accommodate the ability levels of their particular classes.

. The teacher as the key person in the successful implementation of any educational innovation has the responsibility of planning lessons taking into account students' proficiency levels while remaining true to the spirit of the KBSM programme.

Talking Points

1. Keep a personal record of each moral value-related topic that you teach in your lessons. Did you teach some in different ways? Which way do you think encouraged your students to learn more effectively?
   What techniques to other teachers in your school recommend?
2. Ask your colleagues what questions they ask students in English classes. Ask other colleagues what questions they ask in Bahasa Malaysia in other subjects Make a list. How many different types of questions are there? Are some types of questions answered by more students than other question types?
3. Keep a personal record of the number of opportunities you give students to ask questions in class. What type of questions do your students ask? Are there any questions that you don't answer? Compare your personal record with other teachers. Develop your classroom techniques which give most opportunities for students to ask questions.
4. Keep a personal record of how much time you talk in class. Keep a personal record of how much time you allow students to practise speaking. Can you find ways of reducing your own talking time and increasing the time you allow students to practise speaking?
   What do your colleagues suggest and do?
5. Refer back to section 1.4 on page 4: Helping students learn how to learn independently. What study skills do your students have at the moment? What study skills do you need to develop with them?
   Work with a colleague to write a worksheet for students to practise finding books using the library cataloguing system. Write a worksheet to help students find particular information in a book using the contents page and index. Plan a programme with colleagues to introduce study skills activities into a library period.

6. The KBSM syllabus encourages a range of teaching and learning styles. Make two lists: one listing the different styles of teaching that you use in the classroom; the other listing the different styles of learning that your teaching encourages. Compare your lists with colleagues. How many different styles of teaching and learning are there in your school?
Ask your head of English to organise a teachers' meeting to discuss the range of teaching and learning styles encouraged by the KBSM syllabus. Ask each of your colleagues to explain one of their styles of teaching.

Further reading

Communication in the classroom
edited by Keith Johnson & Keith Morrow
Longman 1981
also available in a low-priced ELBS edition

An Introduction to English Language Teaching
John Haycraft
Longman 1978

Planning and Teaching
Dulcie Abraham
Penerbit Fajar Bakti Sdn. Bhd. 1987
First published by Oxford University Press 1983

The Teaching of English as an International Language
edited by Gerry Abbot and Peter Wingard
Collins 1981

Chapter 4: Reading

4.1 Some facts about Reading

Everybody acquires the skills of listening (and understanding) and speaking in their mother tongue, unless prevented by a physical or nervous impediment. However, we all need to be taught the skill of reading.

Learning to read is possibly the most complex mental activity we have to do in our whole lives. Learning to read is a slow and difficult process. Some people do not progress past the early stages in their whole lives, and some people never master this complex skill.

Learning to read takes time, effort and practice; the more practice we have the more confident and competent we become.

Reading is known as a **'receptive' skill**, this means that when we read we receive (i.e. read and understand) what a writer has written. But although reading is a 'receptive' skill this does not mean we are passive when reading. We need to react to what we read in order to understand the meaning of what has been written.

Reading aloud is a very specialised skill that is rarely used in daily life. Actors, public officials and newsreaders are people who need to master this particular skill. In the classroom reading aloud is best reserved for the teacher.

A successful reader needs to master two distinct processes.

Firstly, a reader must decipher the language in its written form; to do this the reader must be able to recognise the letter or symbol shapes of the written form of the language.

Secondly, having identified these shapes, the reader must now interpret the meanings that these shapes represent in the form of words, sentences, paragraphs.

4.2 What a skilled reader needs to learn.

A skilled reader needs to learn and master many skills. Some of these are the same in our first language and a second or foreign language that we are learning. Second or foreign language learners have an advantage over first language learners as they are usually already able to read in their first language.

However, second or foreign language learners learning to read a language with a different script from their first language need to begin almost from the beginning.

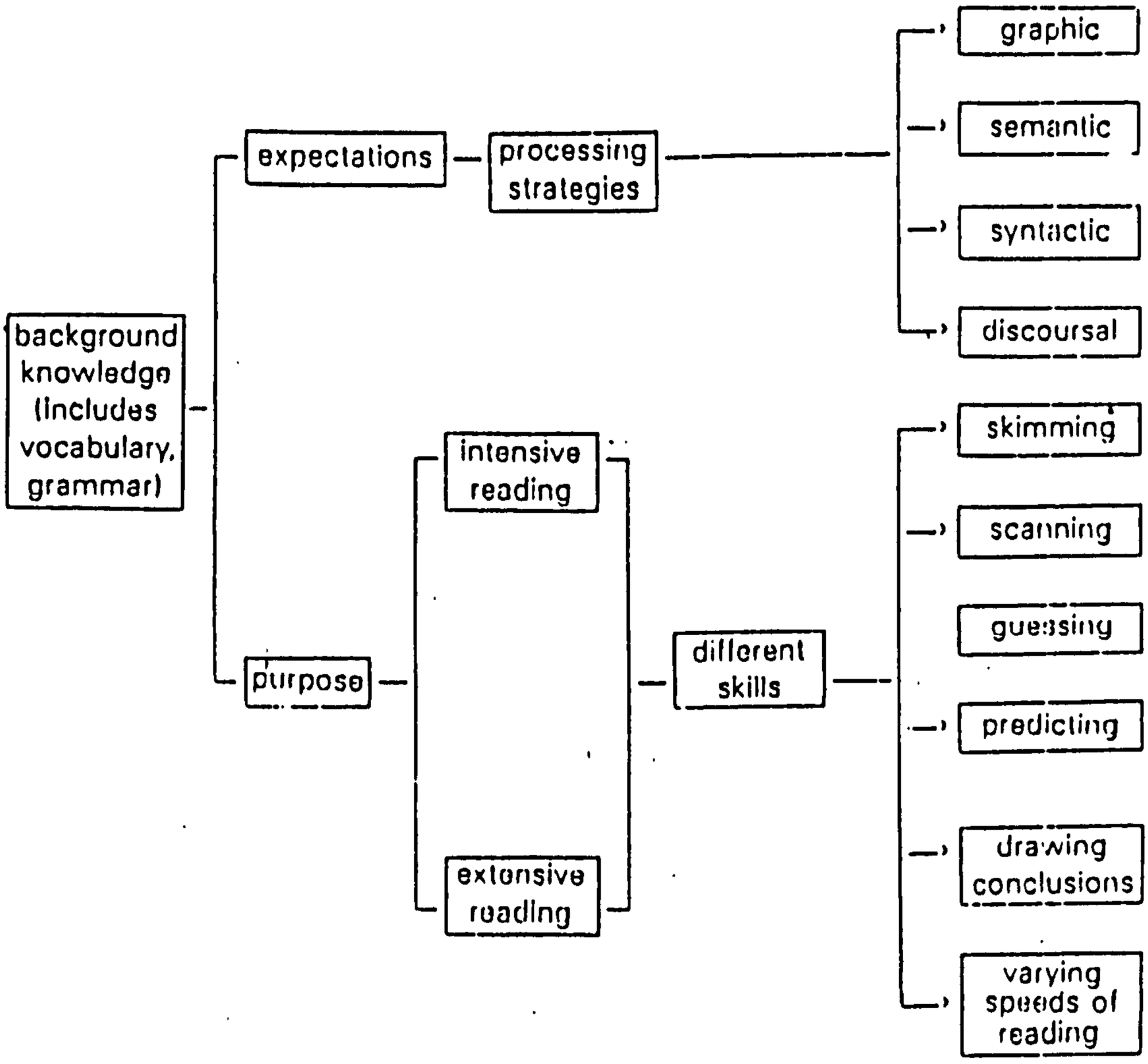


Figure 4.1 A skilled reader's reading skills.

N.B. These terms are explained more fully on the following pages.

A text is easier to understand if it is on a familiar topic so before reading a text we search our mind to see if the topic is a new one.

Our **background knowledge** includes not only our awareness of particular topics, but also our awareness of different text types: advertisements, timetables, programmes, newspapers, magazines, different types of books. Our background knowledge also includes our awareness of language.

Competent readers make the best use of all aspects of their background knowledge. This background knowledge leads us to make **expectations** about a text before we begin to read it. As reading is a continuous on-going mental process, we revise our expectations and make new ones as we read further.

We usually have a **purpose** before we begin to read. However, this will differ for different types of reading. For example, we may want to find or check information from a timetable, newspaper, telephone directory or dictionary, or we may be reading

a newspaper, magazine or book for pleasure. Only rarely do we begin reading without a set purpose, perhaps when a text such as an advertisement catches our eye, or when we glance at a text out of mild interest.

Processing strategies are those skills which we use to help us understand what we read. They are shown in detail below in figure 4.2.

degree of learning difficulty	level of processing strategy	the reader's task
least difficult to learn	graphic	recognising letters, letter groups in words, punctuation.
↕	semantic	recognising words and their meanings
↕	syntactic	understanding meanings of sentences from their word order.
most difficult to learn	discoursal	understanding meanings between sentences.

Figure 4.2 A reader's processing strategies
(ordered by degree of learning difficulty).

Different levels of processing strategy

i. Graphic

As readers, our first step in reading in any language is to make sense of the letter shapes, and the meanings of letters when they are combined to make words and then words into sentences. This takes time and effort, but as our reading skill develops we are able to read faster by reading in groups of words. Some second or foreign language learners are fortunate to be learning a language with a similar alphabet system to their first language.

ii. Semantic

Semantics is the study of word meanings. When reading we try to understand the meaning of the words on the page. Skilled readers are able to use their background knowledge, especially their grammatical and lexical knowledge, to guess the meanings of words they do not know. The extent of our vocabulary knowledge helps us to read with a clearer understanding.

iii. Syntactic

Syntax basically means the word order in a sentence. Word order is an important aspect of grammar in English as a change in word order often brings a change in meaning. For example, the sentence 'the man ate the fish' has a completely different meaning from 'the fish ate the man'.

Skilled readers reach a clearer understanding of what they read by using their knowledge of grammar, syntax and lexis (vocabulary). This knowledge also helps them in understanding meanings indicated by word order: for example cause and effect, sequence of events, subject and object relationships.

iv. Discourse

A text is more than a list of individual sentences; the sentences relate to each other to communicate meaning. This relationship of meaning between sentences is called **discourse.**

A skilled reader learns to recognise and understand particular words which show relationships between sentences. These are known as **discourse markers** and include the sequence of sentences, the use of grammar and the use of words such as subsequently, although, before, then, however.

4.3 Intensive and extensive reading

Intensive reading, sometimes called analytical or study reading, involves close reading of a text to understand the meaning in great detail. This usually needs a slower reading speed.

Extensive reading is reading quickly for general knowledge, enjoyment or leisure. It is encouraged in schools by using supplementary reading materials for reading outside the classroom to practise reading skills and to encourage the habit of reading for pleasure.

4.4 Reading skills.

Reading skills can be divided into several categories: skimming, scanning, guessing, predicting, inferring, and varying reading speeds:

Skimming means glancing quickly through a book, chapter or paragraph to discover the general idea. It is not necessary to read every word to do this.

We skim when we glance at newspaper headlines, a magazine article, the contents page of a book, or a menu. Our purpose for reading is one of general, rather than specific, interest.

Scanning means searching a text for a specific item, for example the name of the scorer in a football report, a particular name in a telephone directory, or a particular dish on the menu. A faster than normal reading speed is used and most of the text is rejected as the reader knows what to look for and attempts to find it as quickly as possible.

Guessing is a skill which allows a reader to continue reading without the need to consult a dictionary to check every unknown word. Skilled readers learn to use both their background knowledge and the text to make intelligent guesses about the meaning of a new word. However, if the reader is unable to guess the meaning of a new word which prevents a clear understanding of the text, then it is sensible to consult a dictionary.

Predicting is closely related to guessing because it involves using background knowledge and information in the text to predict the later content of the text . As we read we continually 'update' our reading predictions by analysing, questioning and inferring based on our understanding of the text. Skilled readers also draw conclusions from their reading.

. A skilled reader is able to use **varying reading speeds** and techniques to read and understand different text types. For example it would be very time consuming when trying to find a small piece of information in a dictionary or telephone directory to use the same reading speed and technique as we use when reading a personal letter.

4.5 Reading in the KBSM

The focus of teaching English in schools under the KBSM is to develop language proficiency in all skills: listening, speaking, reading, and writing. The final objective is to enable students to communicate effectively in the language.

By the end of the secondary school English language programme students should be able to read factual prose and fiction for information and enjoyment. Students should have learned reading skills enabling them to read efficiently and effectively.

It is the underlying aim of the KBSM to produce students who are skilled readers by the end of their secondary school programme.

4.6 Teaching reading skills in the language classroom

The theoretical aspects of the reading skill will show us what to teach our students to help them become skilled readers.

The following examples cover a wide range of reading ability levels. Teachers should ensure that the exercises which they choose are at the appropriate level of ease or difficulty for their particular class. Giving unsuitable language practice exercises is as unhelpful as giving no language practice exercises.

Reading at the graphic level

Skilled readers do not read letter-by-letter or word-for-word but in groups of words. Students can be helped to read faster by giving them letter and word recognition practice.

If their reading speeds are to be developed, students must do this type of exercise individually and silently, so the teacher will need to prepare a copy of the exercise for each class member.

These examples give practice in recognizing letters, words and phrases. The exercises require concentration and coordination of both the eyes and the brain. As speed is an important factor when doing this type of exercise, the exercises should be timed and the time gradually reduced during the term.

The aim is to achieve maximum accuracy in the shortest possible time. To develop students' reading recognition speeds these types of exercises should be prepared and given once in each lesson. To give such exercises less frequently will be less effective as development of recognition speeds needs constant practice. Teachers may like to develop similar exercises for sentence recognition.

Practise identifying letters:

Read silently along each line and circle the same letters as in the column on the left:

g	j	g	y	g	p	g	g	y	g
h	h	b	d	k	h	l	h	b	b
c	e	c	a	c	c	s	o	a	c
gh	jh	gh	ph	gh	jk	gk	hg	jg	gb
ph	gh	ph	hg	hj	ph	gh	hy	qk	ph
ing	ang	img	ing	img	eng	lnp	inj	ing	imp

Teachers should prepare varied worksheets of at least ten lines of letters to help train students to recognize letters quickly. The exercise should be timed, and the time allowed gradually reduced.

Practise identifying words:

Read silently along each line and circle the same words as in the column on the left:

foot	fool	food	foot	loot	ford	feet	hood
shine	shin	shine	shore	shine	shins	shone	shore
rain	vain	rain	rein	pain	train	main	rain
forget	forgot	forgot	forgotten	forgets	forget		

Practise identifying phrases:

Read silently and underline the same phrases as in the left column.

the examination results
- the examination insults
- the examination results
- the examination returns
- the examination refers
- the examination results
- the examination result
- the examination results

· Reading at the semantic level

Skilled readers understand the meaning of a text while reading it. One method of training students to develop these skills is to give some short, simple texts each containing a nonsense word. Students can be asked to discover the meaning of the nonsense word by reading the text.

Read this short passage and find out what a strom is:

A strom is as big as a rugby ball. It is a fruit and its skin is spikey. It is usually green in colour and has a very strong smell. Some people enjoy its taste but other people dislike its smell.

This type of reading exercise can be modified slightly and real English words can be used instead of nonsense words. Students read the text and use the information in it to find out what the unknown word means.

Read this short passage and find out what the word 'disappointed' means:

Ah Chong was a very hardworking boy. He usually scores high marks in his examinations but in one of the important examinations he did not do well. He was very disappointed.

Alternatively a passage with gaps to be completed may be given. Clues can be given to help students:

Complete the following passage

Malaysia is a land of many f------ls such as Hari Raya Puasa, Chinese New Year, Deepavali and Christmas. Hardly a m---- passes without at least one festival being c------ted in Malaysia.

The following passage has some word endings omitted.

Complete the partially written words. The first one is already done.

If you look up at the sky on a clear night, particularly in a mountain---- area, you may see fall--- stars or 'shoot--- stars'. These fall--- stars are not stars at all but meteor----. The great major--- of meteor---- never actually reach the earth because when they enter the earth's atmosphere they are fly--- at such high speeds that they catch fire and burn out in a few seconds.

Answer:

If you look up at the sky on a clear night, particularly in a mountainous area, you may see falling stars or 'shooting stars'. These 'falling stars' are not stars at all but meteorites. The great majority of meteorites never actually reach the earth because when they enter the earth's atmosphere they are flying at such high speeds that they catch fire and burn out in a few seconds.

This type of exercise can be modified by giving word endings and asking students to supply the missing stem, although this would be much more difficult and will only be suitable for higher ability learners.

The aim is to develop the skill of understanding a text without knowing all the words. It also gives practice in relating various parts of the text, as well as understanding the meaning of the whole text.

The teacher can also give the students exercises on linking words as follows:

Choose the correct linking word . The first one is already done for you.
This is what Ai Leng did last night. Then/First/Next she sat down and thought about her assignment. Lastly/Then/Next she decided that she needed a drink. After/Then/Next she went to the kitchen to boil some water to make some tea. Lastly/After/Next she came back and started to read her books.

Reading at the syntactic level

Skilled readers are able to use syntactic processing strategies to help them understand what they read. These help clarify the relationships between words in sentences.They know the language rules and understand how these affect meanings of sentences.

An example of a task to practise syntactic processing strategies is as follows:

a) ——— took their fishing rods with them on the trip.

i. Ahmad ii. The man iii. Ah Chong and Ah Kow.

b) ——— wants to do well in writing

i. They ii. She iii. We

These two tasks show the grammatical relationship of subject and object in each sentence. The following task deals with the main clause in a sentence. Learners need to realise that the main clause in a sentence is more important than the dependent clause as the main clause makes grammatical sense when isolated from other clauses.

Readers who can see the main clauses of sentences are able to understand what they read more quickly.

For example:

The boy who came late to school today was punished.

The main clause is: The boy was punished.

The dependent clause is: who came late to school today.

One way of training students to see the relationship between words and word order in sentences is through the following type of exercise:

Sentence a. contains nonsense words but is grammatical.

Sentence b. contains jumbled words with grammar 'clues'.

Rearrange the words in sentence b. following the pattern as shown in sentence a.

a. The tooty groogs were moged by the kozy meker.

b. punished the teacher duty The were boys by naughty.

Answer:

The naughty boys were punished by the duty teacher

For more advanced classes, the nonsense words are unnecessary. Teachers can prepare exercises of disorganised sentences to be rearranged:

punished teacher The duty were boys the by naughty.

children did in All class the the homework their.

Reading at the level of discourse

Discourse is how sentences relate to each other to make meanings. Grammatical clues called **discourse markers** show meaning relationships between sentences. Skilled readers recognise these clues and use them to understand a text quickly and clearly.

Teachers can prepare exercises to help students read discourse more efficiently. For example, lower ability students can be asked to join sentences using linking words. Higher ability students can be asked to suggest their own linking words for joining sentences, or be asked to complete sentences

For lower ability students.

Join the following sentences with 'and' or 'but':

a. Ruhaina waited at noon. Her brother was busy at work.

b. Ah Kow is good at science. He helps weaker students.

Answers:

a. Ruhaina waited at noon but her brother was busy at work.

b. Ah Kow is good at science and he helps weaker students.

For higher ability students:

a. Ruhaina waited after school but.....

b. Ah Kow is good at science and he ....

A similar task is to complete sentences by choosing the correct link word:

For lower ability students.

Underline the correct word

a.	We didn't study	so unless but while	we failed the exam.
b.	She likes oranges	then so but when	she doesn't like mangoes.

Answers:

a. We didn't study so we failed the exam.

b. She likes oranges but she doesn't like mangoes.

For higher ability students:

a. We didn't study so .....

b. She likes oranges but.....

. Asking students to complete sentences will mean that there is not only one correct answer, teachers should be prepared to accept all answers that are correct in terms of grammar and meaning.

Another task is to ask students to show relationships between words in a text by drawing an arrow from the underlined words to the word they refer to.

The explorers knew their journey would not be easy as it was very dangerous. They had to be very careful in the forest as savages and wild animals lived there. Their guide told them not to worry as he knew all about these dangers and how to overcome them He said he had lived there for many years.

Students are given a text with an unrelated sentence, and asked to find the unrelated sentence:

On the way to school one morning three students saw an injured cat. It had been hit by a car and was very frightened. Their favourite subject was geography. They decided to take it to school and take care of it.

Students are given a text with a blank space and a sentence omitted. Students are asked to suggest the missing sentence:

When school was finished for the day the two friends walked home together. On the way home a lady spoke to them in English and asked the way to the bus stop.....

.....

She told them she came from Australia and that she was a tourist.

a. They pointed along the road.

b. They said they were going home.

c. They smiled and said they were Malaysian students.

d. They asked why she was visiting Malaysia.

Lower ability students can be asked to read the text and choose from alternative sentences; higher ability students can be asked to read the text and suggest the missing sentence.

Students are given jumbled sentences to be arranged in the correct sequence.

We decided to go there by bicycle.

He lives in a village near our school.

We ate some because we were hungry.

One day we decided to visit our uncle.

He was pleased we had brought his favourite fruit.

When we arrived at his house we were very happy.

On the way there we stopped to buy some mangoes.

An alternative is for the teacher to give students similar sentences on strips of paper or card. The students' task is to re-arrange them to form a complete story. This technique makes it easier for students to re-arrange the sentences by physically moving them and also makes it easier for the teacher to demonstrate and explain reasons for correct and incorrect arrangements of sentences.

A refinement of this exercise type would help higher ability students to understand meanings in paragraphs. In addition to the sentence strips, students can be given a list of the topics of each paragraph as in the following example where students re-arrange jumbled sentences into paragraphs. This activity can be done as group work and generates reading and discussion.

Sentences in a text on agriculture are to be arranged in paragraphs according to the following topics.

Paragraph 1 — Agricultural products of Malaysia.

Paragraph 2 — Where they are grown.

Paragraph 3 — The conditions for growth.

Paragraph 4 — What they are processed into.

Paragraph 5 — Where they are exported.

Purpose

We read with a purpose and it is the purpose which determines how and what we read. With the purpose in mind, the reader uses certain skills to extract the information needed. Before a class reading exercise teachers should set a reading purpose as this will help students practise different techniques and speeds of reading.

Intensive reading

Intensive reading means reading very closely to reach a fuller understanding of what is written. In intensive reading we read more slowly as we need to read every word. Intensive reading can involve short or long texts. An example of intensive reading is reading school text books.

A task to practise intensive reading is a **cloze passage**. Texts have so many words, usually the seventh, eighth or nineth words, omitted.

An alternative is for teachers to insert odd words within a text. Students read the text and underline the odd words.

Extensive reading

Unlike intensive reading, **extensive reading** is not concerned with a detailed analysis of the text. It is mainly done for pleasure or for background reading. Helping students to read extensively encourages them to enjoy reading books and to develop their reading habit.

One way of helping students in extensive reading is to give them a simplified but interesting story book. The teacher can ask the students to read it at home for, say, a week and then ask them to retell the story in their own words.

This task can be modified slightly by asking students to note not only the main characters of the story but story highlights. The teacher can also ask the students to write their own opinions about the story. Teachers can also set up an organised extensive reading programme whereby students are given so many books to read

during a term. This will help develop their reading habit and also their reading skills. The teacher keeps a record of students' reading progress by recording the titles of books read next to students' name on a reading chart.

Skimming

Skimming is reading quickly through a book, chapter or paragraph to find the main idea. It is a skill which can be used to develop faster reading speeds.

One way of training students to acquire this skill is by giving them a text and asking them to read it as quickly as possible and then give a summary. If teachers specify a time limit the task can become a competition between individuals or groups.

. Another way of developing the skill of skimming is by giving several titles for a passage and asking the students to skim the text until they can give the most suitable title.

As far as the class ability level allows, teachers should use authentic materials for skimming exercises. Short newspaper articles with a choice of headlines are suitable.

Scanning

Scanning, like skimming, involves rapid reading to find out something in particular.

One way in which students can be trained to scan is by giving them a newspaper report, for example about an accident. Before the students read the text the teacher can give a purpose by asking students to look for particular information: who was involved, how many people, how many vehicles. Next the teacher can ask students to find out where the accident happened or whether anybody died. The teacher should bear in mind that speed in locating the information is important. Students should learn to run their eyes over the text as quickly as possible.

Another task which can be given to help train students in the skill of scanning is by giving them one page of the day's newspaper, and asking them general questions. After the students have found the answer the teacher can ask a more specific question.

In order to arrive at the answer the students have to run their eyes over the page. Exercises like this will help develop the skill of scanning. Teachers should use a variety of materials to reflect real-life reading.

While authentic material should be used as much as possible within the limits of the students' ability, for lower ability classes passages from graded readers can be used for the tasks.

Another method is to give a text of several paragraphs with the key or topic sentence of each paragraph missing. The teacher can supply the missing topic sentences and ask the students to select the appropriate topic sentence for each paragraph.

The teacher can also give the students the text of a story. Along with the text the teacher can supply the students with jumbled pictures showing events in the story. The teacher can ask the students to read the text and rearrange the pictures to show the sequence of events. Alternatively the teacher can supply the students with strips of sentences and ask them to rearrange the strips of sentences to form a complete story to match a set of pictures.

Text selection

Teachers have a wide choice for text selection:

- course books which include reading texts;
- supplementary reading comprehension and reading skills books containing texts and exercises.
- authentic texts: any text not written specifically for language learning purposes.
- simulated authentic texts: texts which 'imitate' authentic texts.

In selecting texts for language teaching purposes the teacher should bear the following criteria in mind:

- the subject matter should be interesting, stimulating and challenging to the students.
- the texts should be of a variety of text types.
- reading passages should be 'exploitable': the teacher should be able to use each text to produce enough reading activities.
- the texts should contain a minimum of new vocabulary items.

4.7 Conclusion

There are many different exercises and tasks that can be given to students as part of their training to become skilled readers. If carefully designed, these can help equip students with the necessary processing strategies and skills of reading. Teachers can help students use the appropriate strategies and reading styles to get the most out of the text they are reading.

Even the most useful exercises to develop students' reading abilities will be ineffective unless students are allowed to practise regularly and often.

Talking points

1. Keep a written record of the reading that you do outside school, in any language that you know, over a period of one week. How many different kinds of text do you read? What is the longest text, and the shortest? What **micro-skills** help in your reading? Do you see some **micro-skills** more than others? Compare your record with a colleague to see the range of reading that you do outside school.

2. Review your lessons over the past month. What reading activities have you given your students to do? How many different kinds of text have they read in your classes? How do the range of texts that you give your students to read compare with the range of texts that you read during one week?

3. Review your lessons over the past month. What **micro-skills** of reading have your students practised in their reading work? Make a list of the **micro-skills** of reading that your students need. Plan work with a colleague to prepare exercises and activities to develop your students' **micro-skills** for their reading.

4. In class, observe your students closely over a period of one month. What are their weak areas in their skill of reading? What are their strong areas? Plan work with a colleague to prepare exercises and activities to develop your students' weak areas in reading.

Further reading

Developing Reading Skills: A Practical Guide to Reading Comprehension
Francoise Grellet
Cambridge University Press 1981

Reading in the Language Classroom
Eddie Williams
Macmillan 1984

Teaching Reading Skills in a Foreign Language
Christine Nuttall
Heinemann 1982

APPENDIX C (i)

Four Comprehension Texts and Tests in Bahasa (L1)

Ahmed Idris

Sekiranya anda buat satu garisan lintang dari bandar Lumut melintasi Banjaran Titiwangsa hingga ke Laut Cina Selatan , ia akan melalui pekan Kemaman di Terengganu Darul Iman. Kemaman ialah pekan perikanan dan pelabuhannya yang cantik dipenuhi dengan bot-bot nelayan. Anda boleh lihat tiang-tiang layar mengatasi ketinggian bumbung bangunan di pekan itu. Di jeti, nelayan sebuk membentang jala agar kering. Bersebelahannya ialah pasar ikan. Seluruh pekan itu terdedah kepada bayu Laut Cina Selatan. Bau laut, ikan dan sotong kering telah sebati dengan penduduknya.

Satu ratus tahun dahulu seorang lelaki belayar dari Pontianak, Kalimantan merentasi Laut Cina Selatan menuju ke Pekan Kemaman. Namanya ialah Ahmad Edris. Beliau suka pekan itu dan membuat keputusan untuk menetap di situ. Beliau dapati orang-orang tempatan lebih suka memanggilnya Ahmad Derih lalu beliau ubah nama asal Edris kepada Derih. Pak Mat Derih ialah panggilan baru untuk beliau. Salah sebut mungkin menyebabkan beliau berbuat demikian.

Pak Mat Derih sangat minat berniaga dan beliau mula menjadi peraih ikan dan menjual ikan ke negeri asal beliau. Kata-kata 'Rajin Usaha Tangga Kejayaan' menjadi pegangannya dan beberapa tahun kemudian beliau menjadi seorang yang kaya. Keluarga beliau berpindah ke sebuah rumah yang besar. Beliau sekeluarga telah menjadi sebahagian anggota masyarakat pekan itu. Malahan anak dan cucu Pak Derih telah berumahtangga dengan gadis tempatan.

Cucu beliau itu, Idris Ahmad, ialah bapa kepada Ahmed Idris, seorang pengusaha kilang keropok ikan antarabangsa terkenal. Encik Idris sekeluarga juga tinggal di Kemaman dan meneruskan perniagaan keluarga beliau. En. Idris dan isterinya sangat minat kepada perniagaan yang berasaskan ikan. Encik Idris tidak mahir di dalam urusan kewangan perniagaannya. Tetapi isterinya ialah seorang pengurus kewangan yang mahir. Malah, isteri beliau turut serta memberi ceramah di seminar-seminar perniagaan di pekan itu.

Setelah lama berkahwin mereka mendirikan sebuah rumah berdekatan dengan pelabuhan itu. Mereka dikurniai lima orang anak; tiga perempuan dan dua lelaki. Ahmed ialah yang termuda di antara anak lelaki tersebut. Beliau dilahirkan kira-kira lima puluh tahun dahulu. Semasa kecil beliau bermata hitam kecokelatan, berambut tebal dan berwajah lesu.

Ketika kecil, Ahmed gemar memerhati bot-bot di pelabuhan. Dia biasa berjalan di sepanjang jeti yang dipagari dengan jaring-jaring dan bakul-bakul ikan. Beliau kerap memerhati bot-bot belayar ke laut lepas dan lenyap di kaki langit Laut Cina Selatan. Sekiranya hari hujan, Ahmed terpaksa duduk di dalam rumah. Pada suatu hari, hujan turun dan Ahmed terfikir untuk memerhatikan ibunya membuat keropok ikan di dapur rumahnya. Naluri ingin mencuba sendiri begitu kuat dan Ahmed mencuba mengadunkan tepung dan bahan-bahan yang lainnya tanpa mengikut sukatan yang betul. Malah baju dan mukanya menjadi putih terkena palitan ramuannya sendiri. Begitulah kelakuan anehnya bila hari hujan. Usahanya yang bersungguh-sungguh memerhati dengan teliti akan cara ibunya membuat keropok menjadikan dirinya lebih mahir dan dengan sedikit tunjukajar dan seliaan dari ibunya sendiri, Ahmed dapat menghasilkan keropok ikan yang bermutu. Ini agak menghairankan ayahnya kerana usianya yang masih muda.

Ibunya sangat gembira melihat beliau membuat keropok ikan. Puan Hidayah sangat sukakan perniagaannya dan selalu berharap agar anak-anaknya menjadi ahli perniagaan yang berjaya. Apabila Ahmed berusia dua belas tahun, ibunya menetapkan anaknya itu sudah boleh mendalami ilmu membuat keropok ikan, udang dan sotong. Ibunya seorang pendidik yang tegas dan berhati-hati. Setiap hari Ahmed belajar mempelbagaikan cara membuat keropok. Pada mulanya Ahmed dapati tugasan tersebut menjemukan dan beliau selalu menyegerakan latihan itu dengan cepat. Beliau sedar apabila ibunya ketawa sinis ia telah membuat kesalahan mengadunkan bahan rempah akibat dari sukatan yang tidak betul. Kepingan keropok yang keras dan tidak rangup adalah bukti kesilapannya sendiri. Ahmed tidak putus harapan dan berazam memperbaiki kesalahannya. Perilaku ibunya menguatkan azamnya untuk lebih berhati-hati.

Sekali dalam seminggu kawan-kawan seperniagaan ibubapanya berkunjung ke rumah mereka untuk mencuba resipi keropok baru mereka. Pada masa itu amat sedikit usaha untuk mempelbagaikan jenis dan rasa keropok ikan, udang dan sotong di pekan itu. Ini menyebabkan mereka berusaha mencipta resipi baru untuk mempelbagaikan perniagaan mereka. Ahmed hanya memerhatikan sahaja dan dia lebih selesa duduk di sudut dapur rumahnya mendengar dan memerhati sahaja. Beliau dapat menambah ilmunya dengan cara itu.

Apabila Ahmed berusia lapan belas tahun datuknya meninggal dunia. Orang tua itu ialah seorang yang banyak berjasa di bandar itu dan sebagai menghargai jasanya, satu majlis penganugerahan pingat jasa bakti telah diadakan di pekan itu. Ahmed dan penjaganya turut hadhir di majlis itu. Seorang ahli perniagaan yang terkenal di negeri itu telah menyampaikan pingat itu kepada keluarga Encik Idris dan memberi ucapan penghargaan bagi pihak masyarakat setempat. Ahmed dapati ucapannya yang perlahan bercampur sedih itu sangat mengharukan. Malah ia mengingatinya sepanjang hayat.

Ujian 1

Ahmed Idris

1) Cari makna perkataan disebelah kiri dengan pilihan perkataan di sebelah kanan. Gariskan jawapan anda.

(a) lenyap - muncul, pudar, samar, akhir, hilang.

(b) pengusaha kilang - pekerja kilang, penyelia kilang, pengimpot kilang, tuan punya kilang, kerani kilang.

(c) salah sebut - salah tulisan, kurang tepat, salah sebutan perkataan, bahan ejekan, salah ejaan.

(d) jeti - tempat mandi-manda, tepian laut, pelabuhan, tempat memunggah barang, sejenis bot laut.

2) Lakukan seperti arahan di atas untuk perkataan-perkataan berikut. Gunakan cerita Ahmed Idris sebagai panduan untuk jawapan anda.:-

(a) latihan - gerakan badan, amali, bersenam, berlari, membaca buku.

(b) resipi - resapan , rasa sayu, sukatan bahan masakan, sasaran, keropok ikan.

(c) sukatan - peningkatan berat, timbangan, alat timbang, terhad, catuan.

3) Dimanakah Kemaman?

.....

4) Siapakah yang menghantar ikan ke Kalimantan?

.....

5) Mengapakah diadakan majlis penganugerahan yang besar?

.....

.....

6) Dimanakah rumah keluarga Encik Idris di pekan itu?

.....

7) Pada tahun bilakah Ahmad Idris belayar meninggalkan Kalimantan?

.....

8) Apakah maksud ketawa sinis ibu Ahmed?

.....

9) Apakah panggilan Ahmad Idris yang baru di pekan itu?

.....

10) Pada fikiran anda apakah pekerjaan Ahmed apabila dia dewasa?

.....

11) Ada bau ikan di bandar itu. Apakah agaknya aktiviti komersil yang diusahakan di pekan itu?

.....

12) Apakah pekerjaan bapa Ahmed?

.....

13) Tidak semua orang di Kemaman menjadi nelayan. Namakan dua pekerjaan lain, selain nelayan dan pengusaha ikan kering, yang boleh dilakukan di pekan itu untuk menyara hidup.

(a).....

(b).....

14) Pada pandangan anda, bagaimanakah caranya membuat satu garisan merentasi Banjaran Titiwangsa?

.....

15) <u>Gunakan perkataan anda sendiri</u> untuk menerangkan maksud:

(a) "Perilaku ibunya menguatkan azamnya untuk lebih berhati-hati." (Perenggan 7)

.....

.....

(b) "Ahmed dapati ucapannya yang perlahan bercampur sedih itu sangat mengharukan." (Perenggan 9)

.....

.....

16) Gariskan tiga jenis ikan yang sukar ditangkap oleh nelayan pantai di Kemaman.

tenggiri, tamban, puyu, bilis, parang, haruan, keli.

17) Gariskan <u>empat</u> perkataan dari senarai di bawah ini yang anda fikir amat penting kepada cerita itu.

Kemaman, bapa, ibu, keropok ikan, pelabuhan,

majlis , Ahmed, kaki langit, kanak-kanak, jeti.

18) Ibu Ahmed seorang guru yang baik dan Ahmed menjadi seorang yang terkenal. Pada pengetahuan anda dan dari apa yang telah dibaca dari cerita itu, pilih dua kenyataan berikut yang benar dan gariskan jawapan anda.

(a) Sesetengah pengusaha terkenal mendapat asuhan dari guru yang rajin.

(b) Guru yang rajin menjadikan semua muridnya terkenal

(c) Latihan yang bersungguh-sungguh menjadikan semua murid terkenal

(d) Ramai pengusaha terkenal tidak memerlukan guru yang rajin.

19) Berdasarkan dari apa yang telah anda pelajari berkenaan rumah En. Idris dan keluarganya, gariskan tiga dari enam kenyataan berikut yang paling sesuai untuk satu tajuk " Satu Petang Musim Tengkujuh Di Rumah Encik Idris".

(a) Ahmed duduk sendirian di rumah tanpa membuat apa-apa.

(b) Bilik itu kelihatan hangat dan lapang di bawah sinaran lampu minyak tanah.

(c) Rumah itu akan dipenuhi dengan bau keropok ikan.

(d) Ibu Ahmed sedang membuat kuih di dapur sementara anggota keluarga yang lainnya sedang duduk membaca buku.

(e) Bayu yang bertiup melalui tingkap sangat nyaman.

(f) Keluarga Encik Idris sedang duduk menunggu ketibaan kawan-kawan mereka.

20) Pilih dua kenyataan berikut yang anda fikir paling sesuai mengapa Ahmed belajar membuat keropok.

(a) cuaca

(b) minat dan dorongan ibunya

(c) keluarga yang kaya

(d) datuk menjual ikan

(e) keindahan desa dan bot-bot di pelabuhan

(f) minat membuat resipi baru keropok ikan.

MAIMUNAH

1. Pada masa Maimunah masih kecil, anda boleh tinggal berdekatan dengan pusat bandar yang besar yang terletak tidak jauh dari kehijauan desa permai. Pada masa itu, kira-kira lima puluh tahun dahulu, kebanyakan bandar-bandar sangat kecil jika dibandingkan dengan sekarang. Maimunah dan keluarganya tinggal di bandar Intan. Dari rumah mereka anda boleh berjalan kaki ke pusat bandar dan sekiranya anda berjalan ke arah yang lain anda akan berada ditengah-tengah kehijauan alam yang luas. Amat mudah mencari rumah mereka Ada satu papan tanda berpahatkan Menara Putih yang terletak di luar rumah mereka dan itulah nama rumah mereka. Di belakang rumah mereka ada satu halaman yang luas dan sebuah taman bunga dihujung halaman itu.

2. Tidak jauh dari Menara Putih ada sebuah sekolah. Bapa Maimunah ialah seorang guru di sekolah itu. Anak-anaknya mula bersekolah di situ. Abang Maimunah yang sulong bernama Adam yang mula-mula bersekolah di situ kemudian diikuti pula oleh Haris dan Onn. Maimunah adalah satu-satunya anak perempuan dan dia mula bersekolah pada usia tujuh tahun. Dia bercermin mata dan ini menjadikan mukanya bertambah bulat. Semua orang yang bertemu dengan Maimunah menyukainya kerana dia seorang perempuan yang peramah. Disepanjang hayatnya dia mempunyai ramai kawan.

3. Kesemua adik-beradik Maimunah sangat pandai melukis. Ini tidaklah menghairankan kerana bapa mereka seorang yang pandai melukis. Pada mulanya tidak ada sesiapa pun sedar Maimunah akan lebih pandai melukis daripada abang-abangnya. Pada awal persekolahannya bapanya beranggapan Maimunah masih terlalu muda untuk mula belajar pelajaran melukis. Disebabkan tidak ada studio di dalam rumahnya ,Maimunah selalu melukis sendirian di ruang setor yang terletak di belakang rumahnya. Dua tahun kemudian apabila dia mula mempelajari seni lukis, bapanya dapati Maimunah sudah banyak mengetahui seluk-beluk seni itu.

4. Apabila Maimunah berusia empat belas tahun dia memerlukan bimbingan dari guru-guru yang lain untuk mendalami minatnya. Cara yang terbaik untuk memenuhi impiannya ialah dengan memenangi biasiswa ke sekolah seni lukis. Ianya terbuka kepada kanak-kanak yang boleh melukis dan mewarna dengan cukup baik. Ibubapa Maimunah mengikuti dengan teliti berita dariakhbar harian mereka dan beberapa bulan kemudian mereka terbaca satu iklan Sekolah Swasta Seni Intan. Antara lain iklan itu menerangkan bahawa ada satu ujian untuk memilih pelajar-pelajar baru pada bulan November. Kanak-kanak yang mahu memasuki sekolah itu dikehendaki pergi ke Sekolah Seni Intan untuk menduduki ujian itu. Untuk layak, Maimunah hendaklah bagus dalam pelajaran dan mempunyai bakat dalam seni lukis.

5. Ianya satu peluang yang baik untuk Maimunah. Sekolah Seni Intan ialah yang terbaik di daerah itu. Pengetuanya meminati seni lukis dan memastikan ianya diajar dengan baik. Maimunah boleh belajar melukis dan mewarna dengan betul.

6. Maimunah pergi ke sekolah itu dengan sejumlah pelajar-pelajar lain yang sebaya dengannya. Apabila mereka nampak Maimunah datang berpakaian warna kelabu yang pudar, mereka mulai ketawa. Kasihan, Maimunah tidak faham akan tingkah-laku kawan-kawannya, sehinggalah salah seorang dari mereka berteriak "Anak gadis pembuat roti!". Mereka menyangka pakaian Maimunah diputihi tepung. Ramai kanak-kanak tersebut dari keluarga kaya dan berpakaian cantik dan berfesyen. Ada diantara mereka berhidung tinggi kepada Maimunah dan tidak mahu bercakap dengannya. "Bagaimana seorang budak perempuan yang lucu dan berpakaian murah serta bercermin mata bercita-cita memasuki sekolah ini? " mereka berkata sesama mereka.

7. Ada dua orang pemeriksa yang ditugaskan memilih kanak-kanak yang terbaik. Tidak lama kemudian keputusan pun dikeluarkan. Sepuluh kanak-kanak termasuk Maimunah layak memasuki sekolah itu. Keluarga Maimunah sangat bangga akan kejayaannya. Penggal persekolahan bermula pada awal

musim tengkujuh, dan Maimunah mulai sebuk membuat persiapan. Mula-mula dia perlu membeli pakaian seragam sekolah yang baru. Kanak-kanak perempuan di sekolah itu berpakaian baju kurung unggu tua dengan tudung putih keemasan.

8. Ada seratus empat puluh kanak-kanak di sekolah itu dan mereka dibahagikan kepada tujuh kumpulan. Tiap-tiap kumpulan diberi sebuah bilik untuk pengawas, bilik belajar dan bilik tidur yang besar. Pelajar-pelajarnya datang dari pelbagai tempat di daerah itu. Ada pelajar-pelajar yang tinggal jauh dari sekolah itu hanya balik ke rumah mereka dua kali dalam setahun. Kanak-kanak yang keluarga mereka tinggal di Intan, seperti Maimunah, boleh balik ke rumah mereka tiap-tiap hari Ahad. Ada pelajar yang miskin dan ada yang agak kaya.

Ujian 3

MAIMUNAH

1) Cari perkataan yang paling hampir maknanya untuk tiap-tiap perkataan di sebelah kiri. Gariskan jawapan anda.

(a) pilih - cantik, cari, masuk, dapat, menang.

(b) bakat - cerita, keistimewaan diri, kuku, seni, berus lukis.

(c) peluang - cadangan, keistimewaan, masa terbuka, harapan, perbezaan.

(d) sedar - hidup, bangkit, berharap, tahu, berpura-pura.

2) Cari makna perkataan berikut mengikut jalan cerita Maimunah :-

(a) halaman - padang badminton, muka surat satu kawasan berpagar, tempat raja dan permaisuri tinggal, tempat berbual.

(b) studio - tempat belajar, tempat rakaman program televesyen, tempat melukis gambar, tempat bermain muzik, tempat ambil gambar.

(c) tengkujuh - nombor tujuh, teduh, redup, hujan, kering.

3) Apakah yang ditulis di papan tanda di luar rumah Maimunah?

.....

4) Mengapa semua orang suka Maimunah?

.....

5) Apakah nama abang sulung Maimunah?

.....

6) Bilakah penggal persekolahan bermula?

.....

7) Berapakah jumlah kanak-kanak di sekolah itu?

.....

8) Siapakah kanak-kanak dalam keluarga itu yang lebih muda dari Haris?

.....

9) Bagaimana kita tahu Maimunah tidak mempunyai penglihatan yang jelas?

.....

.....

10) Berapakah umur Maimunah ketika bapanya dapati ia banyak mengetahui tentang seni lukis?

.....

11) Berapa ramai pengawas yang ada di sekolah seni itu?

.....

12) Beri <u>DUA</u> sebab mengapa setengah pelajar-pelajar hanya balik rumah dua kali setahun.

(a).....

.....

(b).....

.....

13) Gunakan perkataan anda sendiri untuk menerangkan makna:-

(a) "kehijauan alam" (perenggan 1)

.....

(b) "budak perempuan yang lucu" (perenggan 6)

.....

14) Gariskan <u>EMPAT</u> perkataan dari senarai di bawah yang anda fikir sangat penting dalam cerita itu.

pengetua, kanak-kanak, halaman berpagar,

Sekolah Seni, musim tengkujuh, Maimunah,

Intan, daerah, pemeriksa, suratkhabar.

15) Dari apa yang anda telah faham berkenaan rumah dan keluarga Maimunah,gariskan TIGA dari enam kenyataan berikut yang paling sesuai untuk satu cerita bertajuk "Satu Petang Ahad di rumah Maimunah".

(a) Rumah itu dipenuhi dengan deraian ketawa Maimunah dan kawan-kawannya.

(b) Pembantu rumah sedang menyediakan air teh di dapur.

(c) Ibu-bapa Maimunah baru pulang dari bersiar-siar di pinggir bandar.

(d) Adam dan Haris berkerja keras di taman bunga.

(e) Deruan kenderaan yang melintasi bandar itu jelas kedengaran.

(f) Tidak berapa lama kemudian Maimunah akan menaiki keretapi pulang ke Sekolah Seni Intan.

16) Walaupun bapa Maimunah tidak terlalu miskin, dia terpaksa berhati-hati membelanjakan wang yang diperolehinya. Berikan satu sebab mengapa dia berbuat demikian.

.....

.....

17) Mengapa Maimunah diejek oleh kawan-kawannya? Pilih satu jawapan yang paling tepat.

(a) Ibubapanya memang mengusahakan kedai membuat roti.

(b) Pakaian Maimunah memang kotor dan ada kesan tepung roti.

(c) Kawan-kawannya salah sangka akan pakaiannya.

(d) Kawan-kawannya memang suka memberi gelaran kepadanya.

18) Gariskan TIGA bangunan berikut yang berkemungkinan besar mudah dilihat oleh Maimunah di Intan.

Stesen keretapi	pusat membeli-belah	kilang plastik
pejabat pos	stesen polis	kedai radio dan T.V.

19) Maimunah mendapat didikan dari beberapa guru yang bagus dan ia kemudiannya menjadi pelukis yang terkenal. Pada pengetahuan anda dan dari apa yang anda telah baca berkenaan ceritanya, gariskan DUA kenyataan berikut yang benar:-

(a) Latihan yang bersungguh-sungguh boleh menjadikan semua pelajar menjadi pelukis yang baik.

(b) Ramai pelukis terkenal tidak perlu kepada guru yang bagus.

(c) Sesetengah pelukis terkenal pernah mendapat didikan guru-guru yang bagus.

(d) Semua pelajar menjadi pelukis yang baik sekiranya mereka dapat latihan dari guru-guru yang bagus.

20) Pilih DUA kenyataan berikut yang difikirkan paling berkait rapat dengan kejayaan Maimunah menjadi seorang pelukis terkenal. Gariskan kedua-dua pilihan anda.

(a) tinggal di Intan

(b) bapa yang minat seni lukis

(c) seorang perempuan peramah

(d) mempunyai setor rumah tempat melukis

(e) berbakat melukis

(f) anak kepada seorang guru

Si Pintar

1. Si Pintar, seekor keldai, berlari perlahan merentasi sebuah hutan dengan senyap dan hampir waktu senja ia tiba ditempat padang ragutnyanya yang terpencil di dalam hutan itu. Padang itu dikelilingi bayangan keredupan pepohon hutan dan hanya ditembusi oleh celahan lorongan emas yang menembusi pokok-pokok itu. Padang itu semerbak dek bau kelembapan tanah dan rumput muda.

2. Dengan kaki yang lesu, Si Pintar menguji lambaian hamparan hijau itu. Tapak kakinya terbenam di atas hamparan itu. Dia membariskan kaki-kakinya yang panjang dan rebah diatas kelembutan hamparan itu. Agak lama juga dia terbaring kaku, dan kemudiannya mula bergolek keseronokan menikmati keanjalan kelembutan rumput itu selepas puas tidur bertilamkan batu-batu bukit. Akhirnya dia bangkit untuk meragut kelazatan rumput panjang. Sang Suria mulai terbenam menggelapkan bayangan yang merentasi padang itu. Seketika dapat dia memenuhkan perutnya. Sekarang tibalah masanya untuk mencari gua rahsianya untuk beradu.

3. Bulan purnama menarikan sinaran cahayanya disepanjang lorongan padang hingga ke guanya. Dengan dengusan kegembiraan dia berlari anak disepanjang lorong membawanya ke satu lobang besar yang gelap. Fitrah kejadian alam telah membentuk satu tempat perlindungan yang besar di kaki tebing bukit itu. Ianya luas dan berlantaikan pasir dan apa yang paling disukai oleh Si Pintar ialah sebuah kolam yang bersih dan jernih yang terletak di belakang gua dan tilam dedaun paku-pakis untuk tidur.

4. Dia membenamkan muncungnya ke dalam kolam dan minum sepuas-puasnya. Kemudian dia berehat di atas longgokan daunan itu sambil menguap lebar. Segala-galanya seperti sediakala termasuk pohon beringin tua yang tercegat gagah di mulut gua itu. Dia berbaring di celahan longgokan tilam itu sambil memerhatikan bulan belayar sehinggalah kelopak matanya layu lalu tertidur.

5. Malam meniti tua dan hanya kedengaran suara halus dengkuran dan titisan air dari lelangit gua jatuh ke dalam kolam.

6. Kemudian, jauh di kaki mulut gua itu, seekor kucing hutan yang lapar sedang mencari makanan. Ia datang merangkak perlahan dan bulunya yang kuning kecokelatan bersatu dengan cahaya dan bayangan dinding gua itu. Di kegelapan malam matanya yang besar bersinar hijau keemasan dan si kucing merangkak mendekati pokok tua yang telah mati itu.. Dia terpaku sejenak dan kemudian membenamkan kukunya di banir pokok itu dan secepat kilat memanjat ke atas pokok sehingga dirinya separas dengan mulut gua itu.

7. Pada mulanya Si Pintar terbaring dan tersembunyi di celah-celah kelembutan dedaunan itu tetapi akhirnya mata liar kucing itu terpaku kepada perut putih Si Pintar. Agak lama juga kucing itu menghendap sambil memerhatikan Si Pintar. Ekornya bergoyang mengibas-ibas dan mulutnya terbuka sedikit menampakkan taring putihnya.

8. Akhirnya dia merangkak ke hadapan di atas dahan yang panjang itu dan mengujinya dengan tapak kaki hadapannya dan disusuli dengan seluruh badannya. Dahan itu melentur kerana berat badannya tetapi kucing itu dapat bertahan dan mengimbang badannya seperti seorang penyelam. Kemudian dengan satu loncatan yang kuat dia menerkam gumpalan dedaunan dibawahnya. Pada saat yang sama Si Pintar sedang enak kehangatan di atas hamparannya dan terkaman kucing itu tidak kena sasaran. Terkaman kuku-kuku ganas itu telah dihalakan kepada kepala dan leher Si Pintar untuk merobek kaki hadapannya mulai dari bahu hingga ke tapak kakinya. Secepat kilat Si Pintar bingkas dan berdiri memekik ketakutan ketika dia berhadapan dengan dengusan kucing itu. Dia menendang liar, cuba menendang kucing itu ke dinding gua tetapi dengan pintar kucing itu bergolek di bawahnya sambil menikam Si Pintar dengan kukunya. Si Pintar lantas bangkit dengan kaki belakangnya dan berundur sambil memukul dengan tapak kakinya. Adakalanya dia menghempap musuhnya tetapi kucing itu dapat melepaskan diri.

9. Tiba-tiba kucing itu berpusing dan dengan satu loncatan sahaja dia sudah berada di atas pokok. Dia membuat terkaman kedua dan kali ini dia mendarat di belakang Si Pintar. Kedua-duanya jatuh bergolekan di lantai gua sambil menyeringai dan mendengus garang. Golekan itu menuju ke arah kolam. Si Pintar meronta untuk melepaskan diri dari cengkaman kuku di bahunya tetapi rontaannya hanya mendalamkan cengkaman kuku ganas itu. Sekarang mereka bergomol di bibir kolam dan tergolek masuk kedalam air kolam yang sangat sejuk itu. Si kucing masih tdak melepaskan cengkamannya. Dengan satu jeritan kesakitan Si Pintar menggolekkan badannya dan menindih kucing itu ke dalam air. Untuk beberapa ketika Si Pintar membiarkan kucing itu tertekan dibawahnya sehinggalah cengkaman kuku itu beransur-ansur terlepas semuanya. Perlahan-lahan dan dengan penuh kesakitan Si Pintar berusaha keluar dari dalam kolam itu.

Ujian 2

Si Pintar

1) Pilih perkataan yang paling hampir maknanya untuk tiap-tiap perkataan di sebelah kiri. Gariskan jawapan anda.

(a) merangkak - berlari, mengesut, melompat, berjalan.

(b) tersembunyi - tersorok, hilang, terjumpa, tertekan

(c) secepat kilat - tidak berapa lama, kadang-kadang, pantas, kemudian.

2) Lakukan seperti arahan di atas untuk perkataan-perkataan berikut seperti yang digunakan di dalam cerita tersebut.
GUNAKAN CERITA SI PINTAR UNTUK CARI JAWAPAN ANDA.

(a) bergomol - berpaut, terhoyong-hayang, berlawan, bergoyang.

(b) menarikan - menyinarikan, kerdipan, bercahayakan, berjogetan.

(c) keseronokan - penuh kasih sayang, kelembutan, senyap, penuh kegembiraan.

3) Di manakah padang ragut Si Pintar?

.....

4) Apakah yang berdiri di mulut gua itu?

.....

5) Kolam itu terletak di bahagian mana dalam gua itu?

.....

6) Apakah yang digunakan oleh Si Pintar sebagai tilam tidur?

.....

7) Bahagian badan Si Pintar yang manakah yang mula-mula dilihat oleh kucing itu?

.....

8) Di manakah Si Pintar tidur selain daripada gua itu?

.....

9) Tuliskan perkataan pertama dari satu ayat yang menceritakan bahawa Si Pintar kerap pergi ke gua itu.

.....

10) Bilakah waktunya Si Pintar makan? Gariskan jawapan anda.

pagi, tengahari, lewat tengahari, petang, malam.

11) Gariskan perkataan yang terbaik yang menghuraikan bagaimana air masuk ke dalam kolam itu.

berlomba-lomba, berputar, menyembur, berlari, menitik, berjatuhan.

12) Yang manakah di antara kenyataan berikut yang paling sesuai menerangkan mengapa kucing itu bergerak berhati-hati di atas pokok itu?. Gariskan jawapan anda.

(a) dia tidak mahu kehadirannya dikesan oleh Si Pintar

(b) dia tidak begitu cekap memanjat pokok

(c) salah satu dahan pokok itu mungkin telah reput

13) Ada <u>dua</u> gantinama perkataan 'gua' di bahagian pertama cerita itu. Apakah perkataan-perkataan tersebut?

(a) ..... (b) .....

14) Pada fikiran anda, mengapakah kucing hutan itu pergi ke gua itu? Gariskan jawapan anda.

(a) kemungkinan ia pernah menangkap binatang di gua itu.

(b) ia terjumpa gua itu.

(c) ia tahu Si Pintar berada di dalam gua itu.

15) Ada <u>dua</u> angota badan Si Pintar yang luka akibat serangan kucing itu. Gariskan pilihan anda.

leher, bahu, telinga, muka, kaki hadapan, kaki belakang.

16) Berdasarkan pilihan di bawah, gariskan kedalaman air kolam itu ketika kedua-dua binatang itu bergaduh. Gariskan jawapan yang anda fikir paling sesuai.

10 centimeter, 1 meter, 3 meter, 10 meter.

Beri satu alasan akan pilihan anda:

.....

.....

17) Apakah yang dimaksudkan dari cerita itu akan:-

(a) "lorongan emas" (perenggan 1)

.....

(b) "lambaian hamparan hijau" (perenggan 2)

.....

18) Salin satu phrasa (satu kumpulan perkataan/sebahagian ayat) dari karangan itu yang menyatakan kucing hutan itu tidak jelas kelihatan.

.....

19) Gariskan salah satu jawapan di bawah ini yang paling jelas menerangkan makna "bulan belayar" (perenggan 4).

(a) bulan berbentuk seperti sebuah kapal layar.

(b) bulan dan bayang-bayang berbentuk seperti kapal layar.

(c) bulan kelihatan belayar di langit.

(d) bulan kelihatan bergerak pantas melintasi langit malam.

20) Dari senarai yang berikut, ada lima perkataan yang sangat penting yang menceritakan maksud cerita itu.
Cari dan gariskan jawapan anda.

bulan, kolam, keldai, tebing, batu, padang ragut,

kucing liar, gua, rumput, gaduh, paku-pakis.

21) Berikut ialah tajuk-tajuk yang sesuai untuk beberapa perenggan dari cerita tersebut. Pilih satu perenggan yang sesuai untuk setiap tajuk dan tuliskan nombor perenggan tersebut di ruang kotak yang disediakan.

Terlena	☐	Serang!	☐
Gua Rahsia itu	☐	Ancaman merbahaya	☐

22) Pada fikiran anda, apakah agaknya dua tindakan yang besar kemungkinan dilakukan oleh Si Pintar selepas keluar dari dalam kolam itu. Gariskan pilihan anda.

(a) mengawal pintu masuk gua itu.

(b) mencari tempat lain untuk tidur.

(c) menyambung tidur di dalam gua itu.

(d) mencari makanan.

(e) mencari kucing hutan yang lain.

(f) membersihkan luka-luka di badannya.

(g) bersembunyi di dalam hutan.

23) Sekiranya Si Pintar baru sahaja keluar dari kolam itu dan ternampak seekor kucing hutan lain yang hampir memanjat pokok itu, pada fikiran anda apakah tindakan yang paling sesuai diambil oleh Si Pintar. Gariskan jawapan anda.

(a) serang kucing hutan itu.
(b) melarikan diri.
(c) lemaskan kucing hutan itu di dalam air kolam.
(d) cuba bersembunyi di dalam gua itu.
(e) berpura-pura mati.

24) Dua daripada ayat-ayat berikut adalah tidak benar. Gariskan ayat-ayat tersebut.

(a) Keldai lebih berat daripada kucing hutan.

(b) Si Keldai sangat pandai memerangkap kucing itu masuk ke dalam kolam.

(c) Kucing hutan itu sepatutnya menang pergaduhan itu.

(d) Kucing hutan lebih pintar daripada keldai.

(e) Di dalam mana-mana pergaduhan, binatang yang lebih besar sepatutnya yang selalu menang.

SEMAK JAWAPAN ANDA

ALI

1. Angin yang kencang itu akhirnya menghanyutkan mereka jauh dari tanjung itu. Mereka menurunkan layar, menyentap naik dayung kemudi dan membiarkan bot terapung dibuai ombak. Selepas mereka melepaskan jaring, mereka terapung, ditolak oleh angin dan ombak sehingga matahari memanjat tinggi di langit. Angin bertambah kuat, membuai bot itu tanpa haluan tetapi Ali tidak kisah. Dia seorang nelayan.

2. Tiba-tiba satu bayangan hitam muncul di dalam air berhampiran dengan sampan besar itu. Ianya ialah seekor ikan yang paling besar pernah dilihat oleh budak itu. "Ayah, lihat itu", katanya, memaut lengan bapanya. Satu sirip hitam muncul di permukaan air dan satu badan lembaga kelabu menyelam dan bergolek di tepi bot itu. Ali mengiggil dan teringat cerita-cerita yang pernah didengar berkenaan jerung raksaksa yang memburu di luar pantai pulau mereka.

3. "Duduk", kata bapanya perlahan, dan cepat-cepat memotong jaring agar terlepas. Kemudian merentap naik layar dan menghayun pendayung kemudi dan kenaikan itu bergerak pantas menuju ke pulau itu. Tetapi jerung itu mengekori mereka dari bawah permukaan air dan hanya kelihatan siripnya yang mengancam itu.

4. Angin bertambah kencang. Ia menderu dan bergelora ganas mengimbas bot itu. Bot itu meniti ombak-ombak yang pecah dibawahnya dan memanjat puncak ombak lalu meluncur jatuh ke lembah gelora dengan kelajuan yang mencemaskan. Di masa itu juga ikan itu menunjukkan belakangnya dan menyelam dibawahnya. Ali memejamkan matanya menjangkakan bot kecil mereka akan terbalik bila-bila masa sahaja.

5. Sementara itu bapanya berhempas-pulas mengawal kemudi bot di dalam usaha untuk mengemudikannya melalui celahan terumbu karang yang mengawal pintu masuk tanjung itu. 'Kr-a-a-a k', pendayung bot patah ditangannya. Tiba-tiba bot itu dicampak ke kiri dan ke kanan oleh ombak

yang menggunung itu dan dilambung ke atas ke arah terumbu yang mereka cuba elakkan itu. Walaupun bot itu sudah mulai pecah, sekoyong-koyong satu gelombang yang besar menghempasnya ke terumbu itu dan pada masa yang sama menghayun mereka terlambung ke udara dan jatuh ke atas air yang lebih tenang di sebalik batu karang itu.

6. Apabila dia muncul dia mencari bapa dan botnya itu tetapi tak satu pun kelihatan. Dia boleh melihat pulau yang berpantai lebar itu dengan jelas. Hanya ada satu perkara yang boleh dibuat olehnya. Berenang ke arah pantai itu.

7. Walaupun banyak dari masa yang terbuka itu digunakan di air yang tenang itu tetapi ianya tidak lama apabila kaki dan tangan Ali mulai kejang dan lemah kelesuan. Disebalik kesungguhannya, pulau itu tidak kelihatan bertambah dekat. Kemudian, sesuatu menggesel lututnya. Dalam keadaan yang hampir pitam dan lemah dia tidak memperdulikannya sehingga tiba-tiba dia menerima satu pukulan padu di kakinya. Pada mulanya dia menyangka tentunya ia adalah kecaian bot itu. Dia memusingkan kepalanya dan memerhati dengan teliti ke dalam air. Kelihatan di bawahnya satu makhluk kelabu yang besar. Ali bernafas penuh kesedaran dan menelan air masin apabila dia berbuat demikian. Dengan penuh terkejut dia cuba berenang dari binatang itu tetapi masih juga berada di situ dan menyondol perut dan kakinya. Ali meronta cemas dan menelan lebih banyak air masin dalam usaha untuk melarikan dirinya. Kemudian, dia mula rasa lemah dengan cepat dan dia mula tenggelam.

8. Dalam keadaan begitu, dia merasa makhluk itu menolaknya ke atas hampir di atas permukaan air. Untuk pertama kalinya dia nampak kepala makhluk itu. Matanya redup dan bermulut lebar dan lembut. Dengan cepat dia tahu bahawa makhluk itu tidak perlu ditakuti. Ia adalah seekor ikan lumba. Dalam keadaan lemah dia memaut sirip ikan itu. Ikan lumba itu mula berenang menarik Ali bersamanya.

9. Beransur-ansur, kekuatan budak itu pulih dan dia boleh memanjat di belakang ikan itu dan memegang sirip ikan itu dengan kuat dengan kedua-dua tangannya. Ikan lumba itu berenang membawa Ali menungang di belakangnya dan ia lebih cepat dan luncur dari sebarang bot dan tidak berapa lama kemudian mereka berada di kawasan air cetek yang berwarna hijau kepucatan di tepi pulau kecil itu. Ali bergolek dengan perlahan di sebelah ikan itu. Ali berdiri dan merasa pasir yang keras di tapak kakinya. Tidak jauh dari situ, dia dapat melihat kampungnya. "Aku dah sampai," katanya dan berpusing untuk menyentuh ikan lumba itu, tetapi ia telah pun berenang pergi.

Ujian 4

Ali

1) Pilih satu perkataan yang paling hampir maknanya untuk perkataan di sebelah kiri. Gariskan jawapan anda.

(a) cemas - tidak bimbang, sedikit bimbang, agak bimbang, amat bimbang.

(b) mengancam - merbahaya, bimbang, mengugut, menyeram.

(c) kelesuan - malas, sakit, lembab, letih.

2) Lakukan seperti di atas untuk perkataan-perkataan berikut:- Gunakan cerita 'Ali' untuk cari jawapan anda.

(a) menggesel - melanggar, merempuh, memukul, menyentuh.

(b) haluan - pendayung, bimbingan, bantuan, pedoman.

(c) terkejut - terbangun, tersedar, terperanjat, terpaku.

3) Namakan jenis ikan yang mengganas di sepanjang pantai pulau itu?

.....

4) Apakah yang mengawal pintu masuk tanjung itu?

.....

5) Apakah yang terjadi kepada dayung-kemudi itu?

.....

6) Di bahagian manakah Ali memegang ikan lumba itu?

.....

7) Apakah warna kawasan air cetek yang berhampiran pulau itu?

.....

8) Apakah riadah yang anda fikir dilakukan oleh Ali di waktu lapang?

.....

9) Tuliskan perkataan yang pertama daripada ayat yang menjelaskan kepada kita bahawa Ali tidak berenang dengan kuat agar terselamat.

.....

10) Pada waktu bilakah mereka bertemu jerung itu?
Gariskan pilihan anda.

awal pagi, lewat pagi, lewat petang, senja, malam.

11) Gariskan perkataan yang paling tepat yang menerangkan keadaan cuaca ketika mereka bersungguh-sungguh mendayung balik ke pulau itu.

bahaya, bertukar-tukar, buruk, ribut, tenang,

tidak nyaman.

12) Yang manakah di antara sebab-sebab berikut yang paling tepat yang menerangkan mengapa bot itu pecah? Gariskan jawapan anda.

(a) Ianya bukan bot yang tahan lasak.
(b) Bapanya tidak dapat mengemudi bot itu.
(c) Bot itu melanggar terumbu karang.

13) Ada dua perkataan di bahagian awal cerita itu yang membawa maksud 'bot'. Apakah perkataan tersebut?

(a).....

(b).....

14) Pada fikiran anda, mengapa jerung itu menghampiri bot mereka? Gariskan jawapan anda.

(a) kemungkinan ia telah menyerang jaring-jaring nelayan sebelum ini.

(b) secara kebetulan ia terjumpa sampan itu.

(c) jerung itu tahu bahawa Ali dan bapanya berada di dalam bot itu.

15) Berdasarkan cerita Ali, pilih dua benda dari senarai di bawah yang menunjukkan bahawa jerung dan ikan lumba-lumba tersebut kelihatan serupa. Gariskan jawapan anda.

mulut lebar, badan kelabu, mata lembut, badan panjang,

bersirip, ekor besar.

16) Berapa luaskah ruang masuk terumbu karang di tanjung itu? Gariskan jawapan yang anda fikir paling sesuai.

1 meter, 10 meter, 100 meter, 200 meter.

Berikan satu sebab akan pilihan anda:

.....

.....

17) Apakah yang dimaksudkan dengan:-

(a) 'meniti ombak-ombak' (perenggan 4).

.....

(b) 'mulai kejang' (perenggan 7).

.....

18) Tuliskan satu ayat dari cerita itu yang menerangkan bahwa bot itu bergerak pantas turun naik ketika ia meluncur.

.....

.....

19) Gariskan satu jawapan yang menerangkan dengan tepat akan maksud sebenar "Dia seorang nelayan" (perenggan 1).

(a) bapanya seorang nelayan

(b) dia memang yakin dirinya seorang nelayan

(c) dia kurang yakin akan dirinya seorang nelayan

(d) dia berpura-pura menjadi seorang nelayan

20) Ada lima perkataan dari senarai di bawah yang dianggap sangat penting dari cerita tersebut. Kelima-lima perkataan tersebut memberitahu kita akan isi utama karangan itu. Cari dan gariskan jawapan anda.

pulau, ombak, memancing, pantai, ikan lumba-lumba,

tohor, jerung, jaring, budak, ribut, kemudi bot, angin.

21) Berikut ialah tajuk-tajuk untuk beberapa perenggan dari cerita tersebut. Cari perenggan yang sesuai untuk setiap tajuk dan tuliskan nombor perenggan tersebut di dalam kotak yang disediakan.

Hampir lemas	☐	Malapetaka !	☐
Perlumbaan bermula	☐	Ancaman Bahaya	☐

22) Pada fikiran anda, apakah <u>DUA</u> langkah yang paling utama yang dilakukan oleh Ali setelah beliau selamat sampai di pantai itu. Gariskan jawapan anda.

(a) berjemur untuk keringkan badan.

(b) bergegas ke kampung untuk mendapatkan bantuan.

(c) mencari seorang anggota polis.

(d) mencari bapanya.

(e) mencari kepingan bot yang telah pecah.

(f) pergi tidur.

(g) memburu jerung itu.

23) Andainya Ali berada di dalam sebuah bot lain dan mengalami nasib yang sama; botnya pecah dilambung ombak dan terhempas ke atas batu karang itu, apakah tindakan yang paling utama dilakukan oleh Ali? <u>Gariskan</u> jawapan anda.

(a) berenang di sekeliling tempat kejadian mencari botnya.

(b) berusaha berenang ke pantai.

(c) menjerit memanggil bapanya.

(d) menahan nafasnya.

(e) tunggu ikan lumba-lumba datang.

24). Dua daripada ayat-ayat berikut adalah <u>tidak</u> benar. <u>Gariskan</u> ayat-ayat tersebut.

(a) Ikan jerung lebih ganas jika dibandingkan dengan ikan lumba-lumba.

(b) Ali sangat pandai mencari ikan lumba-lumba di dalam air.

(c) Ali bernasib baik kerana tidak lemas.

(d) Ikan lumba-lumba lebih pintar daripada ikan jerung.

(e) Ikan besar lebih pandai berenang daripada ikan kecil.

SEMAK JAWAPAN ANDA.

APPENDIX C (ii)

Four Comprehension Texts and the Comprehension Tests in L2 English as a Second Language)

Ahmed Idris

1. If you draw a line from Lumut town, across the Titiwangsa Mountain Ranges to the South China Sea, it comes to the town of Kemaman which is located in the state of Terengganu Darul Iman. Kemaman is a fishing town, with a big harbour full of fishing boats. You can see the masts showing above the roofs from every part of the town. Down the quay the fishermen spread out their nets to dry. Close by is the fish market. The whole town smells of the sea, dried salted fish and cuttlefish. They are parts of their everyday living.

2. A hundred years ago a man sailed across the South China Sea to Kemaman from Pontianak, Kalimantan. His name was Ahmad Edris. He liked Kemaman, and made up his mind to settle there. But he found that the local people mispronounced his name. So he changed Edris to Derih. Pak Mat Derih was his new name, and then they said it the right way.

3. Pak Mat Derih liked doing business and he started to be a fish dealer and began sending fish to Kalimantan for people to eat. He hold fast to the famous saying 'Hard Work is a Key to Success'. It was not long before he became rich, and the family moved into a big house. Soon the family felt they were Malaysians rather than Indonesians. Pak Mat Derih's son and grandson both married Malaysian girls.

4. This grandson, Idris Ahmad, was the father of Ahmed Idris, a famous international fish potato crisps manufacturer. He too lived in Kemaman, and he carried on the family business. Both he and his wife were fond of business based on fish product. Idris was not very good in running their business finance, but his wife was a fine finance manager. She even took part in giving lecture in business seminars in the town.

5. After they were married they set up house near the harbour. They had five children, three daughters and two sons. Ahmed was the younger of the two boys. He was born a little over fifty years ago. He had dark brown eyes and thick fair hair, and was a dreamy looking little boy.

6. Ahmed loved looking at the boats in the harbour. He used to walk along the quays among the nets and the baskets of fish. Often he watched the boats put out to sea and vanish beyond the horizon. If the weather was wet, he had to stay indoors instead. One rainy day he thought he would like to watch his mother preparing fish potato crisps in the kitchen. The desire to try it himself was strong and Ahmed tried mixing flour and other ingredients without proper scales. His clothes and face became white. That was his odd behaviour during rainy day. His diligent efforts watching with full concentration on his mother's work made him more skillful and with his mother's little supervision, Ahmed was able to produce a quality product. This amazed his father as he was still young.

7. His mother was very glad to see him making the crisps. Because he loved the crisps business so much, she had always hoped that her children would be successful entrepreneurs. When he was twelve she decided he was old enough for lessons in making fish, cuttlefish, and shrimp potato crisps. She taught him herself. She was a strict and careful teacher. Ahmed had to practise to add the varieties of how to make the crisps. He found this boring and he used to hurry over them. But he knew his mother always laughed when he failed to make the right ingredients due to the wrong weighing scales. The hard and uncrispy product was the evident. Ahmed did not give up and was determined to correct the mistakes. His mother's act heightened his will and to be more cautious.

8. Once a week, his parents' business partners came to the house to try their new recipes. At that time little efforts were made to produce different types and taste of the fish, cuttlefish and prawn crisps in the town. It made them work hard in creating new recipes and in diversifying their business. Ahmed watched and listened to the lively activity as he sat at the corner of the kitchen. He improved his knowledge this way.

9. When Ahmed was eighteen his grandfather died. The old man had done many good deeds for the town and to commemorate his contributions, a ceremony was held in the town. His parents took Ahmed to the ceremony. A well known businessman in the state delivered a speech and later presented his family with a medal. This was the local society's gesture of showing respect for his family. Ahmed found the slow, sad speech very moving. In fact he remembered it for the rest of his life.

Test 1

Ahmed Idris

1) Underine one meaning from those on the right which is nearest in meaning to the word on the left.

(a) vanish - appear, fade, faint, end, disappear.

(b) manufacturer - industry worker, supervisor, importer, owner of a company, chief clerk.

(c) mispronounced - wrote wrongly, missed, spoke wrongly, made fun of, spelt wrongly.

(d) quay - swimming ground, sea-shore, landing stage, goods-yard, beach.

2) Now do the same for these words AS THEY ARE USED IN THE STORY:-

(a) practise - body movement, exercise, stretching, running, skipping.

(b) recipe - direction for preparing a dish, cooked fish, cooking style, uncooked raw fish, frying pan.

(c) scales -weighing instruments, climbs, the covering on the skin of a fish, rules, units for measuring.

3) Where is Kemaman?

.....

4) Who sent fish to Kalimantan?

.....

5) Why did grandfather have a ceremony?

.....

6) Where in the town was the Idris's house?

.....

7) In what year did Ahmad Edris sail from Kalimantan?

.....

8) What is the meaning of his mother's laugh?

.....

9) What is the name favoured by the local people for Ahmad Edris?

.....

10) What do you think Ahmed did for a living when he grew up?

.....

11) There was a smell of fish in the town. What could be a commercial activity in the town.

.....

12) What did Ahmed's father do for a living?

.....

13) Not all men in Kemaman could be fishermen. Name two other jobs, apart from fisherman and salted-fish businessman, that a man might have done to earn a living.

(a).....

(b).....

14) How is it possible to draw a line across the Titiwangsa Mountain Range?

.....

.....

15) Use your own words to explain the meaning of:-

(a) "His mother's act heightened his will and to be more cautious". (Para. 7)

.....

.....

(b) "Ahmed found the slow, sad speech very moving". (Para. 9)

.....

.....

16) Which <u>three</u> of the following fish would the sea fishermen of Kemaman not be able to catch? UNDERLINE THOSE YOU CHOOSE.

tenggiri, tamban, puyu, bilis, parang, haruan, keli.

17) Which <u>four</u> words from the following list do you think are most important to the story? Underline the four you choose.

Kemaman, father, mother, port,
fish potato crisps, Kalimantan, ceremony, Ahmed,
horizon, child.

18) Ahmed's mother was a good teacher and the boy grew up to be a famous man. From what you know already and from what you have read in the story, decide which two of the following statements are true and underline them:-

(a) Some famous businessmen have had good teachers.

(b) Good teachers make all their pupils famous.

(c) Hard practice makes all pupils famous.

(d) Many famous businessmen did not need a good teacher.

19) Using what you have learnt from the story about En. Idris's home and family, underline <u>three</u> sentences from the six below which best seem to fit a story with a title **" A Wet Season Evening at Mr. Idris's Home"**.

(a) Ahmed sat alone in the house with nothing to do.

(b) The room appeared cosy and warm in the light of the kerosene lamps.

(c) The house was soon to be filled with the smell of the crisps.

(d) Ahmed's mother was baking cake in the kitchen while the rest of the family sat reading.

(e) The breeze from the window was very pleasant.

(f) The Idris family sat on the sofa awaiting the arrival of their friends.

20) From the following, pick out the <u>two</u> things you think had most to do with Ahmed learning to make the crisps.

(a) the weather

(b) an interested mother

(c) a rich family

(d) grandfather selling fish

(e) the beautiful countryside and the boats in the harbour

(f) a love to make new crispy recipe.

<u>LOOK BACK OVER YOUR ANSWERS</u>

Maimunah

1. When Maimunah was a girl you could live near the middle of a large town and still be close to open country. In those days, fifty years ago, most town were much smaller than they are now. Maimunah lived with her family in Intan. From the house you could quickly walk to the town centre; the other way you were soon out among fields. Their house was easy to find, as it had a painted sign hanging outside. On the sign there was a white tower, and that was the name of the house. At the back of the house there was a courtyard with a garden beyond it.

2. Not far from White Tower was a school. Maimunah's father was a teacher, and he was in charge of this school. When his children were old enough they started there too. Maimunah's eldest brother, Adam, was the first to go, next Haris, then Onn. Maimunah was the only girl, an she went when she was seven. She wore spectacles, which made her face look even rounder. Everyone who met Maimunah liked her because she was such a friendly girl. Throughout her life she had a great many friends.

3. All her brothers were clever at drawing. This was not surprising, as their father was very artistic himself. But to begin with no one realised Maimunah was going to be even better at art than her brothers. When Maimunah first went to school her father thought she was still too young to start art lessons. So, as there was no studio in the house, Maimunah used to draw and paint by herself in the store behind the house. Two years later, when at last she began to learn art, her father discovered she knew a great already.

4. When Maimunah was thirteen she needed new teachers from whom she could learn more about art. The best way to find these was to win a scholarship to art school. These were open to children who could draw and paint really well. So Maimunah's parents looked carefully in their newspaper, and a few months later they saw a notice about Intan Art school. It stated there would be

an examination to select new pupils for the school in November. Any child who wanted to try had to go to the Intan Art school for tests. Inorder to qualify for the scholarship, she had to be good at lesson as well as having a talent for art.

5. It was a great opportunity for Maimunah. Intan Art School was the best in the district. The headmaster loved art, and made sure that it was well taught. Maimunah would be able to learn how to draw and paint properly.

6. Maimunah went to the school along with a number of other children. When they saw her come in wearing a pale grey dress, they all started laughing. Poor Maimunah did not understand why, till someone called out, " Breadmaker's girl ! ". They thought her clothes were white with flour. Many of the children had rich parents and wore fashionable clothes. They turned up their noses at Maimunah, and no one talked to her. "How can a funny girl with cheap clothes and spectacles hope to get into the school?" they said to one another.

7. There were two examiners to choose the best from among the children. Soon the results were out. Ten children were to join the school and Maimunah was one of them. All the family were very proud of her. Term begin in the early northeast monsoon season, so she started preparing. First there was all her new uniform to buy. The children at the Art School wore pale violet baju kurung dresses with golden white head covers.

8. There were a hundred and forty children in the school, divided into seven groups. Each group had a room for the prefect, a study, and a dormitory. Children came there from all over the district. Some children who lived far away only went home twice a year. Children whose families lived in Intan, like Maimunah, could go home every Sunday. Some of the children were poor, while others were quite wealthy.

Test 3

Maimunah

1) Underline one meaning from those on the right which is nearest in meaning to the word on the left.

(a) select - pretty, find, enter, obtain, choose.

(b) talent - story, gift, claw, draw, brush.

(c) opportunity - opposite, idea, change, chance, difference.

(d) realised - guessed, hoped, wished, knew, pretended.

2) Now do the same for these words AS THEY ARE USED IN THE STORY:-

(a) courtyard - a place for badminton, where judges work, a place with fences round it, where kings and queens live, a place for talking.

(b) studio - a study, where television programmes are made, where photographs are taken, where pictures are painted, where music is played.

(c) northeast monsoon - dry season, wet season, a type of moon, earthquake, an attack of birds from the northeast.

3) What was on the sign outside Maimunah's house?

.....

4) Why did everyone like Maimunah?

.....

5) What was the name of Maimunah's eldest brother?

.....

6) When did the term begin?

.....

7) How many children were there in the Art School?

.....

8) Which children in the family were younger than Haris?

.....

9) How do we know that Maimunah did not have good eyesight?

.....

10) How old was Maimunah when her father found out she knew a great deal about art?

.....

11) How many prefects did the Art School have?

.....

12) Give TWO reasons why some children only went home twice a year.

a).....

.....

b).....

.....

13) Use your own words to explain the meaning of:-

(a) "open country" (paragraph 1)

.....

.....

(b) "a funny girl" (paragraph 6)

.....

.....

14) Which <u>four</u> words from the following list do you think are <u>most</u> <u>important</u> to the story? UNDERLINE THOSE YOU CHOOSE.

headmaster, child, courtyard, newspaper, Art School, monsoon, Maimunah, district, Intan, examiners.

15) Using what you have learnt from the story about Maimunah's home and family, underline <u>THREE</u> sentences from the six below which best seem to fit a story with the title "**One Sunday Afternoon at Maimunah's house**".

(a) The big house was filled with the laughter of Maimunah and her friends.

(b) In the kitchen, the maid was preparing tea.

(c) Her parents had just returned from a walk in the country.

(d) Adam and Haris were working hard in the garden.

(e) The noise of traffic passing through the town could be heard quite clearly.

(f) Soon Maimunah would be catching the train back to Art School.

16) Although Maimunah's father was not really a poor man, he had to be very careful how to spent the money he earned. Give a reason for this.

.....

.....

17) Why Maimunah was called, "Breadmaker's girl" ? Underline the best answer.

(a) Her parents operated a bakery shop.

(b) Her clothes was dirty with flour.

(c) Her friends were fooled by the color of her clothes.

(d) Her friends loved to bluff her and pull her legs.

18) Which <u>THREE</u> of the following buildings would Maimunah be most likely to be able to see in Intan? UNDERLINE THOSE YOU CHOOSE.

railway station,	supermarket,	plastic factory,
post-office,	police-station,	television shop.

19) Maimunah had some good teachers and grew up to be a famous artist. From what you know already and from what you have read in the story, decide which <u>TWO</u> of the following statements are true and <u>underline</u> them:-

(a) Hard practice makes all pupils good artists.

(b) Many famous artists did not need a good teacher.

(c) Some famous artists have had good teachers.

(d) All pupils become good artists if they have good teachers.

20) From the following, pick out the <u>TWO</u> things you think had most to do with Maimunah becoming a good artist. UNDERLINE THOSE YOU CHOOSE.

(a)	living in Intan	(d)	having a store to paint in.
(b)	an artistic father	(e)	a talent for art
(c)	being a friendly girl	(f)	being a teacher's daughter

Si Pintar

1. Si Pintar the mule ran soundlessly through the trees and just at sunset came upon his own little piece of meadow nestled deep in the forest. It lay in a pool of shadow with only shafts of gold where the sun pushed through the trees. It smelled of the sweetness of wet earth and new grass.

2. With tired feet, Si Pintar tested the welcoming carpet. His hoofs sank deep. He doubled his long legs and fell into its softness. For a long time he lay still, then he began rolling blissfully enjoying the springiness of the soft grass after his rocky mountain beds. At last he rose to crop the juicy long grass as the sun dipped low and darkened the shadows across the meadow. Soon he had eaten his fill of it. Now to find his secret cave, and sleep.

3. A full moon danced its beams along the path from the meadow to Si Pintar's cave. With a grunt of happiness, he trotted along the path until it opened out into a black cavern. Nature had built a huge shelter in the side of the cliff. It had a wide, sandy floor, but what Si Pintar loved most of all was the pool of clean, clear water near the back of the cave, and the thick bed of ferns to lie in.

4. He burried his muzzle in the pool and drank deeply. Then he settled down in a clump of ferns and opened his mouth in a wide, stretching yawn. Everything was just as it had been many times before, even the old beringin tree standing at the mouth of the cave. He lay among the ferns watching the sailing moon until his eyelids drooped and sleep overcame him.

5. Night wore on and soon the only sounds were Si Pintar's little snorings and the water tinkling into the pool from the roof of the cave.

6. Then, far below the mouth of the cave, a wildcat in search of food, came slinking forward, her tawny coat mixing with the lights and shadows of the rocks. Her huge eyes gleamed golden green in the dark as she crept nearer to the

old dead tree. She halted there a moment, then hooked her claws into the trunk and climbed swiftly until she was level with the mouth of the cave.

7. At first Si Pintar lay undiscovered in the ferns, but soon her searching eyes fixed upon his white belly. For a long time she lay watching him, her tail swishing and her mouth partly open, showing her white fangs.

8. At last she stole forward on a long branch, testing it first with her forepaws and then with her whole body. It bent under her weight but she steadied herself, balancing like a diver. Then, with one powerful leap she launched herself down into the ferns. At that very moment Si Pintar was snuggling deeper into the ferns and she landed short of her mark. Cruel claws intended for his head and neck, ripped his forelegs from shoulder to hoof. Instantly, he was awake and on his feet squealing in terror as he faced the hissing wildcat. He pawed wildly, trying to kick her over the edge of the cave, but cunningly she rolled underneath him, stabbing with her claws. Si Pintar backed away, rearing as he did so and flailing with his hoofs. Once he landed on the cat's muscled body but she rolled out from under him.

9. Suddenly she turned and with a bound was up in the tree. She tried a second spring down on him and this time she landed on his back. Down they both went onto the floor of the cave, snarling and grunting as they rolled across towards the pool. Si Pintar struggled to shake free of the claws stabbing into his shoulders, but they only dug deeper. Now they grappled on the very edge of the pool until finally went spinning into the icy water. Still the wildcat would not let go. With a scream of pain Si Pintar rolled over on his back, pinning her beneath him in the water. For long minutes he held her there, until gradually the claws eased and at last they fell away. Slowly and painfully Si Pintar struggled from the pool.

Test 2

Si Pintar

1) From the words on the right, choose the word nearest in meaning to the word on the left. Underline the word you choose.

(a) slinking - running, creeping, jumping, walking.

(b) undiscovered - hidden, lost, found, uncovered.

(c) instantly - sooner, sometimes, immediately, later.

2) Now do the same for these words, AS THEY ARE USED IN THE STORY.

(a) grappled - hooked, staggered, struggled, trembled.

(b) danced - flickered, rocked, gleamed, shone.

(c) blissfully - lovingly, quietly, quickly, joyfully.

3) Where was Si Pintar's meadow?

.....

4) What stood at the mouth of the cave?

.....

5) Whereabouts in the cave was the pool?

.....

6) What did Si Pintar use as a bed?

.....

7) Which part of Si Pintar did the wildcat see first?

.....

8) Where had Si Pintar been used to sleeping?

.....

9) Write down the first word of a sentence which tells us that Si Pintar often visited the cave.

.....

10) At what time did Si Pintar eat? UNDERLINE ONE ANSWER.

morning, afternoon, late afternoon, evening, night.

11) Underline the word which best described the way in which the water entered the pool.

rushing, swirling, gushing, running, dripping, falling.

12) Which of the following reasons best explains why the wildcat moved carefully in the tree? UNDERLINE THE ONE YOU CHOOSE.

(a) she didn't want to be seen by Si Pintar.

(b) she couldn't climb very well.

(c) a branch might have broken off.

13) There are two <u>words</u> in the first half of the story which are used instead of 'cave'. What are they?

a)..... b).....

14) Why do you think the wildcat went to the cave? UNDERLINE THE ANSWER YOU CHOOSE.

(a) probably she had caught animals there before.

(b) she found it by accident.

(c) she knew Si Pintar was there.

15) Which parts of Si Pintar's body were injured by the wildcat? Underline the <u>two</u> you choose.

neck, shoulders, ears, face, front legs, back legs.

16) How deep was the water in the pool where the animal fought? UNDERLINE THE ANSWER YOU THINK IS MOST LIKELY.

10 centimetres, 1 metre, 3 metres, 10 metres.

Give a reason for your answer:

.....

.....

17) What is meant in the story by:-

(a) 'shafts of gold' (paragraph 1)

.....

(b) ' the welcoming green carpet' (paragraph 2)

.....

18) Copy out the phrase (a small group of words) used in the story which tell us that the wildcat could not be seen very well.

.....

19) From the answers given below, underline the one which explains best of all the meaning of "the sailing moon"(paragraph 4).

(a) a moon shaped like a sailing ship.

(b) a moon with shadows shaped like a sailing ship.

(c) a moon sailing in the sky.

(d) a moon that appears to be moving rapidly through the night sky.

20) Five words in the following list are important ones in the story because they tell us what the story is about. Find them and underline them.

moon, pool, mule, cliff, rocks, meadow,

wildcat, cave, forest, grass, fight, ferns.

21) Below, are titles for some of the paragraphs. Choose a paragraph for each title and put the paragraph number in the box.

Going to Sleep ☐ Attack! ☐

Seccret Cave ☐ Danger Threatens ☐

22) What do you think would be the <u>TWO</u> most likely things for Si Pintar to do after struggling from the pool? UNDERLINE THOSE YOU CHOOSE.

(a) guard the entrance to the cave
(b) find somewhere else to sleep
(c) go back to sleep in the cave
(d) find something to eat
(e) search for more wildcats
(f) try to clean his wounds
(g) hide in the forest

23) If Si Pintar now happened to see another wildcat about to climb the tree, what do you think would be the best thing for him to do? UNDERLINE THE <u>ONE</u> YOU CHOOSE.

(a) attack it
(b) run away
(c) drown it in the pool
(d) try to hide in the cave
(e) pretend to be dead

24) <u>Two</u> of the following sentences are <u>not</u> true. <u>Underline</u> them.

(a) Mules are heavier than wildcats.
(b) Si Pintar was clever to get the wildcat into the water.
(c) The wildcat should have won the fight.
(d) Wildcats are more cunning than mules.
(e) In a fight, the larger animal should always win.

<u>LOOK BACK OVER YOUR ANSWERS</u>

ALI

1. Soon the rushing wind had carried them well clear of the bay. They lowered the sail, lashed the steering-oar and let the dugout drift with the waves. After they had lowered the net, they drifted, pushed by the wind and waves until the sun had climbed high in the sky. The wind increased, pitching the dugout about in the water, but Ali did not mind. He was a fisherman.

2. Suddenly, a dark shadow appeared in the water close to the dugout. It was the biggest fish the young boy had ever seen. "Oh, look Daddy", he said, grabbing his father's arm. A black fin stuck out of the water and a long grey body dipped and rolled besides the boat. Ali shivered as he recalled the times he had heard stories of the monster shark which hunted just off the shores of their island.

3. "Sit down boy", said his father softly, as he quickly cut the net free. Then he raised the sail with a jerk and swung the steering oar, and the dugout fled before the wind as they headed back to the island. But the shark followed, always just below the surface, with only its menacing dorsal fin showing.

4. The wind was blowing more fiercely every minute. It howled and shrieked as it hurled the boat before it. The dugout rode waves that boiled and broke beneath it. It climbed peaks and slid down deep valleys of water at breathtaking speed. Just then the fish arched its back and dived under the dugout. Ali closed his eyes, expecting their small craft to be tipped over at any moment.

5. Meanwhile, his father wrestled with the steering-oar in a desperate attempt to steer a course through the gap in the reef that guarded the entrance to the bay. 'Cr-a-a-ck', the oar broke off in his hands. Immediately the dugout was flung sideways-on to the mountainous waves and tossed upwards onto the very rocks he had been fighting to avoid. Even as it began to break up, another giant wave hammered it off the reef, at the same time hurling them both through the air into the calmer waters of the bay, on the other side.

6. When he surfaced he looked around for his father and the dugout but neither was anywhere to be seen. However, he could see the island with its wide beach, quite clearly.There was only one thing to do. He started to swim towards it.

7. Although most of his spare time had been spent in the gentle waters of the bay it was not long before Ali's limb began to feel numb with fatigue. In spite of his efforts, the island did not appear to be getting any closer. Then something brushed against his knee. Dazed and tired, he paid no heed to it until, suddenly, he received a firm blow on the leg. At first he thought it must be a piece of the wrecked dugout. Turning his head he peered into the water. There beneath him was a huge grey creature. Ali gasped in alarm,swallowing salt water as he did so. Frantically, he tried to swim away but it was still there, nudging his stomach and his legs. Ali struggled -in a panic now- taking great gulps of burning salt water in his efforts to escape. Then, weakening rapidly, he began to sink.

8. As he did so, he felt the creature push him up again almost out of the water. For the first time he saw its head. The eyes were kind and the mouth wide and soft. He knew at once that this stranger wasn't to be feared. It was a dolphin. Wearily he put out an arm and held on to its fin. The dolphin then began to swim gently through the water pulling Ali with him.

9. Gradually, the boy's strength returned and he was able to climb onto its back and to clasp its dorsal fin with both hands. The dolphin, with Ali astride its back, went faster and smoother than any dugout and soon they were in the pale-green waters of the tiny island's shallows. Here, it rolled slowly onto its side, allowing Ali to slide gently off its back. He stood up and felt firm sand beneath his feet. Not far away, he could see his own village. "I'm home," he said and turned to touch the dolphin, but it was already swimming away.

Test 4

ALI

1) Underline one meaning from those on the right which is nearest in meaning to the word on the left. USE THE STORY TO CHECK YOUR ANSWER.

(a) panic - fearless, little fear, much fear, great fear.

(b) menacing - threatening, comforting, loving, freezing.

(c) fatigue - energy, weight, lump, tiredness.

2) Now do the same for these words AS THEY ARE USED IN THE STORY:-

(a) brushed - struck, hit, battered, touched.
(b) pitching - throwing, tarring, fixing, moving.
(c) frantically - carefully, wildly, slowly, quickly.

3) Name the fish which hunted off the shores of the island?

.....

4) What guarded the entrance to the bay?

.....

5) What happened to the steering-oar?

.....

6) Which part of the dolphin did Ali hold on to?

.....

7) What colour were the shallows near to the island?

.....

8) What sport do you think Ali practised in his spare time?

.....

9) Write down the first word of the sentence which tells us that Ali wasn't swimming strongly enough to reach safety.

.....

10) At what time of the day did they meet the shark? UNDERLINE ONE ANSWER.

early morning, late morning, late afternoon, evening,

night.

11) Underline the word which best describes the weather during the race back to the island.

nasty, choppy, poor, stormy, fair, unpleasant.

12) Which of the following reasons best explains why the dugout was wrecked? UNDERLINE THE ONE YOU CHOOSE.

(a) It wasn't a very good dugout

(b) Father wasn't able to steer the dugout

(c) The dugout struck a reef

13) There are TWO words in the first half of the story which are used instead of 'dugout'. What are they?

a).....

b).....

14) Why, do you think, did the shark go to the boat? UNDERLINE THE ANSWER YOU CHOOSE.

(a) probably he had raided fishermen's nets before

(b) he came across it by accident

(c) he knew Ali and his father were in the boat

15) From what you are told in the story, choose TWO things from the following list which show that in some ways the shark and the dolphin were alike. Underline the TWO you choose.

wide mouth, grey body, kind eyes, long body,

dorsal fin, large tail.

16) How wide was the gap in the reef at the entrance to the bay? UNDERLINE THE ANSWER YOU THINK IS MOST LIKELY.

1 metre, 10 metres, 100 metres, 200 metres.

Now give a reason for your answer:

.....

.....

17) What is meant in the story by:-

(a wave that boiled' (paragraph 4)

.....

(b) paid no heed' (paragraph 7)

.....

18) Copy out a sentence used in the story which tells us that the dugout was moving quickly up and down as it raced along.

.....

19) From the answers given below, underline the one which explains best of all the real meaning of, "...the dugout fled before the wind..."(paragraph 3).

(a) the boat ran into the wind

(b) the boat was pushed along by the wind

(c) the boat chased after the wind

(d) the wind drove the boat at great speed.

20) FIVE words in the following list are important ones in the story because they tell us what the story is about. Find them and underline them.

island, waves, fishing, beach, dolphin,

shallows, sharks, net, boy, storm,

steering-oar, wind.

21) Below are titles for some of the paragraphs. Choose a paragraph for each title and put the paragraph number in the box.

Near to Drowning ☐ Disaster! ☐

The Race Begins ☐ Danger Threatens ☐

22) What do you think would be the TWO most likely things for Ali to do after landing safely on the beach? UNDERLINE THOSE YOU CHOOSE.

(a) dry himself in the sun

(b) run to the village for help

(c) try to find a policeman

(d) look around for his father

(e) search the beach for wreckage

(f) go to sleep

(g) look for the shark

23) If Ali was ever in another boat which was wrecked in exactly the same way, what do you think would be the best thing for him to do? UNDERLINE THE ONE YOU CHOOSE

(a) swim around in search of the dugout

(b) try to swim for the shore

(c) shout for his father

(d) hold his breath

(e) wait for the dolphin.

24) Two of the following sentences are not true. Underline them.

(a) Sharks are fiercer than dolphins.

(b) Ali was clever to find a dolphin in the water.

(c) Ali was lucky not to have drowned.

(d) Dolphins are cleverer than sharks.

(e) Large fish are better swimmers than small fish.

LOOK BACK OVER YOUR ANSWERS

APPENDIX D (i)

The Transcribed and Translated Verbal Responses into English

Student Code:	J. J. (Girl)
Text:	Ahmed Idris
Language of the text:	English
Discourse Units:	1-379

Student Code: J. J.
Text: Ahmed Idris
Language of Text: English

---

1. E: Yeah, yeah because of the name, right? So you think that it is good to read two or three times. Now for the word, first word for Ahmed Idris', right, the word is 'vanish' and you choose the word 'disappear', is it?
2. S: Aha.
3. E: Why you choose that 'disappear'?
4. S: Well, usually it's 'vanish', usually I heard in..it's like a magician word, like that.
5. E: Haa?
6. S: I will make this pigeon 'disappear', aha ha..
7. E: Oo 'vanish' right?
8. S: 'Vanish'!
9. E: Right before your eyes?
10. S: Yeah.
11. E: All right. OK. So, what has 'vanish' as in this story?
12. S: Aaa I think the boat.
13. E: The boat, right?
14. S: Aha.
15. E: All right, the next question is a..hold on, that 'appear' is not the one, right?
16. S: Not the one.
17. E: That 'fade'?
18. S: That 'fade' is like slowly.
19. E: Mmm fading..
20. S: Aaa fading slowly.
21. E: Aaa 'faint'? What is 'faint'?
22. S: 'Faint' is like coma (unconscious).
23. E: Coma, right?
24. S: Haa.
25. E: OK. 'End' is like?
26. S: End, just like that.
27. E: End, just like that, is it? OK. 'Manufacturer'? You choose 'owner of a company.' In this story who was the 'manufacturer'?
28. S: Aaa it's Ahmad Idris.
29. E: Ahmad Idris?
30. S: Yah.
31. E: All right. OK. So it's Ahmed Idris's father who became the 'manufacturer'?
32. S: Aha.
33. E: Aha aaa 'mispronounced' you choose 'spoke wrongly'..
34. S: Yeah.
35. E: 'Mispronounced' what?

36. S: Aaa Ahmad Edris's name, the first person who came from Kalimantan.
37. E: Mm?
38. S: The people in the village 'mispronounced' his name.
39. E: Aha?
40. S: So, he changed his name to Pak Mat Derih.
41. E: Pak Mat Derih?
42. S: Yeah.
43. E: All right. 'Quay', right? For 'quay' you choose 'sea-shore'? Aaa that is 'beach', right?
44. S: Ahm.
45. E: All right. OK. That 'quay'..where does 'quay' happened?
46. S: This is the time...aaa '...walk along the (quays)...' (Paragraph 6). Is it 'quays' (kuay) or 'keys' ? I'm not so sure you know.
47. E: Quay, quay. (Testing her).
48. S: Is it?
49. E: Yeah?
50. S: Aha.
51. E: Aha..
52. S: '...quays (as Kuay) among the nets and the baskets of fish.' (Paragraph 6).
53. E: Aha, so along the 'quay' is along the 'seashore', is it?
54. S: Aha, along the 'seashore'.
55. E: 'Landing stage'? Is it a 'landing stage'?
56. S: No. I don't think so.
57. E: You don't think so?
58. S: Yeah.
59. E: OK. What about 'swimming ground'?
60. S: Swimming mmmno because it's aaa it's like it has something to do with boats. So it don't (doesn't) seem near the place where people 'park' their boats. Usually you don't find people swimming there.
61. E: All right. Number 2. For 'practise' you pick up 'exercise', right?
62. S: Aha.
63. E: 'Practise' doing what?
64. S: 'Practise' aaa who was it? This Ahmed I think...
65. E: Aha?
66. S: 'Practise' mixing his ingredients.
67. E: Ingredients?
68. S: About the crisps.
69. E: Yeah? OK. Is not 'body movement', right?
70. S: No.
71. E: No..OK. Aaa 'stretching' too?
72. S: I don't think so. It has nothing to do with!
73. E: Has nothing to do?
74. S: Yeah.
75. E: Yeah. For 'recipe' you choose 'direction for preparing a dish'? Actually, what sort of 'recipe' is that as in this story?

76. S: His 'recipe' in making aaa fish..cuttlefish and aaa yeah, the 'recipe' to make his crisps and all that. Yeah, I think so. For his, because his what, Ahmed's mother taught him the 'recipe'.
77. E: Yeah?
78. S: Aha.
79. E: OK. Aaa is not the 'cooking style', is it?
80. S: No. Because 'recipe' for example usually if watching the TV in cooking (programme) they must have direction with the ingredients first, then the direction. If it is 'cooking style' it's only like your style of work. The style of cooking like..
81. E: All right. The style of cooking?
82. S: Ahm. It's like 'Mee Rebus' (Boiled Noodles) or (or something*).
83. E: All right. That 'scales' aaa to you is 'weighing instruments', right?
84. S: Aha.
85. E: In this story, what sort of 'scales' is this?
86. S: 'Scales' aaa that was used to weigh its ingredients.
87. E: Ahm, ahm?
88. S: Ahm. So I think is 'weighing instruments.'
89. E: Aha. So it is not the 'units for measuring', right?
90. S: No.
91. E: If it is 'units for measuring' what are the examples?
92. S: Such as gram, kilogram..
93. E: Gram, kilogram, right? Pound, for instance, right?
94. S: Hm.
95. E: 'The covering on the skin of a fish'?
96. S: But it is not. It's true but then it doesn't follow the story.
97. E: Doesn't follow the story?
98. S: Yes.
99. E: All right. Now, 'where is Kemaman?'
100. S: Terengganu, Terengganu.
101. E: Terengganu? You already know that Kemaman is in Terengganu?
102. S: Yeah.
103. E: Is it south or north or in the middle?
104. S: I think something that slightly down (to the south).
105. E: Slightly down?
106. S: Yes.
107. E: Yeah. Actually it's at the border.
108. S: Ahm.
109. E: All right. Number 4, next page, 'who sent fish to Kalimantan?'
110. S: The first person who came from Kalimantan was Ahmad Edris.
111. E: That is Pak Derih, right? He is the one who send it?
112. S: Haa.
113. E: Probably why he sent fish to Kalimantan?
114. S: I think it's because he had lived in Kalimantan and he knew already that there were not many fishes or something over there, so he knew it that if he supply (the fish) there must be people who want to buy them.

115. E: OK. All right. 'Why did grandfather have a ceremony?' Probably what the ceremony is all about?
116. S: I think it gave a medal, I think.
117. E: It gives a medal, is it?
118. S: Aha. Because his grandfather was also counted as a popular person at that place, so as a remembrance for what he had done for the town.
119. E: Aaa for the town, right? What he did for the town?
120. S: Aha.
121. E: 'Where in the town was the Idris's house?'
122. S: Just near the harbour.
123. E: Is it in the story, right?
124. S: Ahm.
125. E: OK. 'In what year did Ahmad Edris sail from Kalimantan?'
126. S: It was hundred years ago and that should be eighteen ninety four (1894), I think.
127. E: Yeah? Because, because?
128. S: Now it's [nineteen ninety four.]
129. E: [Nineteen ninety four.]
130. S: Hundred years ago, eighteen ninety four.
131. E: All right.
132. S: Yeah.
133. E: 'What is the meaning of his mother's laugh?'
134. S: To me, his mother's laugh just to encourage him, if his mother laughs (at him) it's just like.. 'my mother had laughed (at me) to go, that, must do better, so that she won't laugh again'
135. E: Aaa. All right. What sort of laugh was that? What kind of laugh?
136. S: She wanted to motivate her son so that...
137. E: If we want to motivate someone, what sort of laugh do we call it?
138. S: Hmm how is it, right? It's just like teasing.
139. E: Aaa tease. OK. To tease (menyindir), right?
140. S: Yeah.
141. E: Yeah. That's it. 'What is the name favoured by the local people for Ahmed Edris?'
142. S: It's Pak Mat Derih.
143. E: Pak Mat Derih, is it?
144. S: Haa.
145. E: Probably why the local people favour the name?
146. S: I think because they can pronounce it.
147. E: Better?
148. S: Better. Hmm.
149. E: All right. Aaa 'What do you think Ahmed did for a living when he grew up?' Haa can you guess what would he become when he grew up?
150. S: I think he will carry on the manufacture, the crisps..
151. E: Aha?
152. S: Haa because he already had the interest in that so maybe he will carry on afterall (he) knew the recipes, mother had taught all of them maybe he will create something new!

153. E: Haa such as he invent a new recipe. whatever it is?
154. S: Aha.
155. E: All right. 'There was a smell of fish in the town. A smell of fish in the town. What could be a commercial activity in the town?'
156. S: Maybe manufacturing the..such as the packing of the fishes..
157. E: Haa?
158. S: Maybe something like that.
159. E: So because of that the whole town was smelly?
160. S: Something like that, maybe. (Laughing).
161. E: Aha? So, your answer is what?
162. S: Aaa it's its manfacturing.
163. E: Aha, manufacturing of fish products, right?
164. S: Aha, fish products.
165. E: So, it's smelly in the town?
166. S: Mmm it's quite smelly.
167. E: Why smelly? What was in it? It's smelly in manufacturing, right?
168. S: Maybe they used ingredients to eradicate the smell,maybe it's like we go to the pineapple's factory..
169. E: Aha?
170. S: Pineapples don't really have strong smell,right?
171. E: Aha?
172. S: But they wanted to use ingredients (chemicals) to preserve or something, the smell becomes stronger.
173. E: Aha? How did the smell could become stronger? If it's factories?
174. S: Mmm maybe they burned the or something..
175. E: There's the funnel, right? (Funnel for releasing the smell into the air)
176. S: Ahm. Right. It comes out from ther
177. E: It comes out from there? So, it's smelly?
178. S: Aha.
179. E: Aaa. 'What did Ahmed's father do for a living?'
180. S: He was a businessman.
181. E: Aaa? Is it in the story saying that he was a businessman?
182. S: Aha.
183. E: Number 13. 'Not all men in Kemaman could be fishermen. Name two other jobs, apart from fisherman and salted-fish businessman, that a man might have done to earn a living.'
184. S: I think it is labourer or wholesaler.
185. E: All right, what kind of labourer was that?
186. S: It' like labourer for the wholesaler, right? So he becomes the, he bought all the things in bulk, it's like waiting at the shore, when the fishermen reached the shore he waited buying in bulk none maybe [he] need some labourers to help him carry to the market or something.
187. E: Aha. What is the other one?
188. S: 'Wholesaler'?
189. E: What is 'wholesaler'?
190. S: It's like buying the fish in bulk..from the fishermen, right?

191. E: Yaa?
192. S: I think wholesaler could make quite a lot of money too because they buy the good in bulk after that he sorted the fish, (then) he sells them, actually (when) it's like this manner (when) it reaches the market the prices are already like crazy.
193. E: Aaa. Because of the..
194. S: His profit had became multipled.
195. E: You learn (all these) in the Economy class, right? Is there an Economic class?
196. S: There's none.
197. E: Your own observation, is it?
198. S: Yah.
199. E: All right. Number 14. Is it possible to draw a line across the Titiwangsa's Range?
200. S: I think, in reality it can't be wanting to cross it, wanting to draw it and wanting to climb that thing. I think just draw it on the map.
201. E: Draw it on the map?
202. S: Yeah.
203. E: So you get a straight line across the map?
204. S: Yeah. Aha. Much more easier.
205. E: Now, 'use your own words to explain the meaning of "His mother act heightened his will and to be more cautious." What does it mean?
206. S: Aaa I think his mother wanted to make him more cautious in doing his..
207. E: The recipe?
208. S: Aha. His work by heightened up his own will.
209. E: How? What sort of behaviour is 'his mother act'?
210. S: It's like she laughed again (Giggling)..that is teasing.
211. E: Aaa it's teasing, right?
212. S: Teasing (sindir).
213. E: So she heightened his will, right?
214. S: Aha.
215. E: All right. "Ahmed found the slow, sad speech very moving." What does it mean?
216. S: I think it's touched, by the way the whole town feel about his grandfather.
217. E: Yeah?
218. S: Right? After all he had done to the town. I think he is touched.
219. E: Who make the speech, the slow sad speech?
220. S: Maybe it is the head of the village or the leader of the place.
221. E: The leader of the place, right?
222. S: Yah.
223. E: It is not by Ahmed, is it?
224. S: No.
225. E: No? OK. Number 16. 'Which three of the following fish would the sea fishermen of Kemaman not be able to catch?' You said'tenggiri' (spanish mackerel), 'parang' (wolf herring) and..
226. S: Ooo it's wrong..No. '...not able to catch.'
227. E: All right. Was not able to catch? They could not catch the fish? Your's, what?

228. S: I think it is 'haruan'? 'Keli' (cat fish),...(eh*)
229. E: Yeah? 'Puyu'?
230. S: Ha. 'Tamban' (Round Herring) I think.
231. E: 'Tamban', right?
232. S: Aha.
233. E: Why 'keli'?
234. S: Because we usually find 'keli' in the paddy field. (Giggling).
235. E: In the paddy field? OK. All right. 'Puyu'?
236. S: 'Puyu' I am not, I think (difficult*).
237. E: Aaa 'tamban'?
238. S: 'Tamban'..I am not very sure.
239. E: Not very sure of 'tamban'?
240. S: Yeah.
241. E: OK. 'Haruan'?
242. S: 'Haruan', wait a minute... 'haruan' is quite big..like..the one with the white colour, right?
243. E: Ha, ha?
244. S: Aha. Difficult. Not very sure.
245. E: Not very sure?
246. S: But I know 'tamban'. 'Haruan' I am not very sure.
247. E: All right. So your answers are 'keli', 'puyu' and 'tamban'.
248. S: 'Tamban'.
249. E: But 'tamban' you are not very sure, right?
250. S: Yeah.
251. E: OK. Never mind. 'Parang' is not (the answer), right?
252. S: No.
253. E: Because you know (that) 'parang' is..
254. S: In..
255. E: In the sea, is it?
256. S: Aha.
257. E: All right. 'Bilis' too are in the sea, right?
258. S: Aha.
259. E: You know that. 'Tenggiri' as you've said, that is also from the sea?
260. S: Yeah.
261. E: OK. Never mind. Number 17. How many does it want?
262. S: Four.
263. E: Four of the following words, do you think are most important to the story? Your answers are 'Kemaman', 'Kalimantan', '(fish) potato crisps' and 'Ahmed'. Why?
264. S: I think it's because the scene was in Kemaman.
265. E: Yeah?
266. S: And its origin, the beginning of the story is from Kalimantan when Ahmed Edris sailed from Kalimantan, right?
267. E: Kalimantan to Kemaman, yeah?
268. S: Then the 'potato crisps'..I think the fish (business) is like in his descendant, it had (been like that) for about three or four generations..
269. E: Yeah?
270. S: Doing that, right?
271. E: Mmm?

272. S: And 'Ahmed' the last one. Maybe, later he's the one who aaa carry on the business.
273. E: Aha? So 'Ahmed' carry on the business?
274. S: Aha?
275. E: In this story 'father' isn't important, right?
276. S: He had too much wealth, there's no need.
277. E: Haa?
278. S: 'Father' I think is because of the descendant. I think maybe Ahmed will carry on the..
279. E: Yeah?
280. S: Aha.
281. E: 'Mother'?
282. S: 'Mother'..if it's like his mother taught him but he had his own interest..
283. E: Yeah?
284. S: In (doing) that.
285. E: That 'horizon'?
286. S: No.
287. E: No, right? Not important?
288. S: Aha.
289. E: 'Child'?
290. S: 'Child' is like the 'father'. 'Child' is in the/his descendant.
291. E: Aha? In the/his descendant?
292. S: Aha?
293. E: The 'ceremony'?
294. S: The last part only.
295. E: The last part. OK. Number 18. 'Ahmed's mother was a good teacher and the boy grew up to be a famous man.' Right?
296. S: Aha.
297. E: Ahmed was famous. '...From what you know already and from what you have read in the story, choose two of the following statements that are true...' All right. 'Some famous businessmen have had good teachers.' Why it's true?
298. S: Mmm I think if he had no good teachers maybe he wouldn't, if there're good teachers he could make them as model (example).
299. E: Aha?
300. S: Right? He could make comparison, maybe if a person had make mistake (if) he wanted to correct it he could compare..
301. E: Aha?
302. S: If good teachers, meaning that he (the pupil) had done the thing and I think even if his pupils made mistake, he could tell directly..
303. E: Aha?
304. S: Right?
305. E: Aha? And then 'hard practice makes all pupils famous'? That is correct? Why?
306. S: I think even if he is famous, famous about his, let say if in one class, right?
307. E: Aha?

308. S: All of them work hard and the whole class will, it's like the whole class work hard the whole pupils (successful there*)
309. E: Aha?
310. S: It's active, it's hard practice.
311. E: Aha. Aaa 'good teachers make all their pupils famous'? That is not true, right?
312. S: Not all pupils can be like that.
313. E: Aaa not all, right?
314. S: Mmm. Maybe good teachers (the teachers are good) but do not fit with their pupils, so maybe it doesn't work too.
315. E: All right. 'Many famous businessmen did not need a good teacher'? Not true, right?
316. S: I don't think so because if it says 'many', it means 'banyak' (many), right?
317. E: Many, right?
318. S: So maybe they still need somebody to guide them first, only then they can be on their own.
319. E: Yeah. Haa number 19, right? "A Wet Season Evening at Mr. Idris's Home", right?
320. S: Aha?
321. E: Find three best statements which best seem to fit the story, right?
322. S: Aha. I think it's stated too in the story that Ahmed aaa didn't like that much at..I think he was like not that..he prefer to walk outside (rather than staying in the house), right?
323. E: Aha, aha?
324. S: So, I think maybe he sat alone with nothing to do and only after that he made the recipe and all these things..
325. E: Aha?
326. S: Then 'then the house was soon to be filled with the smell of the crisps.' I think he and his mother also need..
327. E: To make?
328. S: Aaa. It doesn't matter what are the mixed ingredients even if it doesn't work, but he..
329. E: Tried it?
330. S: Aaa. Try. 'The breeze from the window was very pleasant.' I think because his house was near the harbour.
331. E: Yeah?
332. S: Mmm.
333. E: So..it's pleasant?
334. S: Ahmm.
335. E: Mmm. So if it's (b), it's not suitable, is it?
336. S: 'The room appeared cosy and warm in the light of the kerosene lamps.' Kerosene lamps? Don't know, not like, maybe there's no relation at all?
337. E: With the kerosene lamps, right?
338. S: Mmm.
339. E: And warm?
340. S: Mmm.
341. E: Why 'warm' doesn't fit?

342. S: I think it is just like, he had lived near the sea, right?
343. E: Aha?
344. S: I think it is not becoming warm (when living) near the sea. It don't have..
345. E: No, no? It can't be warm near the sea, right?
346. S: Aha.
347. E: 'Ahmed's mother was baking cake...'?
348. S: I think she loved making crisps than making cake. (Giggling).
349. E: Aha? 'The Idris family sat on the sofa awaiting the arrival of their friends'?
350. S: These people were like just like the story of, not like Maimunah's story, she's like being humble or something, for instance these people were just among their own family, (in) most of the story, right?
351. E: Aha?
352. S: Hmm,that. That is it.
353. E: All right. Number 20, right? Aaa choose two that you think had most to do with Ahmed learning to make the crisps?
354. S: I think his mother was interested to teach him..
355. E: Aha?
356. S: Teaching him all the recipes and he loved to try new recipe!
357. E: Haa?
358. S: Right? It's like what was said that mmmin his practise he didn't bother at all, but the time when he made it he try to make it without even (to her*)
359. E: Yeah? So 'the weather' had nothing to do, right?
360. S: Haa.
361. E: Why 'the weather' had nothing to do?
362. S: I think if he had no interest to do it even if no matter how good the weather was, then there's none!
363. E: There's none, right? 'A rich family'?
364. S: If he's rich, aaa he's rich because of the crisps..
365. E: Mmm?
366. S: And he made the business..
367. E: Mm?
368. S: So it/he couldn't be, if he didn't make the crisps as one of the business, maybe they won't be a rich family.
369. E: Yeah? Or 'grandfather selling fish', has it to do with with Ahmed wanted to learn to make the crisps?
370. S: No. I don't think so. Because even if his grandfather sells fish, he makes the crisps, it has nothing to do with fish. Because it had been passed down from generation to generation.
371. E: Aha? Or is it because of 'the beautiful countryside and the boats in the harbour'?
372. S: 'Beautiful' has nothing to do with his crisps.
373. E: Why it has nothing to do?
374. S: Because even if he makes the crisps it has nothing to do with its scenery. (Giggling).
375. E: Scenery, right?

376. S: Yeah.
377. E: Mmm. Has nothing to do with Ahmed?
378. S: Aha.
379. E: OK.

APPENDIX D (ii)

The Transcribed and Translated Verbal Responses into English

Student Code:	J. J. (Girl)
Text:	Maimunah
Language of the text:	Bahasa
Discourse Units:	1-360

Student Code: J.J.
Text: Maimunah
Language of Text: Bahasa

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1. E: For the first one, you said it is 'find' for 'select', right?
2. S: Aha.
3. E: Actually as in the story. it's to 'select' what?
4. S: In this story I think she/he chooses aaa the best school, I think her father chooses the best school for her.
5. E: Mmm. OK.
6. S: Viewing (because of) what she like, right?
7. E: Viewing (because of what she like, is it?
8. S: Ahm.
9. E: So, her father chooses a school for his own daughter, right?
10. S: Aha.
11. E: For this 'talent' you choose 'gift', right?
12. S: Aha.
13. E: 'Talent' in what actually?
14. S: 'Talent' aaa Maimunah's talent in drawing.
15. E: Hmm?
16. S: Aha.
17. E: For 'opportunity' you said it is 'chance', right?
18. S: Hmm.
19. E: 'Chance' for what?
20. S: 'Chance' for Maimunah to be able to learn better, with the orrect techniqes.
21. E: Oh, I see, I see. Is not like a 'speciality', right?
22. S: No.
23. E: No? What about 'opening chance' (masa terbuka) for this 'opportunity'?
24. S: 'Opening chance' I think if it is said aaa opened..if it is 'free time', yes it can be the one, the 'opening chance'.
25. E: 'Free time', right? Ha OK.
26. S: Ha, 'free time'.
27. E: 'Free time' for 'opening chance'?
28. S: Aha.
29. E: For 'realised' you said it is 'knew', right?
30. S: Aha.
31. E: 'Realised' in what, actually?
32. S: In this story 'realised' is about her parents, her family didn't 'realised' her talent. Unaware of her having the talent because at that time they thought that she was too young, right? At that time.
33. E: Aha, aha. All right. 'Courtyard' is for 'a place with fences around it', right?
34. S: Aha.
35. E: Where was it?
36. S: At aaa Maimunah's house.
37. E: At Maimunah's house, right?

38. S: Aha.
39. E: Is not 'where kings and queens live'?
40. S: No.
41. E: Not suitable?
42. S: This one is not for that one.
43. E: For the family, right?
44. S: Yeah.
45. E: For the family. All right. 'Studio' is 'where pictures are painted', right?
46. S: Aha.
47. E: Where was the 'studio', actually?
48. S: 'Studio' it mean, where in what sense?
49. E: This 'studio' is 'where pictures are painted', right?
50. S: Aaa.
51. E: Why you choose 'tempat melukis gambar'? According to the story?
52. S: Because if it's according to the story it says that at there's no studio at her house, so she went to the store to draw.
53. E: Aaa, all right. 'Tengkujuh', 'rain'?
54. S: Aha.
55. E: How do you know?
56. S: 'Tengkujuh's season is the 'rain' season. (Giggling).
57. E: This 'recede'? ('Teduh' is a situation when the rain stop pouring.)
58. S: 'Recede' it is.. 'tengkujuh' such as the geography (subject)
59. E: Aha?
60. S: So, the 'tengkujuh' is the raining season, right?
61. E: Raining season?
62. S: Mmm.
63. E: By following the story what is related with the 'tengkujuh'?
64. S: Mmm her learning's term began from the early tengkujuh's season.
65. E: I see. Aaa 'recede', what is 'recede'?
66. S: 'Recede' (teduh) it's like 'redup' (a situation where the sunlight is blocked by the cloud.) But it's not raining. It looks like it's going to rain but it does not rain.
67. E: 'Redup'?
68. S: They are the same thing. Actually are the same thing. 'Teduh' and 'redup' they are both the same.
69. E: All right. If the rain is 'teduh'?
70. S: Ha? The rain is 'teduh', the rain stopped!
71. E: Aha, ha.
72. S: He, he. (Giggling).
73. E: All right, never mind. At least you get the idea, 'tengkujuh' is raining?
74. S: Aha.
75. E: Now, 'What was on the sign outside Maimunah's house?'
76. S: I think it is the name of the house, which is aaa 'White Tower'.
77. E: Aaa the name of the house, is that a real tower, right?
78. S: No.
79. E: No?

80. S: The name of the house.
81. E: The name of the house?
82. S: Yeah.
83. E: 'Why did everyone like Maimunah?'
84. S: Because she was humble.
85. E: Because she was humble, yeah, all right?
86. S: Hmm. It's approachable.
87. E: Approachable, right?
88. S: Hmm.
89. E: Aaa 'what was the name of Maimunah's eldest brother?'
90. S: Aaa Adam.
91. E: Adam?
92. S: Haa it's written in that (text), right?
93. E: Ha. OK. Is it there?
94. S: Aha.
95. E: 'When did the term begin?'
96. S: The beginning of the tengkujuh's season.
97. E: The beginning of the tengkujuh's season.
98. S: Yah.
99. E: Is it (written) in the article?
100. S: Ahm.
101. E: 'How many children were there in the school?' Hundred..
102. S: Forty people.
103. E: Is it there?
104. S: Aha.
105. E: 'Which children in the family were younger than Haris?'
106. S: Onn and Maimunah because in the story it's written that Adam was first..
107. E: Yah?
108. S: Haris was second.
109. E: Aha?
110. S: It's because it follows the steps of (who first) going to school. If by putting Maimunah's name before Haris's name..
111. E: Then Maimunah would be the third, right?
112. S: Aha.
113. E: But in this case Onn is the third?
114. S: Aha.
115. E: OK. 'How do we know that Maimunah did not have good eyesight?'
116. S: She wore spectacles so that means she had a poor eyesight.
117. E: Poor eyesight, right?
118. S: Ha, poor eyesight.
119. E: 'How old was Maimunah when her father found out she knew a great deal about art?'
120. S: I think it was two years later aaa beginning from the time she started going to school and that was when she was seven years old.
121. E: Aha?
122. S: So, two years later she should be nine years old.
123. E: She should be nine years old, yeah?
124. S: Yeah.

125. E: 'How many prefects did the Art School have?'
126. S: Aaa I think it is fourteen.
127. E: All right. Why 14? What sort of reason you would like to say?
128. S: Aaa because in the school aaa there are a hundred and forty persons..
129. E: OK?
130. S: Although it's divided into seven groups..
131. E: Ahm?
132. S: Which means there are only seven persons from the whole of 140 persons.
133. E: Seven prefects only?
134. S: Ha. If by following each group there was only one person.
135. E: Aha?
136. S: So I think if it's one group there should be two (persons)!
137. E: All right. So you are making another..you thought that in one group there should be two (persons)?
138. S: Haa. Because if there is only one, it's not..
139. E: Can't control?
140. S: Difficult for him to control. Aha.
141. E: All right. So, that is why, so actually you know that there was seven prefects?
142. S: Hmm.
143. E: But you don't think that these seven prefects could handle (the students)?
144. S: Ahm. Hmm. I don't think so.
145. E: Yeah. So in a group there should be two, two prefects..
146. S: Yeah.
147. E: So, two multiply by seven groups become fourteen, is it?
148. S: Aha.
149. E: OK. That is your thinking. If following the story alone, if without making any..
150. S: Aha?
151. E: Any judgement..
152. S: Aha? I think it should be seven.
153. E: You think it should be seven?
154. S: Aha.
155. E: All right. 'Give two reasons why some children only went home twice a year.'
156. S: Aaa according to the story there were children who lived much far away from the area..
157. E: The school?
158. S: Aha. So maybe they could afford to go home twice a year, maybe let say they lived in Sabah, Sarawak maybe.
159. E: Aha. So it's far?
160. S: A bit difficult to go home, right? And in this story too it is said that there were those who were poor and those who were rich..
161. E: Yeah? Aha?
162. S: So maybe for the poor, they concentrated their money on the tools that were used.
163. E: Aha?

164. S: As you know (that) Arts too is quite..
165. E: Expensive, is it?
166. S: Aha.
167. E: Its tools (drawing utensils). Can you smack the mosquito?
168. S: It's not here. Soon it will be gone.
169. E: Yes, yes, right there. PUP! (Smacking with both palms). Commonly, this lost stranger is of what type? Yeah. What is the meaning of "the green world"? In the first paragraph?
170. S: In this first paragraph aaa I think aaa it's an area that looks like a jungle because she lived at the town's peripheral, right?
171. E: Town? Aha?
172. S: So, I think it's somewhere near to the jungle's area, I think.
173. E: Aha?
174. S: At the home for instance maybe planted with types of trees.
175. E: All right. OK. "A funny girl", right?
176. S: Amm.
177. E: It's funny just by looking at her. Who give the idea for this "funny girl"?
178. S: I think her friends that..it's not even friends. Persons who together went to the interview for enrolment to the school, right?
179. E: Yeah?
180. S: I think, how, right? The usual person who went there were largely rich people, right?
181. E: Aha?
182. S: So, maybe her humble features, maybe others considered her as funny?
183. E: Aha, ha?
184. S: I think so.
185. E: So, in term of being funny, right? She 's funny, right?
186. S: Aha?
187. E: Probably why her friends see her as being funny? Why she's funny?
188. S: Usually when the persons are humble persons they like to make jokes or something so sometimes others saw them as funny.
189. E: If following that paragraph 6? If you refer to paragraph 6, right?
190. S: "How can a funny girl with cheap clothes and spectacles..." I think in their view they misjudged the person with the humble feature.
191. E: Haaa, funny, right?
192. S: So, it appears like being funny. Ha.
193. E: Ha, 14, right? You got four words there?
194. S: Aha.
195. E: The ones that Nita think are most important in the story. You got 'headmaster', you got 'Art School', 'Maimunah' and 'newspaper'. Why these four instead of the rest?
196. S: I think aaa 'Maimunah' is the main point, right?
197. E: Yeah? Main character, right?
198. S: Mmm. Its main character. And then she was accepted for the school where her parents read the 'newspaper'..

199. E: Aha?
200. S: And where at the school, the 'headmaster' gives much attention to arts..
201. E: Yeah?
202. S: He made sure the arts lesson was very good..
203. E: Aha?
204. S: And she studied at the 'Art School'!
205. E: Yeah. That's the name of the school, right?
206. S: Aha.

207. E: So, things like the 'examiners', 'district', 'Intan', 'tengkujuh's season', 'child' and 'courtyard' are not important, right?
208. S: Yes.
209. E: Yeah? Why are they not important?
210. S: I think the main points had included something like..at the school, before that, examiners, had to meet the other children just like..
211. E: Included under the 'Art School', right?
212. S: Aha. Ahm.
213. E: So, 'child' placed under the 'Art School'..
214. S: Ahm.
215. E: 'Examiners' (placed under) 'Art School'..
216. S: Ahm. Before she went to the 'Art School' so it was her..
217. E: Aha. OK. The 'courtyard'?
218. S: Don't know whether she had, nothing much about (*)
219. E: Nothing much, right?
220. S: Aha.

221. E: 'Intan'? Is not the one?
222. S: No.
223. E: All right. 'District'?
224. S: 'District', don't know, maybe she lived at the district..at that area only.
225. E: Yah all right. Number 15. '...three from the six below which best seem to fit a story with the title "Sunday Afernoon at Maimunah's House".
226. S: Aha.
227. E: You choose (c)..
228. S: (e) and (f).
229. E: (e) and (f). Right, why (c)?
230. S: It..remember that 'her parents had just returned from a walk in the country.'
231. E: Aha?
232. S: Because clearly her house was near the outskirt of the town.
233. E: Aha?
234. S: Right? And 'the noise of traffic passing through the town could be heard quite clearly.' (e). She lived at the peripheral of the town but still near to the town, right?
235. E: Yeah?
236. S: Right?
237. E: Can hear the noise?

238. S: Haa. And then 'Soon Maimunah would be catching the train back to Intan's Art School.'
239. E: Ahm?
240. S: This was, this story was about fifty years ago I think?
241. E: Yeah, fifty years ago?
242. S: So, still there were not many (people) using cars..
243. E: Cars, buses, for instance, right?
244. S: Aha. And then her father wasn't really very rich, right?
245. E: Aha?
246. S: So, maybe she used the train.
247. E: Took the train, right?
248. S: Aha. Afterall it's in the..only near the place, right?
249. E: It's nearby, right?
250. S: Haa.
251. E: OK. (a). 'The house was filled with the laughter of Maimunah and her friends.' Not suitable, right?
252. S: Mmm..
253. E: One Sunday Afternoon?
254. S: Maybe that afternoon she wanted to shake hand (salam) with [her family?]
255. E: [Her family?] Aaa 'in the kitchen, the maid was preparing tea'?
256. S: Don't know. It has nothing to do with the story.
257. E: Has nothing to do with the story, this maid?
258. S: Yah. Aha.
259. E: All right. What about (d)? 'Adam and Haris were working hard in the garden'?
260. S: No. I don't think so.
261. E: You don't think so?
262. S: Yeah.
263. E: Why? Why not?
264. S: Don't know, feel like they don't actually like (*) their courtyard is not really that big, right? According to the story, right?
265. E: Yeah?
266. S: That's the one at the back (of the house).
267. E: Yeah..yeah number 16. 'Although Maimunah's father was not really a poor man...' right? He's not very poor..
268. S: Amm..
269. E: He had to be very careful how to spend the money he earned. Why?
270. S: I think if..usually this thrifty behaviour is very good.
271. E: Aha?
272. S: Right? Aaa so if he could spend his money in the correct manner..
273. E: Aha?
274. S: Maybe he could use the money for like if his children wanted to study further at somewhere else for instance..
275. E: Aha?
276. S: For instance something happened..right?
277. E: Yeah?
278. S: Maybe he could use the money at specific time! (When it's needed most).

279. E: Yeah. OK. 17. Aaa 'Why Maimunah was called "Breadmaker's girl"?' And you choose (c), 'her friends were fooled by the colour of her clothes.'
280. S: Aha. I think because her father wasn't the operator of a bakery shop.
281. E: Aha?
282. S: Then Maimunah's '...clothes was dirty...' No, because her clothes was like that.
283. E: Aha?
284. S: Her clothes was like that, then others thought that it's flour or something, so, others were fooled, right?
285. E: Yes?
286. S: Her clothes.
287. E: Aha?
288. S: And '...loved to bluff her and pull her legs...' I don't think so because it is not in the story.
289. E: Not in the story, right?
290. S: Hmm.
291. E: Yeah? All right. That number 18 '...would Maimunah be most likely to be able to see in Intan.' The Intan itself.
292. S: Aha?
293. E: You said 'railway station', post office' and 'police-station'. Why?
294. S: Because as I said earlier ..the thing happened about fifty years ago.
295. E: Yeah? Yeah?
296. S: So, I don't think there is such..afterall she lived at the peripheral of the town..
297. E: Ahm?
298. S: If such things like 'supermarket', 'plastic factory', '...shop' and all these I think they're there in the town itself, right?
299. E: All right. So these 'supermarket', 'plastic factory', 'radio and TV shop', they were supposed in the town, right?
300. S: Aha.
301. E: Because (a lived/elite*) at the town's peripheral?
302. S: Aha.
303. E: So, 'police-station' should be?
304. S: Included. Usually 'police-station' is every where, right?
305. E: Yeah?
306. S: Indeed it's every where.
307. E: Aha. All right. So, the 'post office' had been mentioned..
308. S: Mmm.
309. E: Easy to be seen?
310. S: Aha.
311. E: All right. Number 19. 'Maimunah had some good teachers and grew up to be a famous artist. From what you know already and from what you have read in the story, decide which two of the following statements are true and underline them.' And you choose (a) and (d). That's been true, right?
312. S: Aha.
313. E: Why (a) is true?

314. S: It says 'hard practice makes all pupils good artists.' I think if the person study..eventhough he was not, not..is not really interested, but if he had practice..
315. E: Ahm?
316. S: And he did it seriously, I mean without doing it carelessly or something like that..
317. E: Aha?
318. S: He could..with his stroke or something..
319. E: Ahm? Could become good artist?
320. S: Haa. Could become one, too.
321. E: All right.
322. S: And then 'all pupils become good artists if they become..from good teachers.' For instance if a person has an interest..
323. E: Ahm?
324. S: But has no good teaching from the teacher or something the teacher teaches bit by bit, carelessly (in the drawing they) could make it..
325. E: Hmm?
326. S: It couldn't be a good artist too. If not, Maimunah's father couldn't be choosing for her a good school whereby the headmaster was very particular about art, right?
327. E: Ahm? So it means that 'many famous artists did not need a good teacher' is not true?
328. S: It is not that it's not true. But then it's still needed but not all. Sometimes these people (could draw) by nature (naturally), right?
329. E: Ahm, ahm?
330. S: Hmm.
331. E: Meaning that many famous artists still need good teacher, right?
332. S: Mmm.
333. E: That (c)? 'Some famous artists have had good teachers'? Is not really that true, is it?
334. S: Hmm,mm because not all of them as I said received training, not..
335. E: Not all received education from good teacher, right?
336. S: Aha.
337. E: All right. Number 20. Aaa..
338. S: The statements that had most to do..
339. E: Ahm most to do?
340. S: Ahm.
341. E: So why 'an artistic father' and 'a talent for art' had most to do with?
342. S: I think if her father is interested in art, it runs in the family you know. It's like for instance she was the descendent (the talent in art run in the her blood passed down from previous ancestors) or something..she watched her father drawing or something, right?
343. E: Ahm?
344. S: And then she herself is talented in drawing.
345. E: Herself is talented in drawing?

346. S: Ahm.
347. E: Haa 'living in Intan'? Has it to do with Maimunah being a famous artist?
348. S: It's not. If all those living in Intan are artists, then it's something, right? (Giggling).
349. E: Haa. (Giggling) 'Having a store to paint in'? Is it something to do?..
350. S: I think the house's store was not the first place she had chose. She (used*) the studio more but there's no studio so she sat in the house's store.
351. E: Her store? Haa. 'Being a friendly girl'? Is it that cause her to be famous?
352. S: No. No. I don't think so.
353. E: Hmm?
354. S: 'Being a teacher's daughter'..
355. E: Just by 'being a teacher's daughter' she became a famous artist?
356. S: Aaa not necessarily.
357. E: Not necessarily, right?
358. S: Aha. Not necessarily that her father taught her art.
359. E: Yeah...OK.
360. S: OK.

APPENDIX D (iii)

The Transcribed and Translated Verbal Responses into English

Student Code:	Z.F.M.Z (Girl)
Text:	Ali
Language of the text:	English
Discourse Units:	1-715

Student Code: Z. F. M. Z.
Text: Ali
Language of Text: English

1.	E:	For 'panic' Zahilah chooses 'great fear', why?
2.	S:	It's because aa 'fearless' I don't think so.
3.	E:	Aha?
4.	S:	'Little fear', I don't think so.
5.	E:	Mm?
6.	S:	So, it is left (what left are) 'much fear' and 'great fear'.
7.	E:	Aha?
8.	S:	I chose 'great fear' because mmmI think it's more suitable.
9.	E:	It's more suitable? OK. If it is more suitable, can you give me a reason why 'panic' (is) 'great fear', in the context of the story?
10.	S:	Because at the time of this 'great fear'..
11.	E:	Aa what he did?
12.	S:	When the shark was there...OK. Aaa he was panic because, I think..
13.	E:	Relax. Don't rush yourself.
14.	S:	.....
15.	E:	OK, right. In the story why he was panic?
16.	S:	Aa..at that time he had what, wanting to go back to the shore, near house wanted to go back to the house..
17.	E:	Aha?
18.	S:	So at that time he wanted, at the time when he wanted to swim..
19.	E:	Mm?
20.	S:	There was a huge grey creature, which is actually a dolphin, so he was scared, at that time he didn't know yet that the creature was a dolphin, he thought it must be something..
21.	E:	Something else?
22.	S:	Shark or something.
23.	E:	All right.
24.	S:	So aaa he felt panic already. When he was panic he felt 'great fear.'
25.	E:	All right. OK. The next question aa that 'menacing', what is that 'threatening'?
26.	S:	It's because 'menacing' is actually 'threatening'.
27.	E:	Is it actually 'threatening'? In the story what is 'threatening' what?
28.	S:	Aaa..... it means like aaa its dorsal fin is like, to say it's like when looking at it, it's like threatening, he felt like being threaten, so it's threatening.
29.	E:	Aaa being threatened, right? Is it a threat to Ali? From what aspect? His life?
30.	S:	Mmm at this time that thing was still close, I mean it's still outside (the shark is not in the boat but it's still in the water).
31.	E:	Aha?

32. S: It means that it is not yet, he felt like I mean is not aaa, he felt like, is not like his life, he felt like being afraid, the thing is like coming towards him.
33. E: Aaa OK. OK. The next one, it's not 'comforting', right?
34. S: I don't think so.
35. E: What is 'comforting'?
36. S: 'Comforting' is like aaa, how to say it..aa..
37. E: Is it a good thing?
38. S: Aa good thing like (wanting to*) he, aa..
39. E: OK. You understand. OK aa 'freezing'?
40. S: It is 'freezing', it's like solidified (frozen).
41. E: This is not the answer?
42. S: Of course.
43. E: OK. 'Loving' is not, right? OK. You choose 'tiredness' for 'fatigue'?
44. S: 'Fatigue', 'tiredness.'
45. E: In the context of the story? Fatigue in what?
46. S: ..aaa he, at this time he was about to leave, going back, at that time he was swimming..
47. E: Aha?
48. S: So, at the time he was about to swim he was already fatigue.
49. E: Aha?
50. S: So, 'tiredness.'
51. E: Aha. OK. All right. 'Brushed' you choose 'touched', right? What brushed what? What touching what?
52. S: 'Then something brushed against his knee.' (Paragraph 7).
53. E: Aha? 'Then something brushed against his knee.'?
54. S: Aaa actually the dolphin, I mean the dolphin that brushed against his knee.
55. E: OK. All right. Brushed against his knee. All right. Aa what is 'battered'? Do you know the word 'battered'?
56. S: I've never heard of it.
57. E: Never heard of it. What about 'struck'?
58. S: 'Struck', mmm...
59. E: 'Struck'?
60. S: Aam when something struck you.
61. E: When something struck you..
62. S: I don't know to say it.
63. E: OK. Between 'struck' and 'touched'? 'Touched' is more what? More..
64. S: I think this 'touched' is more [gentle.]
65. E: [Gentle]. All right. 'Hit'?
66. S: Hard is something which is harder, it's like fighting back.
67. E: Aaa, 'battered'?
68. S: I don't know.
69. E: You don't know the word 'battered'? OK. 'Battered' is like beating. All right. You answered 'moving' for 'pitching', right? Why you choose that 'moving'? In this story? '...pitching the dugout about in the water.' (Paragraph 1).
70. S: 'The wind increased, pitching the dugout about in the water,...' (Paragraph 1). I think it is 'moving' the dugout.

71. E: Ahm?
72. S: Because when the wind increased,..
73. E: Ahm?
74. S: It's like pushing and it's like carrying the boat with, on the sea, it's like following it and the wind carried it.
75. E: Aha, carried the boat. Is it not 'throwing', is it?
76. S: 'Throwing the dugout about in the water.' Mmm I don't think so.
77. E: You don't think so. Why not?
78. S: 'Throwing' aaa..at this time the sea is still OK, I think it's still calm.
79. E: It's still calm, right?
80. S: Aaa.
81. E: It's not yet stormy, right? That is whu you said it is 'moving', right? According to the story, the sea is still fine, right?
82. S: Aaa.
83. E: It's not yet stormy. So if it's 'throwing' it..is it right?
84. S: Aha.
85. E: OK. Aaa For 'frantically' you choose 'wildly', right? In this story?
86. S: Because in this text it says 'Frantically, he tried to swim away but it was still there...' (Paragraph 7).
87. E: Aha?
88. S: So at that time he was panic already because of that huge grey creature..
89. E: Yeah?
90. S: Dolphin.
91. E: Yeah?
92. S: At first he didn't know what that thing was.
93. E: Yeah?
94. S: Might thought something that could threaten him, so when the dolphin is there, I mean it's actually a dolphin but he maybe he thinks it is a shark. Let say it is a shark.
95. E: Let say a shark? So he..
96. S: OK. The shark is fast, right? So 'wildly' means go any place.
97. E: Yeah?
98. S: Simply by going to anywhere, if it's to the left..
99. E: Shocked..
100. S: He didn't know what to do, simply moved on.
101. E: Aha?
102. S: As long as the shark wasn't in sight.
103. E: Yeah. Try to move away from that?
104. S: Aha.
105. E: OK. Then, is it not 'quickly'? Not relevant?
106. S: 'Quickly'? I..I think maybe it could be the answer but because at that time aa..
107. E: The situation is best fit for the word 'wildly', right?
108. S: Haa. Its situation.
109. E: Frantically he tried to get away from the animal?
110. S: Aha.
111. E: Now, number 3. You said the answer is?
112. S: Black fin, which is shark, the shark.

113. E: Actually it's shark, right? All right. You're referring to the shark?
114. S: (No verbal response)
115. E: OK. So the shark that really hunted off the shore of the island.
116. S: Ahm.
117. E: But that 'black fin' refer to the shark?
118. S: Yeah.
119. E: Yeah? What is 'hunted'?
120. S: Mm..like a what, hunting like aaa.
121. E: Hunting, OK. Fine. 'What guarded the entrance to the bay?'
122. S: The gap in..
123. E: The gap in the reef. (Reading the written answer). Do you understand by the word 'reef'?
124. S: No.
125. E: Can you guess the meaning of the word 'reef'?
126. S: The gap in the reef, like aaa that 'gap', it's a gap.
127. E: A gap is like a space, right?
128. S: Ha. I don't know what this 'reef' is but I think, because 'bay' means spit (tanjung), right? It could be something, maybe. I don't know, maybe something like wood or something like that.
129. E: Something like aa natural occurence?
130. S: Mmm?
131. E: Have you heard of 'coral reef'?
132. S: Yes?
133. E: 'Coral reef'?
134. S: No.
135. E: You haven't heard about the Great Coral Reef?
136. S: No.
137. E: OK. Never mind. But you think that the gap in the reef that guarded..
138. S: It is stated in the text.
139. E: Aaa stated in the text, OK. 'What happened to the steering-oar?'
140. S: Broke off.
141. E: Broke off, right? What is the sound of the breaking of the..
142. S: Craack.
143. E: Craack, right? OK.
144. S: Something like that.
145. E: Juanita says 'KRAAK', like that. OK never mind.
146. S: Aha.
147. E: Aa 'which part of the dolphin did Ali hold on to?'
148. S: Dorsal fin.
149. E: Dorsal fin. OK. What we called 'dorsal fin' in Malay?
150. S: I don't know aa I think it's dorsal fin.
151. E: Yea, yea, dorsal fin is something at, where is it, at the back?
152. S: It's at aaa if I am not mistaken, any fish (there did aaa like by catching it*), I can't remember (what it) is I think..
153. E: If this is a fish..(by drawing a fish on the paper)
154. S: Aha..
155. E: This is its eye, where is the dorsal fin?
156. S: I think it's somewhere here. Yeah, somewhere there.

157. E: Yeah. OK. So you know that is 'dorsal fin', right? 'What colour were the shallows near the island?'
158. S: Pale-green.
159. E: Pale-green? How do you know that is the answer?
160. S: Stated in the text.
161. E: Stated in the text. OK. Aaa 'what sport do you think Ali practised in his spare time?'
162. S: Swimming.
163. E: OK. What can guess other than swimming?
164. S: Maybe aaa..
165. E: Probably?
166. S: Wait a second. In this text? According to the text?
167. E: Yeah. According to the text.
168. S: He spent his spare time maybe canoeing or something like that.
169. E: Canoeing?
170. S: Yeah.
171. E: Aaa canoeing. OK. Aaa other than that one?
172. S: Maybe aaa what could it be? Maybe it's like taking a sail..aha..
173. E: A sail?
174. S: Ha, ha.
175. E: Ha, playing with the sail, right?
176. S: Maybe.
177. E: Wind surfing, maybe?
178. S: Haa.
179. E: Aaa maybe you are referring to the wind surfing?
180. S: Aha.
181. E: OK. Now 'write down the first word of the sentence which tells us that Ali wasn't swimming strongly enough to reach safety.' You answer it as "Although", right?
182. S: Aaa..yes.
183. E: Right? "Although" is the first word. So the whole sentence explained that Ali wasn't swimming strongly enough?
184. S: Mmm because at this time he always swimming, right?
185. E: Aha?
186. S: But at that time he had, he had already tired so I don't think he, he what? He's strong enough to reach safety, I think he was like cannot not swim strong enough.
187. E: Cannot swim strong enough, right? OK. For that sentence? The sentence that has to do with "Although", right?
188. S: Aha.
189. E: Now, for that number 10, you say..
190. S: 'Late morning.'
191. E: 'Late morning', how do you know it's 'late morning'?
192. S: Because it's stated here..aa 'After they had lowered the net, they drifted, pushed by the wind and waves until the sun had climbed high in the sky.' (Paragraph 1).
193. E: Aha?
194. S: When the sun had climbed high in the sky, it is usually afternoon. 'Afternoon' or 'late morning.' It can't be 'night', 'evening'..
195. E: Or 'late afternoon.'

196. S: 'Late afternoon.'
197. E: So, it's between 'late morning' or 'afternoon', right?
198. S: Morning or afternoon.
199. E: All right. 'Underline the word which best describes the weather during the race back to the island.' You said that the weather was 'poor', right?
200. S: Aha.
201. E: How would you describe this 'poor' weather?
202. S: At that time the situation, if the rest (of the given choices)..
203. E: What does 'poor' mean?
204. S: 'Poor' aah, 'poor', it's 'poor.'
205. E: Is it terrible (worst)?
206. S: Haa, terrible weather.
207. E: Aha? Is not 'stormy', right?
208. S: 'Storm' wasn't mentioned, was there a 'storm'?
209. E: 'Storm' wasn't mentioned, right?
210. S: Aha.
211. E: OK. The time when he wanted to go back to the island, heading to the island, right?
212. S: Mm. I think 'unpleasant' is OK. But 'unpleasant' is something like 'unpleasant', but this 'unpleasant' is like not pleasant to him.
213. E: Aaa has something to do with personality?
214. S: Haa. But this 'poor' is more on the condition of the weather itself.
215. E: All right. OK. 'Nasty' is not, right?
216. S: Mm.
217. E: Why not?
218. S: This 'nasty' is like too, nasty weather, I don't think, I mean, I don't think it is suitable.
219. E: Is not suitable, right? All right. 'Choppy', do you understand 'choppy'?
220. S: What is that? (Don't understand).
221. E: The wave..(Giving a clue)
222. S: Moving strongly?
223. E: No?
224. S: Ooo, is it like...
225. E: If we go to a lake and watching the water..
226. S: Ooo I understand.
227. E: All right. It's like rippling, right?
228. S: 'Choppy', it's not the one.
229. E: No, right? All right. Number 12. 'Which of the following reasons best explains why the dugout was wrecked?'
230. S: Aha..OK it says here 'Meanwhile, his father wrestled with the steering-oar in a desperate attempt to steer a course through the gap in the reef that guarded the entrance to the bay.' (Paragraph 5). Ahm, the oar break, '...the oar broke off in his hands.' (Paragraph 5).
231. E: Ahm?
232. S: 'Immediately the dugout was flung sideways...' (Paragraph 5). So when that thing wrecked it's becuase he couldn't..

233. E: The steering-oar?
234. S: Aaa.
235. E: To steer the boat, right?
236. S: Ahm.
237. E: So it broke?
238. S: Aha.
239. E: OK. Among these three you said this (b) is the best answer, right? If that the case this (a) is not that good, right?
240. S: It isn't a good reason!
241. E: It isn't a good reason?
242. S: Haa.
243. E: In other words, the boat was a good boat?
244. S: It doesn't have to.
245. E: It doesn't have to?
246. S: But, it wasn't mentioned in here whether the boat was good or not, right?
247. E: Aa?
248. S: But this, this one is like not a good reason.
249. E: Not a good one, is it? 'The dugout struck a reef'?
250. S: I don't know what is a reef.
251. E: So, that is not really the..
252. S: Because at this time..
253. E: Ahm?
254. S: Aa he.....I don't think so.
255. E: You don't think so? 'The father wasn't able to steer the dugout' is the one that..
256. S: Causing..
257. E: Causing the boat to wreck, right?
258. S: Mm he made a desperate attempt, right?
259. E: Aha?
260. S: So he had, he had done that and it's really too desperate, right?
261. E: Ha?
262. S: Ha, so because of that thing, when he was too desperate, so he was like, he (*) so he couldn't..
263. E: Couldn't do a thing?
264. S: Haa.
265. E: So that made the boat wrecked, right?
266. S: Aha, I think so.
267. E: OK. Now number 13, right? 'There are two words in the first half of the story which are used instead of 'dugout'. You choose 'sail' and 'boat'. Where did you find them?
268. S: Because at first..
269. E: First half of the story, right?
270. S: Ahm?
271. E: Where is 'sail' and where is 'boat'?
272. S: Where 'sail', where 'baot'..
273. E: Haa, I know this one, for sure you take this one, right?
274. S: Mm.
275. E: 'Boat', right? The 'sail'?
276. S: Mmm where is it...aha 'Then he raised...' (Paragraph 3).

277. E: OK. '...raised the sail...' right? (Paragraph 3). ' "Sit down boy", said his father...as he quickly cut the net free. Then he raised the sail...' He raised that sail.
278. S: Mm.
279. E: With one aa jerk.
280. S: Mm.
281. E: Raised the sail? What is this 'sail' actually?
282. S: ...haa but, aaa...
283. E: It could be that you accidentally found another 'sail'? Not that one, maybe there's another 'sail'?
284. S: .....I don't know where it is.
285. E: Aha?
286. S: But because I have seen that 'boat'..
287. E: Aha?
288. S: The word 'boat' is there..
289. E: Aha?
290. S: So, I think 'sail' is there too, so 'sail' also, its meaning can be 'boat' too.
291. E: Aaa it can be 'boat' too. OK. Is that right? All right, other than that?
292. S: 'Small craft.'
293. E: 'Small craft', right?
294. S: Aa.
295. E: OK. So you think other than that is 'small craft'?
296. S: Aha.
297. E: It also gives the meaning of the 'dugout', right? Aaa number 14, 'Why, do you think, did the shark go to the boat?' What's the reason, based on your understanding of the story, why could it be?
298. S: I think 'he came across it by accident.'
299. E: Found it by accident?
300. S: Mm.
301. E: Why?
302. S: Because aaa.....I think to me the meaning of this one is like, I feel aa usually if it is a shark, right? Aa it always roaming around the area.
303. E: Mm?
304. S: So the shark had, I think the shark unintentionally, I think 'he knew Ali and his father were in the boat, I think if they, I think, first they came across it by accident. They..
305. E: First found it by accident, right?
306. S: Found it by accident, haa.
307. E: OK. Aaa meaning that the shark was swimming and found the boat by accident, is it?
308. S: Aaa accidentally found the boat.
309. E: Haa, accidentally found the boat. If that is the case 'probably he had raided fishermen's nets before', is that possible?
310. S: Mm, probably. But it says 'why did the shark go to the boat?'
311. E: Ahm?
312. S: But I don't think it is true, 'he came across it by accident.'
313. E: Aha, he likes to swim freely, you said that, right?

314. S: Aha?
315. E: Loves to swim freely..
316. S: These two could be (the answers), I mean (they) can!
317. E: (a) and (c) could be (the answers), right?
318. S: Aaa. It's not wrong but aam..sometimes it is not the same shark you know.
319. E: Aaa it could be different shark, right?
320. S: So, aaa it came across it by accident.
321. E: OK. 'He knew Ali and his father were in the boat'?
322. S: He didn't know there were human in there, maybe he could only see the boat, right? He didn't know the person was Ali. It means that maybe..
323. E: Aa?
324. S: Like something, the boat was there, maybe he had seen the boat was there so there must be human in the boat, it doesn't mean that it must be Ali and his father!
325. E: OK. That is not relevant, right?
326. S: Aaa.
327. E: So that (a) 'probably he had raided fishermen's nets before' , that is not probable, yeah? Probably not the reason for him to go to the boat?
328. S: It can be.
329. E: It can be?
330. S: But I think it's the most suitable, the best answer.
331. E: It's (b), is it? OK. Number 15. The similarities between the dolphin and the shark, right?
332. S: Aha.
333. E: You said it's 'grey body' and 'dorsal fin'? How do you know both answers?
334. S: It is stated in the text.
335. E: Stated in the text, right? 'Grey body' and 'dorsal fin'?
336. S: Ahm.
337. E: Aaa 'wide mouth'? Is it the same?
338. S: 'Wide mouth', aaa no.
339. E: Based on your own experience?
340. S: 'Wide mouth', wait, wait, maybe shark, he has a mouth, maybe wide but not really that wide.
341. E: Not really that wide, so which one is wide?
342. S: Dolphin.
343. E: Dolphin, is it?
344. S: It's said in here.
345. E: Aha?
346. S: But I don't think so. Not really that wide.
347. E: OK. So it's not the same.
348. S: Haa.
349. E: 'Kind eyes'?
350. S: 'Kind eyes', the dolphin has kind eyes but not the shark.
351. E: How's the eyes of the shark?
352. S: Mm.
353. E: Red?
354. S: Ahm.

355. E: 'Long body'? Which one has this 'long body'?
356. S: 'Long body' mmmis it not the dolphin that has 'long body'? Huge grey aaa...
357. E: In your experience for this 'long body', which one has a 'long body'?
358. S: Ahm. I think maybe the dolphin, eh, maybe the shark!
359. E: Maybe the shark, right? OK. Never mind. 'Large tail'?
360. S: 'Large tail'?
361. E: Aha?
362. S: No.
363. E: Between the dolphin and the shark which one is larger?
364. S: Maybe shark.
365. E: Maybe shark, right? OK. Right, that number 16, how wide was this gap, right? You said it's '10 metres', right? Why?
366. S: I chose them because I actually don't understand the question first..
367. E: Aha?
368. S: But it's mentioned that, the gap, so the entrance to the bay, so if 1 metre I think it is too small, it's only small (narrow).
369. E: Aha?
370. S: So, I feel that how could this, how to enter through it!
371. E: Yeah?
372. S: Mm. Because (it's) '100 metres', I most likely it is not! Not hitting it.
373. E: OK. If it is '100 metres' most probably it will not hit the reef, right?
374. S: Aha.
375. E: OK. Right? If '10 metres'?
376. S: '10 metres', there is a possibility!
377. E: Haa?
378. S: But '1 metre', there is no need to try it, for sure it will hit it!
379. E: For sure to hit it. OK. So you understand the story, right? Meaning that it's because he, as you said earlier, because he wanted to steer through it.
380. S: Haa.
381. E: By logic, it should be '10 metres'. If it is '200 metres'?
382. S: Too wide.
383. E: Too wide? What does it mean?
384. S: It's too much.
385. E: OK. If it's '200 metres' probably would it hit?
386. S: Aha, '200 metres' no it's not.
387. E: Not hitting it, right? OK.
388. S: But, its function in guarding the entrance has all gone?
389. E: Mmm, no longer there, it's all gone? Mmm so it should be '10 metres' then? So you are attracted by the words 'guarding the entrance to the bay'?
390. S: Aha.
391. E: All right. Number 17. What is the meaning of "wave that boiled"?
392. S: That wave is like (following the wave*) it's already boiled, right?

393. E: Aa?
394. S: Aaa it 'boiled' means that..
395. E: Is it really boiling?
396. S: Is not really boiling, how could it 'boiled'? It's like a big wave that splashed something like that.
397. E: OK.
398. S: It's something like that.
399. E: OK. Splashed something like, is not really boiling, right?
400. S: Haa is not boiling, it can't be boiling.
401. E: OK. Couldn't be boiling, so something that?
402. S: A very big wave like..
403. E: Is it big wave?
404. S: Haa.
405. E: Could see its..
406. S: Ahm.
407. E: What we called that?
408. S: Aa you mean..
409. E: Bubbles, is it? Looks like bubbles. So a big wave is bubbles, right?
410. S: Something like that.
411. E: Aha. "Paid no heed" you said it is 'give no attention', is it? In this story, where "paid no heed" happened?
412. S: The time when he wanted to swim back, when Ali wanted to swim back, there was what, I think something brushed against his knee, right?
413. E: Yeah, yes.
414. S: So he pretended to ignore it.
415. E: Aha? Something brushed against his knee and he simply ignored it, right? OK. Now number 18. 'Copy out a sentence used in the story which tells us that the dugout was moving quickly up and down as it raced along.
416. S: Aha. If it's up and down usually it goes up with the waves, right?
417. E: Aaa?
418. S: So 'It climbed peaks and slid down deep valleys of water at breathtaking speed.' (Paragraph 4).
419. E: At breathtaking speed. What is the meaning of 'at breathtaking speed'?
420. S: Our 'breathtaking' is, H-a-a-h! (Taking a deep breath)
421. E: It's like feeling like in an aeroplane for instance. Have you been travelling by plane?
422. S: I have!
423. E: What do you feel? When it's about to take off, right?
424. S: Aa.
425. E: That's what breathtaking speed, right? All right. Number 19, right? What is the real meaning of '...the dugout fled before the wind...'?
426. S: Mm I think '...the dugout fled before the wind...' is like the wind, when the wind was blowing..
427. E: Aha?
428. S: The wind carried the boat along.

429. E: Aha?
430. S: Aa the meaning is like aha, it can be 'the boat was pushed along by the wind.'
431. E: Yeah? So, this one is the best answer 'the wind drove the boat at great speed', right?
432. S: Yeah. Fled by the wind.
433. E: Aha, it means that it pushed the wind with great speed, right?
434. S: Aha.
435. E: 'The boat ran into the wind'?
436. S: No.
437. E: What is the meaning of 'the boat ran into the wind'?
438. S: Aaa if by following this I think it's like...is not actually ran into the wind, like aa, if this one it's like coming from opposite directions!
439. E: From opposite directions, right?
440. S: Haa.
441. E: OK. (a) is something from opposite direction. 'The boat was pushed along by the wind'? Why you think there's something wrong with the sentence?
442. S: I think it is OK. But 'the boat was pushed along by the wind' is something like aa is it not the boat is kind of a soft stuff, you say it is like it's pushed, it pushes..aa.
443. E: Aaa, like?
444. S: That '...the dugout fled before the wind' is like great speed.
445. E: It is fast, is it? Like great speed, right?
446. S: Haa.
447. E: So the word 'fled before' is something which is fast, right?
448. S: Haa.
449. E: OK. 'The boat chased after the wind'? Is it appropriate?
450. S: Aa no!
451. E: What does it mean?
452. S: Like aa the boat, like when the wind goes only then aa the boat..
453. E: Chase, right?
454. S: Mm.
455. E: OK. All right. Number 20, right? There are five best ones, right? The most important ones, right? There are five most important words.
456. S: Mm.
457. E: 'Island', 'boy', 'dolphin', 'steering-oar' and 'wind'. Why all those?
458. S: 'Dolphin' because she carried Ali home, aa this is important.
459. E: 'Beach', OK.
460. S: OK. The 'wind', ha OK the 'island' first because they're from the island.
461. E: Haa?
462. S: Aaa OK. That is important because that was the place of the event.
463. E: The place where the incident happened?
464. S: The 'boy', it's the character (of the story).
465. E: Ali himself, right?
466. S: Ali himself, aha. 'Steering-oar' it's because, if it's not..

467. E: Broken?
468. S: Ha, not broken, the incident would not take place.
469. E: Probably would not happen?
470. S: Probably won't happened.
471. E: Aha.
472. S: The 'wind', because the 'wind' that aaa where, the 'wind' is like playing many roles in this story.
473. E: OK. All right. So you choose those five because they are..
474. S: I think..
475. E: Many roles, right?
476. S: Playing many roles, so they are important.
477. E: Those five played important roles, right?
478. S: Haa.
479. E: All right. Now, why the 'storm' is not important?
480. S: Is there 'storm'?
481. E: I don't know. It's your reading.
482. S: I don't think there's a storm. It is not men..
483. E: It doesn't say 'storm', right? OK. Haa 'net'?
484. S: 'Net' aaa not really that important.
485. E: Aha. This 'sharks'?
486. S: Mmm this 'sharks' is important..
487. E: Mm?
488. S: Simply aa if there're six, I will choose 'shark'.
489. E: Aha.
490. S: OK.
491. E: If there're six (words) , you would take it.
492. S: Haa, six choices but this 'sharks' was when he wanted aa what, how to say..he wasn't, wasn't..
493. E: At the beginning?
494. S: You know it's at the beginning of the story, it's like making a part of the story. But I don't think that important, not really that important.
495. E: Aha. 'Waves'?
496. S: The 'waves' aaa..
497. E: The 'waves'?
498. S: Mm.
499. E: It's not, right? 'Fishing'?
500. S: Eha, hm.
501. E: It's not, right? 'Beach', 'shallows' are not important, right? Playing no roles at all, right?
502. S: No.
503. E: OK. 21, right? If the title is 'Near to Drowning', aa Zahilah chooses..
504. S: Paragraph 7.
505. E: Paragraph 7, why?
506. S: Aha. At this time, he's already, he's already tired, right?
507. E: Aha?
508. S: So, most probably when tired, he had no more strength to swim, ight?
509. E: Swimming, aha?
510. S: He's already near to drowning.

511. E: Near to drowning?
512. S: If the dolphin is not there he had drowning.
513. E: He's out, for sure he would die. 'The Race Begins' is in paragraph 4. What had happened in 'The Race Begins'?
514. S: Aha. 'The Race Begins'..at this time it's like, he's like, he wanted to compete, he/they wanted to, haa he wanted to go there and with his desperate attempt, he wanted to, it's like..
515. E: Running away from that thing?
516. S: Haa seriously he/they wanted to (*) so 'The Race Begin'.
517. E: Wanted to run away from what? 'The Race Begin', what?
518. S: He aam...at that time, right? The sea had surged and all that, it's considered that he/they wanted to..
519. E: Mm?
520. S: He/they wanted to enter through, to go back to their home, so he/they were like in a desperate attempt, wanted to save him/themselves quickly by rushing back.
521. E: From what?
522. S: Pardon me?
523. E: Saving him/themselves from what?
524. S: From what?
525. E: That fish?
526. S: Is it fish? 'The wind was blowing more fiercely...' (Paragraph 4) . Aha.
527. E: From that fish, right?
528. S: Ahm.
529. E: OK. Because of the, you show to me the 'Just then the fish arch its back and dived under the dugout.'? (Paragraph 4).
530. S: Yeah.
531. E: At that time he/they was moving fast. 'Disaster', paragraph 5. What is that 'Disaster'?
532. S: The thing is like something which is terrible, terrible thing.
533. E: So, what is that terrible thing?
534. S: Haa? This terrible thing is aa like 'Disaster' is like what, the thing had K-R-A-A-K already, right? So when it sounded like that they had most probably difficult to get home already. So they called it, something like "Oh, no! It's a disaster!" Like, the thing had broke, it belongs to them, the thing had caused them like not being able to save themselves.
535. E: The thing that struck them, is that the meaning of 'Disaster!'?
536. S: Haa, yeah.
537. E: OK. 'Danger Threatens' you choose paragraph 2, right? What is that 'Danger Threatens'?
538. S: OK. It's the face of the shark.
539. E: It's the shark?
540. S: When the shark came aaa of course it's danger, dangerous, right?
541. E: Aaa?
542. S: So when the shark comes, we feel it's like he wants to threaten us, it's like 'Danger Threatens'.
543. E: OK. Next page. Number 22. Two of the following which..
544. S: '...most likely things for Ali...'..

545. E: After Ali had reached the, had been saved by the dolphin, he reached the beach right? Probably two actions from the following that he most probably would do. The most likely things he would do. First, he ran to the village looking for help, second searching for his father. Why?
546. S: I chose 'run to the village for help', at that time he had reached, right? Haa, so he what, immediately looking for help, wanting to search for his father, his father is considered dead in that sea..
547. E: Aaa?
548. S: So, he had to find the village so that, what, the people can take a boat and go out looking for it, right? Helping to find it.
549. E: Aaa. 'Look around for his father'?
550. S: Aaa there are, aaa two possibilities; he run to the village or look around for his father.
551. E: Aha?
552. S: Because usually when a child, any child, when he had arrived and he knew that his father is still there..
553. E: Aha?
554. S: He's supposed to, it's like still to look around for his father, who knows, probably his father was drifting?
555. E: Yeah, yeah. All right. If that the case, then what if he 'dry himself in the sun'?
556. S: Oh, no!
557. E: Why not?
558. S: He himself is stupid, 'dry himself in the sun.'
559. E: It is stupid?
560. S: When there's something happening over there like that, he..
561. E: There is something (which) is much more important, right?
562. S: Haa.
563. E: To save someone's life. That's what you are trying to say?
564. S: Aha.
565. E: Why not just to 'try to find a policeman'?
566. S: 'Try to find a policeman' is try to find, no!
567. E: Ha.
568. S: It's like you don't know where is the policeman, maybe it's aa because when it's in the village..
569. E: In the island, right?
570. S: Aa. This village, right? With all the inhabitants, he knows all the people with this policeman, OK..policeman, right? One policeman, and he's going to..
571. E: Haa?
572. S: Where would he go? If it were me, I would go (to find help) to..
573. E: We go to the people (because they are many), right?
574. S: Haa. Why should '...try to find...', still go and '...try to find...', if couldn't find it?
575. E: Yeah. All right. Very good. Aa 'search the beach for wreckage'?
576. S: No.
577. E: Why not?
578. S: Aa I don't think so.
579. E: It is pointless, right?

580. S: Mm. It cannot be 'go to sleep.'
581. E: 'Go to sleep', it can't be too?
582. S: Can't. No.
583. E: Why not? He's already tired?
584. S: 'Go to sleep'! I mean he's already wet..
585. E: Aa?
586. S: That after landing safely on the beach, wanted to go to the beach for a sleep?
587. E: Mm?
588. S: I mean it's really stupid.
589. E: Stupid? Or what we say that, what's the malay saying? If by doing that? He's giving priority..
590. S: To himself.
591. E: Aaa selfish, right?
592. S: Haa.
593. E: Aaa 'look for the shark'?
594. S: Just now in the middle of the sea people wanted to run away from shark, why want to 'look for the shark' when the shark is already gone and you still want to find the shark. We had saved ourselves and we want to find another trouble, what for?
595. E: Why should we [look for trouble]?
596. S: Aa [look for trouble]?
597. E: All right. Number 23. Let say 'If Ali was ever in another boat which was wrecked in exactly the same way...', Ali was in another boat, wrecked in the same manner, hitting the reef, right?
598. S: Mm?
599. E: Probably '...what do you think would be the best thing for him to do?'
600. S: That thing had wrecked already, right? I think..
601. E: Yeah, 'try to swim for the shore', right?
602. S: Haa.
603. E: Why?
604. S: Because, when we are, in that situation, right?
605. E: Mm?
606. S: It's wrecked already..
607. E: Ahm?
608. S: So, if you still search dugout I don't think, it's useless. 'Shout for his father'? No. 'Hold his breath'... 'Wait for the dolphin' also the time when wait for this dolphin..
609. E: Mm?
610. S: He didn't know that the dolphin was where.
611. E: Aha?
612. S: He didn't know something else.
613. E: Aha?
614. S: If you wait for the dolphin and the shark came? How?
615. E: Haa? He would die, right?
616. S: Aha. So 'try to swim for the shore' is really the best answer.
617. E: The best answer? This 'hold his breath'? If he 'hold his breath'?
618. S: For how long can he hold his breath?
619. E: What for he hold his breath?
620. S: Aha.

621. E: Aa 'shout for his father'?
622. S: 'Shout for his father'? I think in that situation..
623. E: Mm?
624. S: This 'shout for his father' is also aaa it looks like this is a very good person, shout for his father..
625. E: Aha?
626. S: Shouting 'Father! Father where are you?' I's because it's like he's concerned but if, I mean in that situation even if you shout I don't think like what, it's like he what, in that situation, I think his father was also struggling to rescue himself. Even if he heard him shouting, I don't think he heard it. What? Even if by shouting, I don't think he heard it.
627. E: Aaa, you don't think he heard it, right?
628. S: Because his father must saved himself and Ali too (must) saved himself.
629. E: So 'swim around in search of the dugout', probably it's not? Because the boat had wrecked, right?
630. S: Ha.
631. E: Yeah. All right. There are two statements from the following which are not true, right? (a), (b), (c), (d) and (e) and you choose (b) and (d) as not true.
632. S: Hm.
633. E: 'Ali was clever to find a dolphin in the water', why not true?
634. S: He did not find the dolphin! The dolphin found him!
635. E: So, it's just by accident?
636. S: Aa accidentally and 'Ali was clever to find the dolphin', it's not!
637. E: No, no, right? According to the story, is it accidentally?
638. S: Aa no. Anyway if you find a dolphin, it's not considered clever.
639. E: All right? Even if you find a dolphin?
640. S: Aha.
641. E: Ali could not be considered as being clever.
642. S: Aha. If he can, he's stupid too.
643. E: Yeah. All right. 'Large fish are better swimmers than small fish'? Why it's not true? (It's not chosen by Zahilah and it's a tricky question).
644. S: Aah, ahm, mm 'large fish are better swimmers than small fish'..
645. E: Mm?
646. S: Because when these large fish, right?..
647. E: Ahm?
648. S: Mmm better swimmers if like they could aa able swimming in there probably better swimmers such as like being fast or maybe they are clever to meander or something like that..
649. E: Mm?
650. S: So, I think if small fish mm their swimming (styles) are OK but like, like that, only like that..
651. E: Mm?
652. S: Commonly the large fish are like sharks, right? They could do other things, they could move in various (styles). (I think so*).

653. E: So, aaa this statement is not true because it says '...are not true...', right?
654. S: Is it?
655. E: Aaa?
656. S: No, no, no.
657. E: Which one are you referring to? 'Large fish are better swimmers than small fish' you said it as not true, right?
658. S: Mmm sorry, sorry. I think 'dolphins are cleverer than sharks.' I mean it's not true.
659. E: Now, for (e)?
660. S: Ahm?
661. E: Two of the following statements are not true, right?
662. S: I know, I've mistakenly make an error for this one. This is true.
663. E: OK. Hold on. 'Large fish are better swimmers than small fish'..
664. S: Yeah. It is true.
665. E: It's true. So you don't want to choose this?
666. S: Haa don't want, don't want.
667. E: So you said (chose) 'dolphin are cleverer than sharks'?
668. S: Ahm?
669. E: As not true?
670. S: Aha.
671. E: Why it's not true?
672. S: I don't think dolphins are cleverer than sharks.
673. E: Why?
674. S: I think, maybe these dolphins they are kind, good but it's not cleverer than sharks. It's kind, it helps people, like shark..
675. E: Yeah?
676. S: He is like wants to, with human, he's like wants to kill and wants to eat, but dolphins are really kind fish, kind animals but they are not clever. I don't think they are cleverer. I mean they are clever, that's OK.
677. E: Aha?
678. S: But I'm..
679. E: OK. Aaa 'sharks are fiercer than dolphins'? True? That (a)?
680. S: Yes, yes, of course.
681. E: How do you know?
682. S: Because sharks, I mean when sharks and dolphins, dolphins help human, carry them over there.
683. E: Aha?
684. S: These sharks, with their mouths and with what they got, with their eyes which..
685. E: Haa?
686. S: With their fierce eyes..
687. E: They wanted to eat, right?
688. S: Haa of course they are fiercer.
689. E: OK. 'Ali was lucky not to have drowned' as true?
690. S: He was lucky!
691. E: He was lucky, right?
692. S: Mm.
693. E: Lucky because of what?
694. S: Because the dolphin was there to his what..

695. E: To save him?
696. S: To save him!
697. E: Yeah. OK. All right. 'Large fish are better swimmers than small fish'? That is true?
698. S: Hmm. Aha.
699. E: For example?
700. S: We take aa dolphin, let say a dolphin and a small fish..
701. E: Yeah?
702. S: And a very small fish. Which one is better? I think dolphin is better.
703. E: Better? In what manner this one is better?
704. S: OK. Like dolphin, right? Its aaa its swimming, the swimming is with style, ahaa.
705. E: All right. It has a style, right? OK. Mmm small fish?
706. S: Small fish, usually they are just like that.
707. E: Haa. Not really tha better, right?
708. S: Ha.
709. E: So, as to Zahilah's definition, what is the meaning of 'better swimmers'?
710. S: 'Better swimmers' maybe, maybe they swim faster..
711. E: Faster?
712. S: Maybe its movement for example, its what? Their styles of movement in the sea, they can do it all, maybe something like that.
713. E: Haa, they could jump, could they? They could..
714. S: Aha.
715. E: All right. That is how you define 'better swimmers', right? OK. We've finished..

APPENDIX D (iv)

The Transcribed and Translated Verbal Responses into English

Student Code:	Z. F. M. Z. (Girl)
Text:	Si Pintar
Language of the text:	Bahasa
Discourse Units:	1-519

Student Code: Z.F.M.Z.

Text: Si Pintar

Language of Text: Bahasa

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1. E: 'Slinking' in that story is 'creeping', right?
2. S: Ahm.
3. E: Why?
4. S: Because in that story 'slinking', OK 'Then, far below the mouth of the cave, a wildcat in search of food, came slinking forward, her tawny coat mixing with the lights...' OK. (Paragraph 6).
5. E: Mm?
6. S: The lights hit the floor, right?
7. E: Mm?
8. S: So, the cat is like aaa slinking you know..
9. E: Mm bit by bit (slowly)..
10. S: It's like she wanted to do it slowly and carefully hah, hah. 'Walking', 'jumping' and 'running' are not.
11. E: Are not, right? If 'walking' (he) could be seen, probably?
12. S: Aha.
13. E: 'Undiscovered', 'hidden'. What is that 'undiscovered'?
14. S: The 'undiscovered' was what...OK. It's Si Pintar, he's 'unidscovered'. OK. He's at the ferns, right?
15. E: Haa?
16. S: So, when his body was 'undiscovered' a little bit.
17. E: Mm?
18. S: So, it's like the ferns covered his body.
19. E: Aa?
20. S: So it's 'hidden'.
21. E: So, it's 'hidden', right? Aa that 'instantly' is 'immediately'?
22. S: Ahm.
23. E: What is this 'instantly'?
24. S: Aaa this 'instantly' is when he wanted to what, when the cat wanted to..
25. E: Attack him?
26. S: Aha. So 'instantly' he wanted to like aaa like stand up to fight back. So it has to be 'immediately'.
27. E: Aaa OK. 'Grappled' is 'struggled'? What is this 'grappled'?
28. S: 'Grappled' when it was near the pool..
29. E: Mm?
30. S: Si Pintar and Si Cat (the cat)..
31. E: They 'grappled'?
32. S: Aaa they 'grappled' probably it means that struggling.
33. E: Aha. That 'danced' is 'shone'? What is this 'danced'?
34. S: Mmm when at that place aaa the light of the moon. The moon 'danced' its light. So it's 'shone.'
35. E: Aaa 'flickered'?

36. S: This 'flickered' is like flickering, I feel it's like a flick you know.
37. E: It's like the stars?
38. S: Aa stars.
39. E: 'Gleamed'?
40. S: 'Gleamed', OK. When it says 'danced' it means it's moving you know.
41. E: Aaa?
42. S: The light is being moved like here and there.
43. E: Mm?
44. S: 'Shone' (sounds more like it hah*)
45. E: 'Rocked'?
46. S: It's not appropriate.
47. E: OK. 'Blissfully' you said it is 'joyfully'?
48. S: Mm.
49. E: In the story what is this 'blissfully'?
50. S: Aa 'joyfully' when the time he went to the meadow..
51. E: The meadow?
52. S: He went there and then he's like lying over there (so) he just feel joy.
53. E: Aaa is he happy there, right?
54. S: Aaa.
55. E: OK. 'Where was Si Pintar's meadow'?
56. S: In an isolated place in a forest.
57. E: Is it stated in the story?
58. S: Aha.
59. E: 'What stood at the mouth of the cave?'
60. S: Aaa a Beringin tree.
61. E: Is it mentioned?
62. S: Hmm.
63. E: 'Whereabouts in the cave was the pool'?
64. S: At the back of the cave, it's mentioned.
65. E: It's mentioned, right? 'What did Si Pintar used as a bed?'
66. S: Ferns.
67. E: Is it stated?
68. S: Aha.
69. E: OK. 'Which part of Si Pintar did the wildcat see first?'
70. S: Aaa his belly.
71. E: His belly, right?
72. S: Aha.
73. E: Aaa his white belly?
74. S: Aha.
75. E: 'Where had Si Pintar been used to sleeping?'
76. S: Aaa maybe under the trees.
77. E: Aaa why?
78. S: It's because it's stated in here aaa there's a Beringin tree, right? And then there are ferns, right?
79. E: Aa?
80. S: It means that this Beringin tree..
81. E: Mm?

82. S: And then there are ferns on the ground, probably making the ferns as a cover. So most probably if it's at other places he would sleep under the tree as..
83. E: Under the tree, right?
84. S: Haa.
85. E: 'Write down the first word of a sentence which tells us that Si Pintar often visited the cave'.
86. S: 'Now.' 'Now to find his secret cave, and sleep.' (Paragraph 2).
87. E: Haa?
88. S: It means that he knew where the cave was, it's stated in there. If not it would say ' Now he's to find, wanted to go, about to find.' But now it says '...his secret cave...'! It means that he already know..
89. E: The word 'his'?
90. S: Haa.
91. E: It means that he knew it already, he used to go there?
92. S: Haa.
93. E: OK. 'At what time did Si Pintar eat?' Why 'night'?
94. S: 'Night' because it's stated in here, right?
95. E: Aaa?
96. S: '...and just at sunset came upon his own little piece of meadow nestled deep...' (Paragraph 1).
97. E: Aaa?
98. S: OK. Just at sunset.
99. E: Aha?
100. S: And then he had not, had not yet eaten, right?
101. E: Aa?
102. S: He had what, lying and lying on there..
103. E: Aa?
104. S: And then '...as the sun dipped low and darkened the shadows across the meadow.' (Paragraph 2).
105. E: Aha?
106. S: This is night. Because after the dusk, it's night!
107. E: After dusk, it's night? So he eat at that time?
108. S: Eh? 'At last he rose to crop the juicy long grass...'. (Paragraph 2).
110. S: Haa.
111. E: OK. 'At last he rose to crop the juicy long grass as the sun dipped low...' (Paragraph 2).
112. S: Wait, wait, wait!
113. E: Haa?
114. S: 'At last he rose to crop the juicy long grass as the sun dipped low and darkened the shadows across the meadow.' (Paragraph 2). Hmm.OK.
115. E: So?
116. S: It is because of, aha, evening, this evening is usually like, eh, no it's not, aaa I stick to this answer.
117. E: Stick to 'night'?
118. S: Aha. It's stated that it's 'dusk' right? The time before he ate, it's at dusk!
119. E: Aha, ha?

120. S: Haa, it was at dusk. 'Morning', 'afternoon', 'late afternoon' is out already. 'Evening', what is meant by 'evening'? 'Evening' is usually from four to six. If like four six, it's already considered as 'evening'.
121. E: Is it already dusk?
122. S: Not yet dusk. So after that must be night.
123. E: Oh, so because of that four to six is evening and it's not yet dusk?
124. S: Mm.
125. E: So, it's not appropriate?
126. S: Mm.
127. E: So you picked the 'night' category, right?
128. S: Mm.
129. E: OK. The following question. 'How the water entered the pool?'
130. S: It 'dripping' from above.
131. E: Is it 'dripping'?
132. S: Aha.
133. E: 'Gushing' is not appropriate, is it?
134. S: The water didn't 'gushing'. Let say if the 'gushing' stuff is there, then it could be.
135. E: All right, number 12? Why she, the cat, had to be very careful, is this the most appropriate?
136. S: Aaa she, when she was on what?
137. E: The branch?
138. S: The branch, she's strong with only half of the legs, right?
139. E: Haa?
140. S: It's because she's like being very careful, meaning that she had to be careful if she didn't want her presence to be detected by Si Pintar and she left no print! If she wasn't skilful in climbing tree, she wouldn't climb it. But the cat was skilful!
141. E: The cat was skilful?
142. S: OK. Because probably the branch, most probably it could be that the branch had rotten. So if she didn't try it first, maybe by just going straight, she would fall down.
143. E: Fall down?
144. S: Aaa.
145. E: And Si Pintar would be awakened?
146. S: Aha.
147. E: Aaa fell down 'bedebuk'! (the sound of the fall when an object hits the ground).
148. S: Haa.
149. E: OK. There are two words for the word 'cave'? 'big dark cavern' and 'path'?
150. S: (Laughing).
151. E: You got this 'big dark cavern'?
152. S: Aa I got it.
153. E: Aha?
154. S: That 'path'?
155. E: Why you answer 'path'?
156. S: Because, what is it? Mmm where is 'path'? Haa OK '...a big black cavern.' (Paragraph 2). This is it.

157. E: Can you read carefully?
158. S: 'With a grun of happiness, he trotted along the path until it opened out to a big black cavern.' (Paragraph 2).
159. E: After that?
160. S: 'Nature...' (Paragraph 2). 'A huge shelter', right?
161. E: Probably? Right?
162. S: Aha. Probably it is 'a huge shelter'!
163. E: Aaa? Probably it is 'a huge shelter'?
164. S: Because at first I did 'path' because..
165. E: Aaa?
166. S: Aaa 'path' is usually a track. This one, 'path' right? It's like a round thing, you know that 'path'. I always thought that is path.
167. E: Trail, trail?
168. S: No! There is another which is called 'path' you know that, the thing is round in shape, usually..
169. E: That is tunnel! ('Path' is called 'lorong' and tunnel is called 'terowong'. So there could be a little confusion).
170. S: Ha, ha! Oh my god! Aha, aha. (Agreeing with the researcher's answer). OK. 'A huge shelter.'
171. E: OK. So you pick 'a huge shelter', right?
172. S: Ahm.
173. E: Is not 'path' because you notice 'path' is not appropriate, right?
174. S: (No verbal response).
175. E: OK. Number 14. 'Why do you think the wildcat went to the cave?'
176. S: (a).
177. E: Aha?
178. S: The reason the cat went there, right? When she arrived, the first thing she saw was Si Pintar's belly, is it?
179. E: Aaa?
180. S: She, if 'she found it by accident', I don't think the wildcat accidentally found the cave. If she found it by accident then she would be looking around as if she's looking for something, it's like wandering around the surrounding area..
181. E: Aaa?
182. S: But this, she had climbed the tree, as if she was familiar with the place.
183. E: As if she knew it, it's like she's already familiar with the place, right?
184. S: Haa.
185. E: Or 'she knew Si Pintar was there'?
186. S: OK. Even if she knew Si Pintar was in the cave, meaning that many times before this one, she had accidentally came across with Si Pintar.
187. E: Si Pintar?
188. S: Why didn't she eat Si Pintar before?
189. E: Why didn't she attack it before this, right?
190. S: Haa.
191. E: OK. It means that she's already familiar with the place?
192. S: Probably she, she caught other animals at that place, so, she would try to catch (other animal) but accidentally saw (*) I think, she just attack it.

193. E: Aaa OK. Two parts of Si Pintar's body were injured, right?
194. S: Ahm.
195. E: 'Shoulders' and 'front legs'? How did you get both answers?
196. S: 'Front legs' is mentioned. The 'shoulders' because.....aaa 'Cruel claws intended for his head and...' (Paragraph 8). '...intended', right?
197. E: Aa?
198. S: '...for his head and neck...'
199. E: Aha?
200. S: '..., ripped his forelegs from shoulder to hoof.' (Paragraph 8).
201. E: Ahm?
202. S: So..
203. E: But it had not been ripped yet?
204. S: OK. OK. Haa where's it? '...ripped...to hoof.'...That attack was directed to ripp his frontlegs...because, because I feel..
205. E: Mm?
206. S: When she wanted to do that, at that moment it says, aaa '...to rip his frontlegs...Instantly, he was awake...but cunningly she rolled underneath him,stabbing with her claws.' (Paragraph 8). 'Frontlegs', right? 'Si Pintar backed away, rearing as he did so...' (Paragraph 8).
207. E: Mm?
208. S: So with the hindlegs because his frontlegs were injured.
209. E: Haa OK. Aha. That 'shoulders'?
210. S: Aaa '...,rearing as he did so and flailing with his hoofs. Once he landed on the cat's muscled body but she rolled out from under him.' (Paragraph 8).
211. E: Mm?
212. S: It's because I think, if it's his frontlegs, then his 'shoulders' is the front parts of the body, right?
213. E: Aaa?
214. S: Aha, maybe before, it's said that she wanted to ripp the leg, mm she did it from the top, from the shoulders, you know that!
215. E: Mm?
216. S: And then (the ripping) reached his frontlegs. Probably.
217. E: OK. Aaa it's not the 'neck', right?
218. S: 'Neck'? It's mentioned that she was only intended to do that.
219. E: Ahm?
220. S: But missed it, right?
221. E: Aaa, OK. So you think it's the 'shoulders' because the 'shoulders' and the 'frontlegs' are one part, right?
222. S: Aha. Mm.
223. E: All right. Why the depth of the water is '1 metre'?
224. S: It's because Si Pintar (luckily) survived, right? If it were to be '10 meters' or '3 meters' than it's impossible for the mule to survive.
225. E: Meaning that both would die?
226. S: Aha.
227. E: If it's '10 centimeters'?
228. S: '10 centimeters'! It's too small (shallow). Even the cat could survive.

229. E: Probably the cat could survive, right?
230. S: (No verbal response).
231. E: OK. "shafts of gold"? What does it mean?
232. S: Aa it's stated that when the light of the dusk..
233. E: Aa?
234. S: These are leaves..
235. E: Aa.
236. S: These are leaves surrounding it..
237. E: It penetrates (pushed through)?
238. S: There're many openings, right?
239. E: Ha.
240. S: So "shafts of gold" is like the light of the dusk could be seen passing through the openings in the leaves.
241. E: So it's like golden in colour, right?
242. S: Aha.
243. E: "The welcoming green carpet"?, (you said) it's a grass field, isn' it?
244. S: It's aaa, a meadow.
245. E: Why is it 'welcoming'?
246. S: It means that it's like, this is like a field of green carpet..
247. E: OK.
248. S: The 'welcoming' happened like, opened like, the 'welcoming' is like what, sorry, sorry, it's the grass..
249. E: Haa?
250. S: Like, it's like waving aaa.
251. E: OK. One phrase which explains that the wildcat could not be seen very well?
252. S: Aaa 'Then, with one powerful leap she launched herself down into the ferns. At that very moment Si Pintar was snuggling...', snuggling what? '...snuggling deeper into the ferns...' (Paragraph 8). It means that (it happened) at the same time, right?
253. E: Aha?
254. S: So, if she had lauched, meaning that the wildcat had what, he was asleep..
255. E: Ha, OK.
256. S: Ha, OK. This wildcat..
257. E: Aaa.
258. S: The wildcat was jumping, right?
259. E: Was jumping, diving at (the cat)? While she was diving? OK?
260. S: At that very moment, Si Pintar was snuggling in the warmth of the carpet (ferns), so it means that the wildcat was not...seen..I am not sure of my saying.
261. E: You are not sure of the answer? OK.
262. S: So what does it mean by '...the wildcat could not be seen very well.' At what time?
263. E: At that very night. Aha? Right? She could not be seen very well?
264. S: ... 'Then, far below the mouth of...', (Paragraph 6) ahm.
265. E: What?

266. S: Aaa her colour, what colour, she could not be seen very well because her fur miving with the lights. So, most probably that was a light, most probably it could be a cat.
267. E: It's a cat, right? So, it's the fur? What's wrong with her fur?
268. S: Haa?
269. E: Why her fur?
270. S: Her fur was the same as the colour of the lights. So it means that if Si Pintar saw it, if Si Pintar wasn't asleep, let say if, he probably saw the cat as if it's a light.
271. E: Aha?
272. S: Haa.
273. E: Actually the colour of the fur was integrated with the colour of the cave's wall, is it?
274. S: Aha.
275. E: It's like the thing was already blurred, right?
276. S: Mm.
277. E: OK. 19. What is the meaning of "the sailing moon" in paragraph 4, right? If we read paragraph 4, '...watching the sailing moon until his eyelids drooped and asleep overcame him.'
278. S: OK. (a) and (b) are not.
279. E: (a) and (b) are not, is it?
280. S: Why I say it's 'a moon sailing in the sky' is because aaa things like 'a moon sailing in the sky' is like the language of the literature.
281. E: Aha?
282. S: So, 'sailing' means it's (the moon) moving. Sailing, what is said in here is 'moving rapidly.' Sailing up above, let us say it's sailing on the surface of the water..
283. E: Aa?
284. S: No, it's not fast, but swift!
285. E: What causes it 'sailing'?
286. S: What?
287. E: That, in the literature's story, right? We see a moon is sailing. What causes the moon appears to be sailing?
288. S: It's because aaa the movement of the cloud.
289. E: The cloud's movement, is it?
290. S: Mm.
291. E: So, there's a factor of the movement of the cloud tha caused the moon to be sailing?
292. S: Mm.
293. E: If that the case, (d) is incorrect, why?
294. S: It's because it's like this, aaa it's because, 'moving rapidly through the night sky', it's like being rapid.
295. E: Fast?
296. S: Fast.
297. E: So, it's not appropriate?
298. S: Aha.
299. E: But if it appears 'sailing in the sky' then it's appropriate because of the cloud factor?
300. S: Ahm. So it appears to be sailing.

301. E: Aaa. OK. There are five which are very important, right? Why choose those five?
302. S: OK. 'Wildcat' and 'mule' are important. The two characters.
303. E: Two main characters?
304. S: OK. That 'cave', the first place where these two met..
305. E: Ahm?
306. S: 'Pool' was the place where the event took place and where aaa the wildcat was defeated.
307. E: OK.
308. S: How could it be, what had caused the wildcat be defeated.
309. E: Ahm.
310. S: After that is 'fight'. It means that they were fighting.
311. E: They were fighting? What about the rest of the choices?
312. S: OK. 'Moon' is not important. 'Cliff', 'rocks', 'ferns', and 'grass' are not important. 'Meadow' is in the beginning of the story. It's only to beautify the story.
313. E: A beautifier? The rest are the same too?
314. S: Aha.
315. E: OK. 21, right? 'Going to sleep' in paragraph 4.
316. S: OK. 'He burried his muzzle in the pool...Then he settled down in the clump of ferns and opened his mouth in a wide...' (Paragraph 4). At this time he wanted to go to sleep.
317. E: Wanted to sleep. 'The Secret Cave'?
318. S: OK. In here, he wanted to find the secret cave, right?
319. E: Mm.
320. S: In here it tells about the secret cave.
321. E: Paragraph 3 tells about the secret cave?
322. S: Haa.
323. E: 'Attack!' in paragraph 8?
324. S: Hmmaa this is the time when the cat started to attack.
325. E: Hmm?
326. S: It tells how she did it carefully while aa..
327. E: The behaviours of Si Wildcat, right?
328. S: Ha.
329. E: 'Danger Threatens', why paragraph 9?
330. S: Because that's the moment whether it's win or lose. It means like, the meaning of 'Danger Threatens' is the situation when they first fought each other, it's still OK.
331. E: Mm?
332. S: But this time it's like, his situation was terrible, that is why it's called aaa 'Threatens' what?
333. E: 'Danger Threatens.'
334. S: Haa 'Danger.'
335. E: Aha, dangerous. 'Danger Threatens' to Si Pintar's life?
336. S: Aha.
337. E: It's between winning or losing, right?
338. S: Mm.
339. E: OK. Number 22, right? At that time the fighting was over, after that he struggled from the pool, right? Probably what he would do after he had struggled from the pool?
340. S: He had won, right?

341. E: Mm?
342. S: So if he 'guard the entrance to the cave.' and 'find somewhere...' aaa OK. This (a) is out.
343. E: Mm?
344. S: (g) is out too.
345. E: Why (g) is out?
346. S: Because I feel he would not 'hide in the forest.' Why I say it's 'go back to sleep in the forest' is because he had, he went there, right? So, that is his secret cave!
347. E: Mm?
348. S: That is his secret cave. It means that if he had been attacked before by the wildcat or other animals..
349. E: Ahm?
350. S: He probably would no longer lived in there.
351. E: Aha?
352. S: But he had long been living in the secret cave, always sleeping in there.
353. E: Mm?
354. S: It means that he knew there was no danger.
355. E: Aha?
356. S: But this time, there's a cat that attacked him..
357. E: Aha?
358. S: Aaa he knows that there's no threat at the place. But the cat had been defeated.
359. E: The cat had been defeated?
360. S: So, because of that, most probably he would continue his sleep in the cave!
361. E: Aha?
362. S: At that time it's night, it can't be looking for other place.
363. E: OK.
364. S: I think, it would take time (if he do that).
365. E: All right. 'Try to clean his wounds'?
366. S: At that time his situation probably his frontlegs, probably he cleans it, by licking, probably.
367. E: OK. Aha. All right. He will not 'hide in the forest' because it's night already, right?
368. S: Mm.
369. E: 'Search for more wildcats'?
370. S: (To find, what is it for?*)
371. E: Haa, who knows?
372. S: Haa he wanted to 'find other wildcats' because why, wildcats are not like ordinary cats, he knows that wildcats will threaten his life.
373. E: Haa?
374. S: He defeated the wildcat..
375. E: Mm?
376. S: It's because of the pool, the pool happened to be there. Let say if..
377. E: There's no pool?
378. S: Without the pool? He went to search aa wildcats, but let say it's in the forest, probably he would be defeated!

379. E: Haa, he died, probably he could be defeated. OK. Why is it that after the fight he didn't 'find something to eat'?
380. S: Haa looking for food, where aaa, his condition, he was injured..
381. E: Mm?
382. S: Night, he had just finished his food.
383. E: It was night, right?
384. S: Mm.
385. E: Where to find food? Why not just 'find somewhere else to sleep'?
386. S: OK. These are two (reasons). Probably he 'find somewhere else to sleep or 'go back to sleep in the cave.' OK.
387. E: Mm?
388. S: Why I said it's to 'sleep in the same place' and 'not looking for other place', the truth is the time had already, it's just what I have said earlier, moreover he was used to the place.
389. E: Mm?
390. S: He had been staying in the cave for quite some time, his secret cave, that's the only occasion that the animal was able to attack him. That could threaten his life.
391. E: The only occasion?
392. S: The only occasion. If it had been many times probably he wouldn't stay there, right?
393. E: So, because of the only incident (event/occasion), he wouldn't 'find somewhere else to sleep?
394. S: No! Because it's the only one, let say the wildcat won (the fight)..
395. E: Mm?
396. S: Let say the wildcat, probably he's injured..
397. E: Ha?
398. S: He didn't want to look for other place, but now..
399. E: He won.
400. S: He won it and that was his secret cave.
401. E: Aha.
402. S: Had been living at the secret cave for a long time meaning that he had been living there for quite some time.
403. E: Mm?
404. S: He had been living in the secret cave for a long time. For all these years, that wildcat, that's the only wildcat that had attacked him, the only attack. Why there's only one wildcat (that had attacked him?) Because if there're many attacks before, he wouldn't go back to the place (for sure).
405. E: Haa OK.
406. S: Haa once (the only attack). He had killed the cat that had posed a threat to his place.
407. E: Haa, so (he) wouldn't 'find somewhere else to sleep'?
408. S: Aha.
409. E: OK. Number 23, right? Aaa let say he had just came out of the pool and happened to see, this is 'if', right? He happened to see another wildcat who was climbing, right? Probably what would he do?

410. S: OK. He had just came out of the pool. Maybe he's still at the edge of the pool, just at the edge of the pool..
411. E: OK?
412. S: If 'attack the wildcat', probably he would aa 'attack the wildcat'..
413. E: Mm?
414. S: Let say the wildcat is here..
415. E: Haa?
416. S: The pool is here.
417. E: He just came out?
418. S: He came out and he wanted to attack, because he/she started it, right? (The most probable pronoun is 'she').
419. E: Ha?
420. S: She started it, let say the cat hadn't been brought to the pool..
421. E: Haa?
422. S: Meaning that it wasn't being dragged till it reached the pool..
423. E: Ha?
424. S: He could aa..
425. E: Could die.
426. S: Could bring death at that place.
427. E: OK.
428. S: (If he) 'run away' the wildcat would chase after him.
429. E: Mm. OK.
430. S: Aa 'drown the wildcat in the pool'? OK. The cat is here, he is here.
431. E: Mm?
432. S: In order to drown her, meaning that he would bring (draw) the thing to that place (spot). If he fails, he will die.
433. E: OK.
434. S: 'Try to hide in the cave.' His cave, let say this one, right?
435. E: Mm.
436. S: Aaa let say this is the cave, the cat is in front of the cave, how could he hide?
437. E: Mm?
438. S: 'Pretend to be dead', because why, aaa let say the wildcat is also hungry..
439. E: Mm?
440. S: This is aaa the pool..
441. E: Mm?
442. S: Soon he will be at this place (spot)..
443. E: Mm?
444. S: He sees the wildcat..
445. E: Aa
446. S: OK. First he pretends to be dead. For sure the wildcat will come to him. He comes, most probably.
447. E: Aha.
448. S: When he comes, only push (him) into the pool.
449. E: Ooo, so it means that he pretended to be dead at the edge of the pool so that he could lure the wildcat to come, right?

450. S: Haa. Because at this moment she's already close to him (approaching nearer and nearer to him), meaning that if he didn't do an action..
451. E: Mm?
452. S: He would also be attacked.
453. E: OK.
454. S: She's already there! So I think that is the best action..
455. E: He has to 'pretend to be dead' when the wildcat is coming to him..
456. S: Haa.
457. E: When the cat is already close (to him), he will take an action to..
458. S: Haa. It's because it's the easiest time to bring (her) because it's already too near.
459. E: Already it's too near, right? OK. 24, is it? Two of the following statements are not true. Why (b) is not true?
460. S: OK. It's not him who trapped the cat into the water. They had already what?
461. E: Grappling?
462. S: Fighting, grappling till dead. Consider this sentence as 'to get, to trap the cat..the mule trapped the..
463. E: Mm?
464. S: Aaa, aaa the pool.
465. E: It's not true, right?
466. S: If the pool were deep? Let say if it were deeper. He would die too.
467. E: Deeper, aha, aha, actually, of course it's unintentional, right?
468. S: Ahm.
469. E: OK. 'The wildcat should have won the fight.'
470. S: Not necessarily.
471. E: Not true? Why?
472. S: Should have won. Not necessarily. To me the wildcat and Si Pintar..
473. E: Mm?
474. S: I think both of them have, have, have what? Could win.
475. E: Ahm?
476. S: It should be if by saying 'the wildcat should have won', not necessarily. (It doesn't mean that the wildcat should have won). If aaa let say at..like the incident at the pool. She didn't win.
477. E: Mm. She didn't win?
478. S: So if by saying 'should have won', I think if it's 'probably could win', that maybe (the answer).
479. E: Aaa if?
480. S: But should have won..
481. E: It's appropriate?
482. S: The word is not appropriate.
483. E: The word is not correct, right?
484. S: Ha.
485. E: So (a) is not true, is it?
486. S: Yes, 'mules are heavier than wildcats.'

487. E: You knew it already, right?
488. S: Mm.
489. E: OK. Aaa is it 'mules are heavier than wildcats', right?
490. S: Mm.
491. E: (d) is true?
492. S: (d)? 'Wildcats are more cunning than mules?' I think it's true.
493. E: Is it? OK. Cunning is what sense?
494. S: It means that aaa in attacking or..it depends on what sort of action, her action..
495. E: Aa?
496. S: It looks like the wildcat is more like she has strategy you know.
497. E: She has strategy, [so she's cunning.]
498. S: [So she's cunning.]
499. E: OK. That (e)?
500. S: Ha, yes, it is. '...the larger animal should always win!'
501. E: Should always win, right?
502. S: Haa.
503. E: OK. For example?
504. S: As an example, let say cat and mouse.
505. E: Cat and mouse, right? Is it because the cat is big?
506. S: Haa. It's because large body can easily catch (small body).
507. E: Mm. Other than that? Other example?
508. S: Other than that. Let say aa OK. Snake and eagle.
509. E: Snake and eagle?
510. S: Hmm.
511. E: OK?
512. S: Eagle is bigger!
513. E: So, snake eagle?
514. S: Usually aaa the bigger animal, the power (energy) is much stronger.
515. E: Aaa OK.
516. S: Its, the strength of its muscle or perhaps the other parts of the body. He's stronger.
517. E: Ahm.
518. S: So, for instance he could grip or do other things much easier.
519. E: OK.

APPENDIX D (v)

The Transcribed and Translated Verbal Responses into English

Student Code:	A. H.
Text:	Ahmed Idris
Language of the text:	English
Discourse Units:	1-395

Student Code: A. H.

Text: Ahmed Idris

Language of Text: English

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1. E: OK. Question 1 (a), 'vanish', aaa Helmi chooses 'disappear', right? Actually what is that 'vanish'?
2. S: 'Vanish'..
3. E: Can you recall what 'vanish' is?
4. S: .....aa ship.
5. E: Ship, right?
6. S: The boat.
7. E: The boat 'vanish'? 'Vanish' at where?
8. S: Sea.
9. E: 'Vanish' in the sea?
10. S: Aa.
11. E: What is this 'horizon'?
12. S: .....the horizontal line.
13. E: The horizontal line, right?
14. S: Ha.
15. E: OK. Aa is the meaning of 'appear' appropriate?
16. S: 'Appear' means emerge.
17. E: So it's not suitable?
18. S: Not suitable.
19. E: 'Fade'?
20. S: 'Fade' is like dim.
21. E: Aha? 'Faint'?
22. S: 'Faint' is (being) unconscious.
23. E: 'End'?
24. S: Finish.
25. E: Finish, so which one is appropriate?
26. S: 'Disappear.'
27. E: 'Disappear.' OK. For 'manufacturer' why 'owner of a company'? In the story who was the 'owner of a company'?
28. S: Idris Ahmad.
29. E: Idris Ahmad, right? OK. It's not 'supervisor', is it?
30. S: No.
31. E: Aaa 'chief clerk' is not, right?
32. S: No.
33. E: Aha. All right, (c), 'mispronounced'?
34. S: 'Spoke wrongly.'
35. E: Who 'spoke wrongly'? 'Spoke wrongly' of what actually?
36. S: Aa they 'spoke wrongly' of Ahmad Edris's name.
37. E: Aa after a long time it was pronounced as what?
38. S: Pak Mat Derih.
39. E: Pak Mat Derih. Who 'spoke wrongly'?
40. S: The villagers.
41. E: The villagers. OK. What is this 'quay'?

42. S: 'Landing stage.'
43. E: What is the meaning of 'landing stage'?
44. S: A place to land the fish.
45. E: A place to land the fish, right? As stated in the story? Right? Is it 'swimming ground'?
46. S: No.
47. E: Not suitable?
48. S: No. (Agreed).
49. E: 'Sea-shore'?
50. S: 'Sea-shore' is like the beach.
51. E: Like the beach. That is also not suitable?
52. S: Ha.
53. E: 'Goods-yard'?
54. S: A place for goods..
55. E: Aha? For what? Are kept?
56. S: Yes.
57. E: 'Beach'?
58. S: 'Beach' is pantai (beach).
59. E: Like pantai? So the most appropriate is the 'landing stage', right?
60. S: 'Landing stage.'
61. E: A place for landing the fish, right?
62. S: Ha.
63. E: Why did you say 'a place for landing the fish'? As in the story?
64. S: Aa because....aaa this Ahmad always walk around, right? Aaa and then to watch..
65. E: Aha?
66. S: At the place of the nets and the fish's baskets, so maybe he saw the fish being landed.
67. E: Being landed. OK. Aa why 'exercise' for 'practise'? What is this 'practise'?
68. S: He 'practise' making fish crisps.
69. E: Who make it?
70. S: Ahmed Idris.
71. E: Ahmed Idris. OK. Aaa it's not 'stretching', right?
72. S: Aaa no.
73. E: What is the meaning of 'stretching'?
74. S: 'Stretching' is expansion.
75. E: Expansion, right? Then it's not suitable?
76. S: No.
77. E: 'Skipping' too is not suitable?
78. S: No. (Agreed).
79. E: All right. 'Recipe'?
80. S: 'Direction for preparing a dish.'
81. E: Ahm?
82. S: It's like teaching the way to do it.
83. E: Teaching the way of what?
84. S: To prepare a dish.
85. E: To prepare a dish, right?
86. S: Mm.
87. E: What is 'scales'?

clix

88. S: 'Weighing instruments.'
89. E: 'Weighing instruments', what is the meaning of 'weighing instruments'?
90. S: Tools to weigh (heavy stuff).
91. E: To weigh?
92. S: The heaviness of an individual thing.
93. E: The heaviness of an individual thing. Why it is not 'units for measuring'?
94. S: This 'units for measuring' maybe aa kilogram or gram.
95. E: Aa kilogram or gram, right?
96. S: Aa.
97. E: Aaa why not 'the covering on the skin of a fish'?
98. S: Because in the story it talked about weighing scales.
99. E: Weighing scales, right?
100. S: Ha.
101. E: Aaa. 'Where is Kemaman?'
102. S: Kemaman is located in the state of Terengganu.
103. E: Helmi had known this before, right?
104. S: I know.
105. E: Where? North Terengganu or south of Terengganu?
106. S: North.
107. E: Not sure?
108. S: No, I feel it's in the north.
109. E: But you know it is in Terengganu?
110. S: Ha.
111. E: OK. The fourth question. 'Who sent fish to Kalimantan?'
112. S: Aa Pak Mat Derih was the man who sent fish to Kalimantan.
113. E: Aa Pak Mat Derih, is it? He was the one who sent fish to Kalimantan?
114. S: Ha.
115. E: Why did he send fish to Kalimantan? Probably why?
116. S: For the supply of the people over there.
117. E: For the supply of the people over there?
118. S: Aa.
119. E: Aha. 'Why did grandfather have a ceremony?'
120. S: To give a medal as a memory to his grandfather.
121. E: To give?
122. S: A medal.
123. E: To give a medal..
124. S: As a memory aaa..
125. E: To his grandfather?
126. S: Yes.
127. E: Aha, what memory was that?
128. S: ...person who...
129. E: Person who what?
130. S: He ran aa family business.
131. E: The person who ran his family business?
132. S: And developing.
133. E: And developing? Aha....aha. Probably what was that memory?
134. S: ...maybe because of his deeds to the society in Kemaman.
135. E: Aha, aha?

136. S: And...maybe the family business had brought many changes to the town of Kemaman.
137. E: Maybe had brought changes to the Kemaman's town, right?
138. S: (No verbal response).
139. E: Aha. 'Where in the town was the Idris's house?'
140. S: Idris's house was set up near the harbour.
141. E: Near the harbour?
142. S: Aa.
143. E: Aaa how did you get the answer?
144. S: ...he... 'After they were married they set up house near the harbour.' (Paragraph 5).
145. E: OK. In what paragraph?
146. S: The fifth paragraph.
147. E: Fifth, right?
148. S: Ha.
149. E: OK. 'In what year did Ahmad Edris sail from Kalimantan?'
150. S: He sailed from Kalimantan in eighteen ninety four.
151. E: Aa how did you get that eighteen ninety four?
152. S: Because it's a hundred years ago.
153. E: At present?
154. S: Nineteen ninety four.
155. E: Nineteen ninety four minus eighteen ninety four?
156. S: Yes. Take away hundred.
157. E: Minus hundred? So get [eighteen ninety four]?
158. S: [Eighteen ninety four.]
159. E: All right. 'What is the meaning of his mother's laugh?' The meaning of the laugh by Ahmed's mother?
160. S: His mother always laughed at him when he failed to mix the right ingredients for the fish potato crisps. (Potato?)
161. E: For the fish potato crisps? So what is the meaning of her laugh?
162. S: Aa this Ahmed he was impatience so he mixed all of them, so the scales were wrong.
163. E: Aha? So, his mother laughed, is it?
164. S: Ha.
165. E: All right. 'What is the name favoured by the local people for Ahmad Edris?'
166. S: Pak Mat Derih.
167. E: Pak Mat Derih. OK. Probably, why did the local people like the name of Pak Mat Derih?
168. S: Maybe the Terengganu's dialect.
169. E: Maybe the Terengganu's dialect, right? Or there are other reasons?...according to the story?
170. S: ...because the villagers had mispronounced the name of Pak Mat Edris.
171. E: Aha?
172. S: So he/they had changed 'Edris' to 'Derih'.
173. E: 'Edris' to 'Derih'?
174. S: So the villagers called him Pak Mat Derih.
175. E: OK. Aa probably, when Ahmed grew up, what would he become?
176. S: Aa he continued his family business.

177. E: Probably, other than that, are there other things that could be done?
178. S: .....maybe became a fisherman.
179. E: Maybe became a fisherman? What sort of fisherman?
180. S: ..a sea fisherman, deep sea of course.
181. E: A deep-sea fisherman? If a deep-sea fisherman, what sort of things would be used?
182. S: A big modern ship.
183. E: A big modern ship, right?
184. S: (No verbal response).
185. E: Oo. Maybe, right? 'There was a smell of fish in the town. What could be a commercial activity in the town?'
186. S: Aa selling fish.
187. E: Selling fish? Why?
188. S: Because there's a fish market in the town.
189. E: Aha?
190. S: And it's close to the sea, so it's easy to aa landed and sold the fish quickly.
191. E: Quickly? But why the fish get smelly?
192. S: ..aa..
193. E: Probably?
194. S: Maybe there're too many fish.
195. E: Maybe there're too many fish, right? All right. 'What did Ahmed's father do for a living?'
196. S: Manufacturing fish potato crisps.
197. E: Aaa how did you get the answer?
198. S: Aaa 'This grandson, Idris Ahmad, was the father of Ahmed Idris, a famous international fish potato crisps manufacturer.' (Paragraph 4).
199. E: '...a famous international fish potato crisps manufacturer.' The [fourth] paragraph, right?
200. S: [Four.]
201. E: Now, 'not all men in Kemaman could be fishermen. Name two other jobs apart from fisherman and salted-fish, dried-fish businessman, right? That a man might have done to earn a living.'
202. S: Aaa selling the tools for catching fish.
203. E: Selling the tools for catching fish? Examples?
204. S: The examples are like the fishing rods, nets, the hooks.
205. E: The hooks, others? Nets, fishing rods.
206. S: Nets, big nets for instance.
207. E: Big nets, right? Other than those? What have you written? Making..
208. S: Dried fish,cuttlefish and prawns.
209. E: Making dried fish, dried cuttlefish and
210. S: Dried prawns.
211. E: Dried prawns, right? So the prawns means they're dried, right? Dried prawn, right? Dried cuttlefish?
212. S: (No verbal response)
213. E: 'How is it possible to draw a line across the Titiwangsa Mountain Range?'

214. S: In the map.
215. E: On a map, right?
216. S: On a map.
217. E: On a map, right? What sort of map could be used?
218. S: Atlas map perhaps.
219. E: Atlas map? So, how to do it? What method to use? To use what?
220. S: Aaa with the pencil and ruler and marked at the place which aa the place aa place..
221. E: Aha? From one end to the other end, right?
222. S: From one end to the other end and connect those with the ruler..
223. E: OK. Number 15. 'Use your own words to explain the meaning of "His mother act heightened his will and to be more cautious."
224. S: Aaa his mother's behaviours who often laughed at him when he made the errors..
225. E: Aha?
226. S: Aa makes his will heightened and to be aa more patience in doing something.
227. E: Mm?
228. S: Not to be in a hurry.
229. E: Not in hurry. Do what? In doing what?
230. S: Aa fish crisps.
231. E: In making fish crisps.
232. S: (No verbal response).
233. E: And then (b), right? 'Ahmed found the slow, sad speech very moving." What does it mean?
234. S: Aa Ahmed realised that the speech made by a famous businessman had touched his feeling very much.
235. E: Had really touched the feeling, right? Question number 16, right? 'Three of the following fish are difficult, not be able to be caught by the fishermen of Kemaman.'
236. S: Aa 'puyu', 'haruan' and 'keli' (cat) fish.
237. E: 'Puyu', 'haruan', 'keli'? Why?
238. S: Because those are freshwater fish.
239. E: Freshwater fish?
240. S: Not to be found in sea.
241. E: Not to be found in sea, right?
242. S: Yes.
243. E: What about the rest?
244. S: 'Tenggiri' (spanish mackerel), 'tamban' (round herring), 'bilis' (anchovies) and 'parang' (wolf herring) are all saltwater fish.
245. E: Saltwater fish. Aha. All right. Number 17. Why was it so important in this story? Why 'Kemaman'?
246. S: 'Kemaman' was where Ahmed lived.
247. E: 'Kemaman' was where Ahmed lived?
248. S: And the place where his grandfather first arrived.
249. E: The place where his grandfather had first arrived, right? Ahm?
250. S: 'Fish potato crisps' was the family business ran by Ahmed's family.
251. E: Ahm?

252. S: 'Kalimantan' was the origin of his grandfather.
253. E: The origin of his grandfather?
254. S: His own origin.
255. E: His own origin?
256. S: Ha. 'Ahmed' was the person narrated in the story, the character (of the story.)
257. E: Character?
258. S: Main (character)
259. E: The main character, right?
260. S: Ha.
261. E: Why 'father' isn't important?
262. S: ....aaa..
263. E: Probably? Based on the understanding of this story?
264. S: It's because his father was only managing the business.
265. E: Only managing the business, right?
266. S: Ha.
267. E: 'Mother'?
268. S: Aaa she also managed the business and only taught Ahmed the ways to make fish crisps.
269. E: Aha. 'Ceremony'? Is it important?
270. S: ...no.
271. E: No? 'Horizon'?
272. S: It tells a story where the boat vanish before the eyes.
273. E: Aha? Not important, right?
274. S: No.
275. E: 'Child'?
276. S: 'Child', only children in a way..
277. E: Children?
278. S: It's only in general, (during*) Kemaman.
279. E: Only in general, right? So why Helmi choose 'Kemaman', 'Kalimantan', 'Ahmed' and 'fish potato crisps'? What has caused the choosing of those four?
280. S: .....become the main important contents in the story..
281. E: The main important contents, right? Important in what aspect?
282. S: Aaa.....from the aspect of the flow of the story and all that.
283. E: From the aspect of the flow of the story?
284. S: Ha.
285. E: Aaa. So, the flow of the story..how's the flow of the story?
286. S: Aaa at first his grandfather came from Kalimantan and then he settled in Kemaman..
287. E: Ahm?
288. S: After that aa Ahmed's family ran the fish crisps' industry and 'Ahmed' becomes the title of this story.
289. E: Oo, like that, right? All right number 18, right? 'Ahmed's mother was a good teacher and the boy grew up to be a famous man. From what you know already and from what you have read in the story, decide which two of the following statements are true...' right? Why (a) is true?
290. S: Aa because aa only some of the successful businessmen have had the teaching from aa..

291. E: Good teachers?
292. S: Good teachers.
293. E: Some, right?
294. S: Yes.
295. E: Why do you say 'some'?
296. S: Because aa maybe there are some other businessmen who are successful aa (but) not getting the teaching and maybe at the beginning they opened a small scale business and later expanded into big business and successful.
297. E: Aha. Why that (c) is true, correct?
298. S: Because many practices will make aaa all people becoming much better than before (the initial stage).
299. E: All pupils, right? Can it be? Can make all pupils famous?
300. S: Yes.
301. E: 'Hard practice makes all pupils famous'?
302. S: ....(no response).
303. E: What about that?
304. S: Because if one does not practice what one has learned, maybe one will be at the same stage, it does not develop like a student who practice a lot to aaa expand their knowledge and aa..gaining the experience.
305. E: Gaining experience?
306. S: Ha.
307. E: OK. Aa so (b) is not true, right? 'Good teachers make all their pupils famous'? Why?
308. S: Even if the teachers are good, but if the pupils are not working hard, so will not achieve it.
309. E: Will not achieve it, right? Will not be famous, right?
310. S: Ha.
311. E: That (d)? 'Many famous businessmen did not need a good teacher.' Why is it not true?
312. S: Because there are only some of them who don't need one. In addition they have never got one, not because it's not necessary.
313. E: Mm? Have never had the teaching from a teacher, right?
314. S: Yes.
315. E: So it means that 'many' is not appropriate?
316. S: Yes.
317. E: So only the 'some' is appropriate?
318. S: Yes.
319. E: OK. Underline three, right? For a suitable title, for a title "A Wet Season at Mr. Idris's Home". Why 'Ahmed sat alone in the house with nothing to do'?
320. S: Aa maybe he knew the ways to make crisps and maybe he was aaa bored to make crisps so he..
321. E: He was relaxing, right?
322. S: There's nothing to do.
323. E: Mm..so he was bored to make crisps, he knew the ways to make crisps, right? So he sat down and relax, right? All right. 'The house was soon to be filled with the smell of the crisps.' Why?

324. S: Aa maybe Ahmed's mother was cooking (frying) the crisps for aaa their evening food.
325. E: Ahm?
326. S: So maybe their relatives come to their house and being served with the home made crisps.
327. E: Mmm,served with the home made crisps, right? Maybe the relatives come to the house, right?
328. S: Ha.
329. E: All right. 'The Idris family sat on the sofa, do you know what sofa is? The chair, right? Ha, chair, waiting the arrival of their friends.' Why this one is suitable?
330. S: Aa maybe Mr. Idris invited his friends to the house for a chit-chat or to taste their own crisps.
331. E: Ahm? Tasting their own crisps, right?
332. S: (No verbal response).
333. E: So, (b) is not relevant? Why?
334. S: Maybe Mr. Idris's house had been supplied with electric power.
335. E: Maybe had been supplied with electric power, right? So..
336. S: There's no need for kerosene lamp.
337. E: No need for kerosene lamp, right?
338. S: (No verbal response).
339. E: That (d)? 'Ahmed's mother was baking cake in the kitchen...' Not appropriate? Why not suitable?
340. S: ..because Ahmed's mother was an expert in making crisps..
341. E: Mm?
342. S: So aa..
343. E: So what?
344. S: Maybe her afternoon's time was spent making the crisps to be sold.
345. E: Ahm, so that afternoon she spent her time making crisps inorder to be sold, right? So she wouldn't make the cake, right?
346. S: Ha.
347. E: Mm, why (e) is not appropriate?
348. S: Aa because it was a raining season so there was no soft wind (angin sepoi-sepoi bahasa) to..
349. E: Mm? So, during the raining season there's no soft wind (angin sepoi-sepoi bahasa), right? So, what sort of wind during this rainy season?
350. S: Aa maybe storm, strong wind.
351. E: Strong wind, storm right? OK. Number 20, right? 'Choose two statements that had most to do with Ahmed learning to make the crisps.'
352. S: Aa 'the weather.'
353. E: Why 'the weather'?
354. S: Because aa if it was during wet day he sat in the house and he had nothing to do.
355. E: Aha?
356. S: So ,he began to learn to make crisps from his mother.
357. E: Aha?
358. S: So, if, aa it's not raining, maybe he would play outside with his friends.

359. E: Maybe playing outside with his friends, right?
360. S: Ha.
361. E: 'An interested mother'?
362. S: Aa his mother was interested to teach aa Ahmed so that he would be an expert in making crisps.
363. E: Aha?
364. S: And she herself was interested in making the crisps.
365. E: Aha?
366. S: If Ahmed had not watched his mother making the crisps, probably he wouldn't learn from it.
367. E: Aha. 'A rich family'? Nothing to do with Ahmed learning to make the crisps?
368. S: Had none.
369. E: Why?
370. S: Aa because it comes from Ahmed's own interest. If his family were to be poor maybe he would make the crisps.
371. E: Ahm? If his family were to be rich maybe he would not make the crisps. Maybe he would much prefer to enjoy.
372. E: Ahm. OK. 'Grandfather selling fish' has it to do with Ahmed learning to make crisps?
373. S: Aa.....aa maybe only his grandfather runs the fish crisps industry, so aaa..
374. E: Why that (d), 'grandfather selling fish', in Helmi's opinion it has nothing to do, right? Had most to do, meaning that had less to do with Ahmed learning to make the crisps.
375. S: Aa maybe his grandfather selling fish only.
376. E: Selling fish only?
377. S: Yes and didn't take home fish to be made as crisps.
378. E: Aha. 'The beautiful countryside and the boats in the harbour'? Has it to do with Ahmed learning to make the crisps?
379. S: No.
380. E: Why?
381. S: Aa.....
382. E: The beautiful environment, countryside and the boats in the harbour. Is it related with Ahmed learning to make the crisps?
383. S: no.
384. E: Why?
385. S: Aaa because they're outside.
386. E: Because they're outside, right? Outside of what?
387. S: Outside the house.
388. E: Outside the house?
389. S: Ha.
390. E: Aa 'a love to make new crispy recipe'? Has it to do with Ahmed learning to make the crisps?
391. S: ...no. Because Ahmed learnt to make crisps only to fill the free time during the rainy day.
392. E: Ooo, so Ahmed made the crisps only to fill the free time during the rainy day, right? So, it has nothing to do with the interest to try new recipe, right? Is has nothing to do, right?
393. S: It has none.

394. E: OK. Finish?
395. S: Finish.

APPENDIX D (vi)

The Transcribed and Translated Verbal Responses into English

Student Code: A. H.

Text: Maimunah

Language of the text: Bahasa

Discourse Units: 1-293

Student Code: A. H.

Text: Maimunah

Language of Text: Bahasa

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1. E: For question 1(a), why Helmi choose 'find'?
2. S: Aa because 'select' means to aaa finding or selecting something, find.
3. E: Mm. What about in the story?
4. S: This school was selecting talented pupils for its enrolment.
5. E: It's finding talented pupils?
6. S: 'Selecting.'
7. E: OK. What is 'talent'?
8. S: It's 'gift' because a person's 'talent' is a speciality of an individual which is not owned by others.
9. E: Haa, in this story?
10. S: Maimunah's drawing 'talent.'
11. E: OK. For (c), as in this story, why choose 'chance'?
12. S: Because this was the 'opportunity' for Maimunah to join the Art School, maybe getting the scholarship, like that.
13. E: Aaa OK. 'Realised'? Who has 'realised'?
14. S: Maimunah's father realised Maimunah's ability in the field of drawing art.
15. E: OK. 2 (a), 'courtyard'?
16. S: 'A place with fences around it.'
17. E: Where's it as it's stated in Maimunah's story?
18. S: Aa Maimunah's house.
19. E: Maimunah's house, right?
20. S: Aa.
21. E: 'Studio'?
22. S: 'Where pictures are painted.'
23. E: Where's the studio for painting the pictures?
24. S: At Maimunah's house.
25. E: At Maimunah's house?
26. S: It wasn't at Maimunah's house, so Maimunah used the store as a place for drawing.
27. E: Aaa it wasn't at Maimunah's house, so Maimunah used the store as the place for drawing, right?
28. S: (No verbal response).
29. E: If by following this story is it not 'where photographs are taken' for this 'studio'?
30. S: By following the story, it's not.
31. E: No? 'Tengkujuh' (the northeast monsoon).
32. S: Aa 'rainy' season.
33. E: So you know the word 'tengkujuh' means 'rainy' season?
34. S: (No verbal response).
35. E: OK. It's not 'number seven' (tujuh), right?

36. S: It's not.
37. E: Probably when did the 'tengkujuh' begin?
38. S: The month of November.
39. E: November..till?
40. S: Until March.
41. E: March. OK. Number 3. 'What was on the sign outside Maimunah's house?'
42. S: The words of 'White Tower' on the sign outside her house was the name of Maimunah's house.
43. E: Oo, so there're the words 'White Tower'?
44. S: 'White Tower.'
45. E: The 'White Tower', it could have been engraved, right? Where was it placed outside Maimunah's house?
46. S: In front of the house.
47. E: All right. So, is it really a white tower?
48. S: Maybe it/she (changed/not the*) because her house was painted in white colour.
49. E: Aaa Maimunah's house was painted in white colour, so she wrote 'White Tower', right? Aaa OK. 'Why did everyone like Maimunah?'
50. S: Everyone liked Maimunah because she was a humble person.
51. E: A humble person, right? Aaa. Are there other reasons why everyone like Maimunah? According to the story?
52. S: There's none.
53. E: There's none, right? OK. Number 5. 'What was the name of Maimunah's eldest brother?'
54. S: The name of Maimunah's eldest brother is Adam.
55. E: Adam, OK. Aaa so Maimunah is what number hah?
56. S: Aa the fourth child.
57. E: Who's number two?
58. S: Aa Haris.
59. E: Number three?
60. S: Onn.
61. E: Number 4?
62. S: Maimunah.
63. E: OK. 'When did the term begin?'
64. S: The school term began in the beginning of the tengkujuh's season. (northeast monsoon).
65. E: OK. Is it in the story, is it?
66. S: (No verbal response).
67. E: 'How many children were there in the Art School?'
68. S: There were a hundred and forty pupils in the school.'
69. E: It's also written in the text?
70. S: Aaa.
71. E: 'Which children in the family were younger than Haris?'
72. S: The children who were younger than Haris were Onn and Maimunah.
73. E: Onn and Maimunah. OK. 'How do we know that Maimunah did not have good eyesight?'
74. S: We know that Maimunah did not have good eyesight because she wore spectacles.

75. E: Spectacles? Aaa number 10. 'How old was Maimunah when her father found out she knew a great deal about art?'
76. S: When Maimunah was nine years old only then her father realised that she knew a great deal about art.
77. E: How did you get that nine years?
78. S: Because her father realised it two years after Maimunah entered the world of schooling.
79. E: Aha?
80. S: So, entering the world of schooling at the age of seven.
81. E: So?
82. S: After two years, (it's) nine years.
83. E: After two years (beginning) from the seven years, (it becomes) nine years?
84. S: (No verbal response).
85. E: OK. 'How many prefects did the school have?'
86. S: There're seven prefects in the Art School.
87. E: Aaa how did you get that seven? Teacher (I) want to know.
88. S: Aa there're 140 pupils divided into 7 groups..
89. E: Aa?
90. S: Each group will be eyed by a prefect.
91. E: OK. There's one prefect for each group, right? So, there're seven, right? So, seven multiply by..how many pupils in a group?
92. S: Twenty.
93. E: Twenty, right? So, seven multiply by twenty, 140 persons, right? OK. Number 12. Probably why some children only went home twice a year?
94. S: Their homes were far from the school.
95. E: So, they went home twice a year?
96. S: Yes.
97. E: The other reason?
98. S: The problem of finance for the poor pupils.
99. E: It's the problem of finance, how could it be?
100. S: It/they probably didn't have enough money for the fares. He/She/They had to save first.
101. E: Had to save first? So, they could go home twice a year, right?
102. S: (No verbal response).
103. E: Aa the other problem was that the homes were far away, right?
104. S: (No verbal response).
105. E: Aaa what is the meaning of "the green world"?
106. S: The natural and the greenery of the forests.
107. E: Mmm,the natural and the greenery of the forests? OK. Next page. Aaa how do you know there're such natural green forests?
108. S: The forests which have not been touched by the pioneers..
109. E: Mmm? Where're the forests in Maimunah's story?
110. S: Near her house.
111. E: Near her house, right?
112. S: (No verbal response).
113. E: What is the meaning "a funny girl"? Paragraph 6.
114. S: An odd girl and different than the normal (ones).
115. E: What sort of funny was that?
116. S: In the story?

117. E: Haa in the story.
118. S: Aaa Maimunah, she wore a pale grey clothes and other children thought it, thought her clothes was dirtied with flour and they called her 'breadmaker's girl.'
119. E: Aha, so she's funny?
120. S: (No verbal response).
121. E: That is in term of the clothing. Are there other reasons for her being funny?
122. S: Because she wore spectacles so she appeared more rounder.
123. E: More rounder?
124. S: Aa.
125. E: OK. If Helmi wear spectacles, will it appear rounder or not?
126. S: Don't know, can't see.
127. E: Aha, ha. (Giggling). I was just pulling your legs, right? OK. Number 14. Why Helmi choose these four which are most important? Helmi said 'Art School', 'Maimunah', 'Intan' and where is the other one? There are four, do you know that?
128. S: Ha. Want to..
129. E: Mm what did Helmi choose? 'Newspaper'?
130. S: (No verbal response).
131. E: OK. Why the 'Art School' is important? Very important to the story?
132. S: Aa 'Art School' the place where Maimunah studied. Continuing her study in the field of art.
133. E: The place where Maimunah continued her study in the field of art, right? Why 'Maimunah' is important?
134. S: Because 'Maimunah' was the main character of the story.
135. E: Main character, right? OK. 'Intan'?
136. S: The district where Maimunah lived.
137. E: Aaa, the district where Maimunah lived? Why it's important, that 'Intan'?
138. S: Because if (the end of side 'A' of the tape) It becomes the main reading material and..
139. E: Be what?
140. S: The main reading material and the place where Maimunah learned that Intan's Art School aa would like to select pupils for enrolment into the school.
141. E: Oh? So, it's the place for main reading material and also the place where Maimunah learned that this Intan's School wanted to select pupils, right? So, what about the rest, why 'headmaster' is not important?
142. S: 'Headmaster' was not important because it did not play a role in Maimunah's life.
143. E: Aaa, it doesn't play a role in Maimunah's life, right? Aa why 'tengkujuh's season (monsoon) is not important?
144. S: 'Tengkujuh's season' was because it was the beginning for Maimunah's school.
145. E: Aha?
146. S: New school. (Opening of a new school? New term?)

147. E: In general, why Helmi choose 'Art School', 'Maimunah', 'Intan' and 'newspaper', right? These four things as very important. Actually what is the real reason?
148. S: They (dia) played roles in Maimunah's life and the 'Art School' had made her a famous artist.
149. E: Mmm..'Art School' made her a famous artist. Aaa, this 'Maimunah' as the main character, right? 'Intan' as the place?
150. S: For living.
151. E: A place for living, right? 'Newspaper' as the source that she got..
152. S: Learned that this 'Art School' was [selecting pupils.]
153. E: [Selecting pupils.] Aaa selecting pupils. 'Child' is not important, is it?
154. S: No.
155. E: Why?
156. S: This 'child' was for those who come for the selection to the school.
157. E: Is it?
158. S: Enrolment for the 'Art School.'
159. E: OK. Aaa 'district'?
160. S: This 'district' is the Intan's area and Maimunah's place (of living).
161. E: It tells little about where the area of Intan is located.
162. S: OK. Number 15. 'Using what you have learnt from the story about Maimunah's home and family, underline three sentences from the six below which best seem to fit a story with the title "Sunday Afternoon at Maimunah's house."
163. S: 'The house was filled with the laughter of Maimunah and her friends.'
164. E: So, that is the most suitable, right? Why?
165. S: Maybe Maimunah brought her friends to study or to play at her house.
166. E: Aha?
167. S: It's on the weekend because that day they didn't go to school.
168. E: Aaa OK. What about that (c)?
169. S: 'Her parents had just returned from a walk in the country.'
170. E: Ahm?
171. S: Maybe her parents had just returned from a walk to aaa relax their mind after the tiring working hour.
172. E: Ahm, so it was on Sunday, sunday afternoon, right? That (d)?
173. S: 'Adam and Haris were working hard in the garden.'
174. E: Why?
175. S: Maybe Adam and Haris were helping their mother planting flowers in the garden.
176. E: Aha?
177. S: They had no work to be done on Sunday.
178. E: Maybe had no work to be done on Sunday, right? Why it is not (b)? (b) is not suitable? Why?
179. S: Aa because it tells about a maid who was preparing tea in the kitchen.
180. E: Aha?

181. S: It didn't tell about Maimunah's family as a whole.
182. E: What do you mean by that?
183. S: It actually tells about a maid and the task of the maid preparing tea in the kitchen.
184. E: Aaa so "Sunday Afternoon at Maimunah's House", 'in the kitchen, the maid was preparing tea'...it's not, not appropriate? Why?
185. S: .....because it shows that a maid who is not from (part of) Maimunah's family.
186. E: OK. So the maid is not (part of) the family, right? So, it's not relevant? Aaa that (e)? Why not relevant?
187. S: Aa because it tells about 'the noise of traffic passing through the town could be heard quite clearly.' It's not about the Sunday afternoon's condition at Maimunah's house.
188. E: So, it's not Sunday afternoon at Maimunah's house, is it? So, it's not relevant? That (f)?
189. S: Aa because the Intan's Art School was not aaa far from Maimunah's house so, (in order) to go Maimunah did not need to take the train.
190. E: Aaa. There's no need to take the train. OK. Number 16. Although Maimunah's father was not really a poor man, right? Her father wasn't that poor, right? But he had to be economical (thrifty) in spending the money he earned, right? His salary. Probably why he did so?
191. S: Maybe he had to support Maimunah's other siblings who were still in school.
192. E: Aha?
193. S: Because Maimunah got a scholarship from Intan's Art School.
194. E: Aha, so?
195. S: So, her parents had no need to spend much money to aaa support Maimunah.
196. E: Mmm..OK. Thus, (he) had to support other Maimunah's siblings, right? Her brothers, right? OK. Next page. OK. 17. Why Maimunah was teesed by her friends?
197. S: 'Her friends were fooled by her clothes.'
198. E: 'Her friends were fooled by her clothes.' Why?
199. S: Aa first Maimunah was wearing a grey pale clothes.
200. E: Aha?
201. S: So her friends thought the clothes was dirtied with flour.
202. E: Aha?
203. S: So they thought Maimunah's father was a breadmaker dan they teased her as the breadmaker's girl.
204. E: Actually, her father was a?
205. S: Her father was a school teacher.
206. E: Her father was a teacher, right? Is it because of that (d)? 'Her friends loved to give her names'?
207. S: No.
208. E: Why not?
209. S: Because they recently met each other (knew each other) at the Art School. (They only knew each other at the Art School).
210. E: Because they only recently meet each other, right?

211. S: Ha.
212. E: Is it because of (b)? 'Her clothes was dirty with flour.'
213. S: No.
214. E: No?
215. S: Because Maimunah's clothes was not dirty and only the colour was pale.
216. E: Aaa 'her parents operated a bakery shop', is it true?
217. S: No.
218. E: What did her father do?
219. S: Her father was a school teacher which was near to Maimunah's house.
220. E: Maimunah's house. OK. There're three buildings, number 18, right? Which are most likely, right? To be able to be seen by Maimunah. Why choose 'supermarket', 'post office' and 'police-station'? Why?
221. S: 'Supermarket' is important for the people living around Intan to aa shopping their daily needs.
222. E: Aha?
223. S: 'Post office' is important for aa communication through letters and also as a place to pay the electric and telephone bills.
224. E: Aha?
225. S: The 'police-station' for maintaining the peace and security of the housing area at Maimunah's place.
226. E: OK. 'Railway station'?
227. S: Aaa 'railway station' aa it could..could be built outside the housing area.
228. E: Aaa outside the town of Intan hah? Could be built but slightly outside the Intan's area? So it's not in Intan's housing area?
229. S: (No verbal response)
230. E: 'Plastic factory'?
231. S: 'Plastic factory' aaa maybe because it aa polluted the air, in order to avoid pollution maybe it was located far from the housing area.
232. E: Aha, to avoid the pollution in the housing area, right? So, it couldn't be seen in Intan, right?
233. S: (No verbal response)
234. E: Haa, 'radio and TV shop'?
235. S: Aa maybe located in the supermarket.
236. E: Maybe located in the supermarket, right? So?
237. S: The supermarket is very important.
238. E: It's much more important?
239. S: (No verbal response).
240. E: OK. Number 19. 'Maimunah had some good teachers and grew up to be a famous artist. From what you know already and from what you have read in the story, underline two of the following statements which are true.'
241. S: (a). 'Hard practice makes all pupils good artists.'
242. E: Why?

243. S: Because if there is no hard practice and even if the artist is taught by a good teacher, it will not be successful because of not practicing the knowledge that had been taught by their teacher.
244. E: Mmm,so that is true, is it? So it could make all pupils good artists? Right?
245. S: Right.
246. E: If there is no hard work, it wouldn't be (good artists), right?
247. S: No. (Agree).
248. E: No, right?
249. S: (No verbal response)
250. E: So, that is true? All right what about that (c)? 'Some famous artists have had good teachers.'
251. S: 'Some famous artists have had good teachers' because aa if they had not been taught by good teachers, it means that it's impossible for them to get the best knowledge of drawing art, couldn't get the knowledge and the experience from the teachers who possessed high knowledge. (very knowledgeable).
252. E: Aha? Why it says only 'some'?
253. S: Maybe there are famous artists that had not received aa teaching from good teachers. Only through practice.
254. E: Only through practice, right? They didn't get (proper) teaching, right?
255. S: (No verbal response).
256. E: So, that (b) is not true? Why (b) is not true?
257. S: Aa 'many famous artists did not need a good teacher.' Only some of the famous artists that had not aa learned from good teacher.
258. E: Only some of them, right?
259. S: Not many.
260. E: Not many, right? So that one is not appropriate, right?
261. S: (No verbal response)
262. E: That (d)?
263. S: 'All students become good artists if they have good teachers.'
264. E: Why it's not true?
265. S: Aa even if all the students have got their training from good teachers they will not be successful if they don't have high will and continuous practice.
266. E: Mmm. 'All students become good artists if they have good teachers'?
267. S: Not all students become good artists.
268. E: Not all students become good artists, right? So, it's not relevant, right? It's not true, right?
269. S: (No verbal response).
270. E: All right. The last question. 'From the following, there are two statements which had most to do, they are related with Maimunah's success becoming a good (famous) artist. Why 'an artistic father' had most to do?
271. S: Because if her father is not interested in drawing art, maybe all of her family's members are not aa interested in drawing art.

272. E: Ahm, so what is the relation between her father who is interested in drawing art and Maimunah's success as being a famous artist?
273. S: Aa maybe the encouragement from her father who aa (*) Maimunah so that she enrolled in the school and asked her to be active in the field of drawing art.
274. E: Ahm, and then what about that (e)? 'A talent for art'?
275. S: If Maimunah is not talented, maybe she couldn't enter to the Intan's Art (School) and (later) becoming a famous artist.
276. E: Aaa is that (a), 'living in Intan', is related with Maimunah's suceess?
277. S: Aaa no. Even if she lived in Intan and knew that there's an Intan Art School, she would not join (the school) if there's no encouragement from her father and not having the talent to draw.
278. E: Aaa 'having a store to paint in', does it have some reasons?
279. S: Aaa 'store', she always practice to draw in the house's store. So she...
280. E: Is the store in the house related with Maimunah's success as a famous artist?
281. S: Aa no.
282. E: Why?
283. S: Because her house's store is the place for her to draw aa when aa she started to be active in this drawing field.
284. E: Aha. 'Being a teacher's daughter'? Is it related?
285. S: Aaa no. Because 'being a teacher's daughter', maybe aa her father did not teach her the field of drawing art. Maybe her father is a teacher in other field.
286. E: Aha. 'Being a friendly girl'? She's friendly. And then, is it related or not for being a famous artist?
287. S: Aaa maybe she's a friendly girl, she's only friendly and mixed around in her society.
288. E: Aha?
289. S: Aa if she didn't have the interest and talent maybe she would not be a famous artist. Even if she's a friendly girl.
290. E: So, no matter how friendly she is, without the interest and all that, it will not happen, right?
291. S: No. (Agree).
292. E: OK. 'Living in Intan'? Have you explain it earlier?
293. S: Aaa I have.

APPENDIX D (vii)

The Transcribed and Translated Verbal Responses into English

Student Code: R. R.

Text: Ali

Language of the text: Bahasa

Discourse Units: 1-511

Student Code: R. R.

Text: Ali

Language of Text: Bahasa

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1. E: Number 1, right? Reza choose 'great fear', why?
2. S: This text, right? This 'panic' he was 'great fear' because he was shocked to see the grey body which was getting nearer to...was already there.
3. E: Mmm?
4. S: It means that he wanted to release himself.
5. E: OK. That 'panic' is in what paragraph? [The seventh], right?
6. S: [The seventh.]
7. E: OK. So he was 'great fear'?
8. S: Yes.
9. E: It is not 'much fear', is it?
10. S: No.
11. E: Why?
12. S: It's because he was in the situation which was already, maybe he was afraid that his life will be taken away.
13. E: Aaa, he was afraid of his own life, right?
14. S: Hmm.
15. E: OK. 'Menacing.' Reza chooses what as the answer, ['freezing.]
16. S: ['Freezing'].
17. E: Aaa?
18. S: Because Ali could see the shark followed them from the back, right?
19. E: Aha?
20. S: So, the fish could not 'threatening' or 'worrying' (but) because could 'freezing' them. (Terrorised them).
21. E: OK. 'Freezing' them? Freeze in what sense?
22. S: Freeze in term of the feeling.
23. E: Feeling?
24. S: Hmm.
25. E: Aaa. OK. For 'fatigue' Reza selects 'tiredness', right?
26. S: Ahm.
27. E: OK. Why the 'fatigue' is the 'tiredness'?
28. S: This is because Ali had faced many conditions, these are being hit by the wave, being thrown at, being thrown...
29. E: Ahm?
30. S: That's it. After that he could not, he didn't have enough energy to swim.
31. E: Aha?
32. S: Afterall his legs and his his hands began to cramp.
33. E: Cramp? So, he's already too tired, right?
34. S: Yes.
35. E: OK. For question number 2, right? For 'brushed' Reza answers 'touched'? Why?

36. S: Because aaa, the, actually the dolphin wanted to what, to touched him. It's not, it cannot be 'struck', among it, right?
37. E: Aha?
38. S: If 'struck', he would notice it, he would, in the text it mentioned aaa 'brushed' aaa?
39. E: Ahm?
40. S: 'Brushed' his knee and after that in a situation where he wasn't, in an almost unconscious situation, he wasn't aware (of it), couldn't care less. If I wrote aaa 'hit', maybe he would be aware (of it).
41. E: Aaa, if write 'hit', he will notice (it), right?
42. S: Hmm.
43. E: OK. Aaa that 'direction' why 'guidance' (bimbingan)?
44. S: Aaa...
45. E: In the first paragraph, right? That 'direction', without 'direction'?
46. S: It had no (movement) because for the boat had no, it had no direction...
47. E: Aha?
48. S: To go anywhere, thus I choose ' guidance.'
49. E: It had no 'guidance', right?
50. S: Hmm.
51. E: What is wrong with 'light'? (Guiding light).
52. S: 'Light' is usually for a knowledge or to be used as a guiding light.
53. E: Oh, knowledge for 'light', haa, OK. Aaa 'frantically', why 'excited'?
54. S: 'Frantically' aaa, it's because he's like, he saw, Ali saw the grey creature, right?
55. E: Aha?
56. S: After that aaa he accidentally realised that the grey creature was there.
57. E: Mmm?
58. S: So of course he was 'excited' (shocked/wildly).
59. E: He's 'excited'?
60. S: Mmm.
61. E: Aaa so, 'stunned' cannot be, right?
62. S: It cannot be 'stunned' because 'stunned' is like he couldn't move. But in here '...he tried to swim...' (Paragraph 7).
63. E: Aha, so it's not 'stunned', right?
64. S: No.
65. E: Aaa OK. 'Awake'?
66. S: 'Awake' aaa he himself was awake that...aaa...
67. E: The 'thing' was there?
68. S: The 'thing' was there but he was still in a 'frantic' condition.
69. E: Aaa. OK. Number 3. 'Name the fish which hunted off the shores of the island?'
70. S: The fish which hunted off the shores of the island was ehmm, shark.
71. E: What sort of shark was that?

72. S: The fish, the fish that was said aaa was too dangerous for human.
73. E: Aaa. OK. Number 4? 'What guarded the entrance to the bay?'
74. S: The gap in the coral reef that guarded the entrance to the bay.
75. E: OK. How is this coral reef? Coral reef?
76. S: Coral reef means that there's a aaa a shape of the earth landscape on the surface of the sea which is natural.
77. E: On the surface of the sea, right?
78. S: Yes.
79. E: Aaa. OK. So it guarded the entrance to the bay, right? What happened...'bay', do you 'bay'?
80. S: 'Bay' is a aaa hard rock that could not be weathered by the waves.
81. E: Aaa. OK. 'What happened to the steering-oar'?
82. S: The steering-oar broke.
83. E: Broke, right?
84. S: Hmm.
85. E: What's the sound of the break?
86. S: Kraak.
87. E: Kraak. Ha ha. OK. Who steered the steering-oar when it break?
88. S: Aaa, Ali's father.
89. E: Ali's father, right?
90. S: Yes.
91. E: 'Which part of the dolphin did Ali hold on to?'
92. S: The dorsal fin.
93. E: The dorsal fin? Where's the fin located?
94. S: At the back, aaa on top (part) of the dolphin.
95. E: OK. On top of the dolphin. 'What colour were the shallows near to the island?'
96. S: Aaa, the colour of the shallows were pale-green.
97. E: Pale-green. 'What sport do you think Ali practised in his spare time?'
98. S: Aaa the sport that Ali practised in his spare time was to catch, to catch fish with his father.
99. E: Catching fish with his father, right?
100. S: Hmm.'Sport' (riadah), understand 'sport'?
101. E: 'Sport' means aaaa a healthy activity..which?
102. S: Which is useful.
103. E: Useful for what?
104. S: To Ali aaa for Ali to learn from the lesson for instance, to get experience for instance.
105. E: Ooo, that is 'sport', right?
106. S: Hmm.
107. E: OK. Next page. Write down the word that aaa for this one why choose 'With' (dengan)?
108. S: I choose the word from 'With'...
109. E: 'With full of frantic he tried to swim away but it was still there, nudging his stomach and his legs.' (Paragraph 7). So, the sentence shows that Ali wasn't swimming strongly enough to reach safety, right?
110. S: He, he was swimming but not that strong.

111. E: He wasn't that strong, right?
112. S: Ha.
113. E: He was swimming but not that strong?
114. S: Ha.
115. E: OK. Number 10, why choose 'late morning'?
116. S: Because the sun had already up in aaa what, in the sky.
117. E: Had, had climbed up, high in the sky, right?
118. S: Had already climbed up high.
119. E: Aaa. Aaa the sun had climbed up high, right?
120. S: Haa.
121. E: So it's 'late morning', right?
122. S: Hmm.
123. E: 'Late afternoon', is it suitable?
124. S: For 'Late afternoon' usually the sun was about to, was...
125. E: Sinking?
126. S: Sinking.
127. E: Hmm. OK. Aaa why not 'early morning'?
128. S: 'Early morning' is still dawn, so aaa the sun couldn't be seen.
129. E: The sun couldn't be seen? OK. Number 11. The condition of the weather when they're struggling back to the island, right?
130. S: At that time the condition of the weather was 'stormy'.
131. E: 'Stormy'?
132. S: Yes.
133. E: How do you know it's 'stormy'?
134. S: The sea was swelling and after that the wind was becoming stronger.
135. E: The sea was swelling and the wind was becoming stronger, right?
136. S: Yes.
137. E: Why not 'changing'?
138. S: 'Changing' means that (in contrast to 'changing') the condition was still stable, not too dangerous.
139. E: Aha?
140. S: Could still steer, probably could steer his boat.
141. E: Aha. 'Nasty'? A nasty weather! Can it be the answer?
142. S: I think this 'nasty' weather is not that suitable because if it's the 'nasty' then the hurricane for example could be said as 'nasty'. As an example the waves with the height of five metres could be said as 'nasty'.
143. E: Aaa. OK. 'Poor' weather?
144. S: I think 'poor' weather is not suitable because if the wind is 'poor' it probably shows the situation is probably like being hot (warm), for instance.
145. E: Aaa.
146. S: Too hot.
147. E: As an example it's too hot, right?
148. S: Hmm.
149. E: 'Fair' is not suitable, right?
150. S: Ha.
151. E: 'Unpleasant' is not appropriate?
152. S: Ha.

153. E: Number 12. 'Which of the following reasons best explains why the dugout was wrecked?'
154. S: 'His father wasn't able to steer the boat.'
155. E: Why?
156. S: Because the sea was swelling and afterall the gap..
157. E: The coral reef?
158. S: The coral reef was not wide enough for..
159. E: For them to enter, right?
160. S: Difficult to adjust into (the gap).
161. E: OK. Why (a) is not correct?
162. S: (a) could be the one but now it wants [the best statement.]
163. E: [The best statement.] Aaa OK. That (c)?
164. S: That (c) could become one of the source but maybe if the driver could control the boat (then) maybe could aaa what..
165. E: Pass through?
166. S: Yeah. Could pass through.
167. E: Ahm. OK. Among (a), (b) and (c), the reason for choosing (b) is because of, it's because of it is the best, right?
168. S: Yes.
169. E: OK. 13. 'Sampan besar' (big sampan/big boat) and 'kenaikan' (vehicle/sail), right?
170. S: Yes.
171. E: Aaa it is in the text, right?
172. S: Yes, it's.
173. E: OK. Where is that 'kenaikan'?
174. S: 'Kenaikan' is here. (Paragraph 3).
175. E: Aaa 'kenaikan', '...and the 'kenaikan' moving fastly headed back to the island.' (Paragraph 3) and the 'boat' moving fastly, right?
176. S: Hmm.
177. E: So, Reza changed the word 'kenaikan' with 'boat', right?
178. S: Yes.
179. E: Is it suitable?
180. S: (No verbal response).
181. E: 'Sampan besar'?
182. S: 'Sampan besar' is here. (Paragraph 2).
183. E: This one?
184. S: Aha. 'Sampan besar.'
185. E: '...close to the 'boat'! (Changing the word in the text with 'boat').
186. S: Yes.
187. E: Right? OK. 14. Probably, in your opinion, why the shark go to their boat?
188. S: I think 'he came across it by accident.'
189. E: Aaa. Why 'by accident'?
190. S: This one, let say this dolphin...
191. E: Aha?
192. S: Probably this dolphin sometimes his attention is concentrated to one object that is around him.
193. E: Aha?
194. S: Maybe he would like to see what's over there.

195. E: Aha?
196. S: Maybe he came across the sampan just by accident.
197. E: Aaa. That is the behaviour of the shark, right?
198. S: If it is shark, usually he attacks the fishermen's nets because there're fish over there, right?
199. E: Aha?
200. S: He would like to get his food.
201. E: Aha?
202. S: But in this case I think Ali's father had no chance to catch the fish.
203. E: Aha?
204. S: Because he was just about to...
205. E: About to?
206. S: 'Suddenly, a dark shadow appeared...' (Paragraph 2). That's why I choose (b).
207. E: Aha, ha, ha. (Not laughing). So it's just by accident, right? Ali's father had not yet, had not yet got the chance to catch fish, right?
208. S: Yes.
209. E: All right. (c)? What is wrong with that (c)?
210. S: It's because the shark didn't know who was in the boat actually.
211. E: He didn't know, right?
212. S: Ahm.
213. E: He purposely attacked the boat, right?
214. S: Hmm.
215. E: OK. That (a), 'probably he had raided fishermen's nets before', is not suitable, right?
216. S: Could, could, it could be. But in this case, the fish had not been caught yet.
217. E: Aaa. The fish had not been caught yet?
218. S: Yes. Because it used the word 'Suddenly...' (Paragraph 2).
219. E: Because of the word 'Suddenly...', Reza chooses that (b), right?
220. S: Yes.
221. E: OK. Number 15. Probably why the dolphin and the shark were alike?
222. S: Because the colour of the body was 'grey' and with the 'dorsal fin' on [the back.]
223. E: [The back.] So, both the animals have them?
224. S: Yes, have them.
225. E: 'Wide mouth'?
226. S: 'Wide mouth' can also be the one but sharks have the teeth that...
227. E: More sharp?
228. S: Hmm.
229. E: Which is wider? Is it shark?
230. S: I think it is shark.
231. E: Shark has a wider (mouth)?
232. S: Hmm.
233. E: OK. 'Kind eyes'?
234. S: 'Kind eyes', its (dolphin?) eyes could be closed, right?

235. E: Hmm?
236. S: But sharks [couldn't do that.]
237. E: [Couldn't do that?]
238. S: Aaa.
239. E: Couldn't do that, right? The eyes of the dolphin could be closed, right?
240. S: Hmm.
241. E: All right. This 'long body'?
242. S: 'Long body' aaa what, maybe from inside we could not estimate what is the actual length aaa the creature in the water.
243. E: Hmm?
244. S: Because there's a deflection if we look into the sea, right?
245. E: Hmmm.Deflection in the sea?
246. S: Yes.
247. E: Usually which is longer? Shark or dolphin?
248. S: Aaa, usually it's shark.
249. E: Shark, right?
250. S: Yes.
251. E: Like in the 'Jaws' movie. You have watch 'Jaws', right?
252. S: Ha.
253. E: It's big, righ?
254. S: Yes. But actually sharks are [not as big as jaws.]
255. E: [Not as big as jaws.]
256. S: Yes.
257. E: 'Large tail'?
258. S: 'Large tail', I think aaa what, shark has larger (tail).
259. E: Is larger?
260. S: Hmm.
261. E: Ha. Number 16. Reza chooses '10 metres', right? Why '10 metres'?
262. S: Because Ali's father faced the difficulty in steering the boat through the gap of the coral reef.
263. E: Haa. If it's '1 metre'?
264. S: If it's '1 metre' it's not logic! If it's '1 metre', usually probably there're more than one sampan to pass through (the gap), right?
265. E: Aha?
266. S: It can't be taking what, have to line up.
267. E: Have to line up, not logical, right?
268. S: Yes.
269. E: Probably, how wide was the boat?
270. S: I think the width of the boat, boat or sampan they're common (standard in size?) because of that only two persons could aaa be inside the sampan.
271. E: Hmm.The boat is not wide, right?
272. S: Not that wide.
273. E: If '100 metres', would there be problem?
274. S: If '100 metres' I think there's no problem because he could still steer in the middle of aaa...
275. E: Right in the middle?(of the gap?).
276. S: [Of the gap.]
277. E: [Of the gap.] Aaa. He could control it, right?

278. S: Yes.
279. E: Even in the stormy weather?
280. S: Aaa yes.
281. E: If '200 metres'?
282. S: '200 metres'...
283. E: [It's far from] the (problem.)
284. S: [It's far from] the (problem.)
285. E: Aaa. So it's '10 metres', right?
286. S: Yes.
287. E: So, because of that '10 metres' he had to?
288. S: It's difficult for him to steer the boat accurately to the area which is only '10 metres'.
289. E: How wide was their boat?
290. S: Boat, I think 2 to 3 metres.
291. E: 2 to 3 metres, right?
292. S: Hmm.
293. E: Probably how wide is this '10 metres'?
294. S: From here to the middle of the table at that side. (Understood the width).
295. E: The third table, right?
296. S: Yes.
297. E: That is quite wide. 40 foot, right? It's about 30 foot, right?
298. S: Yes.
299. E: OK. What is meant by "meniti ombak"? (walking on the waves).
300. S: "Riding on the waves" means being swing by the waves.
301. E: Who was riding the waves?
302. S: Aaa the sampan that "riding the waves".
303. E: The sampan "riding the waves". Is it really it "riding the waves"?
304. S: Not true. It means that the waves the swell that caused the boat being smashed, flung sideways-on.
305. E: Flung sideways-on, OK. What is this "began to feel numb"?
306. S: This, the muscles could not function properly. It means that it cannot contract in the [normal condition.]
307. E: [Normal condition.] Who get this numb?
308. S: Commonly those who do (physical) exercise continuously without a rest.
309. E: Aaa. In this story who was numb?
310. S: Aaa, Ali.
311. E: Ali, right?
312. S: Yes.
313. E: OK. 'Write down a sentence from the story which explains that the boat was moving quickly up and down as it raced along', right?
314. S: Aaa, 'The dugout rode waves that boiled and broke beneath it and climbed peaks and slid down deep valleys of water at breathtaking speed.' (Paragraph 4).
315. E: Aaa, so it had caused, it tells that the boat moved quickly up and down, right?
316. S: Yes.
317. E: OK. Number 19?

318. S: Number 19 I choose 'He's confidence that he's a fisherman.'
319. E: 'He's confidence that he's a fisherman'?
320. S: Yes.
321. E: Who is 'he'?
322. S: 'He' is Ali!
323. E: Ali,is it?
324. S: Yes.
325. E: Why not (a)?
326. S: This (a) is referring to his father but in this story it's referring to Ali.
327. E: But it's referring to Ali,right?
328. S: Yes.
329. E: Haa. What about (c)?
330. S: This (c) is not that suitable with...
331. E: Not that suitable with?
332. S: With what, here it shows that...
333. E: About the story?
334. S: Ha, the situation of the story shows that Ali was like having the spirit, he did not mind.
335. E: Aaa. Because he did not mind, right?
336. S: Yes.
337. E: 'He pretended to be a fisherman'?
338. S: I don't think so. It's because his father was also a fisherman maybe he had the experience, could be said as a fisherman too.
339. E: OK. There are five words from the following list which are considered as the most important ones, right? Among the many, only five are most important. Why Reza choose 'island', 'dolphin', 'net', 'storm' and 'steering-oar'?
340. S: The five of them, I choose aaa 'net' they went (there) hoping to catch fish, right?
341. E: Ahm?
342. S: Suddenly there was, here the important thing is suddenly there was a 'storm.'
343. E: Aha.
344. S: They wanted to save themselves. The steering-oar of their boat was in accident, right?
345. E: Ahm?
346. S: Had been broken. The dolphin appeared and saved Ali.
347. E: Earlier, right? This 'net', because of what?
348. S: Their aim of going to the sea was to catch fish, right?
349. E: Aaa.
350. S: Then they wanted to net the fish, (so they) brought the net.
351. E: Aha?
352. S: So, aaa, suddenly there was a 'storm', right? The storm had swept that area, they tried to save themselves. So, their steering-oar was broken.
353. E: Aha?
354. S: After that in a situation that almost, in a dangerous threat, in an almost drowning situation..
355. E: Aha?
356. S: Ali was saved by the dolphin.

357. E: Aha.
358. S: So, in the end he reached the island, that he had seen from a distance, successfully.
359. E: So, it began from the 'net'...
360. S: To catch fish...
361. E: After that what happened?
362. S: Storm.
363. E: Storm. After that?
364. S: Aaa their boat had [broken.]
365. E: [Broken.] Aha?
366. S: So, the dolphin played a role in, it's like a hero in rescuing Ali.
367. E: Aha?
368. S: So, in the end he managed to reach the island.
369. E: Manage to reach the island. Isn't 'boy' important?
370. S: 'Boy' aaa,... 'boy' could also be used. But, I think in this story he wanted to, I think the situation that, this 'boy' could be chosen to show that Ali was a boy, right?
371. E: Ahm? Hmm?
372. S: For this one I follow the flow of the story. From the beginning it's 'net' (catching fish) and then at the end of the story he reached the island.
373. E: Ooo, so Reza used the flow of the story?
374. S: Yes.
375. E: From 'net', 'storm', what's the beginning? 'Net', and then what happened?
376. S: After that 'storm.'
377. E: After that 'storm'. After that?
378. S: Aaa, what the 'storm' [had done.]
379. E: [Had done.] The 'steering-oar' broke. Then saved by the 'dolphin' and then reached the 'island'?
380. S: Yes.
381. E: Ooo, so there is a flow?
382. S: Yes.
383. E: OK. Number 21. Below are titles for some of the paragraphs from the story, right? For 'Near to Drowning' why choose paragraph 7?
384. S: 'Near to Drowning', if..
385. E: Aha?
386. S: Here it shows that Ali was sinking and had gulped salt water.
387. E: Aha?
388. S: Drank the salt water. So he felt fatigue and here it's written '..., he began to sink.' (Paragraph 7).
389. E: OK.
390. S: Probably he could be drowned.
391. E: Probably he could be drowned?
392. S: Yes.
393. E: Aaa. OK. 'The Race Begins.' What is 'The Race Begins'?
394. S: 'The Race Begins' means from here, right?
395. E: Aha?

396. S: It's written 'Suddenly, a dark shadow appeared...' (Paragraph 2). But here it's written 'The wind was blowing more fiercely.' (Paragraph 4). The storm had?...
397. E: 3. Paragraph 3, why?
398. S: Maybe I chose it by mistake. Oh, no! Right, right.
399. E: Correct, aah?
400. S: This number 3 aa. His father asked Ali (him) to sit down. And he had to cut his net, leaving his net so that could quickly arrive home. Maybe he knew it already that the wind must be gusty. It's like what is written in paragraph 4 'The wind was blowing more fiercely.' It means that in this situation the wind had been gusty already.
401. E: The wind had already been gusty?
402. S: Hmm.
403. E: OK. Meaning that is 'The Race Begins'?
404. S: Aaa. (Yes).
405. E: 'The Race Begins.' What sort of race is that?
406. S: Racing to go back to the island.
407. E: Racing to go back to the island, is it?
408. S: Yes.
409. E: 'Disaster!' Paragraph 5?
410. S: This 'Disaster!' happened when the boat was wrecked and then Ali and his father was hurled out.
411. E: Aha?
412. S: After that their boat was like, but in that situation their boat had already broken, right?
413. E: Aaa so that is what 'Disaster!' is?
414. S: Yes.
415. E: OK. 'Danger Threatens'? What is dangerous, threatening?
416. S: The storm that had arrived.
417. E: Ahm?
418. S: It's like the wind was getting more gusty with the swelling waves.
419. E: With the swelling waves?
420. S: Yes.
421. E: So the storm and the swelling waves are threatening?
422. S: They became a threat to Ali and his father.
423. E: OK. Number 22. 'What do you think would be the two most likely things for Ali to do after landing safely on the beach.' Right? Reza said that he must 'run to the village for help.' Why?
424. S: It's because his condition was not that and he's still tired, muscles cramp...
425. E: Ahm?
426. S: He needs, needs what, needs to relax first, after that, after getting the help means that maybe there are... for instance a little bit of cuts, right?
427. E: Hmm?
428. S: He must quickly 'look for his father.' Maybe his father is still in the water, maybe could die due to hypothermia.
429. E: Aaa. Must go to the village for help in looking for his father, right?

430. S: Yes.
431. E: All right. Why he didn't 'dry himself in the sun'?
432. S: This is because it's wasting his time.
433. E: Hmm?
434. S: This is not important, right? The important thing is he wanted to save his father.
435. E: OK. 'Try to find a policeman'?
436. S: 'Try to find a policeman', maybe there's no policeman at their place and then maybe they have to wait for a while (a long time), right? So the villagers are there to give the help.
437. E: Aaa. 'Search for the boat's wreckage'?
438. S: If 'searching for the boat's wreckage', it would not give any good effect.
439. E: Mmm?
440. S: It provides no information.
441. E: OK. 'Go to sleep'?
442. S: 'Go to sleep', it just cannot be.
443. E: It's just not good?
444. S: Mmm.
445. E: 'Look for the shark'?
446. S: 'Look for the shark' maybe the shark isn't important. The shark didn't cause any problem to Ali and his father.
447. E: His father.
448. S: Now it's about the storm.
449. E: It's about the storm, right?
450. S: Hmm.
451. E: OK. Number 23. 'If Ali was ever in another boat which was wrecked in exactly the same way; his boat was wrecked thrown by the waves and fell onto the coral reef. What do you think would be the best thing for him to do?'
452. S: I think he must 'try to swim for the shore.'
453. E: Why?
454. S: To save himself.
455. E: Ahm?
456. S: Probably the waves could, if (they) stayed there probably the waves would be more fierce.
457. E: Ahm?
458. S: It's swelling. Thus, he must have a strong stamina to reach the [shore.]
459. E: [Shore.] Why didn't he 'swim around in search of the boat'?
460. S: It's because probably the boat had wrecked...
461. E: Aha?
462. S: It's useless, probably if he searched for it, it's just wasting his time.
463. E: Wasting time?
464. S: Yes.
465. E: 'Shout for his father'?
466. S: 'Shout for his father', for instance, maybe his father had reached the shore, (but) the place was quite far.
467. E: Quite far, right?
468. S: Hmm.

469. E: Why didn't he 'hold his breath'?
470. S: 'Hold his breath', maybe, he won't be able to breathe if he 'holds his breath', it cannot...
471. E: It could lead to death?
472. S: Ahah. Yes.
473. E: 'Wait for the dolphin to come'?
474. S: This one if the dolphin didn't come, then it's useless.
475. E: It's useless, right?
476. S: Must be by own effort.
477. E: Must be by own effort, right?
478. S: Yes.
479. E: All right. Number 24. There're two which are not true, right? Not true or not correct. 'Ali was clever to find a dolphin in the water.' That is not true. Why?
480. S: You know, the dolphin that looked for Ali. The dolphin saw a human being was in trouble.
481. E: Mmm.
482. S: The dolphin could be said as clever and cunning. The dolphin knew that the creature was having breathing difficulty.
483. E: Ahm?
484. S: So, at that time the dolphin helped (him).
485. E: 'Large fish are better swimmers than small fish'?
486. S: This is not necessarily. If I am not mistaken maybe small fish, there is a type of small fish and it's the fastest fish in the world.
487. E: The fastest in the world?
488. S: Eventhough we know that sharks, dolphins can swim fast, right?
489. E: Ahm?
490. S: It is like if it's said that large fish are clever, if we compare it with the whales, the whales are much slower, right?
491. E: The whales are much slower, right?
492. S: Yes.
493. E: Haa. All right. So (a) is true, right? Why (a) is true?
494. S: Aaa. That (a), just by looking at the sharks, the sharks will be fierce if they are hungry. But actually sharks are like dolphins but if they are hungry they will be fierce.
495. E: Sharks will be fierce if they are hungry, right?
496. S: Actually sharks are not dangerous. Like the other day it's shown in a documentary..
497. E: Hmm?
498. S: Actually sharks are aaa like dolphins, common fish, they don't like eating human, they eat fish in the sea.
499. E: Hmm?
500. S: But because we (watched) 'Jaws' that make them (looks) frightening and horrifying, many people hate sharks.
501. E: Haa. OK. 'Ali was lucky not to have drowned', that is true?
502. S: That is true. If aaa, he's not lucky meaning that the dolphin didn't appear, probably he couldn't be saved.
503. E: Haa. 'Dolphins are cleverer than sharks'? (d)?

504. S: Haa that is true because there are experiments made, usually they use dolphins in the experiment, understanding the language used...
505. E: Ahm?
506. S: The dolphins can perform stunt action, that can leap on the air and all that, right?
507. E: Aha?
508. S: The thing is that sharks could not, don't have the ability to do like that.
509. E: Don't have the ability to do like that?
510. S: Afterall dolphins are mammalsand they are not fish. Sharks are fish, maybe their mentality is different than mammals.
511. E: Aaa. OK.

APPENDIX D (viii)

The Transcribed and Translated Verbal Responses into English

Student Code: R. R.

Text: Si Pintar

Language of the text: English

Discourse Units: 1-487

Student Code: R. R.

Text: Si Pintar

Language of Text: English

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1. E: Now for question 1(a), 'slinking' you choose 'creeping'. Why you choose 'creeping'?
2. S: This one? She went out at night, right? To find prey. She must be careful in searching her prey. She always moved slowly and quietly.
3. E: Aha?
4. S: If she is 'running', maybe could hear the footsteps around.
5. E: Aha?
6. S: 'Walking' too, (if) she's not careful enough, maybe the prey could sense them, right?
7. E: Aha?
8. S: 'Jumping' too, she's jumping too, there're preys who could see.
9. E: Could see?
10. S: She must be quiet.
11. E: She must be quiet, all right. This 'unidscovered'?
12. S: This 'undiscovered' is 'hidden'.
13. E: 'Hidden'?
14. S: Yah.
15. E: In what context is that?
16. S: This one it says '...Si Pintar lay undiscovered...'(Paragraph 7)..
17. E: Aha?
18. S: So aaa she couldn't see it.
19. E: Now, aa 'instantly'?
20. S: 'Instantly' means 'immediately'.
21. E: Aha?
22. S: Because it starts..Si Pintar was attacked so 'instantly', 'immediately' he was awake.
23. E: Aha, aha, OK. So, it's 'immediately', right?
24. S: Yes.
25. E: Immediately, right?
26. S: Yes.
27. E: Now number 2, this 'grappled'..what is actually 'grapples'?
28. S: 'Grappled' aaa see the context, I am not so sure but then context it appears 'Now they grappled on the very edge of the pool...'! (Paragraph 9).
29. E: Aha ha?
30. S: So, they are I think they have struggled at the edge of the pool.
31. E: Aha?
32. S: So '...until finally they went [spinning] into the icy water.' (Paragraph 9).
33. E: [Spinning]..aha. So you think that is 'struggled', right?
34. S: Yes.
35. E: Is it not 'hooked'?

36. S: 'Hooked', I don't think so.
37. E: Aha. How is this 'hooked'?
38. S: This 'hooked' maybe it means he's accidentally tied to that thing.
39. E: 'Staggered'?
40. S: I'm not sure of this 'staggered'.
41. E: Not sure. 'Trembled'?
42. S: 'Trembled' means that he fell. But here there's one prey and one hunter, right?
43. E: Aaa?
44. S: That is why I...probably there is, there must be a 'sruggled' over there.
45. E: OK. 'Danced'? You choose the answer 'shone'.
46. S: Because the moon like that 'A full moon danced its beams along the path of (from) the meadow...' (Paragraph 3).
47. E: Aha? So?
48. S: So, it's 'shone'.
49. E: So, it's 'shone', right?
50. S: Yeah.
51. E: Aaa what is 'flickered'? Do you know 'flickered'?
52. S: 'Flickered' is for like that candle that lighted or a fire (the get candle flickered*)
53. E: Haa..'rocked'?
54. S: 'Rocked' it is not suitable for aaa like to this kind of light.
55. E: Ahaa 'gleamed'?
56. S: 'Gleamed' maybe it's like faint..it means..
57. E: Aha?
58. S: So the moon doesn't faint, it shines.
59. E: It shines, right? (An intonation asking for further clarification).
60. S: Hmm.
61. E: OK. For this 'blissfully' you choose 'joyfully'. In what situation that..the word?
62. S: Si Pintar is enjoying the..springiness, right?
63. E: Springiness. (Correcting the pronunciation).
64. S: So, he, '...he began rolling blissfully...'. (Paragraph 2).
65. E: OK?
66. S: Which is happy and joyfully.
67. E: Ahaa.. All right. 'Where was Si Pintar's meadow?'
68. S: The meadow was nestled deep in the forest.
69. E: Deep in the forest, is it? How do you know it's the answer?
70. S: It's stated in here. (Paragraph 1).
71. E: Deep in the forest. Aaa paragaph 1? (Reading the statement taken from paragraph 1).
72. S: Yah.
73. E: 'What stood at the mouth of the cave?'
74. S: An old Beringin tree.
75. E: Beringin?
76. S: Aha, Beringin tree.
77. E: An old Beringin tree?
78. S: Yeah.

79. E: OK. Right..never mind aaa 'whereabouts in the cave was the pool?'
80. S: The pool was..near the back of the cave.
81. E: Aha? The back of the cave, right?
82. S: This one '...near the back [of the cave.]' (Quoting from paragraph 3).
83. E: '...[of the cave].' All right aaa 'what did Si Pintar use as a bed?'
84. S: He used the ferns as the bed.
85. E: The ferns as the bed? Yeah?
86. S: Yeah. Because it said 'undiscovered' (Paragraph 7) he look tired in the ferns, right?
87. E: Aha?
88. S: That means he was sleeping in ferns.
89. E: OK. Aaa 'which part of Si Pintar did the wildcat see first?'
90. S: The wildcat saw his white belly first.
91. E: What is 'white belly', actually?
92. S: His front stomach.
93. E: Haa..OK. His front stomach. 'Where had Si Pintar been used to sleeping?' Where?
94. S: He usually sleep in the secret cave.
95. E: Had been used?
96. S: 'Now to find his secret cave and sleep.' (Paragraph 2). That means he goes there maybe to sleep.
97. E: Aaa..he had been used to sleeping in the secret cave?
98. S: Yeah.
99. E: I think you missed that one. (There's no written answer for question 9).
100. S: Yeah. 'Write down the first word of a sentence which tells us that Si Pintar often visited the cave?'. '...he trotted along the path until it opened out into a black [cavern].' (Paragraph 3).
101. E: [Cavern]. So the first word is?
102. S: With!
103. E: With. Can you write down the word 'With' then?
104. S: (Writing down the word on the answer sheet).
105. E: OK. Thank you. Number 10. 'At what time did Si Pintar eat?'
106. S: He ate in the 'morning'!
107. E: How do you know in the 'morning'?
108. S: Because the grass are still wet and new, right? Maybe it is fresh to eat in the morning.
109. E: Maybe, right?
110. S: Yeah.
111. E: Because you think of the words '...wet earth and new grass.'? (Paragraph 1).
112. S: Yeah.
113. E: So you think that it must be in the 'morning'?
114. S: Yeah.
115. E: Mmm. Coming back to the question, aaa..is it not 'afternoon'? What is wrong with 'afternoon'?
116. S: 'Afternoon' is also not wrong. But it depends on the animal whether hungry or not hungry.

117. E: Ahm. So it depends on the animal whether he is hungry or not hungry?
118. S: Yeah. (Because it didn't say ate hungry eat*..)
119. E: OK. What about 'late afternoon'?
120. S: 'Late afternoon'..at this time he was actually like playing around about in the grass. '...enjoying the springiness of the soft grass...At last he rose to crop the juicy long grass as the sun dipped low and darkened the shadows across the meadow.' (Paragraph 2).
121. E: So?
122. S: So, actually he ate at this time. Because it said '...rose to crop the juicy long grass...' (Paragraph 2).
123. E: So, what was the time?
124. S: '...the sun dipped low...' It means, it should be in the 'evening'.
125. E: It should be in the .. 'evening'?
126. S: Yeah.
127. E: Yeah. OK. So you think that it is in the 'evening'?
128. S: Yeah.
129. E: Because you think of the word '..as the sun dipped low...'
130. S: Yeah.
131. E: '...to crop the juicy long grass as the sun dipped low and darkened the shadows across the meadow.' So, it must be 'evening'?
132. S: Yeah.
133. E: All right. 'Evening', what's the time..actually? Between what time to what time?
134. S: 'Evening' maybe from five to seven.
135. E: Yeah? Five to seven?
136. S: Yeah.
137. E: OK. Now aaa. It is not at 'night'? Right?
138. S: No.
139. E: No?
140. S: Because maybe he's sleeping by then.
141. E: Yeah. He will be sleeping by then? Now, 'underline the word which best described the way in which the water entered the pool?'
142. S: The water entered the pool by 'dripping'.
143. E: 'Dripping'? How do you know it?
144. S: Because it says 'Night wore on and soon the only sounds were Si Pintar's little snorings and the water tinkling into the pool from the roof of the cave.' (Paragraph 5). It means from the roof it was 'dripping' down.
145. E: 'Tinkling'?
146. S: Right. One drop by one drop.
147. E: OK. All right now aaa 'which of the following reasons best explains why the wildcat moved carefully in the tree?'
148. S: I chose 'she didn't want to be seen by Si Pintar.'
149. E: Why?
150. S: Because Si Pintar is there, right? And she has always have to move quietly.
151. E: Ahm?

152. S: So that cannot be spotted.
153. E: Aha..why she 'she couldn't climb very well'?
154. S: Wildcats usually they are good in climbing.
155. E: Aaa wildcats they are good in climbing. Or it could be 'a branch might have broken off'?
156. S: (That is not*) because the cat know whether which tree to choose means which..to get hold..
157. E: Branch?
158. S: Yeah to hold its weight.
159. E: Which, branch can hold its weight?
160. S: Aa.
161. E: OK. Now number 13. Two words that replaced the word 'cave', yeah? Which are used instead of 'cave'.
162. S: 'Cavern' and 'cliff'.
163. E: All right, where do you find the word 'cavern'?
164. S: 'Cavern' aaa, the 'black cavern' I found it, somewhere around. I can't figure it.
165. E: All right. Never mind. (The words are underlined in the text). But the 'cavern' is there?
166. S: Yeah. 'Cliff' I found.
167. E: '...in the side of the cliff.'? (Paragaph 3).
168. S: 'Nature had built a huge shelter...' (Paragaph 3).
169. E: 'Nature had built a huge shelter in the side of...'. So, in paragraph 3?
170. S: Yeah.
171. E: '...had built a huge shelter in the side of the cliff.' Do you understand the word 'cliff'?
172. S: Actually 'cliff' is like a steep (curam).
173. E: Steep?
174. S: At a side of a steep cliff. So, maybe it is due to steep and then it is inside here.
175. E: So, you thought that the 'cliff' is another word for the 'cave'?
176. S: Actually it should be '...the side of the cliff.' (Paragraph 3). And then I cannot find another word, the word that explains the relevant of 'cave'. So, I just choose the nearest..
177. E: The nearest?
178. S: In meaning of 'cave'.
179. E: Ahm?
180. S: (No verbal response).
181. E: All right. Aaa...so you cannot find the nearest word for the word 'cave' yah?
182. S: Yah.
183. E: Actually you wanted to write down the whole words...
184. S: Yeah.
185. E: Near the side.. '...[in the side of the cliff.]' (Paragraph 3).
186. S: '...[in the side of the cliff.]' (Paragraph 3).
187. E: But it is too long and it is not even 'word', right?
188. S: Yeah!
189. E: So, you purposely write down the word '[cliff.]'
190. S: '[Cliff.]'

191. E: Now, number 14. 'Why do you think the wildcat went to the cave?'
192. S: Maybe 'she found it by accident.' Because..
193. E: How do you know?
194. S: This cave is a secret cave, right?
195. E: Ahm?
196. S: And he was climbing the tree..
197. E: Aha?
198. S: To, maybe from that level of the tree can see down there, maybe by accident he spotted the cave.
199. E: He spotted the cave?
200. S: Yes.
201. E: Haa. He found it by accident?
202. S: Yes.
203. E: Ha, so (a), what's wrong with (a)?
204. S: If she had known this (mentioned*) she would go smoothly into the cave. Let say be waiting there, let the animal go in first, right but this time she like..in this, in this paragraph it explained that as if she wasn't sure..that means moving slowly..
205. E: Aha?
206. S: Right? It's just finding somewhere else, but then suddenly she spotted the cave.
207. E: Suddenly she spotted the cave?
208. S: Yeah.
209. E: 'Probably she had caught animals there before'?
210. S: I don't think so. Because Si Pintar can see track of the animals, maybe can see the footsteps of something..
211. E: Aa the footsteps of the animals, so?
212. S: But the place is still there, untouched, I mean by Si Pintar.
213. E: The place is still untouched. Only by the steps of Si Pintar alone, right?
214. S: Yah. (Yes).
215. E: Is it 'she knew Si Pintar was there'?
216. S: She didn't knew Si Pintar was there.
217. E: How, how do you count?
218. S: Because if she knew it she would like...because in this (way?) she climb or what she was..wait and halted there for a moment..
219. E: Aha?
220. S: And hooked her claws like she was taking her time because she like..doesn't know that something is inside there.
221. E: Aha?
222. S: If she knew this she would like (to go quickly like I know this one is very*) so (indeed) she will go smoothly.
223. E: 'Which parts of Si Pintar's body were injured by the wildcat?'
224. S: First his front legs was injured because the wildcat wanted to attack the head and the neck but then Si Pintar moved a bit so touched his front legs and then while he was in the struggle the wildcat pound on the shoulders.
225. E: Pound on the shoulders?
226. S: Yeah.

227. E: All right.
228. S: '...stabbing into his shoulders,...' (Paragraph 9).
229. E: All right. In paragraph 9?
230. S: Yeah. '...the claws stabbing into his shoulders,...' (Paragraph 9).
231. E: OK. '...the claws stabbing into his shoulders,...' (Paragraph 9). And not the 'neck', right?
232. S: No. If the 'neck' by then maybe he had died.
233. E: Ooo?
234. S: Because aaa wildcat they usually they like to attack the neck, right?
235. E: So, you said that the first intention was to?
236. S: Attack the neck.
237. E: Attack the neck?
238. S: This is what all the cat does.
239. E: Yeah?
240. S: By attack the neck.
241. E: But then, what had happened?
242. S: Well, Si Pintar was lucky because she moved a bit.
243. E: Because Si Pintar moved a bit?
244. S: (Moved a direct*) His 'ears' wasn't correct, because he was really ripping and touched the frontlegs.
245. E: Aha. All right, number 16. 'How deep was the water in the pool where the animal fought?'
246. S: It's about '1 metre' deep because Si Pintar didn't drown..
247. E: Aha?
248. S: Maybe the mule is a bit taller than the cat because the cat they go down (were*)..
249. E: Yeah?
250. S: So, when (she) was at the back of Si Pintar, Si Pintar turned behind and pushed it into the water but instantly keep on the surface of the water. It shows (that) it is not so deep.
251. E: OK. What's wrong if the pool is '3 metres'?
252. S: '3 metres', maybe Si Pintar would also drowned.
253. E: Would also drowned. And worst for '10 metres'?
254. S: Yeah.
255. E: Isn't it?
256. S: Yeah!
257. E: So, what's wrong with '10 centimetres'?
258. S: '10 centimetres', I don't think the, I think it won't be or the water cannot be sink also.
259. E: OK. Now number 17. What do you understand by the "shafts of gold" in paragraph 1?
260. S: The light by the sun.
261. E: The light, how is it? What kind of light is that?
262. S: So, it said a 'It lay in a pool of shadow...' (Paragraph 1).
263. E: Aha?
264. S: '...with only shafts of gold where the sun pushed through the trees.' (Paragraph 1). It means the sun that shown (shone?) a bit on the pool.
265. E: Shown (shone?) a bit on the pool?
266. S: On the pool of shadow.

267. E: Pool of shadow?
268. S: Slightly.
269. E: How is it? Is it really a aa "shafts of gold"?
270. S: 'Shaft', I am not so sure what is the meaning of 'shafts'. But I understand that it is the light shone by the sun.
271. E: The light shone by the sun?
272. S: Mm.
273. E: OK. "The welcoming green carpet"?
274. S: "The welcoming green carpet" is the soft grass.
275. E: Aaa is the soft grass, is it? Is it really a 'green carpet'?
276. S: It's not a carpet. It is like a term to explain the grass because the grass is really as soft as a carpet.
277. E: Aaa OK. Now number 18? 'Copy out the phrase used in the story which tell us that the wildcat could not be seen very well.'
278. S: '...,her tawny coat mixing with the lights and shadows of the rocks.' (Paragraph 6).
279. E: OK. What do you understand by that '...her tawny coat mixing with the lights and the shadows of the rocks'? (Paragraph 6).
280. S: Usually the cats they have the colour, could do disguise aa..
281. E: Could disguise?
282. S: And so and then mixed by the shadows of the rocks, so like one cannot see the cat but the cat has a very good eyesight, you know can see in the dark, right?
283. E: Aha?
284. S: So maybe can he (the wildcat) see the prey.
285. E: He (the wildcat) can see the prey?
286. S: Ha.
287. E: Haaa. Because of that Si Pintar couldn't see the wildcat?
288. S: Ha.
289. E: What is the meaning of that 'tawny coat'?
290. S: Is a kind of colour.
291. E: Colour, right? A kind of colour?
292. S: (No verbal response).
293. E: All right. Number 19. '..., underline the one which explains best of all the meaning of "the sailing moon". (Paragraph 4).
294. S: I choose 'a moon that appears to be moving rapidly through the night sky.'
295. E: How do you that, how, can you explain that?
296. S: Because the moon usually the clouds will be moving, right?
297. E: The clouds will be moving?
298. S: Blown by the wind but it looks as if the moon is moving.
299. E: As if but actually the moon is..
300. S: Is still there.
301. E: Still there?
302. S: Moon. Moon they don't move..
303. E: Rapidly?
304. S: Yah. It moves slowly.
305. E: It moves slowly. Now, so what's wrong with (a)?
306. S: (a) because the moon is not like a sailing ship.
307. E: All right. (b)?
308. S: A moon also they don't have a shadow like a sailing ship.

309. E: Aha?
310. S: Is not..
311. E: (c)?
312. S: 'A moon sailing in the sky.' It doesn't sail in the sky.
313. E: It doesn't sail in the sky. Next page. What make you choose the important words that tell us the story?
314. S: At first aaa first I must choose 'mule', the meaning of the 'mule', first. Explaining what the 'mule' (is), what does it mean.
315. E: Aha?
316. S: And then about the 'cave', the secret cave.
317. E: Aha?
318. S: After that about the 'wildcat'. Because these are the two important role in the what..
319. E: Two important roles; the mule and the wildcat.
320. S: Yeah. And then the wildcat wanted to attack the mule so there is there be a fight there and then..
321. E: Aha?
322. S: At last it ended in the pool it means maybe the wildcat died there.
323. E: Aha. So that is your concept, right?
324. S: Yeah.
325. E: Actors; 'mule', 'wildcat', 'fight', and then a place in the 'cave' and then rolled into the 'pool'. So what is wrong with 'moon', 'cliff', 'rocks', 'meadow', 'forest', 'grass' and 'ferns'?
326. S: These are like actually aa to explain the place, the rest are not important..
327. E: Amm?
328. S: Because it just want..like 'cave' is more important to show where the struggle happened.
329. E: Aha?
330. S: Like 'rock' 'cliff' to show the scenery around there only.
331. E: So the rest are the scenarios?
332. S: Yeah.
333. E: Now 21. 'Below, are titles for some of the paragraphs.' So, just a paragraph for each title and put the paragraph number in the box. Why you choose 'Going to Sleep' the title 'Going to Sleep' for paragraph 4?
334. S: Because here it says that 'He lay among the ferns watching the sailing moon until his eyelids drooped and sleep overcame him.' (Paragraph 4).
335. E: Aha?
336. S: It means he was sleeping while looking at the moon.
337. E: Aaa, was sleeping while looking at the moon?
338. S: Yah.
339. E: 'The Secret Cave'?
340. S: 'The Secret Cave' it is this 2 (second paragraph) because 'Now to find his secret cave,...'
341. E: '...and sleep.' (Paragraph 2).
342. S: Hmm.
343. E: So, that is?

344. S: I mean aa 'Secret Cave' can also be found in 3 also.
345. E: Why?
346. S: Because this paragraph 3 it explains about the secret cave.
347. E: Aaa OK. Can you write down '3' there? 2 stroke 3. So, actually you think that 3 is also important?
348. S: 3 is also important.
349. E: Is also important, talking about 'The Secret Cave'?
350. S: Yah.
351. E: Now aa 'Attack!'? Why you choose paragraph 8?
352. S: 'Attack!' the what, the wildcat pound on the mule..
353. E: Aha?
354. S: Si Pintar, so there had been an attack on the mule.
355. E: Aha?
356. S: (No verbal response).
357. E: OK. 'Danger Threatens'. You choose 6.
358. S: I choose 6, while the Si Pintar was sleeping, right? There was a wildcat hunting for food.
359. E: Aha?
360. S: So, that is where the danger is coming.
361. E: Aha?
362. S: Threatening, right? Not really threatening him but it was threatening. So, 'Danger Threatens'.
363. E: 'Danger Threatens.' OK. Number 22. 'What do you think would be the two most likely things for Si Pintar to do after struggling from the pool?
364. S: First of all he must 'try to clean his wounds.'
365. E: Why?
366. S: Because maybe if he bleeds so much maybe he might die cause some cats when they attack animals like some strong animals like a bull or something, they, sometimes they cannot manage to bring the bull down directly.
367. E: Hmm?
368. S: They might (leave it*) to bleed. They wait for a while and then they go and [attack it.]
369. E: [Attack it.] Yeah?
370. S: Yeah. So first of all he must clean his wounds all.
371. E: Aha? Just to stop the bleeding?
372. S: Yeah.
373. E: All right. And then 'hide in the forest'?
374. S: 'Hide in the forest' means to find a safety place because now he realised that his cave is not a safe place anymore.
375. E: Yeah? Ahmm..Is not a safe place anymore?
376. S: Yah.
377. E: So aaa what is wrong with (a)?
378. S: (a) he can't guard the entrance to the cave because other animals might spot him.
379. E: Ahm?
380. S: And then he is not in a good condition, right?
381. E: Ahm?
382. S: So, he has to clean his wounds.
383. E: 'Find somewhere else to sleep'?

384. S: 'Find somewhere else to sleep', I don't think he can sleep at that time because he is still maybe in shock.
385. E: Aha. So, 'go back to sleep in the cave'? Would he do that?
386. S: I don't think he will do (to stay back in the cave*) because maybe that thing, the cat maybe is still alive or something.
387. E: Aha. 'Find something to eat'?
388. S: He won't be hungry at that time because he is in pain, right?
389. E: He is in pain?
390. S: Yeah.
391. E: Or perhaps 'search for more wildcats'?
392. S: I don't think so because he won the battle by luck also.
393. E: He won the battle by luck?
394. S: Yah.
395. E: So, luckily he won, right?
396. S: Yes.
397. E: So, he won't be searching for more wildcats?
398. S: Yeah.
399. E: OK. Now number 23. 'If Si Pintar now happened to see another wildcat about to climb the tree, what do you think would be the best thing for him to do?'
400. S: He should 'run away.'
401. E: Why?
402. S: Because aaa a mule is not as strong as a wildcat..
403. E: Ahm?
404. S: Because he doesn't have sharp claws, sharp teeth, right? So, he has to save himself he has to run.
405. E: Aha, aha..mmm..why not Si Pintar attack the wildcat?
406. S: The wildcat is not its...aaa..its...not its enemy.
407. E: Aha?
408. S: It means that it is not its prey. The mule is its, the wildcat's prey.
409. E: Aha?
410. S: So for sure if Si Pintar try to attack it, it is simply like looking for death (looking for trouble).
411. E: Looking for death, right?
412. S: Yeah.
413. E: 'Drown it in the pool'?
414. S: 'Drown it in the pool' maybe there won't be a pool there?
415. E: Aha?
416. S: By the way maybe it is impossible to bring the cat to the pool.
417. E: Ahmm? It is impossible to bring it to the pool?
418. S: Yah.
419. E: 'Try to hide in the cave'?
420. S: 'Try to hide in the cave', maybe the cat can still spot him in the cave by using its sense of smell of hearing.
421. E: Ahm? So, it is not good to stay in the cave?
422. S: Yeah. He might as well run and find another hiding place.
423. E: All right.. 'pretend to be dead'?
424. S: If he is dead also and then the cat can see his flesh still there..
425. E: Aha?
426. S: The cat will still go and eat it.

427. E: Aaa all right, the cat will go and eat Si Pintar, right?
428. S: Yeah.
429. E: So, why should he 'pretend to be dead', right?
430. S: Yeah. The cat is not so stupid.
431. E: The cat is not so stupid. All right, now aaa last question 'two of the following sentences are not true.' Not true, right?
432. S: Mmm.
433. E: 'Mules are heavier than wildcats.' Why not true?
434. S: Because wildcats they have strong muscles, right?
435. E: Ahm?
436. S: So, should have many times I mean they are much heavier than mules.
437. E: Ahm. So you think that wildcats are much heavier than mules?
438. S: Yeah.
439. E: So, how big are the wildcats?
440. S: Aaa wildcats usually can over 3 metres long?
441. E: 3 metres long, a big one, right?
442. S: A very big one.
443. E: Mules?
444. S: Mules, they might can be tall but not as long as..wildcats are big.
445. E: Aha?
446. S: But wildcats if they stand up, maybe they can stand up on their two legs maybe they can be very, [very tall.]
447. E: [Very tall], yeah. And then you choose (e), right? 'In a fight, the larger animal should always win.' And that is not true, why?
448. S: That is not true because usually a wildcat try to attack..
449. E: OK. That is not true because if..
450. S: Like aaa because let say a wildcat try to attack an alligator or a crocodile, right?
451. E: Mmm?
452. S: One wildcat aaa an alligator quite super than a wildcat, right?
453. E: Mmm?
454. S: Finally the wildcat can lose..eventhough the wildcat is bigger and can moved better, right?
455. E: Ahmm?
456. S: Because the crocodile might have a strong teeth, usually.
457. E: But then the alligator is much bigger than the wildcat?
458. S: OK. Then aaa compare wildcat between aaa...between aa snake?
459. E: OK. Wildcat and snake?
460. S: Maybe a phyton?
461. E: A phyton, all right, so?
462. S: One wildcat cannot be able to bring down a phyton because the phyton the wildcat will always try to attack the phyton's neck but then the phyton will try and hide its neck.
463. E: Aha?
464. S: And then it see maybe if..the wildcat makes a wrong movement and the phyton will what, grip and he might crush it to the..
465. E: Haa OK? So that is not true, right?
466. S: Yah. That is why usually when they want to hunt for a snake like phyton, cats usually go in a group.

467. E: Yeah?
468. S: Like they go in one or two.
469. E: Yeah. So aa (b).., so (b) is true?
470. S: Yeah. (b) is true because Si Pintar managed to bring the wildcat into the..
471. E: [Into the water.]
472. S: [To the water.] Because they were struggling and then tumbling around.
473. E: Aha, aha? So you think that Si Pintar was clever to get the wildcat into the water?
474. S: Yeah.
475. E: Aha. What about (c)?
476. S: 'The wildcat should have won the fight' because he actually drowned in the pool. That means if he tried to keep away from the pool maybe he can kill the mule because the mule was heavily hurt..
477. E: Aha?
478. S: And then he made a mistake by just hanging on to the mule.
479. E: Aha?
480. S: He should have let it go and stay a distance again and then [attack again.]
481. E: [Attack again.] Yeah. All right. (d)?
482. S: 'Wildcats are more cunning than mules.' Yeah the way they attack also is very cunning that aa second, first it missed the what? The..
483. E: The target was the [neck first]?
484. S: [Neck first] and then touched the legs and they take..moved back again and then [attacked] back.
485. E: [Attack] yeah?
486. S: But then Si Pintar was clever. He managed to bring it to the pool and then drowned it.
487. E: OK. Aha.

Note: The originality of the talk is preserved in its natural form. Much of the discussion was in L2. So, there's no attempt to change the words except if it's in L1. So, if there are unacceptable english structures they're not from the translator but it's written directly from the interviewee with no changes made.

APPENDIX E (i)

The Transcribed and Translated Verbal Responses into English

Student Code:	A.Z. (Girl)
Text:	Ahmed Idris
Language of the text:	English
Discourse Units:	1-385

Student Code: A.Z.

Text: Ahmed Idris

Language of Text: English

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1. E: For the text of Ahmed Idris, right? For this 'vanish' why Asmah feel that the answer is 'disappear'?
2. S: At first I don't really know what it means and I think probably this is the first time I heard of it.
3. E: Ha. First time to hear the word 'vanish'?
4. S: Where is that 'vanish'?
5. E: This is it.
6. S: Ha. 'Often he watched the boats put out to sea and vanish beyond the horizon.' (Paragraph 6). At first they were there and after that I thought they had gone. So it's 'disappear'.
7. E: 'Disappear'.. so you pick it from the quotation, right?
8. S: Haa.
9. E: That 'boats...vanish beyond the horizon'?
10. S: Is the answer correct?
11. E: Ahm, hm..
12. S: What is the right answer? 'Disappear'?
13. E: Mmm.. 'Appear'?
14. S: No, it's not.
15. E: It's not, right?
16. S: I don't know all of them, I know only 'end'.
17. E: You don't know the meaning of 'appear', you don't know the meaning of 'fade', you know what is the meaning of 'end'. So you are guessing, right?
18. S: Mmm.
19. E: Ooo so you are using a guessing game. OK never mind. What is this 'manufacturer'?
20. S: I have heard of it but I'm not certain of the answer whether 'industry worker' or 'owner of a company'.
21. E: Ahm?
22. S: But I feel this story is more on business, it's a business-like story, right?
23. E: Ahm?
24. S: Business, so 'owner of a company'.
25. E: Because the story is about a business family so you feel that the answer is 'owner of a company'?
26. S: What is the answer?
27. E: Aha?
28. S: Is that answer correct too?
29. E: Mmm... 'mispronounced'?
30. S: Usually we associate 'mispronounced' with utterance, right? So if it's 'wrote wrongly' it's not, in the people in the past didn't know how to write, right?
31. E: Mm?

32. S: I feel 'missed' is not the one. 'Spoke wrongly'! They didn't know how to pronounce 'Edris' well, so they had to call it 'Derih'.
33. E: Haa. They didn't know how to pronounce 'Edris' and so they called it 'Derih'?
34. S: Hmm. So he changed his name to 'Pak Mat Derih'.
35. E: Haa. OK. That 'quay'?
36. S: I don't know this one too. For this one, mmm,ha 'Down the quay the fishermen spread out their nets to dry.' (Paragraph 1). So they spread out their nets to dry, right? I feel 'beach' means pantai (beach). What is the answer?
37. E: So you feel that 'beach' is pantai, right?
38. S: Aaa. A first I wanted to answer 'sea-shore'.
39. E: Why? Is it because you feel that the fishermen dry their nets, right? So you think that it is at the 'beach', right?
40. S: Aaa. What is the answer?
41. E: 'Down the quay...'. I cannot tell you the answer. Aha.
42. S: Aaa, oh no!
43. E: So please try to remember what 'quay' means in here, right? OK. Aaa What is 'practise'? That number 2.
44. S: 'Exercise'.
45. E: 'Exercise'? What had he 'practise'? What 'practise' what?
46. S: Ahmed Idris, he 'practise' every time aaa he made the crisps, that fish crisps so that he became more skillful and would be much easier when he had got it. Practise makes perfect, right? Aaa it's like that.
47. E: Aaa practise makes perfect, right?
48. S: Mmm.
49. E: OK. Wait a second. OK aaa that 'recipe'?
50. S: 'Direction for preparing a dish'.
51. E: OK. 'Direction for preparing a dish'?
52. S: At first I wanted to do 'cooking style'.
53. E: At first wanting to do 'cooking style'? Then?
54. S: Don't know how I choose 'direction', because it has 'DIRECTION'and this one has none. I feel it's 'direction' because recipe, right, it started with firstly, second, third aaa and finally.
55. E: Aaa...
56. S: I do 'direction'.
57. E: So, firstly, second, thirdly, finally, is it?
58. S: Haa.
59. E: So that's the direction?
60. S: Ha. Thus I choose 'direction for preparing a dish.'
61. E: Ha. 'Direction for preparing a dish'? OK. That 'uncooked raw fish'? It is not, right?
62. S: It's because this 'recipe' is for (cooking, time cooked. This is not 'cooking', right?*)
63. E: Aaa OK. 'Frying pan'?
64. S: What is the name of it, a stuff for, a stuff for frying, right? 'Frying pan' is like a kuali (frying pan), right? Aaa.
65. E: Kuali. Aaa. 'Scales'?
66. S: This 'scales' is measurement, right? So I choose 'weighing instruments'.

67. E: Haa?
68. S: It's because 'climbs' has nothing to do with this story and because it's 'recipe', 'recipe', right?
69. E: Aha?
70. S: 'The covering on the skin of a fish', this is not the reason, this is wrong ha.
71. E: Aha?
72. S: It's wrong so he always scaled wrongly.
73. E: Haa that 'rules'?
74. S: Regulation..wrong regulation. 'Scales' is the same, some have the measurement, some with numbers, like that, right?
75. E: Aaa..
76. S: That skala (scales) is like skala (scales).
77. E: Like skala?
78. S: Haa.
79. E: OK. 'Unit for measuring'? It is not, right?
80. S: I don't know that too. Usually measuring is like measuring the weight.
81. E: Aaa for weight? OK. 'Where is Kemaman?'
82. S: At that time I was in a headache, without any delay I wrote 'at Terengganu' but after that I looked back at the text that 'Kemaman is located in the state of Terengganu Darul Iman.' (Paragraph 1).
83. E: Ha, all right.
84. S: It's more complete.
85. E: It can be. There're no two Terengganu, right?
86. S: Ha, ha. (Laughing)
87. E: There's only one. Have you been to Terengganu?
88. S: No.
89. E: Where have you travel to, what's the farthest place that you have been to?
90. S: When I was a child I had been to Sarawak because my uncle lived there.
91. E: Haa, that's far. OK. Number 4. 'Who sent fish to Kalimantan?'
92. S: Pak Mat Deris is the one who sent fish to Kalimantan.
93. E: Aaa..probably why did he send fish to Kalimantan?
94. S: Because he was from Kalimantan, probably he knew that the people in Kalimantan had not enough fish. Pitty to them.
95. E: Haa, he sent fish. OK. 'Why did grandfather have a ceremony?'
96. S: Grandfather have a ceremony because he was dead, he had died..
97. E: Aha?
98. S: And he had made many contributions for the town.
99. E: Hmm?..OK..
100. S: So to commemorate his deed they held a ceremony and gave him a medal.
101. E: Aha, gave him a medal? OK. Aaa 'Where in the town was the Idris's house?'
102. S: Idris house was near the harbour. I got it from 'After they were married they set up house near the harbour.' (Paragraph 5)
103. E: OK. What is 'harbour'?
104. S: Probably it's a port.

105. E: A port? Hmm.
106. S: Is it right?
107. E: Right? Aaa 'In what year did Ahmad Edris sail from Kalimantan?'
108. S: I thought it's a spelling error because of Ahmad Edris, it is Ahmad Edris, right?
109. E: 'E', it's with 'E', sorry about that. (Correcting the written question)
110. S: It's because Idris was born in Malaysia, right?
111. E: Haa.
112. S: 'A hundred years ago a man sailed across the South China Sea to Kemaman from Pontianak, Kalimantan.' (Paragraph 2)
113. E: OK. That a hundred years ago, then in what year?
114. S: A hundred years ago? It's more than one thousand and eight hundred!
115. E: It's more than one thousand eight hundred, right? Haa. OK. More than one thousand and eight hundred. 'What is the meaning of his mother's laugh?'
116. S: Haa, for this one I..
117. E: Laugh. His mother's laugh? What's the meaning of his mother's laugh?
118. S: What is the meaning..
119. E: Mmm?
120. S: Ahaa I don't know, I think 'what is the meaning of his mother's laugh' usually if we want to explain something like a proverb..
121. E: Aaa, please carry on even if it's in the Malay language. What do you understand by '...his mother's laugh'?
122. S: I don't know!
123. E: You don't know, right? What's your answer?
124. S: '...his mother's laugh' because he failed to make the right ingredient due to the wrong weighing scales. (Paragraph 7). It's because I thought 'What is the meaning...' why his mother laugh, because it's not written in the bracket and usually it is like this, right..
125. E: Mmm? Haaa, That's not the same, that's different!
126. S: Aaa.
127. E: So the meaning of 'his mother's laugh' is that she..
128. S: She laughed at her son because of not..but after that she gave him encouragement which is like challenging her son because when he made a mistake she laughed, he made a mistake she laughed..
129. E: Ha, so?
130. S: Her son is like being challenged.
131. E: Like being challenged?
132. S: Mmm.
133. E: Asmah, you are clever.
134. S: No, it's just guessing.
135. E: 'What is the name favoured by the local people for Ahmad Edris?'
136. S: Pak Mat Derih ('Pak' means a title given for the elderly)
137. E: Pak Mat Derih? Why the local people called him Pak Mat, Pak Mat Derih?
138. S: For the Terengganu people, their accent is like that. Their accent.

139. E: Didn't they pronounce 'Ahmad Edris, Ahmad'?
140. S: Pak Mat Derih! If they want to say 'Edris', they're..difficult to utter 's', right? (everybody said*) at the end of their utterances there must be an 'h'.
141. E: So there's an 'h'?
142. S: Ha.
143. E: After sometime it becomes 'Pak Mat Derih'?
144. S: Haa.
145. E: Ha. OK. 'What do you think Ahmed did for a living when he grew up?'
146. S: I feel that Ahmed will carry on the family business.
147. E: Mmm?
148. S: He continued and further developed it like trying in other fields but still within the confinement of fish business.
149. E: Haa..it's still in fish business, right?
150. S: Hmm.
151. E: OK.'There was a smell of fish in the town. What could be a commercial activity in the town?'
152. S: I think maybe, furthermore I have done this one because I have seen the statement, right?
153. E: Hmm?
154. S: '...different type and taste of the fish, cuttlefish and prawn crisps in the town.' (Paragraph 8).
155. E: Ahm?
156. S: I answered it as aaa mainly there's a factory, a small factory in the town that makes crisps, cuttlefish and prawn crisps.
157. E: Aha. So the varieties of the catch from the sea being turned into activity, right?
158. S: Aha.
159. E: Aaa so those things make it smelly?
160. S: Haa because..
161. E: The question said that there's a smell of fish? There's a smell of fish in the town?
162. S: Maybe there's a market! I think..
163. E: Ha, maybe there's a market? Ha, after that?
164. S: Another thing is that before being carried away from the village to the factory or to the market, there's a medium for it, right?
165. E: Aha?
166. S: The fish had not been cleaned or the like..
167. E: Ha, so?
168. S: Maybe there's a smell from the lorry that carried the fish!
169. E: Ha, the lorry that carried the fish was smelly, ha?
170. S: Mmm.
171. E: OK.
172. S: There're many possibilities.
173. E: There're many possibilities. OK. Number 12. 'What did Ahmed's father do for a living?'
174. S: Ahmed's father did business on fish product for a living.
175. E: For a living..OK. Based on the product of..
176. S: The catch.
177. E: Fish, right? [Fish product], right?

178. S: [Fish product].
179. E: For a living?
180. S: Ha.
181. E: Probably what sort of product that they made?
182. S: The industry that comes out from the fish such as he made cuttlefish..
183. E: Cuttlefish..
184. S: The products from the sea such as prawn crisps because he himself lived near the sea, right?
185. E: Haa?
186. S: At Kemaman.
187. E: Aha?
188. S: At Kemaman, most of them based on the fish for making crisps or dry-salted fish, ha things like that.
189. E: OK. Number 13. 'Not all men in Kemaman could be fishermen. Name two other jobs, apart from fisherman and salted-fish producer...' Probably what could be done?
190. S: I do 'fish seller'. 'Fish seller', ehm. (Giggling).
191. E: Haa, [fish seller]?
192. S: [Fish seller.]
193. E: OK. Fish seller, other than that?
194. S: Cuttlefish maker.
195. E: That cuttlefish maker, didn't they dry them first?
196. S: What is cuttlefish?
197. E: Sotong (cuttlefish)
198. S: Ooo, sotong! Mmm..
199. E: Ha, dried cuttlefish, probably, is it like that, right? Probably this maker includes the dried cuttlefish?
200. S: Ugh..
201. E: Right? The maker of dried cuttlefish. Probably are there others? In this fishermen's village what could the people do other than the products based on the fish source?
202. S: Probably making nets on a contract basis?
203. E: Ha, making nets on a contract basis. Others?
204. S: Aaa making boat or perahu (a canoe-like dugout yet smaller than boat) on a contract basis?
205. E: Aaa, making boat or perahu on a contract basis?
206. S: Hmm there are many more!
207. E: There're many things that could be done, right?
208. S: Haa.
209. E: Ha, you see? Asmah you're smart. Question 14. 'How is it possible to draw a line...' Perhaps, how would we draw a line?
210. S: Across the Titiwangsa Mountain Range? I feel that this question if we want to draw a line on the ground, right?
211. E: Haa?
212. S: I feel it's not logical because we couldn't be, that's why I said draw a line across the Titiwangsa Mountain Range on the map. That is what I said. We take a map and then we draw the line. (Laughing)
213. E: Aha, OK.
214. S: I don't know what is the real answer?

215. E: Aha. OK. So it could be done, right? On the map, right?
216. S: Hmm.
217. E: Don't tell your friends! 'Use your own words to explain the meaning of "His mother act heightened his will and to be more cautious." What does it mean?
218. S: I feel, in the Malay language..
219. E: Aha?
220. S: His mother 'height', the heightness of his mother. Is this one has a relation with other words?
221. E: Mmm I can't tell you.
222. S: Aha. (Giggling).
223. E: What's it, probably?
224. S: Aaa his mother had a very high hope to (get someone) to replace her and 'his will' (means that) she had achieved what she'd dreamed of and 'to be more cautious' is like, at first I don't know what is the meaning of it.
225. E: Hmm?
226. S: It is like, it's better to be able to make the industry progress..I don't know what is the answer other than this one.
227. E: Haa, so it's like continuing his mother's will, right?
228. S: Haa.
229. E: OK. That (b)? "Ahmed found the slow, sad speech very moving."
230. S: He could feel that the speech was slow..
231. E: Aha?
232. S: Sad..
233. E: Aha?
234. S: But it brought many meanings to him. It had many meanings and many lessons to him.
235. E: Aaa..lessons to..Ahmed?
236. S: The speech. Haa.
237. E: Who made the speech?
238. S: 'A well known businessman in the state delivered a speech...' (Paragraph 9). A well known industrialist.
239. E: A well known industrialist?
240. S: A famous businessman.
241. E: A famous businessman?
242. S: Ha.
243. E: OK. 16. Why three from the following are difficult to be caught by the sea fishermen? Why you said that it's 'puyu', 'haruan' and 'keli' (catfish)?
244. S: I feel that these 'puyu', 'haruan' and 'keli' are the freshwater fish.
245. E: Ha, freshwater fish?
246. S: Not the saltwater fish. It's because, usually the 'haruan' and 'keli' they're in rivers, in streams, right?
247. E: Hmm?
248. S: That is what I feel.
249. E: 'Tenggiri' (Spanish Mackerel), 'tamban' (Round Herring), 'bilis' (Small Anchovies) and 'parang' (Wolf Herring)?
250. S: Sea. Saltwater. It's the sea fishermen. I think it's sea fishermen. 'Puyu', 'haruan' and 'keli' are the freshwater fish, right?

251. E: Freshwater fish?
252. S: They don't live in saltwater, right?
253. E: Haa..why can't they live there?
254. S: Mmm..
255. E: Ha, number 17. 'Which four words from the following list do you think are most important to the story?' Are most important to the, the four words are most imporant to the story. Why Asmah choose 'Kemaman'?
256. S: He lived in Kemaman. All his family from his grandfather, Ahmad Edris, to himself, I feel that his children and grandchildren also lived in Kemaman.
257. E: Haa. 'Fish potato crisps'?
258. S: Aaa that's the family business starting from his father until to himself (in live*) it's his bread and butter. It's like the bread and butter of his family.
259. E: Haa the bread and butter of his family? So that 'fish potato crisps' had something to do with the bread and butter, source of income, right?
260. S: Haa.
261. E: A source of income. Why 'ceremony' is important?
262. S: The 'ceremony', at the end of it, it tells about his father's contributions..and then he thought that it's like 'he found the speech meaningful to him', making him to realise to continue the business of his father, right?
263. E: Mmm..aha. This 'Ahmed'?
264. S: Aaa one of the characters in this story. His grandfather! Eh? His grandfather is also known as Ahmed too, right? Aaa he's the main character of this story, Ahmed Idris.
265. E: Aaa the main character of this story? Ahmed Idris.
266. S: Haa.
267. E: 'Horizon', it is not important, right?
268. S: I feel don't (know*) like the wave, right?
269. E: Like wave?
270. S: Eh, wave.. what is this 'horizon'? I have heard of it.
271. E: You have heard of it but don't know the meaning. OK. Of course you know what 'child' is, right?
272. S: Ha.
273. E: Not important, right?
274. S: No.
275. E: 'Kalimantan'?
276. S: I feel it's not too.
277. E: Why 'Kalimantan' is not important?
278. S: It's because only his grandfather came from Kalimantan. Furthermore there's not much story on Kalimantan.
279. E: Aha. This 'father'?
280. S: 'Father', there are many fathers. There's Idris' father, there's Ahmed Idris's father.
281. E: Haa. OK. 'Mother'?
282. S: 'Mother' too but I feel, I don't know, I didn't choose it.
283. E: Mmm. This 'port'? Pelabuhan (port)?
284. S: I feel that's not too.

285. E: Not important? OK. Number 18. Grew up to be a famous man.
286. S: (a) is true. 'Some famous businessmen have had good teachers.' So it is a little bit like Maimunah's story, right?
287. E: So the statement is true?
288. S: Ha.
289. E: 'Some famous businessmen have had good teachers.'
290. S: Some, not all. There are some of them. They take courses, they study business, commerce. There are good teachers.
291. E: Some of them have had good teachers. But not all of them, right?
292. S: Not all. Because they also learn through experience.
293. E: Aaa. OK. That (c)? 'Hard practice makes [all pupils famous.']
294. S: '...[all pupils famous.']
295. E: 'Hard practice makes all pupils good, famous'?
296. S: I am not saying this one as very true. But hard practice like a person who knew that he couldn't do it but then he tried by practice, practice, practice, practice for it, maybe he could be famous.
297. E: Mmm?
298. S: In achieving his goal he kept on practice, practice, practice..
299. E: Ahm?
300. S: Maybe he could be famous.
301. E: Maybe, right? So it's not '...make all pupils famous'?
302. S: Hm.
303. E: Mmm. OK. That (b), 'Good teachers make all their pupils famous.'?
304. S: It doesn' have to be! It's like Maimunah's story. It's true that good teachers could do that if one is a good teacher but if the students don't like it, not interested to study, that's the one that I answered in Maimunah's story..
305. E: Aha?
306. S: Then he couldn't make his pupils successful!
307. E: Haa.
308. S: Mm.
309. E: OK. 'Many famous businessmen did not need a good teacher'?
310. S: I feel that this one is not true because many of them aaa had gone through courses at least, right?
311. E: Hmm?
312. S: There're those who enrolled into higher institution in the area of business management..
313. E: Hmm..
314. S: And many of them sometimes have a kind of family business, right? Their parents give them the direction, right?
315. E: So, indirectly their parents become teachers, right?
316. S: Mm.
317. E: Become their teachers. Haa. OK. Number 19. 'Using what you have learnt from the story about Mr. Idris's home and family, underline three sentences from the six below which best seem to fit a story with a title "A Wet Season Evening at Mr. Idris's Home." Ha..

318. S: 'The house was soon to be filled with the smell of the crisps.' It's because the whole family, his parents love to make fish crisps, right? So probably at that time they would like to entertain us with food because at that time we're at their home, right?
319. E: Aha?
320. S: For they'll serve us the crisps.
321. E: They make crisps, right?
322. S: So there's a smell!
323. E: So there's a smell. (e)? 'The breeze from the window was very pleasant.'
324. S: This one comes from this '...he had to stay indoor. One rainy day...' (Paragraph 6). He likes to sit at the door and watched all those boats, right..
325. E: Aha?
326. S: Thus he lived near the beach.. 'The breeze from the window was very pleasant.' The wind from..
327. E: That sea?
328. S: Haa. It's pleasant.
329. E: Pleasant, right? The breeze was very pleasant to him. OK. 'The Idris's family sat on the sofa awaiting the arrival of their friends.'
330. S: Maybe! It's because in this story usually their friends always visited them, right?
331. E: Mmm?
332. S: In discovering a new recipe, maybe at that time aaa they're waiting the arrival of their friends. It's because I feel that between these two, this one is the most appropriate.
333. E: The most suitable? That (f), right? Why (a) is not appropriate?
334. S: 'Ahmad sat alone in the house with nothing to do.' He had brothers and sisters and furthermore he's more keen to make crisps, right?
335. E: Aha?
336. S: He filled most of his time with fish crisps, prawn crisps and sometimes, right?
337. E: Ahm?
338. S: I feel that sometimes he played with his younger sibling because there're five of them..
339. E: Haa..
340. S: So it can't be that he sat quietly alone with nothing to do!
341. E: Haa..
342. S: If it's reading book then it might be possible.
343. E: OK. That (b)?
344. S: 'The room appeared cosy and warm in the light of the kerosene lamps.' This one, it's not even mentioned whether he used electric light or kerosene?
345. E: It's not mentioned, right?
346. S: I feel it's not.
347. E: Aaa it's not even mentioned whether the kerosene lamp or the electric light are used. So no comment could be made, right?
348. S: Hmm.

349. E: That (d)?
350. S: 'Ahmed's mother was baking cake in the kitchen while the rest of the family sat reading.' Still, his mother likes to make crisps (than cakes). Furthermore Ahmed always helps his mother.
351. E: Aaa..
352. S: He loved to watch his mother in the kitchen, right?
353. E: Aha?
354. S: So, probably it's Ahmed and his mother. But this one Ahmed's mother and all the family sat reading.
355. E: Ahm?
356. S: So never mind, it's not even mentioned that their ambition is more towards reading!
357. E: Reading. Ooo, so it's not even mentioned about reading, right?
358. S: Mmm.
359. E: OK. Last question, number 20? 'From the following, pick out the two things you think had most to do...'
360. S: (d). 'Grandfather selling fish'!
361. E: This 'grandfather selling fish'? Why?
362. S: Thus if his grandfather sells fish this will increase his father's interest. His father would sell fish and if there're fish it has become a business for the family, right?
363. E: Hmm?
364. S: So, with the availability of fish then there're ingredients that can be made, so this increased his ambition to learn about crisps.
365. E: Ahm, hm?
366. S: Because there's no ingredient. Won't buy it, right? So, sometimes when his father had extra fish aaa he would do it. He always saw his mother (making crisps), right?
367. E: Aha. 'A love to make new crispy recipe'?
368. S: Mm..I feel that he loved to make new recipe.
369. E: Ahm. Why is it so?
370. S: He feels like his mother's friends always making new recipe.. so his father's friends always come (to their house) because of being interested and furthermore to increase his own knowledge and trying new recipe.
371. E: Haa. 'The weather' is not the one? Why it isn't?
372. S: In whatever weather's condition, rain or shine, if he's interested..
373. E: Is interested?
374. S: Mm. If we want to make the crisps it doesn't have to be when the day is shining or raining. It can be done at anytime!
375. E: Aaa. This 'an interested mother'?
376. S: 'An interested mother.' Even if he had a mother but with no interest (in making crisps), ehe (laughing), I don't know?
377. E: Ha, ha. (laughing). That 'a rich family'?
378. S: He's not that rich.
379. E: He's not that rich, right?
380. S: (No verbal response)
381. E: That (e). 'The beautiful countryside and the boats in the harbour.'

382. S: It has no relation with Ahmed learning to make the crisps because 'the beautiful countryside and the boats in the harbour' (that) if he wanted to be a fisherman, yes, he could! 'A beautiful boats in the harbour' or if he would like to be an artist, he could too.
383. E: Mmm. That's not the one, right?
384. S: Haa. Not the one.
385. E: OK.

APPENDIX E (ii)

The Transcribed and Translated Verbal Responses into English

Student Code:	A.Z. (Girl)
Text:	Maimunah
Language of the text:	Bahasa
Discourse Units:	1-343

Student Code: A.Z.

Text: Maimunah

Language of Text: Bahasa

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1. E: Why Asmah said that 'select' is for 'find'?
2. S: It's because it's in the story.
3. E: Ahm?
4. S: 'It stated there would be an examination to select new pupils for the school in November.' (Paragraph 4). Meaning that they were looking for new pupils for the November's session.
5. E: Aaa, so Asmah think it is the answer, right?
6. S: Haa. It's from the sentence. To me it's suitable if it's replaced.
7. E: OK. Aha..that 'talent'?
8. S: 'Talent' (it's not..in every individual, right?*) talent, so it's 'gift'. Sometimes a person has a drawing talent, a singing talent..
9. E: Aha?
10. S: That 'gift' is up to the individual talent!
11. E: It is up to the person's talent?
12. S: Ha. It's because the person's talent is quite unique (to him/herself).
13. E: Aha. What is 'story'? Is it not?
14. S: What? No. 'Story' tells about the story of Maimunah..and talent.
15. E: Haa. OK. What is 'brush'?
16. S: 'Brush', everybody can get one but not everybody has talent.
17. E: Aaa. OK. Aaa 'opportunity'?
18. S: 'Opportunity'. I think I search for it in the fourth paragraph.
19. E: Aha?
20. S: Ooo, paragraph 5!
21. E: Paragraph 5?
22. S: 'It was a great opportunity for Maimunah.' (Paragraph 5). If we replace it with 'idea', '...a great idea...', it's not suitable at all. 'Chance'. It means a great opportunity for Maimunah to further her study at the Art School.
23. E: Aaa.
24. S: 'Wish' (harapan)..it's like she was not wishing too much and it only said that aaa a great chance and it's like the best time for her to apply for the Art School which is said to be the best school. If it's 'wish' then it doesn't mean that she can get (in the school), right?
25. E: Aha?
26. S: 'Realised'?
27. E: OK. Aaa 'difference', it is not related, right?
28. S: It's not related.
29. E: OK. How about 'realised'?

30. S: At first no one realised that Maimunah was good in art then her brothers. Thus no one knows. She quietly draw by herself. So, no one 'realised'. There's nobody who knew it.
31. E: Aha..'wished' is not the answer, right?
32. S: No.
33. E: What about 'wake' (bangkit), 'realised', 'wake'?
34. S: Yes, 'realised' is 'wake' but it's not in this Maimunah's story.
35. E: OK..aaa 'pretended'?
36. S: 'Pretended'?
37. E: It is 'pretended', right?
38. S: 'Realised'! I think its meaning is not 'pretended'!
39. E: Aha. OK. Aaa wait a minute. So the 'courtyard' is according to the context of Maimunah's story, right?
40. S: Haa.
41. E: 'Where kings and queens live' is not the one because earlier you said that Maimunah is not..the child..
42. S: She is not a royal descendence.
43. E: Not a royal descendence?
44. S: Haa.
45. E: 'A place for talking'?
46. S: It musn't be 'a place for talking' because it's stated that it is a large courtyard and not a place like a studio for instance, or a room, and it's stated that it's a large courtyard and it couldn't be 'talking' in a big courtyard?
47. E: Aha, ha.
48. S: That is in my opinion.
49. E: Never mind. It's all right as long as you give your opinion that way. OK. According to Maimunah's story, probably what is the 'studio'?
50. S: 'Studio'? Aaa 'So, as there was no studio in the house, Maimunah used to draw and paint by herself in the store behind the house.' (Paragraph 3). So 'studio' in this story is her a drawing place.
51. E: Aha?
52. S: So it is 'where pictures are painted.'
53. E: 'Where pictures are painted'?
54. S: Haa. For 'a study', probably she could study in her room for instance. That's all right.
55. E: Ha. That 'where television programmes are made'?
56. S: It is not related!
57. E: It is not related?
58. S: It is.
59. E: That 'where music is played'?
60. S: I think she is not interested in music because she is more keen in drawing. There is nothing mentioned in the story that she [loved music.]
61. E: [Loved music.] 'Where photographs are taken'?
62. S: She loved drawing pictures, she doesn't like [taking pictures!]
63. E: [Taking pictures.] OK. 'Tengkujuh' (northeast monsoon)?

64. S: 'Tengkujuh' its... 'Term begin in the early tengkujuh season, so Maimunah...' (Paragraph 7). People always associate 'Tengkujuh' with the continuous raining season.
65. E: Haa, the continuous rain?
66. S: That is my own experience. (In the past..*)
67. E: It can't be 'number seven', right?
68. S: Haa.
69. E: Ha, ha, aaa that 'teduh'? (A situation where the rain stop pouring).
70. S: 'Teduh', it is not! It's because to me, as to my knowledge, 'tengkujuh' is associated with flooding.
71. E: Haaa..
72. S: So, I answered it as 'rain'.
73. E: OK. Probably who always use the word 'tengkujuh'?
74. S: Tengkujuh, tengkujuh's season...the people on the east coast.
75. E: The east coast people, right?
76. S: It's always hit by flood, right?
77. E: Always hit by flood, right? OK. Number 3 'What was on the sign outside Maimunah's house?'
78. S: White Tower!
79. E: White Tower? OK..You know it is White Tower, from where did you get it?
80. S: It is from the context of the story.
81. E: Context of the story?
82. S: First paragraph.
83. E: First paragraph. 'Why did everyone like Maimunah?'
84. S: It's because she is a humble person!, a humble kid.
85. E: Hmm?
86. S: Not arrogant.
87. E: She's not arrogant, right? Aaah. How do you know she's humble?
88. S: From the second paragraph of this story. 'Everyone who met Maimunah liked her because she was such a friendly girl. Throughout her life she had a great many friends.' (Paragraph 2).
89. E: OK. Question number 5. 'What was the name of Maimunah's eldest brother?'
90. S: The name of Maimunah's eldest brother was Adam.
91. E: Aha? You are sure the answer is Adam, right?
92. S: Very sure.
93. E: Very sure?
94. S: Yes. It is 'Maimunah's eldest brother, Adam...' (Paragraph 2). So, it's directly stated.
95. E: Aaa OK. OK. 'When did the term begin?'
96. S: Ha, for this one I am not sure whether my answer is right or not. I tried to guess it.
97. E: Aha?
98. S: Aaa it's the school term since the child was seven years old.
99. E: Ooo.. you think it's like that, right?
100. S: It's because it (the text) is not mentioned clearly.
101. E: Not clearly mentioned, is it?
102. S: (No verbal response).

103. E: Aaa so you consider the school term begins when children aged seven started their school term?
104. S: Ha.
105. E: Like that.
106. S: Is it true?
107. E: If it's the Intan Art School , when did it begin?
108. S: Aaa she was fourteen years old because..
109. E: When did the term for Intan Art School begin?
110. S: At the beginning of the tengkujuh's season aha, ha.
111. E: Ha, you know it is at the beginning of the tengkujuh's season, right?
112. S: Ha.
113. E: OK. All right. 'How many children were there in the Art School?'
114. S: A hundred and forty..people.
115. E: A hundred and forty people? It is in the text, right?
116. S: Hmm.
117. E: OK. Number 8. 'Which children in the family were younger than Haris?'
118. S: So what is inferred is Haris's younger ones. So the Haris's young brother and sister are Onn and Maimunah.
119. E: OK? So in the family, Maimunah is what number?
120. S: The youngest, number 4.
121. E: Number 4. What is Haris?
122. S: 3. Eeh, number 2.
123. E: Haris is number 2. Number 3?
124. S: Onn.
125. E: Number 3 is Onn?
126. S: The eldest is Adam.
127. E: So it is Adam, who is after Adam?
128. S: Haris.
129. E: Haris,..
130. S: Onn.
131. E: Onn,..
132. S: Maimunah.
133. E: Maimunah. A.H.O.N.
134. S: 'Ahon.'
135. E: 'Ahon'. 'How do we know that Maimunah did not have a good eyesight?'
136. S: She was not..it's because she was wearing spectacles and usually those who wear spectacles are having poor eyesights and thus they don't have a clear view.
137. E: All right. 'How old was Maimunah when her father found out she knew a great deal about art?'
138. S: At the age of nine.
139. E: How do you know it's nine years old?
140. S: It's because aaa '...no one...' (Paragraph 3). 'When Maimunah first went to school...' (Paragraph 3). I considered that as seven years old, right? Just now..
141. E: Hmm?

142. S: Aaa after that 'Two years later, when at last she began to learn art,...' (Paragraph 3). So, 7 plus 2? 9 years.
143. E: 7 plus 2, 9 years?
144. S: Hmm.
145. E: OK. Aaa 'How many prefects did the Art School have?'
146. S: This is in paragraph 8 because there were a hundred and forty children more or less. They were divided into seven groups.
147. E: Aha?
148. S: So, there were seven groups, right?
149. E: Ha?
150. S: Each group was given a room for the prefect. So, one group had one prefect, seven groups (means) seven prefects.
151. E: Haa how many people are there in a group?
152. S: There were 20 in a group.
153. E: 20 people, right? So it's 140, right?
154. S: Yes.
155. E: OK. 'Give two reasons why some children only went home twice a year.' Why went home twice a year?
156. S: First, it's because their houses were far away from school and the second was that their families were poor. So not, couldn't always spending money to go home.
157. E: Haa is it a hindrance for being far away from school?
158. S: Hmm because they could only go home on Sundays, houses were far away and thus the travelling was longer, not, not..
159. E: Not practical?
160. S: Aaa not very practical at all.
161. E: Not practical, right? All right. Number 13. 'Use your own words to explain the meaning of "kehijauan alam" (greenish world). Paragraph 1.
162. S: To me this 'kehijauan' (greenish) was a forest area.
163. E: Ahm?
164. S: Thus, it's an area covered with green plants or nowadays better known as 'jungle', right?
165. E: Aha?
166. S: That is it. It's my own view.
167. E: "A funny girl". Haa why funny?
168. S: 'Funny' is commonly spoken if there is something hilarious.
169. E: Aha?
170. S: In this story, the funny girl, whether..but in this story it is about her clothes.
171. E: Aha?
172. S: Sometimes her spectacles made her appeared funny too because it made her face even rounder, right?
173. E: Her spectacles? Haa.
174. S: So aaa in my opinion probably this kid was funny to other people because of her conversation, her action or her clothes.
175. E: Aha, aha. OK. 'Underline four words from the following list which you think are most important to the story.' Why you choose 'Art School', 'Maimunah', 'Intan' and 'newspaper'? Why?

176. S: 'Art School' aaa after she had studied at the primary school she continued her study at the Art School and it could be said that half of the story was about aaa or not half of it, a quarter of the story was about the situation of Art School.
177. E: Aha?
178. S: 'Maimunah', because she was the main character in this story, Maimunah.
179. E: Aha..
180. S: 'Intan', she lived in Intan's area, the town of Intan and it was the place where she lived.
181. E: Aha?
182. S: 'Newspaper', she got this information on Art School from 'newspaper'. Her parents checked the 'newspaper', right?
183. E: Aha?
184. S: Don't know, that's in my opinion!
185. E: Yes, OK. The rest, are they not important?
186. S: 'Headmaster'...it's only in one sentence, I think so.
187. E: 'Child'?
188. S: 'Child', it's not. 'Tengkujuh's season' (monsoon), it only wanted to explain as to what sort of season it was when she started schooling at that school.
189. E: Aaa?
190. S: 'District', I don't know, I feel the rest are not important.
191. E: Not important, right? Including 'district'?
192. S: It's more on the town area where she lived, the Intan's area.
193. E: Hmm..this 'examiners'?
194. S: 'Examiners' is not important.
195. E: Not that important? OK. Number 15. 'Using what yo have learnt from the story about Maimunah's home and family, underline three sentences from the six below which best seem to fit a story with the title "Sunday Afternoon at Maimunah's house." Ha this one is about our imagination. Asmah's imagination, right?
196. S: Aha.
197. E: Why you choose (a)?
198. S: Maimunah was famous for laughing too much and humble, right?
199. E: Ha, so?
200. S: So, she got many friends. Probably at that time her friends visited her and after that they laughed.
201. E: They laughed?
202. S: In my opinion.
203. E: Ha. OK. Aaa that (d)?
204. S: (d)? Adam and Haris. It's because there was a courtyard's flower at their house, right?
205. E: Aha?
206. S: So probably at that time Adam and Haris were working hard in the garden of flowers! Perhaps cleaning (weeding, sweeping, etc) the area.
207. E: That (e)? 'The noise of traffic passing through the town could be heard quite clearly.'

208. S: There were not many vehicles at that time, fifty years ago, right?
209. E: Mmm?
210. S: So, still we could go to town by walking from her house. This means that her house was near to the town area. So, the noise of traffic could probably be heard at the area of Maimunah's house.
211. E: Haaa. So, because of not many vehicles, she could hear them, right?
212. S: Mmm.
213. E: OK.
214. S: In addition, her house was near (to the town).
215. E: Near to the town?
216. S: Because it's a walking distance!
217. E: Because it's a walking distance? OK. Why not choose 'in the kitchen, the maid was preparing tea.'?
218. S: I feel that it wasn't mentioned whether she had a maid or not! So, this sentence could not be accepted.
219. E: Couldn't be accepted, right?
220. S: It's because it was only mentioned that her father was a teacher and it didn't mentioned that her mother worked too. So, her mother needs no house maid!
221. E: Aaa..
222. S: Furthermore her family was a small one, I feel it wasn't too crowded.
223. E: Ha. OK. That (c)? 'Maimunah's parents had just returned from a walk in the town's peripheral (in the country)'?
224. S: 'In the..
225. E: Why didn't you choose that one?
226. S: In the country (town's peripheral), in the country. It was a big town, right?
227. E: Haa?
228. S: So the town's peripheral, we would not be able to see her parents were walking because it says "Sunday Afternoon at Maimunah's House", so could not see whether they were walking or?
229. E: Ha. OK. That (f)? 'Soon Maimunah would be catching the train back to Art School.'
230. S: One reason is that it's not stated in there..Maimunah..in the last paragraph it's not stated that Maimunah would be going back by taking..
231. E: Train?
232. S: Train. It's only mentioned that Maimunah's house was not far from Intan's School.
233. E: So, it's not logical, right?
234. S: It's not logical because her house was not far away, right? She always went home.
235. E: It couldn't be by train, right?
236. S: Ha.
237. E: If by taking a train from Holiday Plaza to Kulai? (It takes about 30 minutes to travel by car).

238. S: It could be. But there are not many people taking the train.
239. E: OK. Number 16. Although Maimunah's father was not really a poor man, he had to be very careful how to spend the money he earned. Give a reason for this.'
240. S: For this one, I did not give an accurate answer.
241. E: Aha?
242. S: I only make my own [assumption].
243. E: [Assumption].
244. S: My own assumption is that the reason he did that because he didn't want to buy useless things and would like to save enough money for the schooling of his children.
245. E: Haa for what, enough money, right? To save enough money?
246. S: Haa enough money for his children's education.
247. E: Probably, this Art School, this Intan's Art School, is it expensive?
248. S: It's expensive. It's because it's a private school that didn't rely on the government...
249. E: Aha?
250. S: Aaam aaa the facilities could be considered as expensive; the colour, the brushes, not to mention the teachers.
251. E: Plus the teachers. That looks correct, right?
252. S: Furthermore he had four children, right. The four of them would like to go to school! Ha!
253. E: 17. 'Why Maimunah was called "Breadmaker's girl"?
254. S: My answer is (c). 'Her friends were fooled by the colour of her clothes.'
255. E: Aaa? 'Her friends were fooled by the colour of her clothes', right? 'Her friend were fooled by the colour of her clothes', how?
256. S: It's because she wore dirty clothes, right? Not dirty but seasoned.
257. E: Aaa seasoned..
258. S: It's already bleached.
259. E: Already bleached?
260. S: The colour looks like white.
261. E: Aaa?
262. S: Ha. So, her friends thought that her clothes was stained with flour and her parents operated a bakery shop.
263. E: Haa?
264. S: Actually her clothes was seasoned.
265. E: OK. Is it true that he parents operated a bakery shop?
266. S: No. It's because her father was a teacher and furthermore that statement wasn't mentioned in the context of..
267. E: Aha. 'Her clothes was dirty with flour.' Is it true?
268. S: No. It's because she, I think she's a tidy person and her parents took care of her and she didn't know there's flour on her clothes and her parents had no bakery shop.
269. E: OK. 'Her friends loved to bluff her and pull her legs.'?
270. S: At that time she didn't know her friends well and so how could they pull her legs, right?

271. E: OK. Number 18, right? 'Underline three buildings from the following list that would be most likely be seen by Maimunah in Intan.'
272. S: The story happened 50 years ago and to me probably there were the 'railway station', 'post office' and 'police-station'. I think there's no 'supermarket' at that time. 'Plastic factory' and 'radio and television shop' had not existed yet.
273. E: Aaa?
274. S: In my opinion.
275. E: OK. The reason is because it's in the context of 50 years ago, right?
276. S: Haa.
277. E: Number 19. 'Maimunah had some good teachers and grew up to be a famous artist. From what Asmah knows and from Asmah's own reading of this story, underline which two statements are true.' Asmah selects (a) and (c). Why did Asmah choose (a)?
278. S: 'Hard practice makes all pupils good artists.' If we work hard and full of ambition even without being talented, probably we could sharpen the talent.
279. E: Ahm? Makes all pupils good?
280. S: Not all of them. I mistakenly uttered the word 'all'.
281. E: Ha, ha?
282. S: It's like if they couldn't do it and they practice hard, there's a saying, practice makes perfect!
283. E: Practice makes perfect, right?
284. S: Haa.
285. E: OK. (b)? 'Many famous artists did not need a good teacher.'?
286. S: It musn't be, if they have the talent only but without the proper guidance from the teachers then it musn't be that they are good. But, those with experience, how could they be getting the experience when they're not taught by an experience person.
287. E: Ha. There must be a guidance from a quality teacher, a good one, right?
288. S: Yes.
289. E: Only then they could?
290. S: (No verbal response)
291. E: But here it says 'many', probably some of them don't need one? It doesn't make any sense, right?
292. S: 'Many'. It doesn't make any sense because many had been to the Art School (they're the students of the Art School), right? So, there must be good teachers.
293. E: Mmm. That (c)? 'Some famous artists have had good teachers'?
294. S: Hmm because we can't say 'all famous artists', probably half of them are already talented..
295. E: Natural..
296. S: Natural, skilful (terrelah).
297. E: Aha?
298. S: So, 'some famous artists have had good teachers.' Probably they had been to the Art School..

299. E: Aha?
300. S: Thus getting their education from good teachers.
301. E: Haa. (d)? 'All pupils become good artists if they have good teachers.'?
302. S: Not all pupils. If they have the ambition, they could.
303. E: If there's no ambition?
304. S: If there's no ambition and with that no matter how he/she practices, he/she can't be a famous artist, a good one.
305. E: Ha, is it? No matter how good the teachers are?
306. S: If they are not interested, they playfully learn it, how could they get it?
307. E: Haa. OK. All right, number 20, last question. 'Pick two from the following which you think had most to do with Maimunah becoming a good artist.'
308. S: Number one, her father likes the art of drawing and so it's passed down to his daughter, Maimunah.
309. E: Mmm?
310. S: He always draw so it makes Maimunah interested in drawing. Probably.
311. E: Mmm..probably, right? That (e)?
312. S: 'A talent for art.' If one has no talent, one cannot be a famous artist because of not having the talent, what could be drawn?
313. E: To draw what, right? That 'Living in Intan', has it to do with her success as an artist?
314. S: No. Even if her mother stayed in Intan and I lived in Intan too and if I didn't have the talent in drawing how could I draw?
315. E: Ha. OK. That (d)? 'Having a store to paint in'?
316. S: To me it is not (that store*) it had no good view, right?
317. E: Aha, ha?
318. S: Because it's more..if it's drawing, then the studio is the right place.
319. E: Ha?
320. S: It's like not feeling..
321. E: That had not giving any effect to her for being a successful artist?
322. S: It hadn't.
323. E: She could draw anywhere?
324. S: Ha.
325. E: She could draw even at the side of the street?
326. S: (That has a view of drawing cars*)
327. E: Ha. OK. 'Being a friendly girl.' Has it to do with her becoming a good artist?
328. S: No. Probably that could be a factor for her becoming a good artist, she's humble but that wasn't the REASON she could be a famous artist.
329. E: Aaa?
330. S: The factor could be for being humble, if non famous artist could be a famous artist!
331. E: Aha?

332. S: But if there isn't any, she could draw and becoming a famous artist. I feel it's not logical because sometimes an artist has a reserve character.
333. E: Aha ha?
334. S: Afterall she's a famous artist because her drawings were effective..
335. E: Aaa?
336. S: It makes people to love it.
337. E: That (f)? Is it because of 'being a teacher's daughter'?
338. S: No. I think if just by being the children of all the teachers could make them famous artists then many of them would have been famous by now. We have to look at this particular teacher, how many children he/she got? What's the reality?
339. E: Aaa. Is it like that?
340. S: Haa, as it is to me.
341. E: OK. As to Asmah's opinion, right?
342. S: Hmm.
343. E: Finish.

APPENDIX E (iii)

The Transcribed and Translated Verbal Responses into English

Student Code:	L.M. (Girl)
Text:	Ali
Language of the text:	English
Discourse Units:	1-765

Student Code: L.M.

Text: Ali

Language of Text: English

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1. E: For question number 1 (a), the question is 'panic'. I want to know, why you choose 'great fear'?
2. S: Because in the story he is 'panic' at that time he, his boat is broken.
3. E: His boat is broken?
4. S: After that he was in the water, after that he was panic and didn't know what else to do. It means that at that time he was too fear.
5. E: Mm?
6. S: Aaa. He's afraid that he would die, perhaps.
7. E: Aa?
8. S: His father was missing.
9. E: Aha. So he is too afraid, right?
10. S: Mm.
11. E: Thus, in that situation 'panic' is 'great fear', right?
12. S: Ahm.
13. E: It is not 'much fear'?
14. S: Aa no.
15. E: 'Little fear'?
16. S: He's too afraid.
17. E: Too afraid, right?
18. S: Mm.
19. E: OK. (b). 'Menacing'?
20. S: Aa in the story, in the book the shark, he surfaced on the water that frightening, frightening way, horrifying.
21. E: Aa horrifying, right?
22. S: Mm.
23. E: Aaa. So, thus Lily chooses 'threatening', right?
24. S: Mm.
25. E: What is 'threatening', actually?
26. S: Aa mengancam (threatening).
27. E: Mengancam, is it?
28. S: Mm.
29. E: 'Comforting'?
30. S: That is selesa (comfort), probably.
31. E: Selesa. 'Loving'?
32. S: Aa that the meaning is different.
33. E: Different, is it?
34. S: Yes.
35. E: 'Freezing'?
36. S: It cannot be. It means sejuk (cold), right?
37. E: Aaa sejuk?
38. S: Mm.

39. E: OK. 'Fatigue'?
40. S: Aa 'tiredness'.
41. E: In what context does it mention about this 'fatigue'?
42. S: At that time he wanted to what, swimming to the island, to the land.
43. E: Aha?
44. S: So at that time his leg he began to feel numb, couldn't move, tired, aa 'tiredness'.
45. E: It is 'tiredness'?
46. S: Mm.
47. E: Is it 'energy'?
48. S: Mm not the one.
49. E: Not the one? 'Weight'?
50. S: Not the one.
51. E: You know 'weight', right?
52. S: I know.
53. E: Aa this 'lump'?
54. S: This 'lump' I don't know what its mean.
55. E: Don't know its meaning?
56. S: Mm. (Giggling)
57. E: OK. Number two, right? 'Brushed' and you answer it 'touched'. Why?
58. S: Because in there aa this dolphin aa it touched the leg, Ali's leg..
59. E: Aha?
60. S: Aa after that, it's 'touched'.
61. E: She touched right, she touched Ali's leg, is it?
62. S: Ahm.
63. E: She didn't 'struck', right?
64. S: No.
65. E: What is 'struck'?
66. S: 'Struck' is, don't know what it means..
67. E: Don't know?
68. S: Maybe langgar (hit), perhaps.
69. E: Aaa maybe langgar? 'Hit'?
70. S: 'Hit' means pukul (hit).
71. E: Aa. 'Battered'?
72. S: Don't know its meaning.
73. E: OK. So you pick 'touched'?
74. S: Mm.
75. E: This 'pitching'?
76. S: 'Moving'.
77. E: In what context it is moving? This 'pitching'?
78. S: Aa in the ship, aa dogat (dugout)..
79. E: Dugout. Ahm?
80. S: Aa dugout, aa he is being pitched by the water, eh wind..
81. E: Aha?
82. S: Aa so she's moving, moved, sailing.
83. E: She's moving, sailing?
84. S: Mm.
85. E: Oo, it is not 'throwing', right?
86. S: No.

87. E: Do you know 'tarring'?
88. S: This 'tarring', don't know the meaning.
89. E: So you know 'fixing'?
90. S: This 'fixing', it is only correcting (betulkan).
91. E: Aaa. OK. 'C'? 'Frantically'?
92. S: Aa 'quickly'?
93. E: Where is the text about this 'frantically'?
94. S: In the situation where he quickly, run?
95. E: Aha?
96. S: He saw the dolphin, he thought aa could be a wild animal or shark..
97. E: Aha?
98. S: Aa he swim quickly.
99. E: Aha? To be quick, right?
100. S: Mm. It is 'quickly'.
101. E: 'Quickly', right?
102. S: Yes.
103. E: Not 'carefully', right?
104. S: No.
105. E: It is not 'wildly', right?
106. S: No.
107. E: What is 'wildly'?
108. S: Aaa liar (wild).
109. E: Liar?
110. S: Aha.
111. E: OK. All right number 3. 'Name the fish which hunted off the shores of the island?'
112. S: Monster shark.
113. E: Monster shark?
114. S: Mm.
115. E: How do you the answer?
116. S: Monster shark is mentioned in the text.
117. E: It is mentioned, is it?
118. S: Hm.
119. E: Aa number 4. 'What guarded the entrance to the bay?'
120. S: The gap in the reef guard the entrance to the bay.
121. E: What does it mean for that 'the gap in the reef'?
122. S: Aaa don't know. But it is mentioned in the story aaa the gap in the reef.
123. E: But can't you imagine what is the gap in the reef?
124. S: Probably maybe this reef means the rocks at the shore..
125. E: Mmm?
126. S: A row of stones, right?
127. E: A row of stones?
128. S: Aaa.
129. E: So, what it means by the gap in the reef?
130. S: Probably, perhaps the distance between the stones and the shore.
131. E: The distance between the stones and the beach?
132. S: Probably. (Guessing)
133. E: Probably. Aha.

134. S: (Giggling)
135. E: OK. Number 5. 'What happened to the steering-oar?'
136. S: The steering-oar broke.
137. E: What is 'steering-oar'?
138. S: Aaa its steering for turning around. Its?
139. E: That steering-oar? That boat?
140. S: Aaa the place to make it move to the right, to the left, perhaps.
141. E: Where is the position of the steering-oar?
142. S: Probably at the back.
143. E: At the back, is it?
144. S: Aa.
145. E: Probably at the back?
146. S: At its engine.
147. E: At its engine? Probably what is the shape of the steering-oar?
148. S: Inside aaa like the boat at the back over there.
149. E: What do people do with the thing?
150. S: They want to make the boat move to the right or left.
151. E: Ooo so you understand that this steering-oar could move the boat to the right or left.
152. S: Yes it can.
153. E: Could steer the boat, right?
154. S: Aaa.
155. E: OK. It is in the text, right?
156. S: Aaa it is.
157. E: What's the sound of the broken steering-oar?
158. S: Aaa what? K-r-a-a-k!
159. E: OK. Number 6. 'Which part of the dolphin did Ali hold on to?'
160. S: Aaa Ali hold on to the dorsal fin of the dolphin.
161. E: Where's the dorsal fin, specifically?
162. S: Its sirip (dorsal) is at its back.
163. E: Aaa the sirip is at its back?
164. S: Mm.
165. E: Ahm, is it in the text too?
166. S: Aaa it is.
167. E: All right. Number 7. 'What colour were the shallows near to the island?'
168. S: Pale-green!
169. E: Pale green? What is 'shallows'?
170. S: Aaa don't know.
171. E: Don't know?
172. S: Mmm.
173. E: It is pale, what sort of colour is this pale-green?
174. S: Aaa probably hijau pucat (pale-green)!
175. E: Probably hijau pucat, right?
176. S: Mm.
177. E: 'What sport do you think Ali practised in his spare time?'
178. S: Swimming.
179. E: Why you choose swimming?
180. S: Aaa because it is stated that when he was a child he usually played at the beaches..
181. E: Ha?

182. S: So if it's at the beach usually he could swim, right?
183. E: Haa.
184. S: Haa. After that it is stated that he became a fisherman since he was still small (young).
185. E: Haa?
186. S: Aha.
187. E: OK. Number 9. 'Write down the first word of the sentence which tells us that Ali wasn't swimming strongly enough to reach safety.'
188. S: Aaa 'Ali's'. (Paragraph 7)
189. E: What 'Ali's'?
190. S: Limb began to feel numb with fatigue.
191. E: Ooo, so this is the first word of the sentence?
192. S: Aaa. The first word is 'Ali'.
193. E: It is 'Ali'?
194. S: Haa.
195. E: So it is 'Ali', right? The first word..
196. S: Mm.
197. E: That tells he didn't swimming strong enough to reach safety?
198. S: Mm.
199. E: OK. You answered 'Ali', right?
200. S: Mm.
201. E: Why you said that the sentence tells that he's not strong?
202. S: Because it is said that his limb, what his leg..
203. E: Mm?
204. S: Aaa feel like solid..
205. E: Aaa.
206. S: Can't be moved.
207. E: Mm.
208. S: And then, what is that fatigue? Tiredness.
209. E: Mm?
210. S: That is, too tired.
211. E: Mm?
212. S: No, don't know. Not strong enough to swim.
213. E: Not strong enough to swim?
214. S: Mm.
215. E: OK. Number 10. 'At what time of the day did they meet the shark?'
216. S: 'Late morning'.
217. E: How do you know the answer is 'late morning'?
218. S: Because at that time the sun was about to rise further up. To climb further up above..
219. E: Aaa?
220. S: Horizon..
221. E: Aa?
222. S: So 'late morning'!
223. E: 'Late morning', right?
224. S: Mm.
225. E: Is it not 'late morning', right?
226. S: Probably not.
227. E: Not?

228. S: Mm.
229. E: 'Early morning'?
230. S: That 'early' means very early in the morning (pagi-pagi), even the sun has not risen yet.
231. E: Haa?
232. S: Mm.
233. E: This 'late morning' is in the text, right?
234. S: Mmm there is no 'late morning'. It doesn't mentioned 'late morning' or whatever, but mentioned that the sun risen and stood up above.
235. E: Aaa the sun risen?
236. S: About to rise.
237. E: About to rise?
238. S: Mm.
239. E: OK. Number 11. 'Underline the word which best describes the weather during the race back to the island.'
240. S: 'Stormy'.
241. E: Why did you say 'stormy'?
242. S: Because it's said that the wind is strong, after that big wave, after that mmaa what like storm aa..
243. E: Like storm?
244. S: 'Stormy' haa.
245. E: 'Stormy' hah, right?
246. S: Mm.
247. E: Is it not 'nasty', right?
248. S: Aa no.
249. E: Do you know what 'nasty' is?
250. S: 'Nasty' is what, naughty (nakal).
251. E: 'Choppy'?
252. S: The 'choppy', don't know what is the meaning.
253. E: Aaa OK. Is it not 'poor'?
254. S: Mm no.
255. E: What is 'poor'?
256. S: This, miskin (poor).
257. E: Miskin? 'Fair'?
258. S: This, calm (tenang).
259. E: Tenang?
260. S: Ahm, good.
261. E: 'Unpleasant'?
262. S: The meaning of that 'unpleasant' is not good, right?
263. E: Not good?
264. S: Mmm.
265. E: Haa. So you said 'stormy', right?
266. S: Mmm.
267. E: OK. Number 12. 'Which of the following reasons best explains why the dugout was wrecked?'
268. S: Aaa 'father wasn't able to steer the dugout.'
269. E: The dugout?
270. S: Dugout.
271. E: Why do you say like that?

272. S: Because at that time the wind was strong and then his father couldn't able to steer the steering..
273. E: Mm?
274. S: Properly because the wind was too strong and then close to the rocks.
275. E: Mm close to the rock?
276. S: Aaa. That the boat heading to the big rocks.
277. E: Mm?
278. S: After that it hit unintentionally and broke!
279. E: Hit unintentionally and broke?
280. S: Mm.
281. E: Why is it not (a)? Why 'it wasn't a very good boat'?
282. S: I feel the boat is a good one, probably.
283. E: You feel that the boat is good, right?
284. S: Mm. Furthermore the story didn't say that the boat wasn't a good one.
285. E: Haa. That (c)? 'The dugout struck the reef'?
286. S: Aaa that is impossible, eh possible!
287. E: Possible?
288. S: Mm. But not, not what, not the best one to explain why it..
289. E: Mmm why the dugout was..broken, right?
290. S: Mm.
291. E: It's broken because his father wasn't able to control, right?
292. S: Mm.
293. E: Is it not due to the boat hit the waves, right?
294. S: Mm.
295. E: Eh, hit what? [Rocks].
296. S: Hit [rocks].
297. E: OK. There are two words in the first half of the story which are used to carry the meaning of 'dugout', right? 'Boat'..
298. S: Haa. 'Boat' and 'small craft'.
299. E: You find them in..
300. S: Mm..in the story.
301. E: OK. Number 14. 'Why, do you think, did the shark go to the boat?'
302. S: Aaa 'probably he had raided fishermen's nets before'.
303. E: What does that mean?
304. S: Probably she had been accidentally trapped in that fishermen's nets before this.
305. E: Ahm? Before this, right? She was accidentally trapped, right?
306. S: Mm.
307. E: So?
308. S: That is it..
309. E: So that caused her..
310. S: Probably she wanted to take revenge perhaps, because she was accidentally trapped.
311. E: Wanted to take revenge because accidentally trapped, right?
312. S: Mm.
313. E: That (b), 'he came across it by accident', that is not, right?
314. S: Not.
315. E: Why?
316. S: Mm she's not, she didn't know, certainly that is not.

317. E: Certainly that is not?
318. S: Mm.
319. E: 'He came across it by accident', found it by accident.
320. S: Mm. Probably she didn't, probably she purposely. Probably at that time in the middle of looking for food.
321. E: Haa. In the middle of searching for food?
322. S: Ha.
323. E: That (c)? 'He knew Ali and his father were in the boat'?
324. S: She's in the water, she couldn't see! There's human in the boat.
325. E: She couldn't see?
326. S: Mm.
327. E: So she couldn't (do that)/So that couldn't be (the answer).
328. S: Aa.
329. E: So she goes to the boat because she was accidentally trapped in this fishermen's nets before, right?
330. S: Mm.
331. E: OK. Number 15. 'From what you are told in the story, choose two things from the story which show that in some ways the shark and the dolphin were alike.'
332. S: Aaa 'grey body' and 'dorsal fin'.
333. E: Why 'grey body'?
334. S: Both have what, grey body, grey colour..
335. E: Aha?
336. S: And then aa long, grey body and then both have 'dorsal fin'..
337. E: Aha?
338. S: There's a fin at its back.
339. E: Aha?
340. S: Haa, that's it.
341. E: Is it in the story or you..
342. S: It is in the story.
343. E: It is in the story, right?
344. S: Ahm.
345. E: Why not that 'wide mouth'?
346. S: 'Wide mouth' aa in this story eh this dolphin usually its mouth is small not big, ha, ha.
347. E: Small,right?
348. S: Haa. If this shark the mouth is big.
349. E: This 'kind eyes'?
350. S: This shark is bad, right?
351. E: So its eyes?
352. S: Fierce.
353. E: Fierce?
354. S: Mm.
355. E: This 'long body'?
356. S: Aaa this 'long body' is not the same.
357. E: Not the same, right?
358. S: Usually dolphin, probably a bit short.
359. E: A bit short?
360. S: Yes.
361. E: This 'kind eyes' what does it mean? So what is the dolphin's eyes?

362. S: Dolphin, its eye, right, it's soft/kind haa.
363. E: That 'large tail'?
364. S: This 'large tail' is not. Usually the shark's tail is not that big. This dolphin too is not that big.
365. E: Not that big?
366. S: Mm.
367. E: OK. For this question 16. 'How wide was the gap in the reef at the entrance to the bay?' Do you understand the question? What does it say?
368. S: Aaa the distance? The width from what, the entrance to the bay?
369. E: The width, right?
370. S: The shore from what, this gap in the reef?
371. E: Ooo from the shore to the gap in the reef?
372. S: Aaa probably its width.
373. E: Probably its width, right?
374. S: Mm.
375. E: So you answer it 100 metres, right?
376. S: Mm.
377. E: Why you answer that 100 metres?
378. S: I'm guessing only. I guess probably the gap in the reef probably not far from shore..
379. E: Haa from shore?
380. S: Mm.
381. E: Aha?
382. S: That is it.
383. E: So you guess it is 100 metres, is it?
384. S: Haa.
385. E: Why don't you say it's only 1 metre?
386. S: That one is too near. It is said that it guarded the shore..
387. E: Aha?
388. S: If it is too near, if there's something entering in later..later it's too late to to, to that this beach.
389. E: Aha?
390. S: Too near.
391. E: It cannot be too near?
392. S: Mm.
393. E: That 10 metres?
394. S: This 10 metres is also too near. So it is..
395. E: What sort of near is this? Try to explain it a little.
396. S: It's said that this'gap in the reef' guarded the shore..
397. E: OK. 'Gap in the reef' guarded the shore?
398. S: Haa. So if it is guarding (then) it protected the shore from anything which is dangerous.
399. E: Aha?
400. S: So if it is too near, later if what, anything which is dangerous could enter too..
401. E: Aha?
402. S: So people who are at the shore couldn't be able to, to what, defend themselves.
403. E: Could not defend themselves?

404. S: Ha. It is too late.
405. E: Too late?
406. S: If it is far..
407. E: If it is far?
408. S: Haa so if things enter too, they have the time to, to fight the things too.
409. E: Aaa. If 200 metres?
410. S: That is too far.
411. E: Too far?
412. S: Mm.
413. E: Mm so it is 100 metres, is it?
414. S: Mm.
415. E: OK. 17. 'What is meant in the story by "wave that boiled"?
416. S: What, wave that very huge.
417. E: What is the meaning of 'wave that very huge'?
418. S: What, big wave.
419. E: Big wave?
420. S: Mm.
421. E: Right? This is from paragraph 4, right?
422. S: Mm.
423. E: This is a big wave. What is the meaning of 'boiled'?
424. S: Don't know. Is that 'boiled' mendidih (boiling)?
425. E: Mm are there waves that are boiling?
426. S: There's none.
427. E: There's none, right?
428. S: Yes.
429. E: Your guess, what does it mean?
430. S: Probably that, a very big wave.
431. E: A very big wave?
432. S: Mm.
433. E: OK. That 'paid no heed'?
434. S: Paid no attention.
435. E: Paragraph 7?
436. S: Hm. Doesn't take much attention, doesn't care.
437. E: Doesn't care?
438. S: Hm.
439. E: Ooo. OK. Doesn't care of what?
440. S: Doesn't care to the thing that hit Ali's leg, he didn't care.
441. E: He didn't care?
442. S: Ahm.
443. E: Aaa so, that 'wave that boiled', in what context was it when that 'wave that boiled' happened?
444. S: Aaa at that time the waves were big after that the boat was about to, the waves wanted to chase him..
445. E: Mm?
446. S: Wanting to fall on him..
447. E: Aha?
448. S: This boat.
449. E: Aha?
450. S: Ha, that is what 'wave that boiled'.
451. E: That fall on the boat?

452. S: In that context, probably.
453. E: In that context, right?
454. S: Hm.
455. E: OK. Number 18, right? 'Copy out a sentence used in the story which tells us that the dugout was moving quickly up and down as it raced along.'
456. S: 'It climbed peaks and slid down deep valleys of water at breathtaking speed'. (Paragraph 4)
457. E: Aaa that proved that it's moving..
458. S: Fast!
459. E: Fast?
460. S: Mm.
461. E: 'At breathtaking speed', what does it mean?
462. S: Probably too fast.
463. E: Too fast?
464. S: Mm. Very fast.
465. E: Very fast?
466. S: Mm.
467. E: 'Breathtaking', what does it mean?
468. S: 'Breathtaking', I don't know.
469. E: OK. Number 19. 'From the answers given below, underline the one which explains best of all the real meaning of "...the dugout fled before the wind..." What does it mean?
470. S: 'The boat was pushed along by the wind'.
471. E: OK. That 'fled before the wind' means '...pushed along by the wind'?
472. S: Aaa probably.
473. E: Probably?
474. S: Mm.
475. E: What is the meaning of '...pushed along by the wind'?
476. S: That is, its being moved by the wind.
477. E: Moved by the wind?
478. S: Haa. It moved. The wind pushed the boat to move.
479. E: OK. Why not (a), 'the boat ran into the wind'?
480. S: If the boat ran, it must can't be, can't moved. It's against the wind, right?
481. E: Aaa?
482. S: The wind moves to here, he moves to there.
483. E: Ran into the wind, so it clashes, it can't be?
484. S: Haa.
485. E: 'The boat chased after the wind'?
486. S: Aaa it is not possible if the boat would chase the wind. The wind is too fast.
487. E: Mm that (d)? 'The wind drove the boat at great speed'?
488. S: Aaa it might be, but not that speedy, maybe aaa the wind.
489. E: Maybe not that speedy, right?
490. S: Ha.
491. E: So you said that (b) it can become speedy, is it?
492. S: Aha.
493. E: So now your concept is the speed, right?
494. S: Mm.

495. E: So, 'the boat was pushed along by the wind'?
496. S: Mm.
497. E: OK. Number 20. Choose the best five. Five which are most important, right?
498. S: Mm.
499. E: You choose 'dolphin', 'shark', 'boy', 'storm' and 'steering-oar'. Why you choose 'dolphin'?
500. S: Aa because this 'dolphin' she's the one that helped this Ali to reach safety.
501. E: Mm?
502. S: At his own home.
503. E: Ahm. Arriving at the beach, right? Safe, right?
504. S: Ahm.
505. E: That 'shark'?
506. S: It is because of, because of this 'shark', right? This Ali and his father..
507. E: Mm?
508. S: Aaa the one that his father fell into the water, his boat broke aa..
509. E: Mm?
510. S: Because he chased, right?
511. E: It is because the 'shark' chased him, is it?
512. S: Aaa.
513. E: That 'boy'?
514. S: It is because in this story, this 'Ali' was a boy..
515. E: 'Boy'?
516. S: So it's the foundation of this story.
517. E: Aaa?
518. S: Mm.
519. E: 'Storm'?
520. S: Because there's 'storm' that it (thing*) happened, right?
521. E: Because of the 'storm' that thing happened, right?
522. S: Aaa.
523. E: 'Steering-oar'?
524. S: Because the 'steering-oar' is damaged aa that the boat couldn't be controlled and after that struck the rock, broken (without intention).
525. E: Broken?
526. S: Aaa.
527. E: Why 'island' is not important?
528. S: Maybe 'island' is not that important. Mm.
529. E: Mm. 'Waves'?
530. S: That 'waves' is not that important.
531. E: Also not that important?
532. S: Hm.
533. E: 'Fishing'?
534. S: This 'fishing' is not, not explaining this story too.
535. E: Not explaining, right?
536. S: Mm.
537. E: Probably it is not there/not important?
538. S: I feel it is not there/not important.

539. E: 'Beach'?
540. S: 'Beach' too is not. Aaa is not in this story.
541. E: Mm?
542. S: Mm.
543. E: 'Shallows'?
544. S: I feel it is not there/not timportant.
545. E: Not important, right?
546. S: Mm.
547. E: What is the meaning of 'shallows'?
548. S: Don't know.
549. E: Don't know?
550. S: Mm.
551. E: That 'net'?
552. S: 'Net' aaa probably not there/not important.
553. E: Ahm. What is the meaning of 'net'?
554. S: Jaring (net).
555. E: Aha. 'Wind'?
556. S: Aaa 'wind' is not.
557. E: Is not, right?
558. S: Because that 'storm' is more appropriate.
559. E: Aaa because that 'storm' is more appropriate?
560. S: Mm.
561. E: OK. That 21. Below are titles for some of the paragraphs. For that 'Near to Drowning' you choose paragraph 7?
562. S: Mm.
563. E: Why you choose paragraph 7 for that 'Near to Drowning'?
564. S: In this paragraph 7, it is said that he, at that time his boat had wrecked, at that time he waited (duduk) in the water..
565. E: Mm?
566. S: After that his leg, what?
567. E: Had..
568. S: Had already tired, too solid/hard could not..
569. E: Mm?
570. S: So, probably that could cause drowning.
571. E: Ahm?
572. S: Probably he almost drowned over there.
573. E: Almost drowned probably, right?
574. S: Mm.
575. E: OK. That 'The Race Begins'? Paragraph 3?
576. S: Aaa in this paragaph it is, the shark was chasing this boat..
577. E: Aa?
578. S: Aaa what it/the boat/shark (dia) racing.
579. E: Race, is it?
580. S: Aa.
581. E: That race heading to where?
582. S: What, this boat was heading to a safe place..
583. E: Aa?
584. S: After that this shark chased the boat and probably he wanted to eat it perhaps..
585. E: Because he is what, because he is monster shark?
586. S: Aa.

587. E: OK. That 'Disaster'? Do you understand 'Disaster'!?
588. S: Aa what bencana (disaster)?
589. E: Disaster?
590. S: Aaa.
591. E: Why? What disaster is that?
592. S: Aaa it is mentioned in there, at that time it's stormy, there's a strong wind..
593. E: Mm?
594. S: A strong wind, added with the stormy wind after that, big waves..
595. E: Ahm?
596. S: After that it is 'Disaster'. It is a disaster for him.
597. E: Disaster for him?
598. S: Hm.
599. E: Aaa that 'Danger Threatens'? Do you understand by 'Danger Threatens'?
600. S: That is, danger..
601. E: Danger?
602. S: Threatening.
603. E: Threatening, right?
604. S: Mm.
605. E: Threatening danger. Why that paragraph four?
606. S: Aaa because the wind is too fierce, too strong..
607. E: Mm?
608. S: It pushed the boat up and down..
609. E: Ahm?
610. S: Almost turned over perhaps..
611. E: Ahm?
612. S: Haa. That's it.
613. E: That make it threatening?
614. S: Mm. Threatening the life of the people inside that.
615. E: Threatening life, right?
616. S: Mm.
617. E: Aaa. OK. Question number 22. 'What do you think would be the two..two most likely things for Ali to do after landing safely on the beach?'
618. S: Aa 'run to the village for help'..
619. E: Aha?
620. S: And then with 'look around for his father'.
621. E: Why he wanted to do this 'run to the village for help'?
622. S: Aaa go, go quickly to the village, looking for help to find his father perhaps..
623. E: Ahm?
624. S: Or probably, perhaps he had some wounds, pain perhaps..
625. E: Aha?
626. S: Ha he could get help.
627. E: Aha?
628. S: Mm.
629. E: The other one?
630. S: 'Look around for his father'..aaa he..
631. E: Search his father?

632. S: Search his father. After he had looked (find help*) that..
633. E: Only then he look for his father?
634. S: Look for his father haa. Who knows that his father is still alive perhaps?
635. E: Who knows still alive, right?
636. S: Aaa.
637. E: Why not that (a)?
638. S: Aam..dry him..
639. E: If he do that 'dry himself in the sun', can't it be?
640. S: Probably (he) could. But not that nice (in behaviour).
641. E: Hmm?
642. S: Aaa. It is because his father is still missing, still hasn't been found yet.
643. E: Ahm?
644. S: He should be looking for help first.
645. E: Mm. That (c)? 'Try to find a policeman'?
646. S: Aaa if looking for the police probably it would be late (time consuming). It's on the island, his village aa..
647. E: Haa?
648. S: So, usually policeman is at the mainland, right?
649. E: At the mainland, right? I couldn't be in the island?
650. S: Haa. It is difficult to find one. The only thing is look for help from the villagers.
651. E: Mm.
652. S: Mm.
653. E: 'Search the beach for wreckage'?
654. S: Aaa that is only wasting time.
655. E: Wasting time, right?
656. S: Aaa it is far easier for him to seek the help of the villagers.
657. E: Haa?
658. S: It's difficult if he's alone.
659. E: 'Go to sleep'?
660. S: That 'go to sleep' is impossible. It is not that appropriate.
661. E: Not that appropriate, right?
662. S: Hmm.
663. E: Aaa why 'go to sleep' not that appropriate?
664. S: At that time, at that time it is noon, being too tired. Even if it is tired, probably his heart is worry, his father still couldn't be found..missing.
665. E: Haa.
666. S: Can't go to sleep.
667. E: Can't go to sleep, is it?
668. S: Mm.
669. E: 'Look for the shark'?
670. S: What is it for, to find the shark further? That's the shark that had caused him aa like what happened like this, right?
671. E: Haa?
672. S: Haa so probably he won't be looking for the shark further.
673. E: Not looking for the shark further?
674. S: Mm.

675. E: OK. 23. If Ali was ever in another boat which was wrecked in exactly the same way, what do you think would be the best thing for him to do? The best thing?
676. S: 'Try to swim for the shore'.
677. E: OK. Why did you say that?
678. S: Aa he should quickly go to a safe place, to save his own life perhaps.
679. E: Ha. Ahm. Why mus he quickly be in safe? That 'try to swim for the shore'?
680. S: If the boat were to break, he would be drifted perhaps. After that there is a shark coming back again perhaps.
681. E: Haa shark coming back?
682. S: Mm.
683. E: Why he didn't 'swim around in search of the dugout'?
684. S: Aaa what is it for looking for it?
685. E: What for looking for it?
686. S: Aaa. That thing is already broken, right?
687. E: Had sinked, had broken?
688. S: Mm.
689. E: 'Shout for his father'?
690. S: Even if wanting to shout probably his father won't hear anything.
691. E: His father couldn't hear it?
692. S: Haa.
693. E: 'Hold his breath'?
694. S: 'Hold his breath' what is it for, right? What for holding the breath.
695. E: What for holding the breath, right?
696. S: Mm.
697. E: What would happen later if hold the breath?
698. S: Later die perhaps.
699. E: Die, right?
700. S: Mmm.
701. E: 'Wait for the dolphin'? That 'e'?
702. S: Even if it were to wait, until when to wait, probably the dolphin wouldn't come, perhaps.
703. E: Probably the dolphin won't come?
704. S: Aaa.
705. E: OK. Question 24. Two of the following sentences are not true, not true, right? Why (b) and (e) are not true? Why 'Ali was clever to find a dolphin in the water'?
706. S: Aaa the truth is, in the story Ali didn't search aa this dolphin. That dolphin that suddenly came..
707. E: Mm?
708. S: Wanted to help Ali.
709. E: Aha?
710. S: So it is not true that Ali was clever to find this dolphin.
711. E: It is no true, right?
712. S: Mm.
713. E: That (e)?
714. S: Aaa it is because 'large fish are better swimmers than small fish', it musn't be that the large fish are more, more..

715. E: Clever?
716. S: Clever in swimming than small fish. Usually these small fish are much faster..
717. E: Ahm?
718. S: Because they are small. It's not, not difficult if they want to swim in the water, if this big one, its body is big..
719. E: Aha?
720. S: And then it will not be easy.
721. E: It's not easy, right?
722. S: Ha. So it musn't be that the large fish are better swimmers than small fish.
723. E: Aaa. That (a)? Is that (a) correct?
724. S: Aaa correct.
725. E: Why?
726. S: This shark is a carnivorous.
727. E: Aha?
728. S: Aaa so they are fiercer than dolphins which are much docile, that (they) like human. Usually dolphins are good, right?
729. E: Mm?
730. S: Haa.
731. E: That (c)? 'Ali was lucky not to have drowned'? Is that correct?
732. S: Correct.
733. E: Why?
734. S: He's fortunate. Because at that time (he) was too tired, couldn't swim..
735. E: Ahm?
736. S: Luckily the dolphin was there.
737. E: Ahm?
738. S: Aaa it's a lucky that he wasn't, wasn't drowned.
739. E: Lucky not to have drowned, right?
740. S: Mm.
741. E: 'Dolphins are cleverer than sharks'?
742. S: Correct. Dolphins are animals that are smarter than sharks.
743. E: Ahm?
744. S: Probably sharks are stupid.
745. E: Sharks are a bit stupid than dolphin, is it?
746. S: Aaa.
747. E: They are clever in what sense?
748. S: They are smart, they are what, considered aaa they are clever to look for food, probably they are clever to accomodate themselves (to socialise).
749. E: Clever to accomodate themselves?
750. S: Mm.
751. E: [Mm].
752. S: [Mm]. Knew already that these dolphin are smart.
753. E: You knew it already?
754. S: Haa.
755. E: How do you know?
756. S: In what, it is in the documentary.
757. E: In what? In the book?
758. S: Mm.

759. E: In what book?
760. S: In what book, about fish in the encyclopedia.
761. E: Aaa in the encyclopedia..
762. S: Aaa.
763. E: That you had read about this dolphin?
764. S: I had.
765. E: OK. It's done, right.

APPENDIX E (iv)

The Transcribed and Translated Verbal Responses into English

Student Code: L.M. (Girl)

Text: Si Pintar

Language of the text: Bahasa

Discourse Units: 1-529

Student Code: L.M.

Text: Si Pintar

Language of Text: Bahasa

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1. E: For the first question, that 'slinking', right? Lily chooses 'walking'? Why Lily choose 'walking'?
2. S: Aaa because in this story, just now it is said that she walks slowly, slinking slowly.
3. E: Aha?
4. S: If it is 'running', it is like fast, right?
5. E: Ahm?
6. S: So it is not. If it is 'creeping', I feel it is not. 'Creeping' is different.
7. E: Different?
8. S: Mm. And then if it is 'jumping', then it is like having a sound.
9. E: It is like having a sound, right?
10. S: Aaa.
11. E: So, this 'slinking', who is 'slinking' actually?
12. S: Aaa that cat!
13. E: That cat is 'slinking', right?
14. S: Mmm.
15. E: At the time she was slinking, did she make the sound 'NGEOW'?
16. S: I feel, no.
17. E: No, right?
18. S: Mmm.
19. E: Haa, no sound, OK. How about 'undiscovered'?
20. S: 'Undiscovered' aa in the story this Si Pintar, he was unintentionally asleep, 'undiscoverd' (as) in the story, right?
21. E: Aha?
22. S: So he's 'hidden'.
23. E: 'Hidden', right?
24. S: Mmm.
25. E: Aaa it means it is not 'lost', is it?
26. S: No. If it is 'lost', it is not found, right?
27. E: If it is 'lost', it is not found?
28. S: Mmm.
29. E: OK. Aaa 'instantly'?
30. S: Mm that 'instantly' it means 'immediately'.
31. E: 'Immediately', right?
32. S: Mmm.
33. E: When did the story about this 'instantly' happen, in this story?
34. S: Aaa at the time when the cat wanted to attack Si Pintar.
35. E: Aaa?
36. S: Aaa instantly he jumped.
37. E: He jumped? Aaa. So it is 'immediately', right?
38. S: Mmm.
39. E: Number 2. 'Grappled'?

40. S: Mmm?
41. E: 'Grappled', why Lily said it is 'struggled'?
42. S: In that he was fighting with, Si Pintar was fighting with the cat, right?
43. E: Aha?
44. S: Aaa he's fighting and it's not 'hooked'.
45. E: Not 'hooked', right?
46. S: Hmm.
47. E: 'Danced'?
48. S: Like the sun, it shone the trees, so it means 'shone'.
49. E: 'Shone', right?
50. S: Mm.
51. E: Is it not 'flickered', right?
52. S: No. The 'Flickered' is (like) flickering.
53. E: 'Flickered', it's flickering?
54. S: Ahm.
55. E: Aa 'rocked'?
56. S: And then rocked, it can't be that light could rock?
57. E: It can't?
58. S: Mm.
59. E: Haa that is correct, right? OK. That (c)? 'Blissfully'?
60. S: In the story, he's blissfull on the grass, right? Si Pintar.
61. E: Aha?
62. S: After that he felt it's soft.
63. E: Feel soft, is it?
64. S: Mm.
65. E: Aaa. Why not 'joyfully'?
66. S: Maybe it is joyfull, but in the story it's more towards 'softness'.
67. E: To 'softness'?
68. S: Mm.
69. E: What that 'softness' is?
70. S: Aaa grass and what?
71. E: Aaa that grass?
72. S: Hm.
73. E: OK. 'Where was Si Pintar's meadow?'
74. S: Isolated deep in the forest.
75. E: Aaa isolated deep in the forest, how does Lily know this answer?
76. S: Because it is said in the first paragraph.
77. E: It is said in the first paragraph, right?
78. S: Mm.
79. E: Aaa. 'What stood at the mouth of the cave?'
80. S: An old Beringin tree.
81. E: An old Beringin tree? Is it there in the story, right?
82. S: Mm.
83. E: An old Beringin tree, guess what is the shape of this Beringin tree?
84. S: (My) guessing is that the log is big (I) guess so.
85. E: The log is big?
86. S: The leaves are bushy.

87. E: Can you identify Beringin tree?
88. S: No.
89. E: Ha, ha, OK never mind. OK. Aaa that number 5. 'Whereabouts in the cave was the pool?'
90. S: The pool was situated at the back of the cave.
91. E: Mmm how do Lily know?
92. S: Because it is mentioned in the story.
93. E: It is mentioned, right?
94. S: Mm.
95. E: 'What did Si Pintar use as a bed?'
96. S: Using bunch of wood as the bed.
97. E: Bunch of what?
98. S: Eh? Bunch of leaves!
99. E: Leaves? What sort of leaves?
100. S: Leaves..maybe tree's leaves or the grass at that place.
101. E: Aaa tree's leaves or the grass there, right?
102. S: Mm.
103. E: Aaa how do you know?
104. S: It is there in the story!
105. E: It is in the story, right?
106. S: Mm.(Missing question number 7: The written answer is Si Pintar's white belly)
107. E: OK. Number 8. 'Where had Si Pintar been used to sleeping?'
108. S: Si Pintar slept on the rocks of the mountain.
109. E: On the rocks of the mountain?
110. S: Mm.
111. E: Aaa. Is this mentioned in the story too, is it?
112. S: It is there.
113. E: Aaa on the rocks of the mountain, right? OK number 9. 'Write down the first word of a sentence which tells us that Si Pintar often visited the cave.'
114. S: Aaa 'Now come the time to find his secret cave and sleep.' (Second paragraph)
115. E: So the first word of a sentence, what is that first word?
116. S: Mm 'his secret cave'.
117. E: Where is it? It says 'first word' (from) a sentence. Aaa...
118. S: 'Now' (Sekarang).
119. E: 'Now', is it?
120. S: Mm.
121. E: Aaa, 'Now' is it, right?
122. S: Mm.
123. E: 'At what time did Si Pintar eat?'
124. S: In the 'evening'.
125. E: How did Lily know?
126. S: Because it is written in the story aa..
127. E: A bit louder.
128. S: In the story, the time that Si Pintar ate, at that time the sun was setting down, right?
129. E: Aha?
130. S: Must be 'evening'.
131. E: Must be 'evening'?

132. S: If it is 'night', it means that it's already sunset.
133. E: The sun had set?
134. S: Mm.
135. E: Aa. OK. OK. Number 11?
136. S: Mmm 'dripping'.
137. E: How do you know it is 'dripping', the water entering the pool?
138. S: Aaa it is written in this story.
139. E: It is written in this story that it's dripping, right?
140. S: Mm.
141. E: It is not 'gushing', right?
142. S: No.
143. E: Aaa. Not 'swirling'?
144. S: Mm.
145. E: Not 'falling'?
146. S: No.
147. E: Aaa. OK. Number 12. 'Which of the following statements best explains why the wildcat moved carefully in the tree?'
148. S: 'She didn't want to be seen by Si Pintar'.
149. E: Aha? Why?
150. S: Because she wanted to eat Si Pintar, if Si Pintar were awoke it's difficult for her to catch, right?
151. E: Aaa OK. 'She couldn't climb very well?' Is it?
152. S: Usually this wildcat is usually skilful, commonly.
153. E: Mmm usually skilful, right?
154. S: Mm.
155. E: 'C'. 'A branch might have rotten'?
156. S: It's not told that the branch had already rotten.
157. E: It is not written that the branch had rotten already, right?
158. S: Mm.
159. E: So, because it is not written down that Lily didn't choose it, right?
160. S: Mm. If it is rotten, might be..it is said in the story that she walked on the branch..
161. E: Mm?
162. S: It means that it is not rotten. If it is rotten already, he'd fell down.
163. E: He'd fell down? Aaa..
164. S: Mm.
165. E: OK. 13. Two pronoun for the word 'cave'?
166. S: 'A large dark cavern' and 'It'.
167. E: Aaa 'a large dark cavern'. Where is the 'It'?
168. S: (No verbal response)
169. E: Are there 'a large dark cavern' and 'It'? 'A large dark cavern' in paragraph 3..
170. S: Mm.
171. E: 'It'?
172. S: 'It'..... in the first page.
173. E: In the first page, right? In the paragraph three too, right?
174. S: Mm.
175. E: 'It had a wide, sandy floor,...
176. S: It had a wide, sandy floor...'

177. E: '...wide and sandy floor...' Thus that 'It' means that cave?
178. S: Haa.
179. E: OK. Number 14, right? 'Why did the wildcat go to the cave?'
180. S: In the story it is said that she was looking for food. So it means that she came across it by accident, the cave, may be.
181. E: Aha? So, she came across the cave by accident, she didn't know that there was a cave over there?
182. S: Maybe!
183. E: Maybe, right?
184. S: Mm.
185. E: Why (a) is not the answer?
186. S: She found it by accident, because at that time she, it is mentioned that she was looking for food..
187. E: Aha?
188. S: It means that she had never been there, maybe. So she didn't (know) there's a cave over there and there's an animal in it.
189. E: Ahm. 'Probably she had caught animals there before'? That (a)?
190. S: Probably she had never.
191. E: Probably she had never, right?
192. S: Mm.
193. E: Aa she found it by accident. 'She knew Si Pintar was there'?
194. S: If she knew it, she wouldn't find it, right? In the story it is written that she walked slowly.
195. E: Aha, ha?
196. S: Searching.
197. E: Is it that she's searching?
198. S: Mm.
199. E: Aaa. Number 15. 'There are two parts of Si Pintar's body that were injured because of the attack from the cat.'
200. S: Aaa 'neck' and 'shoulder'.
201. E: Aaa 'neck' and 'shoulder', right?
202. S: Aa.
203. E: Why 'neck' and 'shoulder'?
204. S: His 'shoulder', it is written in the story that his shoulder was injured.
205. E: Aha?
206. S: For this 'neck' it is said that the cat jumped on the back of his body..
207. E: Aha?
208. S: So, probably she hooked at his neck.
209. E: Aaa she jumped at the back and after that hooked at his neck?
210. S: Mm.
211. E: Aha, that's the way, right? OK. Number 16. 'Based on the choices below, underline the depth of the pool during which both animals fought'. Why answer that 1 meter?
212. S: Because it is said in the story that Si Pintar pressed the cat in the pool..
213. E: Aha, in the pool?
214. S: The cat, she's sinked, right?
215. E: Ha?

216. S: Si Pintar wasn't sinked at the surface of the water. It means that the pool wasn't that deep. If it's deep, probably both would have sinked.
217. E: Aaa if it is deep probably both would have sinked?
218. S: Mm.
219. E: Aaa so in this story, Si Pintar is alive, right?
220. S: Aa.
221. E: In your estimation how big is Si Pintar, what's the height?
222. S: Probably half a meter or one meter.
223. E: Half a meter to one meter? The wildcat?
224. S: That wildcat maybe slightly bigger. Maybe a little bit longer.
225. E: Maybe a little bit longer?
226. S: Mm.
227. E: Aaa. Why not 10 centimeter?
228. S: That 10 centimeter is too short, right?
229. E: 10 centimeter? About this?
230. S: Aha.
231. E: OK. It doesn't make sense, is it?
232. S: Aha.
233. E: 3 meter?
234. S: That 3 meter probably is too deep.
235. E: Oo probably too deep for the 3 meter, right?
236. S: Haa.
237. E: 10 meter?
238. S: That is getting deeper.
239. E: Getting deeper?
240. S: Mm.
241. E: If both were to fall in that?
242. S: It means that both are drowned.
243. E: Aaa probably both are drowned, right?
244. S: Aaa.
245. E: So that 1 meter is the one that is quite..
246. S: Haa the most appropriate.
247. E: The most appropriate?
248. S: Mm.
249. E: OK. Number 17. 'What is meant in the story by "shafts of gold"?'
250. S: The light from the sun which penetrate through the leaves of the trees.
251. E: Mm?
252. S: Mm.
253. E: Is it really gold?
254. S: As if the light look like gold in colour.
255. E: Speak louder please. As if the light is gold in colour?
256. S: Gold in coloue. Mm.
257. E: Aaa. 'The welcoming green carpet'?
258. S: A field.
259. E: What field is that?
260. S: The grass field.
261. E: The grass field, right?
262. S: Mm.
263. E: But it is real that it's welcoming?

264. S: Aaa probably there's wind and then the small leaves swaying aaa.
265. E: Ha. So as if it is like waving, right?
266. S: Aha.
267. E: Is there a real carpet?
268. S: No. The field is like big and after that wide opened (terhampar) like the carpet.
269. E: Aaa wide opened like carpet. Number 18. 'Copy out the phrase, a small group of words or part of a sentence, from the story which tell that the wilcat could not be seen very well'.
270. S: Aaa '...her tawny coat mixing with the lights and shadows of the cave's wall.' (Paragraph 6)
271. E: Aaa, so it shows what?
272. S: Showing that she (dark*) was dark (in colour) added to that the cave was dark too, so her shadows, the body was covered in the dark..
273. E: Mm?
274. S: And covered with her shadows.
275. E: Aha?
276. S: Ha.
277. E: So the wildcat couldn't be seen clearly, right?
278. S: No. (Can't be seen very well).
279. E: The wildcat couldn't be seen clearly?
280. S: Mm.
281. E: Aaa. Number 19. 'Underline one answer from the following which explains best the meaning of "the sailing moon"?
282. S: Aaa 'a moon sailing in the sky'.
283. E: 'A moon sailing in the sky', right?
284. S: Mm.
285. E: In reality is it sailing?
286. S: Look like sailing.
287. E: Look like sailing?
288. S: Mm.
289. E: How is it? why it looks like sailing in the sky?
290. S: It is like, he (moon) is like moving, and then the cloud appears moving to the moon..
291. E: Ooo, so?
292. S: The cloud looks like water.
293. E: The cloud looks like water, so?
294. S: As if he (moon) is sailing on water.
295. E: As if he is sailing on water, right?
296. S: Mm.
297. E: Aaa. That (a)? 'A moon shaped like a sailing ship'?
298. S: Aaa that is impossible. The moon is round allright.
299. E: Aa?
300. S: Aaa. He's not with shape.
301. E: Not with shape, right?
302. S: Mm.
303. E: 'A moon with shadows shaped like a sailing ship'?
304. S: Aaa it's the same too. The moon is round so the shadow must be round too!

305. E: Aaa.
306. S: Aaa.
307. E: That (d)? 'A moon that appears to be moving rapidly through the night sky'?
308. S: Aaa the moon, usually he moved slowly. He is not fast.
309. E: He is not fast?
310. S: If it is fast, that is impossible.
311. E: Aaa. All right. 20. 'From the following list, there are five most important words...' OK?
312. S: Mm. They are 'pool', 'mule', 'wildcat', 'cave', 'fight'.
313. E: Aaa why 'pool'?
314. S: 'Pool' because that is the 'pool' that caused the death of the cat.
315. E: Aaa. 'Mule'?
316. S: 'Mule' because Si Pintar is a mule.
317. E: Aha, aha. 'Wildcat'?
318. S: 'Wildcat' it is because she's aa the 'wildcat' that eaten, what, that fighting with the mule.
319. E: Fighting with the mule?
320. S: With that Si Pintar.
321. E: With Si Pintar. 'Cave'?
322. S: 'Cave', aaa so in this cave itself that the mule and the wildcat fighting.
323. E: Fighting?
324. S: Mm.
325. E: 'Fight'?
326. S: 'Fight' because they fight. The wildcat with the mule.
327. E: It is because they fight, right?
328. S: Mm.
329. E: Why it is not 'moon'?
330. S: In that story 'moon' is not that important.
331. E: Not that important?
332. S: Mm.
333. E: 'Cliff'?
334. S: It's not even mentioned in that story.
335. E: Not mentioned, right?
336. S: Mm.
337. E: This 'rocks'?
338. S: Probably the 'rocks' is there. But not important.
339. E: Not that important? 'Meadow'?
340. S: The 'meadow' is there but not..
341. E: Not that (important), right?
342. S: Ha.
343. E: 'Grass'?
344. S: 'Grass' too is not that important!
345. E: Mm. 'Ferns'?
346. S: There's no 'ferns' in that story.
347. E: Not in the story?
348. S: Mm.
349. E: OK. Number 21. Choose a paragraph for the appropriate title, right? The title 'Going to Sleep'?
350. S: Paragraph 4.

351. E: Paragraph 4? Why 'Going to Sleep'?
352. S: Aaa the reason he was 'Going to Sleep', he's only lying, he's drowsy, right?
353. E: He's drowsy?
354. S: Mm.
355. E: Haa?
356. S: He's lying watching the moon.
357. E: Watching the moon and then?
358. S: And then fell asleep.
359. E: Fell asleep?
360. S: Mm.
361. E: That is why (you choose) paragraph 4, right?
362. S: Mm.
363. E: That 'Attack' in paragraph eight?
364. S: Mm.
365. E: What is that 'Attack'?
366. S: The cat attacked the mule, aa Si Pintar.
367. E: Aaa the cat attacked Si Pintar?
368. S: Mm.
369. E: That 'The Secret Cave' is in paragraph 3?
370. S: Aaa that cave became a secret place for Si Pintar.
371. E: Aaa?
372. S: Mmm.
373. E: Is there a story about the secret cave in paragraph 3, is it?
374. S: Mm.
375. E: Where's it that mentioned this secret cave, paragraph 3?
376. S: Mmm paragraph 2.
377. E: Paragraph 2, right?
378. S: Mm.
379. E: In paragraph 3, does it tell a story about the secret cave?
380. S: Mm no, no. Maybe it is written wrongly.
381. E: Try and read paragraph 3 carefully. Does it tell a story about the cave?
382. S: Mmm there is!
383. E: It does, right? OK. So it is in paragraph 3, right?
384. S: Mm.
385. E: 'Danger Threatens' in paragraph 6? What is threatening, this threatening danger, that paragraph 6?
386. S: Aa that wildcat, she wanted to threaten the life, could threaten the life of Si Pintar.
387. E: Aaa so Lily choose paragraph 6?
388. S: Mm.
389. E: OK. Number 22. 'What do Lily think would be the two most likely things for Si Pintar to do after struggling from the pool'. When he came out (from the pool) what would be the two actions he would do?
390. S: Aa he 'try to clean his wounds'. After that..
391. E: Wait a second. Why he clean his wounds?
392. S: Aa because if he didn't clean them, the wounds could spread because of the germs, right? It could become worst. It's better for him to clean them first.

393. E: Aaa spreading with the germs..
394. S: Aa.
395. E: So it's worst, thus clean first?
396. S: Mm.
397. E: Aa.
398. S: After that he 'hide in the forest'.
399. E: Why he' hide in the forest'?
400. S: Fearing that the wildcat would be alived again, perhaps? Or others (other wildcats) would come? It would threaten him again.
401. E: Mm?
402. S: So he ran away.
403. E: So he ran away?
404. S: Mm.
405. E: Why (a) isn't? 'Guard the entrance to the cave'?
406. S: If he guarded at the entrance to the cave and later if the cat comes again! And he couldn't fight anymore.
407. E: OK. If he guarded the entrance to the cave and if the cat come back oncemore, he couldn't give another fight, right?
408. S: Mm.
409. E: So it is useless guarding it?
410. S: Mm.
411. E: 'Find somewhere else to sleep'?
412. S: Haa at that time he was suffering from the pain..
413. E: He was suffering, right?
414. S: So he couldn't, he couldn't sleep.
415. E: So he couldn't sleep?
416. S: Mm.
417. E: Aaa. That (c)? 'Go back to sleep in the cave'?
418. S: Probably he, probably he felt scary in the cave, fearing there might be other animals coming there too..
419. E: Aha?
420. S: So he, at that time too he's still in pain..
421. E: Aha?
422. S: So he still couldn't go to sleep.
423. E: So he still couldn't go to sleep?
424. S: Mm.
425. E: 'Find something to eat'?
426. S: Aa at that time he, probably he's still in pain, he couldn't think of being hungry and other things.
427. E: Aha, ha?
428. S: He's thinking to escape and clean his wounds.
429. E: To escape and clean his wounds?
430. S: Mm.
431. E: Aaa 'search for more wildcat'?
432. S: It can't be searching anymore because he'd fought, right?
433. E: Had fought, right?
434. S: Ha. He might die, later. (Laugh).
435. E: He might die, perhaps? (Laugh). All right, for question 23, right?
436. S: Mm.

437. E: 'If Si Pintar had just came out from the pool and happened to see another wildcat about to climb the tree, aaa he'd just came out from the pool, had just fought aa..
438. S: Mm.
439. E: Happened to see another wildcat about to climb the tree. Probably what would be the best thing for him to do?
440. S: Aaa he 'pretend to be dead.'
441. E: Why he 'pretend to be dead'?
442. S: Because if he wants to run away probably the time is too short, right? He's already in pain and added to that wanted to run away. In addition the cat was about to climb the tree.
443. E: Aaa..
444. S: So he 'pretend to be dead' is much suitable.
445. E: It is much suitable for him pretending dead because if he wanted to run away the time is too short to do so, right? You said that he wouldn't make it if he ran away?
446. S: Mm.
447. E: At that time probably he's already tired, right?
448. S: Mm.
449. E: Pretend to be dead. Aaa. Why he didn't 'attack the wildcat'?
450. S: If he attacked it probably he, he wasn't that strong enough, he's only smaller than the wildcat.
451. E: Aha?
452. S: Aaa he might be injured, getting worst!
453. E: Aaa so according to Lily's thinking the wildcat is slightly bigger than the mule?
454. S: Mm.
455. E: So, it's better for him not to attack, right?
456. S: Hmm.
457. E: 'Run away'?
458. S: Maybe he is too late to run away.
459. E: Too late, right?
460. S: Usually the wildcat, she runs fast, right?
461. E: Fast, right?
462. S: Aaa.
463. E: Haa, too late to run away?
464. S: Ha.
465. E: (C)? 'Drown the wildcat in the pool'?
466. S: Because the wildcat, right, had almost climbed the tree? So he couldn't be he wanted to get, the cat would want, he's small only..
467. E: Mm?
468. S: Mm. It can't be that the wildcat is too stupid.
469. E: Aaa it can't be that she is too stupid, right?
470. S: Mm.
471. E: 'Try to hide in the cave'?
472. S: If the wildcat could search him, if he hide again in the cave, maybe she could, this wildcat could find too.
473. E: How is it? (What does it mean?)
474. S: Because aa the wildcat was the first..
475. E: Aha?

476. S: He too, sleep hiddenly, right?
477. E: Aha.
478. S: But the cat can find him. So if he hides again in the cave the new wildcat later might..
479. E: The second one?
480. S: Aa. Can find him again, later.
481. E: Could find him again?
482. S: Mm.
483. E: It'll be worst for him, right?
484. S: Aa.
485. E: Oh, like that. OK. Last question. 24. 'Two of the following statements are not true, right? Why 'the wildcat should have won the fight' as not true?
486. S: Aaa it musn't be that the stronger animal can win..
487. E: Mm?
488. S: The small one can lose, right?
489. E: Mm.
490. S: In reality the wildcat wasn't stupid or..
491. E: Aha?
492. S: Mm.
493. E: So it is not true, right?
494. S: Mm.
495. E: Aaa. That (e)?Why it is not true? 'In a fight, the larger animal should always win.' Why not true?
496. S: Aaa that depending on the individual's thinking ability , right?
497. E: Aha?
498. S: The cleverness of the animal itself.
499. E: Aha?
500. S: If being big, if he's stupid it is useless, if being small if he's smart, he could defeat too.
501. E: He could defeat it too?
502. S: Mm.
503. E: OK. That (a)? The 'mules are heavier than wildcats' as true?
504. S: Aaa no!
505. E: So?
506. S: Aaa maybe true.
507. E: Maybe, right?
508. S: Aa.
509. E: But not, not sure right? Not certain, right?
510. S: Mm.
511. E: OK. That (b)? 'Si Pintar was clever to get the wildcat into the water'? True?
512. S: No. He entered into the pool without his intention, right?
513. E: Not by intention?
514. S: Yes.
515. E: So, not true. But why not choose that (b)?
516. S: Mm for this one is more than the what, there are only two.
517. E: There are only two (answers), right?
518. S: Mm.
519. E: OK. That (d)? 'Wildcats are more cunning than mules'?
520. S: Aaa it's not aa..

521. E: Not true?
522. S: Maybe true.
523. E: Maybe true?
524. S: Mm. Because the wildcat could find Si Pintar, right? This Si Pintar.
525. E: Aha, ha, ha.
526. S: Mm.
527. E: So, it might be true, right?
528. S: Mm.
529. E: OK.

APPENDIX E (v)

The Transcribed and Translated Verbal Responses into English

Student Code: M.F.J. (Boy)

Text: Ali

Language of the text: Bahasa

Discourse Units: 1-547

Student Code: M. F. J.

Text: Ali

Language of Text: Bahasa

1.	E:	For the question 'Choose one word which is closest in meaning to the word on he left'. And underline Faiz's answer. Why for that question1 (a), that 'panic' Faiz said it is 'much fear'? According to this story, right?
2.	S:	Aaa the meaning of that 'panic' in the story is like 'gabrah' (panic).
3.	E:	Aaa is it like 'gabrah'?
4.	S:	Haa. Thus it fits better with that 'much fear'. If it is 'great fear' it means it's extremely fear.
5.	E:	Ahm..in the context of the story where does it mentioned that 'gabrah', that 'panic'?
6.	S:	At the time when the shark disturbed his sampan (a canoe-like boat).
7.	E:	Is it at the time when the shark disturbed his sampan?
8.	S:	His boat.
9.	E:	Disturbed his boat? Mmm he is 'fearless', right?
10.	S:	Hmm.
11.	E:	Is it not 'fearless'?
12.	S:	'Fearless' is wrong hah.
13.	E:	Wrong, right?
14.	S:	Ha.
15.	E:	OK. That (b). Why it is 'menacing'? Why Faiz say it is 'dangerous'?
16.	S:	Because the rest are all 'worry'...Hmm 'dangerous' is the most accurate one. The rest are all, 'horrifying' doesn't fit the real meaning of 'menacing'.
17.	E:	Aaa the truth is it's 'menacing' what?
18.	S:	In this story it's like threatening us, endangering us. If it's 'horrifying' us, that isn't that appropriate.
19.	E:	Aaa if following the story?
20.	S:	This story hah. Well, it's 'dangerous'.
21.	E:	'Dangerous' in what aspect? Do you remember, where does it mention about this 'menacing'?
22.	S:	'Menacing'.....dorsal fin, the shark's dorsal fin could endanger us.
23.	E:	So the shark's fin could endanger us, right?
24.	S:	(No verbal response)
25.	E:	Aaa 'dangerous' isn't it? Why Faiz say 'tiredness' for that 'fatigue'?
26.	S:	'Tiredness' because aaa 'tiredness', 'fatigue' is more or less the same with 'tiredness', right? The rest do not fit in, not that appropriate.
27.	E:	Ahm? By following the story how did he get this 'tiredness'?

28. S: He after he aaa his boat wrecked, right? He wanted to swim hah, so after he'd given all the efforts, he's tired hah.
29. E: Ooo after he'd tired of swimming he was tired, is it?
30. S: Haa.
31. E: Ooo Faiz choose it because he was tired on swimming, right? Is he tired? For that question 2 (a)? That 'brushed'? You said it is 'touched', right? Brushed, what that brushing is?
32. S: That 'brushed' aaa what, the dolphin had brushed him.
33. E: Who had the dolphin brushed?
34. S: Brushes Ali.
35. E: Ooo. So he 'touched' Ali, is it?
36. S: Haa.
37. E: Which part did he touch?
38. S: At his leg, if not mistaken.
39. E: At his leg, if not mistaken?
40. S: Hmm.
41. E: It's not 'struck', is it?
42. S: No.
43. E: It is not, too. Why not 'struck'?
44. S: The meaning of that 'struck' is like we pushed hah. When we are running we pushed him.
45. E: Ooo it is like pushing when running, is it?
46. S: Haa.
47. E: That 'hit'?
48. S: 'Hit'....it's difficult to explain.
49. E: Dificult to explain, is it?
50. S: Ha.
51. E: OK. For that 'direction' Faiz said that it is 'guidance'?
52. S: There's nothing that we could reach and grasp (rely), if by following this, there's no guidance, it couldn't be that 'direction' means without paddle?
53. E: Where in the story this 'direction' is...ha what did it say?
54. S: '...pitching the boat without direction...' (paragraph 1)
55. E: Aha. '...Ali did not mind.' Right? Without direction. Pitching the boat without direction. So Faiz said that 'direction' is without 'guidance', is it?
56. S: Yes.
57. E: Mmm 'assistance'? Does it fit? Is it appropriate?
58. S: It can be, too hah.
59. E: Can be?
60. S: Because the answers are more or less the same.
61. E: More or less. So which is the best one?
62. S: 'Guidance'.
63. E: 'Guidance'? Ooo. Earlier what Faiz meant by that 'guidance'?
64. S: Well that 'direction' means like we don't have anything to rely on, right? There's none, it's being left, being rocked like that.
65. E: Oh, so you answered it as 'guidance', is it?
66. S: Hah.
67. E: Ooo. All right, that 'astounded' according to Faiz's view, right? Faiz feel that the answer is 'shocked', right? That 'shocked', where does it happen?

68. S: .....in this text it's the time when Ali was looking for direction..
69. E: Ahm?
70. S: To swim..
71. E: Ahm?
72. S: Ali was shocked when there's a body beneath him.
73. E: Ahm? He was shocked when there's a body under him? Aaa so it's astounded?
74. S: (No verbal response)
75. E: It's not 'stunned', right?
76. S: No. 'Stunned' is like being speechless, like that.
77. E: 'Stunned', speechless? If comparing between 'stunned' and 'astounded'?
78. S: 'Astounded' is like we being shocked, like that.
79. E: It's like being shocked, right?
80. S: Aaa.
81. E: Ooo?
82. S: 'Stunned' is speechless.
83. E: This 'stunned' is speechless?
84. S: Mm.
85. E: OK. Number 3. 'Name the fish which hunted off the shore of the island?'
86. S: The fish which hunted off the shore of the island was the monster shark.
87. E: Monster shark, right?
88. S: Hm.
89. E: How did Faiz get the answer?
90. S: On the front page.
91. E: There's the answer on the front page?
92. S: It is.
93. E: Aaa. 'What guarded the entrance to the bay?'
94. S: The gap in the reef that guarded the entrance to the bay.
95. E: What is reef? Do you know what is reef?
96. S: This reef..don't know, is that the one?
97. E: Which one?
98. S: That sharp one, right?
99. E: That sharp one?
100. S: Ha.
101. E: Ooo. Haven't you seen a reef?
102. S: Haven't.
103. E: Haven't, right? But have you learn about reef? Where are coral reef found?
104. S: Usually at the sea.
105. E: At the sea, right? In what country?
106. S: Probably all over the world.
107. E: All over the world, right?
108. S: Malaysia has it.
109. E: Malaysia has it, right?
110. S: Ha.
111. E: Haaa. All right that number 5. 'What happened to the steering-oar?'

112. S: The steering-oar broke when Ali's father was steering the oar, at the time when trying to save themselves.
113. E: Aaa broken, is it?
114. S: Ha.
115. E: It is stated in the text of this story?
116. S: It's there.
117. E: What's the broken sound?
118. S: Kraak!
119. E: Kraak, ha, ha. OK. Number 6. 'Which part of the dolphin did Ali hold on to?'
120. S: Ali hold on to the dolphin's dorsal fin.
121. E: The dorsal fin, right? Where's the dorsal fin located?
122. S: Dorsal fin, at the back of its body, in the middle.
123. E: It's, at the middle of the back, is it?
124. S: Ha.
125. E: 'What colour were the shallows near to the island?'
126. S: The shallows near to the islands were pale-green.
127. E: Pale-green? How do you get the answer?
128. S: It's in the story.
129. E: It's in the story?
130. S: Ha.
131. E: Aaa 'What sport do you think Ali practised in his spare time?'
132. S: In my opinion in his spare time Ali liked to go with his father to the sea.
133. E: Mmm, go to the sea, is it? What do you think of 'sport'? What 'sport' mean?
134. S: It is like mmmhobby.
135. E: Hobby, is it?
136. S: Hm.
137. E: So his hobby is to go to the sea, is it?
138. S: (No verbal response)
139. E: Ha. OK. Aaa 'Write down the first word of the sentence which tells us that Ali wasn't swimming strongly enough to reach safety.'
140. S: 'The dolphin, with Ali astride its back, went faster and smoother than any dugout and soon they were in the pale-green waters of the tiny island's shallows.' (Paragraph 9).
141. E: Mm? It's Ali, showing that Ali wasn't swimming strongly enough to reach safety? Why Faiz choose that as the answer?
142. S: It's because inorder to reach the beach he was carried by the dolphin.
143. E: It's because he was carried by the dolphin inorder to reach the beach, is it?
144. S: Ha.
145. E: Haa. Oh, it's like that, is it? Aaa so that answer question number 9? It's there in this text?
146. S: (No verbal response)
147. E: OK. Number 10. 'Underline your answer. At what time of the day did they meet the shark?'
148. S: 'Late morning'.
149. E: How Faiz know it's 'late morning'?

150. S: It's because in the text it said that aaa the sun had climbed high.
151. E: The sun had climbed high?
152. S: Ha.
153. E: Probably what's the clock time for that 'late morning'?
154. S: It's 10 o'clock to 11 o'clock.
155. E: From 10 to 11,right?
156. S: Ha.
157. E: Aaa it's 'late morning'. OK. Why it's not 'late afternoon'?
158. S: 'Late afternoon', it's already sunset.
159. E: It's already sunset, right?
160. S: Hm.
161. E: Can't 'twilight' be the answer?
162. S: Ahm.
163. E: 'Early morning'?
164. S: 'Early morning', the sun is just about to, to what, to, to..
165. E: Rise?
166. S: Aaa. about to rise.
167. E: Aaa number 11. 'Underline the word which best describes the weather during the race back to the island'.
168. S: The weather was 'poor'.
169. E: Mmm..what was the condition of the 'poor' weather?
170. S: 'Poor weather'..with waves..
171. E: Louder please, louder please.
172. S: The wind, also the wind pushed their boat so aaa with the waves hah.
173. E: Haa? So with the waves, like that hah, is it?
174. S: Ha.
175. E: It is not the 'always changing' weather, right?
176. S: Haa.
177. E: It's not 'always changing'?
178. S: Hmm?
179. E: Is there such an 'always changing' weather?
180. S: It depends on the situation and the place hah, if we go here..
181. E: Following this story?
182. S: This story..haa 'always changing'.
183. E: Its weather 'always changing'? Is it?
184. S: Yes. It is because it's near to Ali's place and after that (the weather) it's calm.
185. E: Ooo?
186. S: Before that, it's stormy all over (the place).
187. E: The weather was 'stormy', right? After..why choose 'poor'?
188. S: It is because it is said in there that aa the wind blew strongly.
189. E: Ooo so it's 'poor', is it?
190. S: Mm.
191. E: All right. Number 12. 'Which of the following reasons best explains why the boat was wrecked?' Why the boat was wrecked?
192. S: The boat struck the coral reef.
193. E: The boat struck the coral reef, so the boat was wrecked, right?
194. S: Hm.

195. E: Why not (a)? 'It wasn't a very good dugout'.
196. S: If it is said that 'It wasn't a very good...' then what about the time when it was hit by the waves, it could have been broken already, because waves are stronger, right?
197. E: Ooo, if it's a very good one, right?
198. S: Ha.
199. E: Right? For sure at the time it was hit by the waves it had been broken...Aaa 'father wasn't able to steer the boat'?
200. S: His father was able to control the situation but wasn't that good to steer the boat.
201. E: Aaa so the thing that had caused the boat to be broken was..
202. S: Aha?
203. E: The boat hit..
204. S: Reef.
205. E: Reef? Is it not his father couldn't control the boat?
206. S: (No verbal response)
207. E: Just now Faiz said that his father could control, right?
208. S: Could control.
209. E: Mm 'There are two words in the first half of the story which carry the meaning of 'boat'. What are those words?
210. S: 'Big sampan' and 'small boat'.
211. E: 'Big sampan', right? OK. With 'small boat'?
212. S: (No verbal response)
213. E: 'Small boat'? Is it there?
214. S: Yes.
215. E: Ooo, 'big sampan' and 'small boat'. Number 14. 'Why, do you think, did the shark go to their boat?'
216. S: 'Probably he had raided fishermen's nets before'.
217. E: Why choose that answer?
218. S: It is because aa the shark came from his father's net. Near the place. In the story.
219. E: In the story, the shark came from his father's net, right?
220. S: Ha. (Daripada*)
221. E: Haaa. Probably he had attack, is it?
222. S: (No verbal response)
223. E: So, why did he go to their boat?
224. S: Had raided other fishermen's nets before (*) He knew that if there's a net over there, there must be people in that thing.
225. E: Ooo, if there's a net there must be a dole, right?
226. S: Ha.
227. E: OK. Why not (b)?
228. S: It's not logical for (b). It can't be that an animal could be like that, right? And then he met it by accident. It's not logical for (b) and (c).
229. E: Wait first. (B) first, why (b) isn't logical?
230. S: It is because it couldn't be that he liked to move here and there just like that without a purpose, and then came across it by accident, like that? He must look for it, for instance like find the net first, if there is a net then there must be a human being. It cannot begin like when he's moving all of a sudden he could find one!

231. E: It's not by accident. It's him seriously looking for it.
232. S: Haa.
233. E: Clearly he's looking for human hah?
234. S: Ha. He knew it hah, whenever there was a net, there must be human in presence.
235. E: Aaa, it's not a case of 'by accident', right?
236. S: Hmmm.
237. E: Why the answer of that (c) is not appropriate?
238. S: That is because it's not logical. Hmm..itcan't be the shark knew that if there's no net he knew that boat was there, or sampan, or drifting sampan..
239. E: Hmm?
240. S: Who knows.
241. E: Probably it's only a drifting sampan, how did he know there's human in it, right?
242. S: Mmm.
243. E: So his purpose was just for fun to, nudging it first, look first what may happen?
244. S: Ahm, hm.
245. E: Ooo...OK. That number 15. OK. 'Based on Ali's story, choose two things from the following list which show that the shark and the dolphin were alike.' Aaa..two things hah. 'Dorsal fin' could it be compared? Why that 'grey body'?
246. S: It's mentioned in the text the second (paragraph)..he saw a grey body.
247. E: He saw a grey body?
248. S: Hmm.
249. E: Aaa in the text does it mentioned seeing the grey body? Which one with the grey body? Both of them?
250. S: Both are the grey body.
251. E: Both of them are mentioned as grey body?
252. S: Aa.
253. E: Aaa. That 'dorsal fin'?
254. S: 'Dorsal fin' too. It is in the text because it's said that the menacing dorsal fin?
255. E: Aaa?
256. S: The other one, the body of the fish, aaa the dorsal fin of the dolphin that Ali hold on to.
257. E: Ooo, 'dorsal fin' because the shark was threatening?
258. S: Aaa.
259. E: The other one for the 'dorsal fin' is because Ali hold on to it?
260. S: Mmm.
261. E: OK. Why this 'wide mouth' is not the same for both animals?
262. S: Aaa the dolphin's mouth is small, right? She only eats small small fish.
263. E: Ooo, dolphin has a small mouth therefore eat small small fish, right?
264. S: Ha.
265. E: What if this shark?
266. S: It's big right? They eat things like flesh meat hah.
267. E: Eating fleshy things, hah?

268. S: Hm.
269. E: Probably it's big, he eats the biggies perhaps?
270. S: (No verbal response)
271. E: 'Kind eyes'?
272. S: It's not even mentioned 'kind eyes' in here?
273. E: It's not mentioned, right?
274. S: Ha.
275. E: Ooo. 'Long body'?
276. S: Aaa the dolphin's body is not that big hah, it's only small, right? Compared with the shark hah.
277. E: Mmm?
278. S: Sharks have big bodies.
279. E: Shark, its body is big, is it?
280. S: Aa.
281. E: This 'large tail'?
282. S: It is the same as the 'long body'.
283. E: Same as the 'long body'?
284. S: Ha.
285. E: It means that dolphin..
286. S: Its tail is small hah.
287. E: Its tail is small?
288. S: Ha.
289. E: The shark's tail is large hah?
290. S: (No verbal response)
291. E: OK Faiz. Number 16. 'How wide was the gap in the reef at the entrance to the bay?' Faiz said that it is 1 metre, right?
292. S: Ha.
293. E: Its entrance, why Faiz said it is one metre?
294. S: It is because if it is 10 metres definitely it can enter, his boat won't break!
295. E: Aaa, 10 metres it can enter, not, not..aaa...
296. S: Aaa. (It can't) this one metre, it entered, right, when it was at the coral reef the boat wrecked because it struck the coral reef. If it's wider it mustn't be a problem, it would pass through it.
297. E: Mm..it is because the wider the entrance's gap of the coral reef it means that it would be easier for the boat to enter, right?
298. S: Ha.
299. E: So that 1 meter had become..probably how wide is 1 metre?
300. S: 1 metre probably it is a bit smaller?
301. E: A bit smaller?
302. S: Ha. The height of a human being.
303. E: The height of a human being?
304. S: Aa.
305. E: How do you visualise the entrance of the reef? What is it look like? Could Faiz draw it? Let say at the beach, right? How's the entrance gap?
306. S: The coral reef is like this.
307. E: Hah?
308. S: At this side is the coral reef.
309. E: Hah? After that?

310. S: So there must be a winding route perhaps.
311. E: Ha? So the boat enter?
312. S: Their boat that meanders which (cheated*?)
313. E: Aaa. So it means that it is 1 metre between this and this?
314. S: Aa.
315. E: So in between these two coral reefs, at the sides, it's only one metre?
316. S: Mm.
317. E: OK. 'What is meant by " rode on the waves", in this paragraph 4? Haa what is it?
318. S: Passing through the waves. He passed through the waves.
319. E: Passing through the wave?
320. S: Aa.
321. E: But is is true that it's 'rode', is it true?
322. S: In this kind of language, usually the language of the short story is kind of a funny, like 'rode on the waves' hah.
323. E: But does it really 'rode'?
324. S: No hah.
325. E: What does it mean?
326. S: It passed through. Passing through the wave.
327. E: Mm? That boat?
328. S: Hm.
329. E: "Beginning to numb"?
330. S: Strainess. Muscular strain, right? Numb.
331. E: Who suffered this "beginning to numb"?
332. S: Aa Ali.
333. E: What was numb?
334. S: His leg.
335. E: His leg, is it?
336. S: Ha.
337. E: Ooo. OK. Number 18. 'From the story copy out the sentence which explains that the boat was moving quickly up and down as it raced along.'
338. S: 'The boat rode waves that broke beneath it and climbed peaks and slid down deep valleys of water at breathtaking speed.' (Paragraph 4).
339. E: Mm. Why do you think that this one explains that the boat was moving rapidly.
340. S: Because it passed through the waves, the waves pushed him fast, hah.
341. E: The waves pushed the boat with speed, right?
342. S: Ha.
343. E: Mmm. Number 19. 'Underline one answer which explains best of all the real meaning of "He was a fisherman".
344. S: 'He was confident that he was a fisherman'.
345. E: Who is this fisherman?
346. S: This fisherman is his father, Ali's father.
347. E: Oh, so 'he was a fisherman', is telling about.. who is 'he'?
348. S: 'He' is about...he was a fisherman...(Checking the first paragraph).
349. E: That first paragraph, the last sentence.

350. S: (Late to respond).....
351. E: Mm? Who was 'he'? 'He was a fisherman'?
352. S: It is Ali.
353. E: Ali? So 'he was confident that he was a fisherman'? Why not that (a)? 'His father was a fisherman'.
354. S: If his father, its telling, story about his father. But this is telling about Ali.
355. E: About Ali?
356. S: Hm.
357. E: Aaa? Why 'he was confident that he was a fisherman'? Why it's said that way?
358. S: Because he was used with the fisherman lifestyle. After all he was not scared by the small waves. Consider it as part of his living.
359. E: Aaa he was used with the small waves and the like, right?
360. S: Ha.
361. E: That (c)? 'He was not that confidence of being a fisherman'?
362. S: It couldn't be that when we became fishermen, we were not confident? Because that had became our bread and butter.
363. E: Had became the bread and butter, is it?
364. S: Haa.
365. E: That (d)? 'He pretended to be a fisherman'?
366. S: That is too wrong.
367. E: Too wrong, is it?
368. S: Ha.
369. E: Why it is too wrong?
370. S: Pretending, if he pretended as a fisherman, actually what was his job? Ha?
371. E: Hm. Aaa OK. Number 20. 'There are five words in the following list that are very important ones in the story. All the five words tells us what the story is about. Find and underline your answers.' Why did Faiz choose 'island', 'wave', 'shark', 'boy' and 'dolphin'?
372. S: That 'island' is when he had arrived at that place. At first when he was drifted by the waves, the waves pushed him and made his boat wrecked.
373. E: Aha?
374. S: Eh? Aaa 'waves' with 'shark' hah. After that..
375. E: Wait a second. At first Faiz choose 'waves' and 'shark'?
376. S: Haa.
377. E: Why choose that first?
378. S: Because the two had caused him separated, thus it make the story more interesting hah.
379. E: Make the story more interesting? 'Waves' and 'shark'?
380. S: Haa.
381. E: After that?
382. S: After that this 'boy' means Ali hah.
383. E: Aha?
384. S: Ali had fell. Into the sea right? After that this dolphin came to rescue him and carried him to the island.

385. E: Hmm. So it means that the 'waves' is the first one (to cause the problem)?
386. S: Ha.
387. E: 'Sharks' and 'waves' were the first, after that?
388. S: Ali.
389. E: Ali, is it? It was like Ali being thrown over, right?
390. S: Ha.
391. E: After that when it had, meaning that referring to this 'boy', after that he was saved by the dolphin, the dolphin carried him to the island?
392. S: (No verbal response)
393. E: Ooo, why 'fishing' is not important?
394. S: Fishermen do not fishing with rod and line hah, such fishing for fun.
395. E: Mm?
396. S: These fishermen are netting (using fishing-nets).
397. E: Netting, right?
398. S: Ha.
399. E: So 'fishing' is not appropriate hah?
400. S: Mm.
401. E: 'Beach'?
402. S: 'Beach', it didn't mentioned about 'beach'.
403. E: Didn't mention that much, right?
404. S: Ha.
405. E: This 'shallows' (tohor).
406. S: Don't know what's the meaning of 'shallows'.
407. E: Don't know the meaning?
408. S: Ha.
409. E: Aaa OK. 'Net'?
410. S: This can (be the answer) but.....
411. E: It can, but how?
412. S: There're only five (answers), if there're six (answers) I would choose this 'net' too.
413. E: Is it?
414. S: Ha.
415. E: OK. 'Storm'? Wait a second. There're only five, if it were to be six, definitely you would pick 'net' hah?
416. S: Ha.
417. E: Why not 'storm'?
418. S: 'Storm' because the weather always changing, right? So it is not.
419. E: Haa. 'Steering-oar'?
420. S: 'Steering-oar'? All of these, 'steering-oar' is not that important hah. The all important are only those hah.
421. E: Those five hah?
422. S: Ha.
423. E: The 'wind' too is not that important hah?
424. S: Ha.

425. E: OK. 21. 'Below are titles for some of the paragraphs in the story'. Right? 'Near to Drowning', right? If the title is 'Near to Drowning', Faiz selects paragraph 7. Why did Faiz choose paragraph 7 for 'Near to Drowning'?
426. S: It is because it is written that Ali's hand and leg began to numb and fatigue.
427. E: Aha? So that..
428. S: So the title for this paragraph is 'Near to Drowning'.
429. E: 'Near to Drowning', right?
430. S: Ha.
431. E: 'Near to Drowning' for Ali hah?
432. S: Ha.
433. E: The fifth paragraph is for 'Disaster!', why?
434. S: 'Disaster!' means that the disaster had began.
435. E: What sort of disaster that had began?
436. S: It started when aaa their boat broken..striking this coral reef.
437. E: Aha? Ooo. 'The Race Begins'? What had began, this racing? Faiz selects this paragraph 9? What sort of race was that?
438. S: Aaa it started with..the dolphin carried him to the beach. So it's fast, right? Because of that I choose 'The Race..' aaa..
439. E: So it's 'The Race Begins' right?
440. S: Aaa.
441. E: It's fast, right?
442. S: Aa.
443. E: Oh, so the dolphin carried Ali to the shore, so it speeded fast, so Faiz said it's probably 'The Race', is it?
444. S: (No verbal response)
445. E: Why Faiz said that 'Danger Threatens' is for paragraph 2?
446. S: It's danger because this shark had began to threaten Ali and his father hah.
447. E: Oh, had began to threaten, is it?
448. S: Ha.
449. E: Ooo, OK. Number 22. 'What do you think would be the two most likely things for Ali to do after landing safely on the beach?' Why he 'run to the village for help'?
450. S: Of course. To save his father hah.
451. E: To save his father? That is the first thing that he must do hah?
452. S: Hah.
453. E: After that, that (d)? Why 'look around for his father'?
454. S: As he ran (to the village) he took the chance to look for his father hah, who knows his father was at the beach, perhaps?
455. E: Aaa probably his father lying unconsciously on the beach, is it?
456. S: Aaa.
457. E: Why (a) is not the answer? 'Dry himself in the sun'? Is that the most important?
458. S: No.
459. E: Why?
460. S: It could be, if it's for the sake of fun, like drying the body.
461. E: Aha? If he were to do it?
462. S: Do like that?....aha, ha...
463. E: Mm? That isn't important, is it?

464. S: Ha.
465. E: Aaa that (c)? 'Try to find a policeman'?
466. S: It couldn't be looking for one person, he must look for more people hah, trying to get the help.
467. E: Aaa so looking for more police officer, right?
468. S: (No verbal response)
469. E: OK. 'Search for the boat's wreckage', could he do it?
470. S: Looking for the boat is not important. The most important is his father's life.
471. E: Aaa, the most important is his father's life, is it?
472. S: Aa.
473. E: That 'go to sleep'?
474. S: Hm, hm, if he did all the 'go to sleep' and 'look for the shark' then it's for his own satisfaction hah.
475. E: Aaa for his own satisfaction, is it?
476. S: Ha. But his father, he couldn't care less hah.
477. E: If he performed 'go to sleep' or 'look for the shark' it means that he didn't bother his father?
478. S: Aaa.
479. E: Aaa it means that his father is more important, right?
480. S: Ha.
481. E: OK. 23. 'If Ali was ever in another boat and faced the same faith; his boat was pitched by the waves and wrecked on the reef, what would be the best thing for him to do?' The best thing? Faiz says 'try to swim for the shore'? Why?
482. S: Well, trying to save himself.
483. E: To save himself, right?
484. S: Ha.
485. E: Why didn't he 'swim around in search of the boat'?
486. S: If the boat had broken, it's a shear waste to swim, wasting his energy.
487. E: Wasting energy, right?
488. S: Ha.
489. E: 'Shouting for his father'?
490. S: If his father wasn't there, so how? He/It wasn't important hah.
491. E: Not important, right? If his father wasn't there, what was it for?
492. S: Hm.
493. E: 'Hold his breath'?
494. S: That one, if want to die, yes it can. Holding the breath. (Giggling).
495. E: Want to die..(Giggling). OK. Aaa 'wait for the dolphin'?
496. S: Actually the dolphin that came to rescue Ali was only a luck hah.
497. E: It's a luck, right?
498. S: Aaa. His luck. If he wanted to wait, until when? He must do something, right?
499. E: He must do something, right?
500. S: Haa.
501. E: Waiting, waiting yet not coming, wait and wait but not coming?

502. S: Hm.
503. E: Aaa for sure he's not going to wait? Ha?
504. S: Hm.
505. E: This 24. 'Two of the following sentences are not true'. They are not true. Right? Why Faiz said that (b), 'Ali was clever to find a dolphin in the water'? Why not true?
506. S: It is because he find this dolphin just by chance ha.
507. E: Just by chance, right?
508. S: Ha.
509. E: Ooo? So, it's not true hah?
510. S: Mm.
511. E: That (e)? 'Large fish are better swimmers than small fish'? That is not true, why?
512. S: It is because that dolphin can swim faster than..
513. E: Shark?
514. S: Shark, yes.
515. E: Aaa are there other reasons?
516. S: No.
517. E: None? Why that (a) is true?
518. S: Sharks are ferocious. It's all proven from stories heard, in the T.V.,right? Including in the documentary.
519. E: It's told including in the documentary, right?
520. S: Hm.
521. E: Thus, it's ferocious?
522. S: Hm.
523. E: Anything that falls in the water would be eaten.
524. S: Mm.
525. E: Why (c) is true? 'Ali was lucky not to have drowned'?
526. S: It is because he was rescued by the dolphin.
527. E: Lucky hah?
528. S: Haa.
529. E: Aaa. Tha (d)?
530. S: 'Dolphins are cleverer...' Well because they are cleverer meaning that they, if anything happened, right? If like in the zoo, right? They are cleverer, the dolphins took all the fish.
531. E: Haa, they snatched the fish in the zoo hah?
532. S: Ha.
533. E: So they are more cleverer? The dolphins are not clever, right?
534. S: Sharks want to eat only.
535. E: Only want to eat, right?
536. S: Ha.
537. E: What is Faiz opinion for the meaning of this 'clever', what sort of 'clever'?
538. S: Aaa more..it's like fast to catch hah, fast to what..they're what.....
539. E: Clever, probably what sort of clever?
540. S: They are friendlier with human hah. Not like the sharks, right?
541. E: Haa, it means that dolphins are friendlier to human, is it?
542. S: Ha.
543. E: They could understand human better?
544. S: Haa.

545. E: Aaa, unlike the sharks, right?
546. S: (No verbal response)
547. E: OK. Finish.

APPENDIX E (vi)

The Transcribed and Translated Verbal Responses into English

Student Code:	M. F. J. (Boy)
Text:	Si Pintar
Language of the text:	English
Discourse Units:	1-686

Student Code: M.F.J.

Text: Si Pintar

Language of Text: English

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1. E: For the first question right, why 'slinking' you said it is that 'walking'?
2. S: It is because it is mentioned in this story 'slinking' as '...slinking forward...', '...came slinking forward...' (Paragraph 6). So there it must be with walking slowly. So it couldn't be heard, if he's running, the wildcat is running, Si Pintar would hear it.
3. E: Aaa not 'creeping' right?
4. S: (No verbal response)
5. E: Do you know the meaning of 'creeping'?
6. S: Don't know.
7. E: You don't know the meaning of 'creeping'? Of course 'jumping' doesn't fit in?
8. S: Hm.
9. E: So he had to 'walking' because he didn't want Si Pintar to hear him coming there, right?
10. S: Hm.
11. E: OK. That 'Undiscovered'?
12. S: 'Undiscovered', 'lost'.
13. E: What is the meaning of 'lost'? What has 'lost'?
14. S: ...ooo that the wildcat could not find this Si Pintar because he was sleeping at the ferns, right? (cold*)
15. E: Ahm?
16. S: At first she wasn't aware of it.
17. E: Ahm..so he's lost in the ferns, right?
18. S: Haa.
19. E: 'Lost' in the ferns? 'Hidden'? Is it not?
20. S: No.
21. E: What 'hidden' mean?
22. S: 'Hidden', hide (sembunyi).
23. E: Hide. 'Found'?
24. S: 'Found', found (jumpa).
25. E: 'Uncovered'?
26. S: Not covered, aaa not what? Not covered, not cured, right? Covered? Not this..
27. E: Ahm? Not cured?
28. S: Aaa. Ha.
29. E: OK. 'Instantly'?
30. S: Immediately. Immediately (segera).
31. E: Immediately, very fast, is it?
32. S: Ha.
33. E: It's not 'sometimes', right?
34. S: No.
35. E: This one is easy.. 'Sooner'?

36. S: 'Sooner' aaa is fast, it is fast.
37. E: Fast?
38. S: Fast.
39. E: Where does 'instantly' happen? In what context does 'instantly' happen?
40. S: Aaa at the time aaa the wildcat wanted to dive at him hah. He immediately. quickly he stand up, awake.
41. E: Stand up awaken, right?
42. S: Hmm.
43. E: Aaa OK. That number 2? 'Grappled'?
44. S: 'Struggled'.
45. E: Where had he 'grappled'?
46. S: Aaa at that cave hah, at the time when he was fighting with that wildcat..
47. E: Aha?
48. S: At that time he was struggling to (like that*)
49. E: At that time he was struggling with the wildcat in that cave, right?
50. S: Haa.
51. E: It is not 'hooked' right?
52. S: 'Hooked'?
53. E: What is 'hooked'?
54. S: 'Hooked' is like, this aaa what..
55. E: Is it like this?
56. S: Haa.
57. E: Like what..hooked (cengkam) right?
58. S: Haa hooked! Haa.
59. E: OK. It's because you used your hand to convey the meaning, right? So you think it is 'hooked', right? 'Staggered'?
60. S: 'Staggered', don't know.
61. E: Don't know. 'Trembled'? Also don't know?
62. S: (No verbal response)
63. E: 'Danced'? You said it is 'shone'. What is this 'danced'?
64. S: Aaa moon.
65. E: The moon?
66. S: Ha.
67. E: How it 'danced'?
68. S: It 'shone' of course. He, he.
69. E: Shining?
70. S: Ha.
71. E: Right? That 'danced' in paragraph 3 'A full moon danced its beams along the path from the meadow to Si Pintar's cave.' What does it mean?
72. S: It means that beaming its light.
73. E: Right? Beaming its light?
74. S: Ha.
75. E: Aaa 'flickered'? What is the meaning of 'flickered'?
76. S: Hgh.
77. E: Don't know, right? 'Rocked'?
78. S: (No verbal response)
79. E: Don't know too? 'Gleamed'?

80. S: (No verbal response)
81. E: But you guess it is 'shone', right? From what word that 'shone' come from?
82. S: 'Shone', shine.
83. E: Aaa OK. 'Blissfully'?
84. S: 'Joyfully'.
85. E: 'Joyfully'? In what context this 'blissfully' take place?
86. S: When he wanted to go back to his cave.
87. E: Aaa?
88. S: With happy feeling he (went back to the cave) hah.
89. E: Him with his happy feeling?
90. S: Hmm.
91. E: That 'joyfully', right? Is it not 'lovingly', is it?
92. S: No.
93. E: What is 'lovingly'?
94. S: 'Lovingly' aaa with feeling, with full love-tender-care.
95. E: With full love-tender-care aaa 'quietly'?
96. S: 'Quietly' is with quiet (diam-diam).
97. E: With quiet? Aaa OK. 'Where was Si Pintar's meadow?'
98. S: Si Pintar's meadow nestled deep in the forest.
99. E: How do you know?
100. S: It is in the text.
101. E: It is in the text?
102. S: Ha.
103. E: What is the meaning of 'nestled'?
104. S: Is it 'placed', right?
105. E: 'Placed'? Aaa OK. 'What stood at the mouth of the cave?'
106. S: Old Beringin tree stood at the mouth of the cave.
107. E: Is it in the text? You knew it?
108. S: (No verbal response)
109. E: Haa. Ha. 'Whereabouts in the cave was the pool?'
110. S: The pool was near the back of the cave.
111. E: How do you know? Is it in the text too?
112. S: (No verbal response)
113. E: 'What did Si Pintar use as a bed?'
114. S: Si Pintar used ferns as a bed.
115. E: Ooo he used ferns? What is 'ferns'?
116. S: 'Ferns', aha what is that?
117. E: What is 'ferns' really?
118. S: Grass, right?
119. E: Grass type, right?
120. S: Ahm.
121. E: Ooo! Aaa. So Si Pintar used ferns as his bed. Mmm 7. 'Which part of Si Pintar did the wildcat see first?'
122. S: The wildcat see Si Pintar's belly first.
123. E: Si Pintar's what?
124. S: Belly.
125. E: Belly. What is 'belly'?
126. S: Stomach.
127. E: Ooo she saw Si Pintar's stomach first? From where did she see Si Pintar's belly?

128. S: From the tree (if not mistaken*).
129. E: From the tree, is it?
130. S: Ha.
131. E: Aaa 'Where had Si Pintar been used to sleeping?'
132. S: Si Pintar been used to sleeping in the cave.
133. E: What is the real meaning of the question?
134. S: Aaa usually where Si Pintar sleep?
135. E: Usually where Si Pintar sleep, right? So he slept in the cave, is it?
136. S: Ha.
137. E: Earlier why you said that he sleep in the cave?
138. S: It is because aaa the cave is like his own home hah.
139. E: Considered the cave like his own home?
140. S: (No verbal response)
141. E: All right. 'Write down the first word of a sentence which tells us that Si Pintar often visited the cave.'
142. S: 'Everything was just as it had been many times before, even the old Beringin tree standing at the mouth of the cave.' (Paragraph 4).
143. E: So what is the first word?
144. S: Aaa ooo it wanted a word, is it?
145. E: The first word of a sentence?
146. S: One sentence oo, 'Everything was just as it had been many times before...'
147. E: Its first word? 'Write down the first word of a sentence...'
148. S: (No verbal response)
149. E: From all these, where is the first word?
150. S: 'Everything'.
151. E: 'Everything'..OK. 'At what time did Si Pintar eat?'
152. S: Ooo 'eat', I am not aware of it.
153. E: Ha? Probably when did he eat?
154. S: Aaa it's 'evening' because he came back from that, he drank water, right? Came back from strolling.
155. E: So he ate in the 'evening'?
156. S: Ha.
157. E: What did you mean by him eating? Is it drinking water?
158. S: Yes of course. After he..ha yes it is.
159. E: After he what?
160. S: After he had taken his walk, right? He drank water at the pool which was close to his cave.
161. E: Aha?
162. S: So I think before he did that (drink) he ate (first). Before he arrived at..
163. E: The cave?
164. S: Ha.
165. E: So what was the time before (he) arrived at he cave?
166. S: The time when he was walking, the time he..
167. E: Aaa at what time?
168. S: 'Evening'.
169. E: 'Evening', is it?
170. S: Ha.
171. E: So that 'evening' he was still walking, right?

172. S: Hmm.
173. E: He ate, right? How do you know?
174. S: Because after he had finished with the walking he drank water at the pool.
175. E: In that pool?
176. S: Ha.
177. E: Aaa not in the 'morning', right? Why not 'morning'?
178. S: 'Morning' because in the story it's not related with 'morning' hah.
179. E: Aaa 'afternoon'?
180. S: 'Afternoon' too is not the one, it's related with evening till night.
181. E: Evening till night? (Petang till malam)
182. S: Hm.
183. E: So you mean that this 'petang' is 'evening', right?
184. S: Ha.
185. E: OK. So you define this 'evening' as 'petang', right?
186. S: Haa.
187. E: That's the time he eat, right?
188. S: (No verbal response)
189. E: It is not 'late afternoon', right?
190. S: Not the one.
191. E: What is meant by 'late afternoon'?
192. S: Aaa late noon.
193. E: Late noon? Ooo so it is not, right?
194. S: Ha.
195. E: 11. 'Underline the word which best described the way in which the water entered the pool.' How the water entered the pool?
196. S: 'Falling'.
197. E: What is 'falling'?
198. S: 'Falling' is fall (jatuh), right?
199. E: 'Falling' (berjatuhan)?
200. S: That if, if what...
201. E: According to this story, is it?
202. S: According to this story.....
203. E: Probably? Probably what?
204. S: 'Swirling'?
205. E: What is 'swirling'?
206. S: I don't understand this word.
207. E: Do you know 'rushing'?
208. S: 'Rushing'..aa.
209. E: OK. You're not sure of 'swirling'?
210. S: Ha.
211. E: 'Gushing' too you are not sure?
212. S: Ha.
213. E: 'Running'?
214. S: 'Running', it couldn't be that the water is running.
215. E: It can't be that the water is running, right?
216. S: Ha.
217. E: 'Dripping'? Don't know the meaning?
218. S: Ha.

219. E: 'Falling'?
220. S: I know 'falling' hah.
221. E: You know what 'falling' is. But you're not sure where is the answer?
222. S: Ha.
223. E: But what answer did you predict?
224. S: 'Swirling'.
225. E: 'Swirling'? OK. You predict the answer is 'swirling', right? Not 'falling', right?
226. S: Not (falling).
227. E: OK. Never mind. Number 12. 'Which of the following reasons best explains why the wildcat moved carefully in the tree?' She was very careful at the tree's branch. why?
228. S: Aaa so that aaa 'a branch might have broken off.'
229. E: What does it mean?
230. S: Aa so that its branches won't broken.
231. E: Aha? So she's afraid that the branch might have broken off, so she's careful, is it?
232. S: Ha. Be careful.
233. E: Aaa why not that (b)?
234. S: Wildcat (b), the wildcat, usually wildcats are clever, right?
235. E: They are clever to climb, right?
236. S: Ha.
237. E: Aaa, it can't be that (they) don't climb, right?
238. S: Aaa.
239. E: Why not (a)?
240. S: (a), the truth is at first she didn't see this Si Pintar really well.
241. E: Aaa?
242. S: Aaa but after a while she began to realise that Si Pintar was there.
243. E: Only then she realised that Si Pintar was in that cave?
244. S: Ha.
245. E: Ooo, what's the intention of her first climbing the tree?
246. S: Clearly looking for, looking for prey hah. Looking for food.
247. E: Mmm. OK. Number 13. 'There are two words in the first half of the story which are used instead of 'cave'. You said 'black cavern' and?
248. S: Ha, ha? (Giggling)
249. E: What is the meaning of 'black cavern'?
250. S: The answer is in the text.
251. E: You feel it is 'black cavern'?
252. S: Ha.
253. E: What is the other one?
254. S: This 'meadow'.
255. E: 'Meadow nestled', is it?
256. S: Hm.
257. E: You don't know its meaning, is it?
258. S: Ha.
259. E: OK. Probably what is the meaning of 'black cavern'? 'Black' is dark, right?

260. S: Mm.
261. E: 'Cavern'?
262. S: 'Cavern' is with the cave.
263. E: With the cave, right?
264. S: Hm,hm. (Giggling)
265. E: So your argument for taking it as the answer is because the word 'cave' is there, right? For this 'meadow nestled' you're merely guessing, right?
266. S: Haa.
267. E: OK. Number 14. 'Why do you think the wildcat went to the cave?'
268. S: It is because before this she probably could have gotten her food over there hah.
269. E: So she went back to the place hah?
270. S: Haa.
271. E: Aaa..why not (b)?
272. S: Because of 'accident'..because she's hungry she must find the place she used to go, right?
273. E: Aha?
274. S: It can't be that she would aaa go with no purpose, only for the sake of strolling.
275. E: It can't be for the sake of no intention and only for walking around, right?
276. S: Ha.
277. E: (c)?
278. S: (c) isn't logical that she knew Si Pintar was there because clearly at the beginning, right? she had no seen of Si Pintar being at the place.
279. E: Mmm actually she didn't knew Si Pintar was there, right?
280. S: Ha.
281. E: 15. 'Which part of Si Pintar's body were injured by the wildcat?'
282. S: 'Neck' and 'shoulders'.
283. E: 'Neck' and 'shoulders', right? How do you know?
284. S: Because the wildcat dived at his back.
285. E: 'Neck', what is 'neck'?
286. S: His 'neck' (tengkuk).
287. E: His 'neck' hah?
288. S: Aa.
289. E: It is actually diving at his 'neck'? After that 'shoulders'?
290. S: Shoulders (bahu).
291. E: His 'shoulders', right?
292. S: Aha.
293. E: Clearly it is in the text, right?
294. S: Aha, it is.
295. E: Not the 'ears', right?
296. S: (Giggling)
297. E: Not at the 'face'? Not at the 'front legs'? That 'back legs'?
298. S: No.
299. E: No? So it's..
300. S: The body's part.
301. E: The body's part, right?

302. S: (No verbal response)
303. E: Neck to shoulders. OK. 'How deep was the water in the pool where the animals fought?' Fighting, right? Why you said that it is 10 metres?
304. S: Because aaa 10 metres, because aaa..the time when they were fighting the water must be deep because the wildcat was drowned, right?
305. E: Hm?
306. S: Couldn't breathing, so it must be deep. If it's 3 metres it is not high enough..
307. E: Ahm?
308. S: Si Pintar must be tall too, right?
309. E: Ahm.
310. S: Ha. That is why (because of it*) ten metres.
311. E: How high is 10 metres of water? Probably?
312. S: It's high hah, it's like swimming pool, the swimming pool at the MBJB (Johor Bahru Metropolitan Council).
313. E: Is it 10 metres?
314. S: It is.
315. E: Right? So it is deep, is it?
316. S: Haa.
317. E: Aaa '1 metre'?
318. S: '1 metre' is small,short hah, like our height, 1 metre, is it?
319. E: Ooo, so this '1 metre' is like our height, right?
320. S: Aaa.
321. E: At the MBJB's (swimming pool) it is 10 metres, like what you said earlier?
322. S: No, at the stadium, MPJB's stadium, MPJB..
323. E: Where is it?
324. S: Larkin's Stadium.
325. E: This Larkin's Stadium hah, next to the fresh market?
326. S: Haa. Swimming pool, there is a swimming pool.
327. E: Ooo. '10 centimetres' is not, not logical, is it?
328. S: Haa. (Giggling)
329. E: Ooo. Do we have to pay if we want to enter the stadim of MPJB?
330. S: Have to.
331. E: How many ringgit (charged) if we want to swim over there?
332. S: Don't know, could not remember. Two or three ringgit if I'm not mistaken.
333. E: How many hour?
334. S: One hour hah.
335. E: One hour of swimming?
336. S: Hah.
337. E: Is it? It has all the shallow and deep water hah?
338. S: Ha.
339. E: Could take family in?
340. S: Can.
341. E: Taking all the children in?
342. S: Ha.
343. E: Are there life-savers? Are there security guard?
344. S: There are.

345. E: Have you been there?
346. S: I have.
347. E: OK. Number 17. 'What is meant in the story...' Do you know what is 'meant'?
348. S: Meaning (makna).
349. E: The meaning of 'shafts of gold' in paragraph 1, mmm? Have you seen that before? You couldn't imagine its meaning?
350. S: Ha.
351. E: Right? This 'shafts of gold'?
352. S: .....(No verbal response)
353. E: What is your guessing?
354. S: (No verbal response)
355. E: Don't know, right?
356. S: Ahm.
357. E: But of course you know what 'gold' is?
358. S: Hmm.
359. E: Aaa that 'the welcoming green carpet' what does it mean?
360. S: Aaa which is grass, that soft grass.
361. E: Mmm? Soft grass, right?
362. S: Aa.
363. E: Is it really carpet?
364. S: No.
365. E: It is not a true carpet, right?
366. S: No, no, no.
367. E: What is this 'welcoming'?
368. S: The origin of this 'welcoming' aaa..
369. E: Come, come..
370. S: Aaa 'come' is its meaning. Hm.
371. E: So it refers to the soft grass, right?
372. S: Aaa.
373. E: The soft (part*)..
374. S: It's like waving.
375. E: Oh? Waving, right?
376. S: Aha, ha.
377. E: OK. 'Copy out the phrase (a small group of words) used in the story which tell us that the wildcat could not be seen very well.'
378. S: '...her tawny coat mixing lights and shadows of the rock.' (Paragraph 6)
379. E: What does it mean?
380. S: It means that aa its view is like being tricked hah with aa what aaa the light and the shadows of the rocks.
381. E: 'Her tawny coat', what does it mean?
382. S: Aaa..
383. E: '...her tawny coat mixing lights and shadows of the rock'? What does it mean?
384. S: It's like she's confused hah.
385. E: Who was confused?
386. S: Aaa the wildcat.
387. E: Wildcat confused who?
388. S: Confused between the lights and the rock hah.

389. E: Oh, so what sort of 'lights' was that?
390. S: 'Mixing lights' means that the colours that are mixed hah.
391. E: What colours are mixed?
392. S: Light, light, light, it's the lamp, like light.
393. E: Light, probably the moon's light, right?
394. S: Ha.
395. E: Mixing together, right?
396. S: Ha.
397. E: With the rock?
398. S: Ha.
399. E: Shadows, the shadows of the rocks?
400. S: Ha.
401. E: So it shows that the wildcat could not be seen very well? Right?
402. S: Hm.
403. E: Who couldn't see the wildcat?
404. S: .....(No verbal response)
405. E: Where did you find this answer?... '...her tawny coat mixing with the lights and shadows of the rocks.' (Paragraph 6). What does it mean?
406. S: It means that part of his body, the colour of his body, right?
407. E: The colour of the body?
408. S: Among the colour of the light and the colour of the shadows of the rocks. Like that hah.
409. E: Aaa it belongs to whom?
410. S: Aaa wildcat.
411. E: That wildcat?
412. S: Hm.
413. E: Aaa OK. Number 19, right? Aaa 'From the answer given below, underline the one which explains best of all the meaning of "the sailing moon."
414. S: 'A moon sailing in the sky.'
415. E: 'A moon sailing...' What does it mean?
416. S: It means that this moon, aa the moon what aaa...
417. E: What is 'sailing'?
418. S: 'Sailing' aaa 'sail'.
419. E: Why you choose 'a moon sailing in the sky'?
420. S: Because it explains what this moon is.
421. E: Because it explains the moon?
422. S: Ha.
423. E: Aaa. Why not (a)?
424. S: 'A moon shaped like a sailing ship'.....
425. E: Not sure, right?
426. S: Ha.
427. E: Not sure? Do you know 'shape'? 'Shape"?
428. S: 'Shape', 'shape' is bentuk (shape).
429. E: Bentuk? So the moon shaped like a ship? A sail ship? Not probable?
430. S: It can't be.
431. E: OK. (b)? 'a moon with shadows shaped like a sailing ship'? Does it make sense?

432. S: No. Hm.
433. E: That (d)? 'A moon that appears to be moving rapidly through the night sky'?
434. S: No.
435. E: No, right? Why you choose (c)?
436. S: Because it....aaa....
437. E: 'Sail', what is 'sail'?... 'sailing ship'. what does it mean?
438. S: A sail ship.
439. E: A sail ship? So...
440. S: 'Sailing', berlayar (sailing).
441. E: Aaa, sailing in the sky? Can it be? 'a moon sailing in the sky'?
442. S: (If aaa that one*)
443. E: Right?
444. S: Right.
445. E: How do you know that it's sailing in the sky?
446. S: From the aaa what Si Pintar watched in the...in this story.
447. E: Mm..is it really it's sailing?
448. S: No. It looks like one, right?
449. E: At the moment what is in Faiz's mind when it says 'a moon sailing in the sky'? What come across in Faiz's mind?
450. S: The moon aaa appears like a sail ship, like that.
451. E: Appears like a sail ship?
452. S: Ha.
453. E: Hm. OK. Number 20. Why these five are most important? Why 'wildcat' is important?
454. S: 'Wildcat' because aaa it make this story more interesting, yes, more interesting.
455. E: More interesting?
456. S: Haa.
457. E: 'Cave'?
458. S: The 'cave' is the place aaa a place aaa for Si Pintar to sleep.
459. E: A place for Si Pintar to sleep, right?
460. S: Ha.
461. E: 'Forest'?
462. S: This 'forest' is where this 'cave' is located.
463. E: OK. 'Fight'?
464. S: This 'fight' aaa the fighting between Si Pintar and this wildcat.
465. E: 'Mule'?
466. S: This 'mule' is Si Pintar.
467. E: The 'mule' is Si Pintar, right? The rest are not important? 'Moon' is not important?
468. S: 'Moon' is not important.
469. E: 'Pool'?
470. S: It's the same.
471. E: 'Cliff'?
472. S: (No verbal response)
473. E: 'Cliff', what is 'cliff'?
474. S: Hm, hm. (Meaning don't know)
475. E: Don't know? OK. Never mind, never mind. 'Rocks'?
476. S: (Whispering something as if don't know what it means)
477. E: 'Meadow'? 'Grass'? Not important?

478. S: (No verbal response)
479. E: 'Ferns' too?
480. S: No. (Not important)
481. E: Aaa, why the rest are not important?
482. S: Because all these are not helping him at that time and all that, right?
483. E: Not helping him?
484. S: Not really that, not really..even without all these in the story, the story could still be made.
485. E: Haa. Even without all these things, it could still be a story, right?
486. S: Ha.
487. E: OK. Number 21. You choose paragraph 4 for 'Going to Sleep', right? Paragraph 4. Why 'Goind to Sleep' is in paragraph 4?
488. S: Because he began to what, aa hah at this time he watched 'sailing ship' and he fell asleep.
489. E: Ooo, that is for 'Going to Sleep', right? He watched the 'sailing ship' and he fell asleep, right?
490. S: Ha.
491. E: Aa that 'secret cave'?
492. S: This 'Secret Cave' was the time when he wanted to go home after his enjoyment, right? He went back to the ferns, he what, looking for the cave, his own cave.
493. E: Looking for his own cave, is it?
494. S: Haa.
495. E: So you choose the second paragraph, right? Why 'Attack' is in paragraph 9? What is this 'Attack' actually?
496. S: The wildcat dived at him hah.
497. E: The wildcat dived at him?
498. S: Ha.
499. E: Ooo. 'Danger Threatens'?
500. S: 'Danger Threatens', it was the time when the wildcat unintentionally saw him hah. Consequently she walked slowly, she what, like wanted to dive at him.
501. E: Wanted to dive at (him) hah?
502. S: Ha.
503. E: Aaa that's the time of the threatening, what's threatening?
504. S: The beginning (of the threat).
505. E: 'Threaten' what? Is it threatening?
506. S: Ha. Danger hah. Threatening.
507. E: Danger? Is 'Danger' threatening, is it? 'Threaten' what?
508. S: This 'threaten' (had started, it's like that*)
509. E: Ha?
510. S: Don't know..ha, ha. Danger, threaten, danger..
511. E: What is 'Danger'?
512. S: Threaten.
513. E: Threaten. OK. 'Danger' is threaten, right? What is 'threaten'?
514. S: Don't know.
515. E: Don't know. OK. But you guess it is in paragraph 8, right?
516. S: Haa.

517. E: Because at that time she's posing the danger, threaten to Si Pintar, right?
518. S: (No verbal response)
519. E: OK. Number 22. 'What do you think would be the two most likely things for Si Pintar to do after struggling from the pool?' Do you understand '...after struggling from the pool'?
520. S: After he had fought with the wildcat.
521. E: Aaa what would be the two most likely things that he should do?
522. S: Aaa that 'try to clean his wounds' and 'hide in the forest'.
523. E: Why should 'he try to clean his wounds'?
524. S: To what aaa healing aa his what..
525. E: His wounds?
526. S: Aaa. Reducing the blood from coming out hah.
527. E: Aaaa, that is important, is it?
528. S: Aaa.
529. E: If not?
530. S: If not it could bring death hah. Too much blood pouring out.
531. E: Too much blood pouring out. 'Hide in the forest'?
532. S: 'Hide' so that other wildcats could not find him hah. Who knows the wildcats go to the pool and come across the dead body..
533. E: Haa?
534. S: They must look for Si Pintar.
535. E: Look for Si Pintar, right? Because of what? To seek revenge?
536. S: Haa.
537. E: The friends of the wildcat would seek revenge, right? That caused him to run into the forest, right?
538. S: Aaa.
539. E: Why not (a)? 'Guard the entrance to the cave'?
540. S: That is not the same, aa if the other wildcats were to see him, he would have been eaten. That's the case if it were this (a).
541. E: If he guarded, right?
542. S: Aa.
543. E: 'Guard the entrance', what does it mean?
544. S: What, guarding the entrance's door.
545. E: Guarding the entrance's door, right? 'Find somewhere else to sleep'?
546. S: In the forest, looking for whom? There's nobody in the forest, right?
547. E: Nobody..what's the meaning of 'find somewhere else to sleep'?
548. S: Finding somebody to sleep with.
549. E: Looking for someone else?
550. S: 'Somewhere else' oh, what this somewhere, it's other place. Find other place.
551. E: He wouldn't do such thing, right?
552. S: Ha.
553. E: Why?
554. S: With his wounds?
555. E: Aaa. OK. 'Go back to sleep in the cave'?
556. S: If he (did that) later how would he know other wildcats might come perhaps.

557. E: Aaa.. 'find something to eat'?
558. S: Aaa if at the time like this (he) couldn't think of eating as such. Else he would be eaten.
559. E: Haa, be eaten, it's better to think other things, right?
560. S: Ha.
561. E: 'Search for more wildcats'? Who knows he would search for more wildcats? Why don't he search for more wildcats'?
562. S: If he with many others only then he could search, but if he were alone that's dangerous, endangering himself.
563. E: Endangering himself?
564. S: Ha.
565. E: OK. Number 23. 'If Si Pintar now happened to see another wildcat about to climb the tree, what do you think would be the best thing for him to do?'
566. S: 'Drown it in the pool.'
567. E: What's the meaning of 'drown it in the pool'?
568. S: 'Drown it in the pool' ooo that is aaa like just now hah. It's like aaa sinking, what, drowned her in the pool hah.
569. E: If he come across another wildcat, is it?
570. S: Haa.
571. E: So, drowned it in that pool?
572. S: Ha.
573. E: Why he should do that?
574. S: If he didn't do that, well there's no other way to kill her.
575. E: There's no other way, right?
576. S: Ha.
577. E: So the way Si Pintar drowned the cat was in that thing, right?
578. S: Haa.
579. E: Why not raid her? 'Attack it'?
580. S: He didn't have a weapon, no weapon.
581. E: Ooo he didn't have a weapon, what about his sharp claws, didn't he own them, right?
582. S: Haa.
583. E: 'Run away'? Why not run away?
584. S: If this one saw him, it would be dangerous.
585. E: Mmm?
586. S: If the wildcat saw him.
587. E: Run away?
588. S: Yes. If he wanted to run away and if the wildcat saw him?
589. E: Would be chased hah?
590. S: Haa.
591. E: Couldn't he run away?
592. S: Hm.
593. E: 'Try to hide in the cave'?
594. S: It's the same as running away hah. It's just wanting to be safe and fearing be seen by the wildcat.
595. E: Oo the wildcat found it, seen it by accident. 'Pretend to dead'?
596. S: If he aaa pretend to be dead and if the wildcat called all his friends, the crowd would eat him. Ha, ha. (Giggling).

597. E: OK. (Giggling). OK the last question, right? 'Two of the following sentences are not true.' Not true, why (c) and (d) are not true?
598. S: Because aaa wildcat, wildcat aaa..
599. E: 'The wildcat should have won the fight.' Why not true?
600. S: Because this Si Pintar was more clever than her. He knew the weakness aaa this wildcat was drowned, right? So he brought the cat to the deep spot hah.
601. E: Ahm? So Si Pintar should win, right?
602. S: Aaa.
603. E: Not the wildcat?
604. S: Haa.
605. E: Because Si Pintar was stronger hah?
606. S: Aaa.
607. E: Is it?
608. S: It's cleverer.
609. E: Cleverer, is it? Si Pintar was cleverer than the wildcat?
610. S: Ha.
611. E: All right. That (d)? 'Wildcats are more cunning than mules'? Do you understand that?
612. S: Don't understand 'cunning'.
613. E: But why you choose that?
614. S: Because that (e), usually the larger one usually win. Because in the forest the tiger and all that, usually he's larger, if..
615. E: Why 'wildcats are more cunning than mules'?
616. S: This wildcat is like more..
617. E: More what?
618. S: Cunning?
619. E: You don't know 'cunning', right?
620. S: Ha.
621. E: But you choose that?
622. S: Ha.
623. E: Why you choose (d)?
624. S: It wanted the incorrect one.
625. E: It wanted the incorrect one, right? So you feel that (d) is incorrect?
626. S: Hmm.
627. E: But you don't know what 'cunning' actually is, right?
628. S: Hm.
629. E: This is like a shooting game (guessing)?
630. S: Ahm, hm.
631. E: Right? OK. Never mind. So if that is the meaning of it, that (e) is true, right?
632. S: Ha.
633. E: Why (e) is true?
634. S: (e)?
635. E: Hm.
636. S: (e), usually the large ones like the tiger, right? They usually win.
637. E: Right? That 'Larger animal should always win', is it? Is that true?

638. S: Hm.
639. E: So, if that the case (a) is also true. 'Mules are heavier than wildcats'? Are heavier?
640. S: Yes. Si Pintar is heavier than cat, right?
641. E: How do you know?
642. S: Usually cat is much smaller than us, right? It means that we are heavier than cats.
643. E: OK. What's the height of the mules?
644. S: Mules are like human.
645. E: Its height?
646. S: Ha. Like human hah.
647. E: OK. The keldai (mules) right? Do you know 'mule' is keldai, right? Ha?
648. S: (No verbal response)
649. E: Don't know. 'Mules'? Don't know the meaning of 'mules', right?
650. S: (No verbal response).
651. E: Haa. OK. 'Si Pintar was clever to get the wildcat into the water'? Is that true?
652. S: True.
653. E: How do you know?
654. S: Aaa. He knew how to draw, to draw this wildcat to..
655. E: The water?
656. S: Ha.
657. E: Is that true?
658. S: Ha.
659. E: Ooo. Aaa all right, this is the last one, right?
660. S: Mm.
661. E: I (teacher) want to know what is the meaning of 'mules'?
662. S: 'Mules'? I have never heard the word before.
663. E: Have never heard the word before this one, right?
664. S: There are many (difficult) words in this (text)..
665. E: Have never heard of them?
666. S: Haa.
667. E: But you could answer them good, right?
668. S: Ha.
669. E: Probably, what could be that?....this 'mule'?
670. S: Probably?
671. E: From what you understand. In your thinking probably what this 'mule' is?
672. S: Si Pintar, the mule..
673. E: Hm?
674. S: This Si Pintar, aaa this mule must explain this Si Pintar.
675. E: Aaa. OK? Is he a human or an animal?
676. S: Oh, all the time, all this time..
677. E: All this time?
678. S: All this time I thought it's human.
679. E: All this time you thought this story is about a human being fighting with that wildcat, right?
680. S: (No verbal response)
681. E: OK. Aaa it's about animal, right? You didn't think about animal, right?

682. S: Aha. Aha.
683. E: But at the end of the story you feel as if something is wrong, right?
684. S: Haa.
685. E: OK. OK. Never mind. It's done, the end, right?
686. S: Ha.

APPENDIX E (vii)

The Transcribed and Translated Verbal Responses into English

Student Code: M.F.S (Boy)

Text: Ahmed Idris

Language of the text: English

Discourse Units: 1-431

CCC

Student Code: M.F.S.

Text: Ahmed Idris

Language of Text: English

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1. E: This time the story is about Ahmed Idris, right. Ahmed Idris. For the first question, underline one meaning from what appears on the right side that has the closest in meaning, right, with this word. This 'vanish'?
2. S: I answered that as 'appear' right? Because it is stated in the text...
3. E: Louder please.
4. S: Because in the text it is said that aaa Ahmad often watched the ships in the afternoon. The boat sailed from the shore reaching, reaching the horizon's line, at the line it had vanished!
5. E: Mmm...
6. S: 'Appear', 'appear' means lost! (vanish)
7. E: OK. So for 'appear' you think it is lost (vanish), right?
8. S: Mmm. If it is 'disappear', not lost (not vanish).
9. E: If 'disappear' it is not lost (not vanish)?
10. S: Mmm.
11. E: OK. So, 'appear' is lost, 'disappear' not lost?
12. S: (No verbal response)
13. E: 'End'?
14. S: Finish/End.
15. E: So, 'end' is 'end'?
16. S: 'End'.
17. E: 'Faint'?
18. S: 'Faint'? It may be not so.
19. E: You feel, it is not? This 'fade'?
20. S: 'Fade' too, it is not, I haven't come across it.
21. E: Haven't come across it, right? So you don't know the meaning?
22. S: Don't know.
23. E: OK. Aaa... this 'manufacturer'?
24. S: The 'manufacturer' in the text it is mentioned as the industry in fish who...fish...
25. E: Is that, the fish crisps industry, right?
26. S: Fish crisps manufacturer.
27. E: Crisps manufacturer.
28. S: Crisps manufacturer. Maybe it carries the meaning that this 'manufacturer' carries the meaning...
29. E: A bit louder, a bit louder.
30. S: That the 'manufacturer' means the industry which is carried out by himself.
31. E: The industry which is run by himself? So, he is, what is the meaning of 'owner'?
32. S: Of course possession, self owned.
33. E: Possession, right?
34. S: By oneself.

35. E: One's possession. OK. Is it not 'industry worker'?
36. S: That 'industry worker' is the worker of the factory, for instance.
37. E: Aaa... the 'supervisor'?
38. S: The 'supervisor' is supervisor (penyelia)!
39. E: Supervisor... 'Importer'?
40. S: 'Importer'...importing for instance, at that place.
41. E: 'Importing', right?
42. S: This 'chief clerk' is the leader, the head clerk aah.
43. E: 'Chief clerk'...so it is not?
44. S: The meaning is not (the answer).
45. E: OK. OK. That 'mispronounced', that (c)?
46. S: 'Mispronounced', this 'mispromounced'...for 'mispronounced' I do 'spoke wrongly'. They always spoke wrongly aah.
47. E: Aha?... Wrongly pronounced right?
48. S: Mmm. If it is 'spoke wrongly' it couldn't be that they called this Ahmed Edris, they spell A.H.M.E.D or E.D.R.I.S., considered as wrong. This 'mis...' is 'lost' (hilang).
49. E: The 'mis...' means that they're 'not proper', right?
50. S: Not proper.
51. E: Aaa.
52. S: To 'wrote wrongly'... they couldn't give Ahmed Idris simply by writing only? After that they write 'AHMED IDRIS, A.H.M.E.D. on the paper, it couldn't be like that! 'Made fun of'...
53. E: Aaa I see.
54. S: This 'made fun of', they they didn't make Ahmad Edris as a source of joke. At first it's mispronounced, right?
55. E: Aha?
56. S: He, what his name AHMED IDRIS...Ahmad Edris.
57. E: Aaa...Ahmad Edris.
58. S: His name, maybe they had difficulty to say it, they changed the pronouncing.
59. E: OK. What is 'quay'?
60. S: For this 'quay' I, these 'sea shore' and 'beach' I am confused aah.
61. E: Confused right?
62. S: Confused.
63. E: OK.
64. S: 'Sea shore', I answered 'sea shore' because the 'beach' is pantai (beach). I feel pantai is near to the sea.
65. E: Aha?
66. S: It is mentioned in the text that aaa the fishermen were drying, drying the nets and the bubus (a type of fish-trapping made of bamboo or ratan). It couldn't be that if it is the beach which I feel near the sea, it couldn't be that they dry their bubus near the sea for it will be affected by the salt water. If it is 'sea shore', I feel it is a wide area of a beach.
67. E: If 'sea shore' is a wide area of the beach, that is why 'sea shore' is chosen, right?
68. S: 'Sea shore'.
69. E: OK. How about that 'landing stage'?

70. S: 'Landing stage', a place for loading goods.
71. E: [A place for loading goods]
72. S: [A place for loading goods], it is difficult for them! If the place for loading goods is not near the harbour.
73. E: Aha?
74. S: If, for instances, by putting the nets or the bubus at this landing stage, it's difficult (create problems) later on it will be busy if putting them at the loading place. Where to put the loading goods, where to put their catches, difficult!
75. E: Difficult, right?
76. S: Indeed.
77. E: Aaa this 'goods-yard'? Do you know what 'goods-yards' is?
78. S: 'Goods-yard'? Don't know. It is like a house, right?
79. E: Like a house?
80. S: Like a house. If they want to dry the bubus than it can't be in the house, it won't dry!
81. E: Not dry, right? Ha, ha.
82. S: This 'swimming ground'. This 'swimming ground' is a swimming area, right?
83. E: Swimming area?
84. S: Swimming area, right? Swimming area, it can't be that they would like to put their nets in the middle of the sea. At the side of the sea will make it wet, useless.
85. E: Wet, useless? Is that correct?
86. S: Useless.
87. E: OK. Number 2. 'Practise'?
88. S: In this text, this 'practise' (refers) to him making the exercise.
89. E: Aha?
90. S: This 'practise' if it is stretching before...it is like warm up, right?
91. E: Aaa?
92. S: It couldn't be that he wanting to mix the dough of the crisps needs to warm up.
93. E: He wanting to warm up, right?
94. S: 'Body movement' is also gerakan (movement), right?
95. E: Aaa, 'body movement' too is also gerakan badan (body movement)?
96. S: 'Running'? It can't be that he wants to run, right?
97. E: 'Running' right? Or is it 'skipping'?
98. S: Or 'skipping'. Thus, I choose 'exercise'.
99. E: 'Exercise', OK. Aaa that 'recipe'?
100. S: I feel in Malay language this 'recipe' means resipi.
101. E: Resipi?
102. S: Resipi. Resipi is like the methods for preparing new food aah.
103. E: Aha? The ways to cook.
104. S: Mmm. If it is 'cooked fish', it is memasak ikan (cooking fish).
105. E: Aha. OK.
106. S: Maybe 'cooking style'...
107. E: Aha?

108. S: 'Cooking style'...it can't be, if it is 'cooking style' probably means that the food is the same except that the ways to cook it are different!
109. E: Aaa...
110. S: If it is 'uncooked raw fish', I am not so sure. This 'frying pan', what does it mean? Kuali (frying pan)?
111. E: Kuali?
112. S: It can't be.
113. E: It can't be.
114. S: He eat what, crisps...
115. E: Crisps?
116. S: Crisps, it could not be that he wanting to mix he uses, by frying it.
117. E: Aaa...OK...
118. S: If wanting to cook, for eating, then fry.
119. E: Aha. That 'scales'?
120. S: I meant 'scales' as ratio, right?
121. E: As ratio, is it?
122. S: Aaa. If it is'weighing instruments', I feel if it has to do with heavy, heavy, right?
123. E: Aaa, alat menimbang (weighing tool), right?
124. S: Alat menimbang. If it is 'climbs' then it is...memanjat (climbing) right?
125. E: Memanjat?
126. S: 'The covering on the skin of a fish', a layer that is layering on top of the fish's skin, right?
127. E: Fish's scales?
128. S: Yes, fish's scales.
129. E: Is that the one?
130. S: No.
131. E: Is it not?
132. S: Yes. In the text it is said that he mixed all the ingredients without following the scales.
133. E: So, it is?
134. S: It is the ratio (nisbah). So, I feel...
135. E: The nisbah, scales.
136. S: So... 'units for measuring'.
137. E: OK. 'Units for measuring'. OK. Aaa 'Kemaman'. 'Where is Kemaman?'
138. S: Kemaman is in the state of Terengganu Darul Iman, in Malaysia.
139. E: Is it, you know it, right?
140. S: I know. It can't be that a Malaysian doesn't...
141. E: Can't be don't know, right? But there are people who don't know, you know that!
142. S: There are people who don't know, possible.
143. E: OK. 'Who sent fish to Kalimantan?'
144. S: Pak Mat Derih or his proper name is Ahmad Derih.
145. E: Aaa Pak Mat Derih, is that right?
146. S: Ahmad Edris.
147. E: Is it not another person, right?
148. S: Not a different person.

149. E: 'Why did grandfather have a ceremony?'
150. S: This person, because his grandfather had made many contributions to...many deeds to...
151. E: The small town (pekan)?
152. S: The pekan. He had helped many people in the pekan...
153. E: Mmm?
154. S: Because of that (they) made the gathering ceremony.
155. E: Aha. Made the ceremony. OK. 'Where in the town was the Idris's town?'
156. S: Idris's house? The Idris's house if at the town, near to the sea.
157. E: Near to the sea, right?
158. S: I thought where in the town was the Idris...thinking where is the town?
159. E: Oh god, 'Where in the town was the Idris's house?'
160. S: Like it is at Terengganu...he he!
161. E: So, whereabout is his house? Near to the sea?
162. S: Close to the sea.
163. E: Close to the sea?
164. S: Because Kemaman is big.
165. E: His house is big, right?
166. S: Kemaman is big!
167. E: So, it is near the sea?
168. S: Aha. Because he is a fisherman, right?
169. E: Because he is a fisherman. OK. 'In what year did Ahmad Edris sail from Kalimantan?'
170. S: If by the year, it was year 1894.
171. E: 1894?
172. S: In the text it is stated ['a hundred years ago'].
173. E: [A hundred years ago].
174. S: So 1994 minus 100 the answer becomes 1894.
175. E: 1894. Ha. OK. 'What is the meaning of his mother's laugh?' What is the meaning?
176. S: Her laughter was to tell Ahmad of his mistake, there's mistake in mixing the ingredients according to the scales.
177. E: The ingredients.
178. S: Following the scales. It is like a signal.
179. E: A signal..ha, ha. In our own saying, we say what? If we laugh, ahm, ahm? What does that mean?
180. S: There's a meaning.
181. E: With a meaning. Sindir (to say something in a nice manner but with implicit meanings) right?
182. S: Sindir?
183. E: 'What is the name favoured by the local people for Ahmad Edris?'
184. S: Pak Mat Deris.
185. E: Pak Mat Deris, is it?
186. S: Yes. Because at first his name was Ahmad Edris. Then it's difficult for the people to pronounce it.
187. E: Mmm?
188. S: I could be too, if always...it's difficult to pronounce too.
189. E: Thus, it's much easier to call it what?

190. S: Just Pak Mat Derih.
191. E: Pak Mat Derih. Ha, ha. All right. 'What do you think Ahmed did for a living when he grew up?'
192. S: I feel he will carry on his father's business because he too felt sad at the time of his grandfather passed away. So it can't be that he will let go his grandfather's efforts for all this while, just like that. So I feel he will continue his grandfather and father's efforts.
193. E: He will continue his grandfather or his father's efforts? Ooo.
194. S: His generation aaa.
195. E: The efforts of his generation. Aaa. That number 11. 'There was a smell of...There was a smell of fish...' Probably, what could be a commercial activity, comercial activity in the town?
196. S: Maybe it's the process of drying fish or carrying fish to market or it could be that the fishermen had just returned from...
197. E: The sea?
198. S: The sea. of course. With all the catches including prawns, that makes the smell of fish.
199. E: Ooo, that is what that causes the town smell fish? Prawn, fish just coming back from the sea, smelly right?
200. S: After that, brought to the market for selling!
201. E: Brought to the market, right? The market too was smelly. Ha, ha.
202. S: Their partner.
203. E: Ha. 'What did Ahmed's father do for a living?'
204. S: He continued his grandfather's work in making, in making fish crisps.
205. E: Oh, he continued his grandfather's effort in making fish crisps?
206. S: Yes.
207. E: Aaa. OK. Hmm. Any other efforts made?
208. S: Maybe he too helped catching fish.
209. E: Maybe he helped catching fish?
210. S: Aaa. Or perhaps helping his wife making the fish crisps. Doing practical jobs that couldn't be done by his wife.
211. E: Aha. OK. Open a little bit, it's hot! OK. Number 13. What do you think that they have done other than becoming fishermen or selling salted fish?
212. S: I answered it as 'cheap labour' (contract worker). It is because if we refer to this it's near to the eea port. It can't be that the port will only be using mechanical machines, there might be lighter machines that need labour (to handle them). So the labours come from these people.
213. E: Handling the lighter machines by using the labour force, is it?
214. S: Aaa.
215. E: The labour force.
216. S: Or they make a contract deal (a short term agreement). Maybe they make a deal in carrying the catches from the port to the market or to other places. Or agreeing on a deal in mending the damaged ships or the damaged nets.
217. E: Aaa, taking a deal in mending the damaged ships or nets?

218. S: Maybe the fishermen only know how to catch fish but do not know the real way in mending their sampan.
219. E: Aaa...
220. S: Thus needing skilled workers.
221. E: It means that it musn't be that the fishermen are skilled in mending the sampan or the boat, right? Maybe they are skilled in catching fish.
222. S: Aaa. There are, there are. It is to the luck to these fish-catching people.
223. E: Aha. Oh, there is a luck, right? Aaa OK. But, do you know that these fishermen, once they set out to sea they come back with their goods that valued up to two three thousand ringgit (£500-£750). Is it?
224. S: Now (at this time of the season) if it is at my place, I went home the other day, it is the udang galah's season (a type of fresh water prawns but smaller than the lobster. A kilo is about £5).
225. E: Aha?
226. S: A lot of money.
227. E: Mmm. In that case they earned thousands. 'How is it possible to draw a line across the Titiwangsa Mountain, Titiwangsa's Range?'
228. S: Question...
229. E: How is it possible for us to draw a line across the Titiwangsa's Range? What's the way?
230. S: The way is, when we are making, making the line when we meet the town of Kemaman we proceed and connecting from the town, what town? Lumut town! Proceed until it reaches Kemaman, right?
231. E: Aaa. How to draw the line? Can it be done?
232. S: Kemaman? Lumut? This Lumut?
233. E: It is...this is Lumut, this is Kemaman, next to the sea. So how do we draw the line?
234. S: Of course across it! Crossing, but in order to make it easy for us, we must make the line on a map by crossing the Titiwangsa's Range.
235. E: Aaa. By using the map. On the map, right?
236. S: Correct.
237. E: Aaa. OK. 'Use your own words to explain the meaning of "His mother act heightened his will and to be more careful".
238. S: It is. The answer is that his mother always give him encouragement so that he be more confident. It is, more confidence to imporve the mistakes he had made such as the wrong scales of the ingredients that he had added and his mother giving the encouragement, right? Because she knew, she knew that her son always made wrong mixing of the scales used in making the ingredients, so she always gave the encouragement, giving advice so as her son becoming confident so that he could do the job better.
239. E: Aaa. So she gave encouragement to him in order to be more?
240. S: Doing the task much better.

241. E: Doing the task much better, right? Aaa. "Ahmed found the slow, sad speech very moving". What does it mean?
242. S: This Ahmad, he gave a speech during the death of hisgrandfather, right? He felt very sad.
243. E: Ahmad is the person who delivered the speech, right?
244. S: Ahmad delivered the speech.
245. E: Aha.
246. S: Ahmad, Ahmed, he felt very sad, right?
247. E: He's very sad?
248. S: Very sad thus, he's sad thus maybe too sad when he made the speech without full concentration, right?
249. E: Aha?
250. S: Maybe half of it. That made him slow.
251. E: Made him?
252. S: Slow to...
253. E: Slow?
254. S: To finish the speech.
255. E: Made him slow to finish the speech?
256. S: Mmm.
257. E: Aaa. OK. That number 16. Aaa. 'Which three of the following, name three types of the following fish, would the sea fishermen of Kemaman not be able to catch?' It means that the Kemaman's fishermen, the fishermen of Kemaman difficult to catch.
258. S: 'Bilis' (Anchovies) Bilis are small. It can't be that the big fishermen want to catch the bilis, that's all!
259. E: Aha. Difficult to catch the bilis?
260. S: Difficult. They are small, aren't they? This 'haruan'? To my knowledge this haruan is at the freshwater area.
261. E: Freshwater, right?
262. S: Kemaman, the sea water...
263. E: Salty water?
264. S: It is like the 'keli' (cat fish).
265. E: 'Keli' fish? Freshwater?
266. S: If (by comparison) in the sea, the relative for this keli is non other than Sembilang fish.
267. E: Aaa. What about other fish? The anchovies? It can't be that they couldn't catch? Making use of finer nets! Only then they can catch anchovies!
268. S: Usually the anchovies are deep down the sea! It can't be that they dived into, right? Just for catching the anchovies, then it's difficult that way.
269. E: Difficult, right? Aaa. How about 'puyu'? (A freshwater fish)
270. S: 'Puyu'? Maybe it is easy to catch 'puyu' because these 'puyu' are quite big and can be found in the sea.
271. E: Mmm? Can 'Tenggiri' (Spanish mackerel) be caught?
272. S: (No verbal response)
273. E: Aaa, 'Tamban'? (Round Herring).
274. S: 'Tamban' too, the 'Tamban' is like, if we look at the fish, this 'Tamban' is like fatty, right?
275. E: Aaa?

276. S: That is why they are easy caught by the nets.
277. E: Aaa. 'Parang'? (Wolf Herring)
278. S: This 'Parang' is long, right?
279. E: Long, aaa?
280. S: When it is long it is much easier hooked by the net.
281. E: Ooo, so it is much easier hooked by the net, is it?
282. S: Furthermore the 'Parang' is not found, they are in the sea, not found at...
283. E: In the land, is it?
284. S: Not in the land, [freshwater].
285. E: [Freshwater]. So, 'Which four words from the folowing that are most important to the story'.
286. S: 'Kemaman'. A place, it is a place for making, for making film shooting. Kemaman, an important place for making film. A place, is like an important situation (location). Kemaman.
287. E: Ahmm?
288. S: 'Fish potato crisps'. Aaa an industry which is the business ran by father, grandfather and it's Ahmad's generation.
289. E: Aha?
290. S: 'Ceremony'? This 'ceremony' is the celebration made by...
291. E: Celebration for 'ceremony', right?
292. S: A celebration made for the death of his grandfather.
293. E: OK. It means that the 'ceremony' for the death of his grandfather, right?
294. S: This 'Ahmed' is his grandfather's name. (It is wrong. The name of his grandfather/grand grandfather is Ahmad Edris)
295. E: This 'Ahmed' is his grandfather's name?
296. S: Mmm.
297. E: OK. 'Horizon' is not important, right?
298. S: This 'horizon' is the place of the sky.
299. E: The foot of the sky.
300. S: The foot of the sky.
301. E: Aaa 'child' too is not important?
302. S: No. (Not important)
303. E: 'Father'?
304. S: 'Father'? 'Father', 'father' is his bapak (daddy). His bapak is not that important. If it is his grandfather then it maybe (important) because it's his grandfather who went to Kalimantan and the rest, right?
305. E: Ahaha. 'Mother'?
306. S: 'Mother' is his emak (mum).
307. E: 'Mother', his emak? OK. Coming back to the 'Kemaman'. You said this 'Kemaman' because of the film shooting?
308. S: What I mean is, if there is a film making, right? The best place for shooting is Kemaman, right? Because that is the place to get this...
309. E: Aaa?
310. S: If this 'Kemaman', this story is about 'Kemaman', the place where Ahmad first caught fish and making that making the crisps business, (then) it means 'Kemaman'.
311. E: Aha. OK. It means 'Kemaman', right?

312. S: Hmm.
313. E: Aaa 'Ahmed's mother was a good teacher and the boy grew up to be a famous man. From what you know already and from what you have read in the story, decide which two of the following statements are true and then underline your answers'.
314. S: 'Some famous businessmen have had good teachers'. Maybe some of the fishermen, some of the, some of this, some of the businessmen have, have this, have had their education from a good teacher, right?
315. E: Aha?
316. S: There are. But not all, not all, not all businessmen getting education from good teacher. Maybe the teacher is not, he is not, not that capable. But it's their attitudes, right? They're fast (learners), right? That's how they understood fast.
317. E: OK.
318. S: The second one 'hard practice makes all pupils famous'. Even if we have a good teacher but we are not, not working hard enough, how could be become a person, person, person..
319. E: Hmm?
320. S: A good businessman! A famous one!
321. E: Ahm. So that statement is not true, right? Is it true that 'hard practice makes all pupils famous'? All pupils famous?
322. S: (No verbal response)
323. E: That (b), what is wrong with (b)?
324. S: 'Good teachers make all their pupils famous'.
325. E: 'Good teachers make all their pupils famous'?
326. S: Maybe the teachers are good but if the pupils are not, not understanding the lesson well given by the teachers and not with hard work (then) it's not possible they can become famous pupils.
327. E: Aaa.
328. S: So, have to see their hardworking/willingness to study.
329. E: Hmm. 'Many famous businessmen did not need a good teacher'?
330. S: Not all of them.
331. E: Many businessmen did not need a good teacher?
332. S: Not all.
333. E: Not all, is it?
334. S: Aaa. There are some.
335. E: There are some?
336. S: I am afraid, there are aaa. There are not, now it is said as 'many' but I feel not that many, only a few who don't need a good teacher!
337. E: Only a few who don't need a good teacher, right?
338. S: Mmm.
339. E: OK Aaa Eba! Wait first for another two to three minutes only. Aaa number 19. 'Using what you have learnt from the story about Mr. Idris's home and family, underline three sentences from the following which best seem to fit a story with a title "A wet Season Evening at Mr. Idris's Home."
340. S: I answered it as (b). 'The room appeared cosy and warm in the light of the kerosene lamps.'

341. E: Ha, why that is?
342. S: I feel it is because of in the past there's no electricity. Another reason which I am not that sure is that the Kemaman town had been installed with electricity.
343. E: Ha, ha?
344. S: So it could be that they were using the kerosene lamp, right?
345. E: Haa, the kerosene lamp?
346. S: That made (them) feel warm.
347. E: Ha.
348. S: That made (them) feel warm, I answered (b)!
349. E: Ha, that (c)?
350. S: 'The house was soon to be filled with the smell of the crisps.' It is said in the text that if it's rainy season, usually his mother is burning, right? Burning, burning the fish crisps.
351. E: Ha, frying the fish crisps.
352. S: Frying the fish crisps.
353. E: Ha?
354. S: So...
355. E: Sooner or later the whole house wil be smelly.
356. S: Smelly. I did (e). 'The breeze from the window was very pleasant.'
357. E: Ha?
358. S: Raining. It's raining. So, for sure the breeze that blowing into the house through the window was always felt pleasant.
359. E: Always pleasant, right?
360. S: Ha.
361. E: Why (a) is not the answer?
362. S: Of course it is not because in the text it is said that he always helped his mother when it is raining!
363. E: Aaa. It can' be that he would sit alone, right? He always helped his mother? That (d)?
364. S: 'Ahmed's mother was baking cake...' he didn't burn what, burning the cake.
365. E: Cake?
366. S: The most that he usually do is burning the, frying the fish, the fish crisps.
367. E: Fish crisps. 'The Idris's family sat on the sofa, do you know sofa, awaiting the arrival of their friends.'
368. S: It is impossible!
369. E: Why?
370. S: It had been raining for quite a while. It cannot be that every time when it was raining in the evening there must be friends coming!
371. E: Haa?
372. S: It is useless for him waiting, right?
373. E: It is useless for him to wait, right? Raining season?
374. S: They could turn like a dead trunk.
375. E: Like a dead trunk. Ha, ha. OK. 'From the folowing pick out two statements you think had most to do with Ahmed learning to make the crisps.'
376. S: Having a good mother.

377. E: Aa. An interested mother, right?
378. S: Interested. His mother too told Ahmed to learn hard.
379. E: Aaa.
380. S: That made him, Ahmed learn...
381. E: Learn?
382. S: Learn to make the fish crisps.
383. E: Make, make the fish crisps. The other one?
384. S: 'Grandfather selling fish'. It is because of his burning wills after the death of his grandfather, right?
385. E: Aha?
386. S: So, after the death he felt...
387. E: The willpower is burning, right?
388. S: Of course he felt, all this while his grandfather, his grandfather's efforts, they can't finish just like that, he must continue his efforts with...
389. E: Aha?
390. S: With the grandfather's efforts.
391. E: OK. So he will continue the efforts made by his grandfather, right? So, the grandfather, the passed away grandfather gave him a willpower to, to make effort, right?
392. S: Motivation.
393. E: Aaa motivation. All right, that (a), 'the weather', why it is not?
394. S: Weather. The weather, totally had nothing to do with them, right?
395. E: Is that right?
396. S: Of course in making, totally it had nothing to do with Ahmed in making the [fish crisps].
397. E: [Fish crisps]. Aaa?
398. S: Because, it's because, weather had nothing to do, totally!
399. E: Mmm. 'Rich family'?
400. S: If it's already, feeling too rich, it is useless for him to, for him to what, him to, it is useless for his mother that his mother teach Ahmed...
401. E: Give motivation?
402. S: The one which, that making the crips, for sure he was able to make progress of his business! (He sounds like referring to the mother)
403. E: Aha. 'The beautiful countryside and the boats in the harbour'?
404. S: If this beautiful scenery, it is better for Ahmed rather than wasting the scenery it would be better for Ahmed to make it a tourist centre.
405. E: Make a tourist centre, right? Ha, ha!
406. S: It is a waste for him to let it be just like that.
407. E: Aaa. OK. There is no relation at all between that thing and Ahmed learning to make the crisps, right?
408. S: No.
409. E: OK. 'A love to make new crispy recipe'.
410. S: If there is no new recipe, it can't be that he won't do it? He must continue the fish industry.
411. E: Mmm.

412. S: So, if there is no new recipe that others made...
413. E: Ahm?
414. S: It can't be that he would let it be just like that. He must carry on his own industry.
415. E: He will carry on the industry, right?
416. S: Hmm.
417. E: So, aaa the selected answers are (b) and (d) right?
418. S: Mmm.
419. E: So, that (f) 'A love to make new crispy recipe' has nothing to do with Ahmed learning to make the crisps?
420. S: Yes.
421. E: OK. What is the reason for that (f)?
422. S: It is because, it can't be that when there is a new recipe only then he will make the crisps, he must be carrying on this crisps industry.
423. E: He carried on this crisps industry?
424. S: If he do like that, for sure his, the process of his business is affected (disturbed). That if he make it without...
425. E: Having no recipe?
426. S: It could be having no new recipe.
427. E: Having no new recipe, (he) not making it?
428. S: Not making it.
429. E: So, his business is affected, right?
430. S: Hmm.
431. E: OK. Aaa. OK.

APPENDIX E (viii)

The Transcribed and Translated Verbal Responses into English

Student Code:	M.F.S (Boy)
Text:	Maimunah
Language of the text:	Bahasa
Discourse Units:	1-497

Student Code: M.F.S.

Text: Maimunah

Language of Text: Bahasa

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1. E: This is Maimunah's story, the third test, question number one, Maimunah's Malay text. Number one, 'select'?
2. S: For the 'select' I choose 'find', right?
3. E: A bit louder please!
4. S: We 'find' this if we 'select' this we must be selecting something, right? Selecting something which is good. For example selecting the clothes at the supermarket store we are selecting beautiful clothes, if it is not beautiful, how can it be we are selecting, right?
5. E: Mmm?
6. S: For beautifying the clothes, right? If it is finding then we are finding the clothes, if it is 'enter' then we are entering the clothes...not possible!
7. E: Not possible?
8. S: 'Obtain' and 'win' are different. So the answer is 'find'.
9. E: So the answer is 'find'? 'Select' is 'find'?
10. S: Mmm.
11. E: Aha, in reality 'select' what? If we follow Maimunah's story?
12. S: She select...those who are to be selected for enrollment into the school, maybe.
13. E: Select into the school?
14. S: Aah.
15. E: Haah...OK. The 'talent'?
16. S: 'Talent', 'gift'.
17. E: Is it?
18. S: Like, maybe like me, I may have a talent, maybe parts of it are in others...
19. E: Aha?
20. S: Like my brother, it belongs to my brother, right? If it is 'claw', the 'claw' is just too far (as an answer), right? The word 'claw' is just too far, 'art'?...
21. E: Mmm?
22. S: This 'art', art...
23. E: Mmm...
24. S: If talent in the art of drawing, the art-talent is there but the art-talent is not the prove of talent which means art...if 'story' too it is not story...
25. E: Ahmm?
26. S: 'Brush' too, this brush is the tool for the drawing.
27. E: It is not! So it is 'gift'. 'Opportunity'?
28. S: I am confuse with this 'opportunity', between the two, 'proposal' and 'chance' that follow this text.

29. E: Aha?
30. S: If it is from this text...
31. E: Wait a minute, Farid is confused between 'chance' and...
32. S: 'Proposal'.
33. E: And 'proposal'?
34. S: It means that this is the answer, between 'idea' and 'proposal' I choose 'chance'.
35. E: Aha.
36. S: Because the text writes 'It was a great opportunity, a great opportunity for Maimunah.' (Perenggan 5). So it could be a good 'proposal', it could be a good 'chance'!
37. E: Aha?
38. S: For enrollment into the school, so I choose 'chance', if this 'proposal', I 'proposed', right?
39. E: Is it?
40. S: That is why I choose 'chance'.
41. E: That is why Farid chose 'chance'?
42. S: Ha.
43. E: 'Realised'?
44. S: This 'realised', if it is taken from the Dewan's dictionary, maybe the meaning is 'rise', right?
45. E: 'Rise'?
46. S: From the text it is written 'know...her father did not realise about Maimunah's ability until she...aged...'. (Not specifically written in the text)
47. E: Until she...is it two years later?
48. S: It is two years later. He must knew it...it can't be his father, his father began to 'rise'...ha, ha!
49. E: So, in the Dewan's dictionary, this 'realised' the meaning maybe 'rise'...but in the story, he 'knew', is it?
50. S: Waken from sleeping, maybe it is 'rise', right?...
51. E: But, in following the story, 'realised' is...
52. S: ['Knew']
53. E: ['Knew'] But if 'realised' for sleeping then it is different, right?
54. S: It is different!
55. E: So, you are following the fitness, right?
56. S: Mmmm.
57. E: That number two? Find the meaning as used in the Maimunah's story. 'Courtyard' (halaman)?
58. S: 'Courtyard'? I choose 'a place with fences around it.' If we select the 'page'...
59. E: What?
60. S: This 'page' is indeed 'halaman' and sometimes its meaning is 'page' but taken from the text this 'halaman' shows an area...
61. E: Ha, ha?
62. S: At, at the surrounding of Maimunah's house.
63. E: Hmm?
64. S: 'A place for badminton' doesn't have to be 'courtyard'!
65. E: Yes, yes?
66. S: 'Where kings and queens live'? Maimunah is not the child of the king! (Laughing)

67. E: He! He! (Laughing) 'A place for talking'?
68. S: 'A place for talking', it could not be a big courtyard as a place for talking...it couldn't be.
69. E: It couldn't be?
70. S: It is not!
71. E: OK. 'Studio'?
72. S: 'Studio'?
73. E: Mmm...
74. S: This 'studio' is for us to study for the student to draw pictures because it says in the text 'Maimunah has no studio, thus she goes to the store to draw pictures.'
75. E: Aha, ha, ha?
76. S: So, 'where pictures are painted', if it is a place, but if it is in the 'studio', commonly, maybe 'where television programmes are made', but the one here, 'studio' is meant as 'where pictures are painted'!
77. E: Aha, ha, ha...
78. S: Because she doesn't own one, that is why she goes to the store.
79. E: Because she doesn't own one, she goes to the store, right? Aaa...if by following the story, the 'studio' is not a studio for making programmes...is that right?
80. S: Hmmm.
81. E: The 'tengkujuh'? (A common term for monsoon)
82. S: This 'tengkujuh' I answered it as 'wet season' because tengkujuh season means rainy season and because I am already used to it, if at the end of the year's break right?...
83. E: Aah?
84. S: Definitely it is tengkujuh season aah, the tengkujuh season is rainy season, it couldn't be 'number seven'!
85. E: It couldn't be?
86. S: Ha, ha! 'Teduh' (When the rain has just stopped) season, teduh's season, to me I feel if this 'tengkujuh' it is at the end of the year, it always rain, that is why it is raining.
87. E: Aaa...because it is at the end of the year?
88. S: At the end of the year. Because it is a term break, right? It is common.
89. E: Perhaps at Farid's place the people are used to the word 'tengkujuh'? The villagers?
90. S: It is not.
91. E: It is not, right?
92. S: I feel it is at the west coast, east coast.
93. E: East coast, right?
94. S: Mmm.
95. E: East coast, right? the term 'tengkujuh', right?
96. S: (No verbal response)
97. E: Aaa. So it is at the end of the year, right?...OK. 'What was on the sign outside Maimunah's house?'
98. S: I do 'White Tower' because it is (the answer), at first I could not find the answer...
99. E: Aha?
100. S: Maybe it is because I don't quite understand the sentence, right?

101. E: Ahmm?
102. S: So looking carefully at the details I realised it as 'White Tower' actually...
103. E: It is something which is [carved], is it?
104. S: [Carved!]
105. E: It is carved outside, 'White Tower'?
106. S: Aha. That is what I remember, it is carved with this...
107. E: Speak a bit louder, a bit louder.
108. S: It is carved with something carved which is white that is what I...
109. E: At first, at first it is hard to understand, after that it is understood.
110. S: After read it carefully, it is understood.
111. E: Aha, is the answer correct?
112. S: Hmm.
113. E: Correct? Right? 'Why did everyone like Maimunah?' ha?
114. S: From the text it is stated that Maimunah is friendly...
115. E: Mmm?
116. S: After that she likes teacher because she is not snobbish eventhough her father is neither too poor nor too rich, right?
117. E: Ha?
118. S: That is why, people like her!
119. E: People like her? Because she is not arrogant, is it?
120. S: Tak tinggi hidung (Not with 'high nose'; snobbish).
121. E: Oh? She is not 'tak tinggi hidung'. Haaa... 'What was the name of Maimunah's eldest brother?'
122. S: Her eldest brother is Adam. In the...at first I do Haris.
123. E: At first thought, do 'Haris'?
124. S: Aha, do 'Haris'...when I read the text again and making the mind that Haris is his second child.
125. E: The second child, aah?
126. S: The second child. It is like that.
127. E: Aha, 'When did the term begin?'
128. S: 'In the beginning of the tengkujuh's season' it is there from the text.
129. E: Is it written in the text? OK. 'How many children were there in the Art School?'
130. S: Hmm. At first I was confused between the school she was first admitted before enrolled at Intan's School or that school.
131. E: Aha?
132. S: Thus I think if enrolled to the first school when she was at standard one then it wasn't written, what is written...
133. E: [Total number of children!]
134. S: [Total number of children!] Here at the Intan's School it is written as 140 people.
135. E: Ha, is that right?
136. S: Ha.
137. E: So at first (you) were confused with the question 'itu' (that), right?
138. S: Ha.

139. E: At that school! Between the two, right? Maimunah's school before she was admitted at the Art School or the Art School itself? But Mohd. Farid assumed the question must be related with the Art School, right?
140. S: Because, her father is there, right! Her learning's place.
141. E: Haa. OK. Number 8. 'Which children in the family were younger than Haris?'
142. S: I choose 'Onn and Maimunah'. Because in the text it is written as the child...her eldest brother was Adam followed by Haris and Onn.
143. E: Aha?
144. S: This Maimunah...child...if Haris was her brother it means that Maimunah is his young sister. So, the person who were younger than Haris must be Onn and Maimunah!
145. E: Ahmm? So, what is Maimunah in that sibling?
146. S: The fourth, perhaps.
147. E: Perhaps the fourth? Correct? Have you come across this text before?
148. S: Haven't.
149. E: Haven't seen, right. OK. So, Adam is the eldest, right?
150. S: Adam is the eldest.
151. E: After that?
152. S: After that Haris.
153. E: After that Haris, after that?
154. S: [Onn followed by Maimunah]
155. E: [Onn followed by Maimunah] 'How do we know that Maimunah did not have good eyesight?'
156. S: Its, because it is written that Maimunah is a friendly person with a round face and wearing spectales. Thus, wearing spectales may be her eyesight is blurr.
157. E: Aha?
158. S: Must be her eyesight is blurr and when it is blurr the eyesight must be not clear, so...
159. E: Aha?
160. S: She is wearing spectales showing that her eyesight is not clear.
161. E: Aha. 'How old was Maimunah when her father found out she knew a great deal about art?'
162. S: Nine years. I answered it as nine years because at the time her father enrolled her to the school (she's) seven years...
163. E: Aha?
164. S: After that she had no studio...two years later. It means that two years added to seven years it must be two years added nine...two years plus seven years thus the answer is nine years.
165. E: Two years plus seven years (you) make nine years? It means that two years later, only then her father realised that Maimunah had the drawing talent, right?
166. S: Yes!
167. E: Right, is that not wrong? Aha. Is that easy? It is logic, right?
168. S: Ahm.
169. E: OK. 'How many prefects did the Art School have?'
170. S: I answered as seven people.

171. E: What's the answer?
172. S: Seven people.
173. E: Seven? What the argument for saying that seven people?
174. S: Because it is written here 140 students. The140 students divided into seven, seven groups and being placed, every group been given one prefect's room, one student's room if I am not mistaken and another one large room. So if it is seven, the seven groups each, each group has one room for the prefect. I think one prefect for one room. For each prefect, thus if there are seven groups there must seven prefects.
175. E: Aaah, so seven rooms, one prefect for each room?
176. S: Hmm.
177. E: If there are seven rooms, there are seven prefects?
178. S: Mmm.
179. E: OK. 'Give two reasons why some children only went home twice a year?'
180. S: At first I only got one answer for the answer because they are far from school, their houses are far from their school.
181. E: Aha?
182. S: Like Maimunah, it is near, clearly it is near to Intan School.
183. E: Are there problems for Maimunah to go home?
184. S: No. Houses which are very far, from south to the north, it couldn't be that after had arrived home for two or three days (they) have to go back (to school)? It is not possible, maybe...
185. E: Ha, not possible?
186. S: Maybe go home only when it is term break.
187. E: Ha, OK. Becuase their houses are far from...
188. S: School.
189. E: Their school. Is that correct? Ha?
190. S: The second I answered it as poor.
191. E: Ha?
192. S: Even if the house is near but if is already being poor, it cannot be going home every week, right? At first I could not answer this question, by looking at the problem, carefully thinking at it, I could.
193. E: So, it's because, even if the house is near, if it is already poor...
194. S: Being poor...
195. E: Definitely not going home, wanting to go home every week, is not possible?...
196. S: It couldn't be.
197. E: Aaa. So, what the answer?
198. S: Because there are students who are poor and cannot afford to go home.
199. E: Aaa. So, have to be in budget if wanting to go home twice a year, right?
200. S: Twice a year.
201. E: OK. Number 13. Use your own words to explain the meaning of "kehijauan alam (open country)".
202. S: I answered it as jungle. Because in the text it is said that if...
203. E: A bit louder, a bit louder, please.

204. S: In the text it says 'when we in the wrong direction, may be entering into the wide green world. May be jungle, because if it is the town, usually, in the town usually...
205. E: Farid, could you repeat the answer?
206. S: Forest because, because usually the forest symbolised a green world, right, symbolising the green world, if it is at the town it is rare to have jungles like this. At most near the side of the road.
207. E: At the side of the road?
208. S: If it is in the town it is concrete jungle, the story shows a past story, fifty years ago, right?
209. E: Haa, fifty years ago?
210. S: May be the towns are few, small ones...
211. E: Small town?
212. S: Only small town and it was sorrounded by jungle and when one walks, entering the wrong road maybe leading to the jungle.
213. E: Ha. For instance it is like which town? May be it is like Mersing town?
214. S: Ha, like Mersing, at small villages, right?
215. E: At villages, right? Aha. Because of that there are many green world at the jungle?
216. S: Jungle.
217. E: Ha. This 13 (b), " kid...
218. S: "A funny girl".
219. E: A funny person. Why is it said as a funny girl?
220. S: Because at the time when she came at the school, there were many rich people...
221. E: Ha?
222. S: Looking at Maimunah wearing clothing like, like what is said, like a breadmaker girl...aah..
223. E: Haa...
224. S: If I am not mistaken, it is like that...
225. E: Haa...
226. S: After that it is mentioned that there are people who teased her 'a funny girl hoping to enrol in school...already poor wanting to enrol in the Art School, thus the referred girl is Maimunah...
227. E: Is it?
228. S: The funny thing is because her clothes is pale, right? That is why they think she is funny, right?
229. E: Aha...
230. S: Hmm.
231. E: What could it be other than that which can be regarded as funny?
232. S: That is it because it is said that she is poor, right? Wanting to enrol in the best school, maybe...
233. E: Aaa...is that funny? Is there other factor, that you think, which is other than the pale clothing?
234. S: Mmm...no, there isn't.
235. E: There is none, right? OK. 14. Underline four words from the following list which you think are most important to the story.
236. S: Firstly, I underlined 'Art School'...
237. E: Ahmm?

238. S: This 'Art School' is the place for Maimunah to achieve...her stepping stone to become a famous artist.
239. E: Is it?
240. S: So, I answered, the first answer 'Art School'.
241. E: Mmm.
242. S: The second answer I choose 'Maimunah'. Even the title is 'Maimunah' right? I answered 'Maimunah', right?
243. E: Ahm?
244. S: The second is 'Intan'. The place of Maimunah's home and the place of the Art School.
245. E: Aha, her place?
246. S: The 'newspaper' is a place, a place, a place as to how her parents know how the newspaper, how the Intan's school wanting more students, right?
247. E: Aha?
248. S: Because of that I do 'newspaper'.
249. E: Aha. It is not the 'headmaster'?
250. S: This 'headmaster' was at the time of her former school.
251. E: Her former school. 'Child'?
252. S: 'Child' at the Art School.
253. E: Aaa. Not important, right?
254. S: Not important.
255. E: Aaa this 'courtyard'?
256. S: This 'courtyard' is at Maimunah's house, right?
257. E: There is no (importance)?
258. S: None.
259. E: Right? 'Tengkujuh season'?
260. S: This 'tengkujuh season' is when, at the beginning...
261. E: School?
262. S: At the beginning of schooling.
263. E: Aha. There is no importance right?
264. S: No, couldn't remember.
265. E: 'District'?
266. S: 'District'? How is this 'district'? District?
267. E: Hmm?
268. S: Don't know, how it is?
269. E: 'Examiners'?
270. S: This 'examiners' are the examiners who tested Maimunah and others in order to enroll in [the Art School].
271. E: [The Art School]. So, it is not important?
272. S: (No verbal response)
273. E: All right, number 15, 'Using what you have learnt from the story about Maimunah's home and family, underline three sentences from the six below which best seem to fit a story with the title "Sunday Afternoon at Maimunah's house".
274. S: Sunday Afternoon, is it?
275. E: Hmm.
276. S: If we follow what is in here, this sunday afternoon is where Maimunah could go back to her mother's home and meet her family.
277. E: Aha?

278. S: I answer the answers (a), (e) and (f). Answer (a) 'The house was filled with the laughter of Maimunah and her friends.'
279. E: Why?
280. S: I answered it that way because she had just came home, right?... may be she came with her friends who lived far away, right?...
281. E: Aha?
282. S: The far away, her house is near, right?...
283. E: So?
284. S: That is it, her house, if without her (in the house) , right? Maybe she is the youngest, if without her presence maybe it is quiet.
285. E: I see. So she took her friends , who had difficulties of going home due to being far away from their homes, to her house which is near? Is she the youngest, right? Haa. 'In the kitchen, the maid was preparing tea.'
286. S: It can't be the maid was preparing tea only on Sunday afternoon, did not she prepare it on Saturday afternoon?
287. E: Ha?
288. S: She must be. That isn't logic, right?
289. E: Thinking of it as not being logic?
290. S: (No comment)
291. E: 'Her parents had just returned from a walk in the country'?
292. S: It can't be that every Sunday afternoon Maimunah's parents went to the city!
293. E: Aha?
294. S: Once it's Sunday, went to the city.
295. E: Aha?
296. S: I feel it maybe sometimes. (Rarely)
297. E: Once in a while? (Rarely)
298. S: (No verbal response)
299. E: But why it is not, not fit for the title "One Sunday Afternoon at Maimunah's house"?
300. S: Of course, they knew that their daughter would come home on Sunday afternoon, right?
301. E: Aha?
302. S: It can't be, everyone would like to go out when (she) is to come home...what will happen when their daughter is back and nobody is at home, right?
303. E: Yes, yes...
304. S: She doesn't, doesn't know where her mother is.
305. E: Aha? 'Adam and Haris were working hard in the garden'?
306. S: These Adam and Haris have the drawing talent, it can't be they would work hard in the garden. Once it is Sunday afternoon, they would work hard!
307. E: Haa?
308. S: As far as her house is concerned, what I know is that her father is not too poor, right?
309. E: Haa?
310. S: Maybe he can find a gardener, right?
311. E: He find a gardener, is it?
312. S: Mmm.

313. E: Aaah. 'e'? 'The noise of traffic passing through the town could be heard quite clearly'?
314. S: I answered it because of the traffic's noise. One Sunday afternoon Maimunah came back from her school...
315. E: Aha...
316. S: That is when the vehicle could be heard clearly...must be heard!
317. E: Must be heard? So the vehicle is referred to which vehicle?
318. S: It could be a taxi.
319. E: Could be a taxi...that is riden by Maimunah?
320. S: (No verbal response)
321. E: Are there other reasons as to why it could be heard quite clearly?
322. S: It could be a train, right?
323. E: It could be a rain passing through the town?
324. S: Mmm. Even the train has loud noise.
325. E: Ahahaha?...
326. S: That is the one which is clearly heard, right?
327. E: Aaa. Why the noise of the traffic could be heard quite clearly on Sunday?
328. S: Because Maimunah went home on that day, even if riding a car, who is coming home on that day, maybe Maimunah.
329. E: Maybe Maimunah? OK. Why not 'f'? 'Soon Maimunah would be catching the train back to Intan's Art School'.
330. S: This Sunday afternoon...
331. E: Sunday afternoon...
332. S: Sunday afternoon, it could not be that she would wait a month or two, or a year, sooner she must be going back to her school, Intan Art School to proceed with her education.
333. E: Ahaaah, taking the train, is it?
334. S: Maybe.
335. E: Maybe? How far is it from her home to...(school)?
336. S: I don't know, I am not sure.
337. E: Not sure, right? Aaah. So...OK. Number 16. 'Although Maimunah's father was not really a poor man, he had to be very careful how to spent the money he earned. Give a reason for this.'
338. S: Right, we know it from here, right? This Maimunah is learning at a private school
339. E: Aha..
340. S: Usually the budget and the cost for private school are higher than the government school.
341. E: Ahmhm..
342. S: Thus, if her father spent more money, Maimunah might not be able to settle her fees...in case if her father is a big spender, right?
343. E: Mmm..
344. S: Later when Maimunah wanting to pay her fees, then it will a time when it is difficult to get money.
345. E: Mm, mm, mm..
346. S: Because the fees are already high, if in the private school a month sometimes may cost more than a hundred (ringgit).
347. E: The maintainance cost is high, right?

348. S: Indeed.
349. E: Because of that he had to, her father had to economise, right?
350. S: Indeed.
351. E: Aaa. If not, then how to? Is it that worse?
352. S: Worse.
353. E: What's Maimunah's father doing?
354. S: Teacher.
355. E: Teacher, right. Aaa. Number 17, 'Why Maimunah was teased by her friends? Choose the best answer.'
356. S: Her friends were those who had just enrolled at the school and because her friends saw her clothes was as white as, as if it was affected by flour.
357. E: Aaah...
358. S: So, they laughed.
359. E: Mmm...
360. S: Mmm...if following answer (a), right, 'Her parents operated a bakery shop', that is not possible because her father is a teacher!
361. E: Haa?
362. S: (b) 'Her clothes was dirty with flour'. That is not possible because it is stated that it/they seem as if, right? It is not there! 'Her friends loved to bluff her and pull her legs'.
363. E: Mmm?
364. S: It isn't. It is not.
365. E: Mmm?
366. S: There's no name calling. It is stated.
367. E: Ahm. What is this 'Her friends were fooled by her clothes'?
368. S: One of the reasons.
369. E: One of the reasons? 'Her friends loved to bluff her and pull her legs'?
370. S: It is not. I feel it is not.
371. E: So, 'Why Maimunah was teased by her friends, your answer is (d)?
372. S: (c), (c).
373. E: Oh, answer (c). 'Her friends were fooled by her clothes'. OK. How were they fooled by the clothes?
374. S: Yes, they saw as if the clothes was dirty with bread flour.
375. E: Like being affected by the bread flour. Actually the clothes is?...
376. S: Pale.
377. E: It is only pale, right?
378. S: Pale.
379. E: Oh, maybe the pattern was pale, right?
380. S: Moreover her friends in general are rich, right?
381. E: Aah...
382. S: That is why they laughed.
383. E: They laughed at the girl wearing the pale clothes, seasoned...
384. S: Added to that wanting to enroll to the better school!
385. E: Aha, ha! OK. 18. 'Underline three of the following buildings would Maimunah be most likely to be able to see in Intan'.
386. S: 'Police station'.
387. E: 'Police station...

388. S: Eh? 'Railway station'.
389. E: Railway station?
390. S: This 'railway station' maybe a place let say if Maimunah's friends who lived far away and wanted to go home for instance, wanting to go home which is far away, right?...
391. E: Ahm?
392. S: Must be riding the train because in the earlier days there was no bus, if I am not mistaken, fifty years ago. There's no bus.
393. E: There's no bus, right?
394. S: Even the train was in the period of...antique train, right?
395. E: Aha. (laughing) 'This 'supermarket'?
396. S: It is written here, the supermarket, during the early tengkujuh season Maimunah was busy for shopping new clothes.
397. E: Aah?
398. S: Thus, she must had shopped at the supermarket.
399. E: Aha. At the town, right?
400. S: At the town.
401. E: Aaa. 'Plastic factory'?
402. S: Plastic factory? Long time ago it was rarely seen at the town, in the middle of the town, all of the sudden there's one plastic factory. If there is one, then it's a small factory, there's a tahu factory.
403. E: 50 years ago, were there plastic factories?
404. S: None.
405. E: None, right? It is not suitable to build plastic factory in the town?
406. S: (No verbal response)
407. E: 'Post office'?
408. S: 'Post office'? This 'post office' is because of this, those who were far away adding being poor, pity on them (students). They couldn't contact make contact with their fathers! They only able to go home twice a year. So, it couldn't be, they must send news to their parents...so they wrote letters...thus needing post office.
409. E: Mmm...so post office is needed?
410. S: (No verbal response)
411. E: The 'police station' was there?
412. S: 'Police station'? I feel the police station was far in the middle of the town.
413. E: Far from?...
414. S: Far from her school.
415. E: So most probably wouldn't Maimunah be able to see the police station?
416. S: I think, it couldn't (be seen).
417. E: It is not? How about the 'Radio and television shop'?
418. S: Years ago, 50 years ago, I feel there's no radio and TV yet!
419. E: There's none yet?
420. S: Long time ago, right! Maybe in one town, there's only one shop!
421. E: Maybe there's only one shop?
422. S: Now, if we walk a little bit we must be coming across a radio shop ah. Long time ago, maybe in one town there's only one shop. Sometimes there's none.

423. E: So it is difficult to see that, right?
424. S: Ahah.
425. E: Aaa...because the radio and TV shops were not many, right? So it's quite difficult for Maimunah to see the thing?
426. S: It's Sunday, right?
427. E: Hmm...19. 'Maimunah had some good teachers and grew up to be a famous artist. From what you know already and from what you have read in the story, decide which two of the following statements are true and underline them'.
428. S: I answered it (a) and (c). 'Hard practice makes all pupils good artists'. If she's getting only a good teacher, but she didn't work hard, (then) she's only getting a good teacher, no matter how good the teacher is, even with oversea's qualification, but if she's only relying to her teacher without working hard (then) it is not possible for her to becoming a good artist!
429. E: Hmm...Thus it musn't be that all students be good artists?
430. S: (No verbal response)
431. E: Aha. That (c)... 'Some famous artists have had good teachers'!
432. S: Some of them, not all have had good teachers, because probably there are talented pupils just like Maimunah...
433. E: Hmm?
434. S: Their talents, since they are talented and getting the teaching from good teachers, this makes the drawing much better, right?
435. E: Hmm...
436. S: There are some (pupils) not getting, they are only talented but not, not afford, right?...in getting the teaching from good teachers, in that case their talents are still all right, but only for some of them.
437. E: Only for some of them?
438. S: Only for some of them, it is not, a few perhaps.
439. E: A few?
440. S: (No verbal response)
441. E: Many artists...the (b) wasn't chosen, why? 'Many famous artists did not need a good teacher'?
442. S: Not many, then.
443. E: Is that true?
444. S: Not true, because if without the good teacher, most pupils, only a few (of them) doesn't need the good teacher.
445. E: Hmm?
446. S: Most of the pupils, the current artists, they need a good teacher! It is simply because if without the teacher, they don't know how to make 'tone', right? They know to draw only. Even they don't know how to colour because they don't know what are the better and appropriate colours, for instance.
447. E: The better and appropriate colours?
448. S: Aha.
449. E: Thus, aaa 'Many famous artists did not need a good teacher', that is not true?
450. S: Hmm.
451. E: Aaa. OK. That (d)?

452. S: 'All pupils become good artists if they have good teachers'. It doesn't have to be all pupils who have had good teachers they become this...
453. E: Hmm?
454. S: Become good artists. It probably the student couldn't afford it but he has the buried talent and he is poor, maybe he is poor and he is not getting the teaching from good teachers but it doesn't mean that he cannot be a good artist! He must have practised, must be good.
455. E: Mmm?... 'All pupils become good artists if they have good teachers.'
456. S: Not all students, there are a few only.
457. E: Not all students will be good artists, it means that in 20 probably only 3 are good? Right?
458. S: Mmm. Even if with good teachers, if he is not having, look answer (a) for instance, even with hard practice and havin good teachers but without hard practice, [it doesn't work, right?]
459. E: [It doesn't work, right?] Is it useless?
460. S: Aha.
461. E: Number 20. 'From the following, pick out the two things you think had most to do with Maimunah becoming a good artist'.
462. S: I answered (b), 'an artistic father'. It is probably the artistic blood which flow from him to Maimunah. Because of that she has she can become a famous artist.
463. E: Aha. The artistic blood, right?
464. S: Artistic blood.
465. E: Flowing means, 'bapak borek anak rintik'lah (a Malay saying meaning that if a father is good or worst at something than very likely his child will follow the same step) A father who likes drawing, thus Maimunah is following her father's step, right?
466. S: Mmm. It is a sheer waste if there is a talent of arts in our blood but we do not know how to make use of it.
467. E: Aha?
468. S: Clearly a waste.
469. E: OK. 'A talent for art'?
470. S: Maimunah is talented for art, the only thing was at the beginning her father didn't realised and her father totally didn't expect that Maimunah could draw well. But the reality was that Maimunah could draw well and much better than her brothers.
471. E: Aha?
472. S: That is why I choose 'a talent for art'.
473. E: Mmmm. Are there relation between 'Living in Intan' and the achievement of Maimunah being a good artist?
474. S: Living in Intan? It doesn't have to be that all people who lived in Intan have the talent for drawing.
475. E: Aaa?
476. S: Maybe...they lived in Intan but have other talent...such as playing games maybe not talented in drawing.
477. E: Ahm. 'Having a store to paint in'? Is that a factor for Maimunah becoming a good artist?

478. S: It is not. The store of the house. It couldn't be that once having a store in the house thus becoming a famous artist. If that the case me too can become a good artist!
479. E: Aha.
480. S: If it is only the house's store, in the house's store, drawing had...
481. E: It is not the factor, is it?
482. S: Hmm.
483. E: 'C'. 'Being a friendly girl'? Is that a factor?
484. S: She's friendly. She's only entertaining her friends with good care but that doesn't mean that all friendly girls can draw as good as!
485. E: Hmm...doesn't have to?
486. S: Doesn' have to.
487. E: Mmm. 'Being a teacher's daughter'? Is that a reason for Maimunah becoming a good artist?
488. S: It is not possible all teachers' daughters becoming good artists. Maybe the teachers are teachers of Mathematics, Bahasa Malaysia, Malay language, doesn't mean that she is good in...in drawing!
489. E: Ahm? So?
490. S: So, not...clearly it is not...only a few.
491. E: A few?
492. S: There is a teacher who is good in drawing...it is good. That if InsyaAllah (by God's will) the child of the drawing teacher. Maybe, that might happen.
493. E: Aha? The child...Maimunah being the child of a teacher? That make Maimunah good? Is she good?
494. S: No.
495. E: No, is it?
496. S: Mmm.
497. E: OK.

APPENDIX F

Checking the Reliability of the Translated Interviews from Bahasa to English

Appendix F (i): Original Transcription

Appendix F (ii): Author's Translation

Appendix F (iii): Translator 1

Appendix F (iv): Translator 2

Transcribed Text: Si Pintar. A comprehension test in L2.

Questions Interviewed: 23 and 24.

A Coding Reference of the Chosen Sample: M. F. S.

School: Sekolah Menengah Sultan Ismail

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288. S: Lagi bahaya.
289. E: Jadi, eloklah dia cari tempat lain untuk tidur dan cuba cuci luka dia?
290. S: Mmm.
291. E: OK, nombor 23, kenapa you pilih 'run away'? Sekiranya Si Pintar terlihat kucing hutan yang lain? Yang sedang memanjat pokok?
292. S: Ya! Saya rasa dia kena lari sebab dia nak lawan yang kucing satu pun dah tak larat, bersabung nyawa kan, berhempas pulas. Kalau datang lagi seekor dia tak boleh buat apa-apa mesti lari punya dia tak larat nak lawan sampai dua ekor kucing liar.
293. E: Aha...sampai dia sabung nyawa ya , tak larat lagi nak...., baik dia lari ye?
294. S: Baik dia lari sebab ni...
295. E: Kenapa dia tak nak attack, attack?
296. S: Dia pun tak kuat, nak attack lagi pun dia keldai, dia tak kuat, tak kuat sangat lari!
297. E: Aooh. 'Drown it in the pool'?
298. S: Aaa. itu memang nak bunuh dirilah. Aha sebab kalau sebab wildcat tu boleh mati kat dalam pool yang dalam tu dia tentu boleh mati jugak.
299. E: OK. 'Pretend to be dead' tu, tak boleh? 'e' tu.

300. S: Bersedia untuk mati.
301. E: Berpura-pura untuk mati?
302. S: Tak boleh lah.
303. E: Tak boleh?
304. S: Kalau berpura-pura untuk mati nanti, dia tengok mati dia makan ajalah!
305. E: Makan aja. 'Try to hide in the cave' ni?
306. S: Dak ni, sembunyi dekat...
307. E: Mmm?
308. S: Sedangkan masa dia, dia kata ni terjumpa lagi satu seekor kucing yang lain, sedangkan masa ni dia tengah bergaduh dengan kucing tu!
309. E: Mmm?
310. S: Tak kan dia nak bersembunyi lagi. Kucing tu tak kanlah bodoh, tak nampak kan?
311. E: Mmm. OK. 24, soalan terakhir, lega ya? Two of the following sentences adalah tidak benar, ya, kenapa you rasa 'Mules are heavier than wildcats' (sebagai tidak benar)
312. S: Kalau dia lebih berat daripada wildcat tu tentu dia mati! bersama -sama wildcat tu. Kalau tak kan...
313. E: Mmm...
314. S: Kalau tidak mesti dia, mesti dia hidup dapat menyelamatkan diri!
315. E: Jadi you rasa 'keldai lebih berat daripada wildcat' tu tak betul?
316. S: Tak betul. Kalau betul mesti dia mati punya, dah Inna lillah.
317. E: Sebab dua-dua tu akan mati?
318. S: Ya.
319. E: Maksud, maksud 'akan mati' tu maksud dia macam mana?
320. S: Yalah. Sebab dalam kan, sedangkan...
321. E: Air tu dalam?
322. S: Air tu dalam sedangkan dia dapat lepaskan diri maknanya dia ringan daripada wildcat tu. Kalau dia berat dua-duanya mati dia tak boleh selamatkan diri.

323. E: Oooh, jadi kalau mule tu berat dia pun akan mati juga bersama wildcat tu ya?

324. S: Mmm.

325. E: OK. Wildcat ni, agak berapa besar kucing tu? Kucing hutan ni?

326. S: Lebih kurang besar keldai samalah, kecik sikit tapi garang kan?

327. E: Kecik sikitlah tapi garang? Kecik sikitlah daripada mule, daripada keldai tu tapi dia garang?

328. S: Kecik sikit aja.

329. E: OK. Yang 'd' tu, 'wildcats are more cunning than mules'? Lebih pintar daripada keldai.

330. S: Kalau dia pintar tak kan dia dia nak gaduh sekali dalam tu, mesti dia ajak keluar Si Pintar tu gaduh kat atas bukan dalam tu.

331. E: Gaduh kat luar gualah, jangan gaduh dalam gua?

332. S: Kalau tidak macam mana si wildcat ni bolch mati kalau dia tak pintar?

333. E: Jadi dia ni tak bijak lah?

334. S: Jadi dia menggunakan kekuatan dia saja untuk menangkap Si Pintar, bukan menggunakan otak dia.

335. E: Jadi you rasa wildcats are more cunning lebih bijak daripada keldai tu, tak betul ya?

336. S: Tak betul.

337. E: Maknanya dia tidak bijaklah?

338. S: Mmm.

339. E: Mmm. Tak bijak dari segi apa tu, rasa-rasa?

340. S: Daripada ialah dia hanya bertindak melulu aja, tak menggunakan otak langsung. Dia bertindak melulu hanya yang penting sekali nak makan tau.

341. E: Aaa?

342. S: Dia bertindak melulu,tidak memikirkan bahaya dia.

343. E: Aaa. Dia tidak memikirkan bahaya jadi dia pentingkan makan daripada lapar dia?

344. S: Makanan dia pentingkan.

345. E: Jadi, dia bertindak melulu ya?

346. S: Mmm.

347. E: OK. Si Pintar...yang 'b' tu, 'Si Pintar was clever to get the wildcat into the water'?

348. S: Tulah , Si Pintar ni memang pandai sebab dia tahu kan wildcat tu lebih ringan..lebih berat daripada dia jadi dia powerkan dia tengah lemah sebab wildcat tu lemah dan lapar dia bawaklah ke tengah kat dalam air tu.

349. E: Mmm. Air tu.

350. S: Jadi mungkin apa ni wildcat tu masuk dalam tu dia mungkin lemas.

351. E: Jadi Si Pintar ni memang dah, memang bijaklah memang dia sengaja nak bawak ke dalam kolam tu, masuk dalam kolam?

352. S: Mmm.

353. E: OK. Gitu. 'c' tu, 'The wildcat should have won the fight'?

354. S: Ya. Dia patut menang kalau tak lawan dalam air tu. Sebab ialah dia lebih berat bila dalam air dia tak gunakan otak dia tak dia bertindak melulu itu sebabkan dia kalah. Kalau dia lawan kat atas, kemungkinan besar dia menang.

355. E: Kemungkinan besar dia menang ya?

356. S: Aaa.

357. E: So, 'the wildcat should have won the fight' tu adalah tidak benar ya?

358. S: Eh, 'the wildcat should have won the fight'...

359. E: Eh, benar, benar...

360. S: Benar, benar...

361. E: The wildcat should have won the fight tu benar ya?

362. S: Benar.

363. E: Kalau tak kerana dalam air memang dia menang lah?

364. S: Menang sebab dia garang dan kuku dia tajam pun.

365. E: Ooo. 'e' tu 'In a fight...di dalam mana-mana perlawanan, binatang besar sepatutnya menang. Setuju tak? Itu betul? You kata itu betul?

366. S: Binatang besar sepatutnya menang. Kalau, sebab binatang besar ni...

367. E: Mmm?

368. S: Dia selalu besar, kuat, lepas tu garang, kuku dia panjang, macam harimau singa kuku dia panjang gigi taring dia tajam jadi selalunya dia menang. Kalau lawan binatang yang lemah tu yang tak punya apa-apa kelebihan kecuali...dia bulu dia..

369. E: Aha. Jadi binatang yang besar ni memang patut menanglah? Contohnya macam mana?

370. S: Wildcat tu dengan Si Pintar ni ah. Dia patutnya menang tapi oleh kerana dia bertindak melulu tidak menggunakan otak dia jadi dia termasuk dalam, dalam apa ni dalam kolam tu menyebabkan dia mati.

371. E: Jadi dia...dia termasuk dalam kolam tu menyebabkan dia mati?

372. S: Hmm.

373. E: Hmm.Jadi you rasa binatang besar sepatutnya menanglah? melainkan kes Si Pintar dengan kucing hutan tulah kan?

374. S: Hmm.Saya rasa wildcatlah.

375. E: Wildcat tu you rasa lebih besar daripada...

376. S: Si Pintar.

377. E: Daripada Si Pintar. Oooh. Kalau tak kerana kolam tu Si Pintar tu dah, dah...

378. S: Dah maut, dah arwah.

379. E: Dah habis lah ye, dah arwah. OK. Itu sahaja ya, terima kasih banyak-banyak.

Translator: The author of this study.

Text: Si Pintar. A comprehension test in L2.

Questions Interviewed: 23 and 24.

A Coding Reference of the Chosen Sample: M. F. S.

School: Sekolah Menengah Sultan Ismail.

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288. S: Too dangerous.
289. E: So, it is better for him to 'find somewhere else to sleep' and 'try to clean his wounds'?
290. S: Mmm.
291. E: OK, number 23, why you choose 'run away'? If Si Pintar happened to see another wildcat? Who is climbing the tree?
292. S: I feel that he must run away because even just fighting a single cat he couldn't cope with, endangering and struggling for his life. If come another wildcat he couldn't do a thing and he must run away because he is not strong enough to fight up to two wildcats.
293. E: Aha...up to the point that he had to endanger his life, right? Could no longer cope with..., it is better for him to run away, is it?
294. S: He had better run away because this...
295. E: Why he doesn't want to 'attack'?
296. S: He is not strong and attacking the mule further, he is not strong, not that strong (to) run away!
297. E: Oooh. ' Drown in the pool'?
298. S: Aaa. That is clearly a suicide. Aha because if the wildcat can die in the deep pool definitely he can die too.
299. E: OK. 'Pretend to be dead'? Can't it be? That (e).
300. S: Prepare for death.
301. E: Pretend to be dead?
302. S: Of course it can't.
303. E: It can't?

304. S: If pretending to be dead, later while he's dead the only thing to do, she would just eat him.

305. E: Only to eat. 'Try to hide in the cave'?

306. S: Not this, hiding at...

307. E: Mmm?

308. S: Even at the time he, it is mentioned that unintentionally he came across another wildcat, eventhough at this time he is still fighting with the cat!

309. E: Mmm?

310. S: It can't be that he wanted to hide again. It can't be that the cat is stupid and can't see, right?

311. E: Mmm. OK. 24, last question, don't you feel comfortable? 'Two of the following sentences are not true' right? Why you feel 'mules are heavier than wildcats' (as not true).

312. S: If he is heavier than the wildcat definitely he died! together with the wildcat. If it is not...

313. E: Mmm...

314. S: If not he must be, he must be alived (and) could saved himself!

315. E: Thus, you feel that 'mules are heavier than wildcats' as not true?

316. S: Not true. If it were to be true he would have died, had Innalillah (certainly we belong to God).

317. E: Because both would die?

318. S: Yes.

319. E: The meaning of 'would die', what does it mean?

320. S: Of course. Because it is deep, right? Even the...

321. E: The water is deep?

322. S: The water is deep even with (that situation) he could escape himself from, it means that he is lighter than the wildcat. If he is heavy both would die and he could not saved himself.

323. E: Oooh, so if the mule is heavy, she too would have died together with the wildcat, right?

324. S: Mmm.

325. E: OK. This wildcat, in your estimation, how big is this cat? This wildcat?

326. S: More or less the same as the mule, a bit smaller but fierce, right?

327. E: A bit smaller but fierce? A bit smaller than the mule but fierce?

328. S: A bit smaller only.

329. E: OK. That (d) 'wildcats are more cunning than mules'?

330. S: If she is cleverer it couldn't be that he would fight with (the cat) in that (pool), she must invite Si Pintar to get ou from the pool and fight outside the pool and not inside that.

331. E: To fight outside the cave and not to fight inside the cave?

332. S: If not how can the wildcat die if she is not clever?

333. E: So she is not clever, right?

334. S: So she only used her strength to catch Si Pintar and not using her brain.

335. E: So you feel the 'wildcats are more cunning than mules' as not true, right?

336. S: Not true.

337. E: It means that she is not cunning, right?

338. S: Mmm.

339. E: Mmm. In what aspect do you feel that it is not cunning?

340. S: In the sense that she acted without thinking further, without even using the brain. She acted without thinking and the important one is eating.

341. E: Aaa?

342. S: She acted without thinking ahead of the danger.

343. E: Aaa. She doesn't think of the danger so she give priority to eating than her being hungry?

344. S: She gave priority to food.

345. E: So, she acted without thinking, right?

346. S: Mmm.

347. E: OK. Si Pintar...that (b) 'Si Pintar was clever to get the wildcat into the water'?

348. S: Because of, this Si Pintar was clever because he knew that the wildcat was lighter...was heavier than him so he powered her when she was weak because the wildcat was weak and hungry (so) he carried her to the middle of the pool.

349. E: Mmm. That water.

350. S: Thus probably the wildcat went into it and probably she's drowned.

351. E: Thus, this Si Pintar was clever and he purposely wanted to bring (her) into the pool?

352. S: Mmm.

353. E: OK. Like that. That (c), 'the wildcat should have won the fight'?

354. S: Yes. She should win if not fighting in the pool. Of course it's because she was heavier when she was in the water, she didn't use her brain, she acted without thinking, all that caused her defeat. If she fought outside the pool there's a high possibility she could win.

355. E: High possibility that she win, right?

356. S: Aaa.

357. E: So, 'the wildcat should have won the fight' is not true, right?

358. S: Eh, 'the wildcat shoud have won the fight'...

359. E: Eh, right, right...

360. S: Eh, right, right...

361. E: The wildcat should have won the fight' as true, right?

362. S: True.

363. E: If it wasn't due to the deepness of the water, she would have won it?

364. S: Won it because she is fierce and her claws are sharp too.

365. E: Ooo. That (e) 'In a fight, the larger animal should always win'. Do you agree? Is that true? You said it is true?

366. S: Larger animal should always win. If, because this big animal...

367. E: Mmm?

368. S: He's big, strong and then fierce, his claws are long, like tigers and lions their claws are long, their fangs are sharp so they always win. If fighting with the weaker animals that don't have any advantage other than...their coat (body's covering) they...

369. E: So, this larger animal should win, right? What are the examples?

370. S: These wildcat and Si Pintar. She should have won but because she acted without making further thought, without using her brain, she unintentionally entered deep into the pool which had caused her death.

371. E: So she...she unintentionally entered into the pool and that caused her death?

372. S: Hmm.

373. E: Hmm. So you think that bigger animal should always win? The case of Si Pintar and the wildcat is an exception, right?

374. S: Mmm...I feel it is the wildcat.

375. E: You feel that wildcat is bigger than...

376. S: Si Pintar.

377. E: Than Si Pintar. Oooh, If it wasn't the pool definitely Si Pintar had, had...

378. S: Had died, had been an arwah (soul separated from the body).

379. E: It's finished, right? It had arwah. OK. That is all, right? Thank you very much.

Translator 1: A Ph.D candidate for Social Studies, Faculty of Social Sciences, The University of Nottingham.

Text: Si Pintar. A comprehension test in L2.

Questions Interviewed: 23 and 24.

A Coding Reference of the Chosen Sample: M. F. S.

School: Sekolah Menengah Sultan Ismail

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288. S: That's more dangerous.
289. E: Therefore, it's better for him/her to find other place to sleep and try to clean his/her wound.
290. S: Mmm.
291. E: OK, number 23, why did you choose 'run away'? What if Si Pintar saw the wildcats? Climbing a tree?
292. S: Yes! I feel that he/she has to run because s/he's not able to fight even one cat, s/he has to struggle for his life. If one more cat comes along, she won't be able to do anything except running away, he can't afford to fight with two wildcats.
293. E: Aha...s/he has to struggle hard for his/her life, not able to...it's better to run away, eh?
294. S: Better s/he run away because this...
295. E: Why s/he did want to attack, attack?
296. S: S/he is not strong to attack, moreover s/he is a donkey, s/he is not strong, not strong to run (away).
297. E: Aooh. 'Drown it in a pool'?
298. S: Aaa, that's committing suicide. Aha, because if the wildcat can die in the deep pool, so can s/he.

299. E: OK. Why can't s/he 'Pretend to be dead'? That (c).

300. S: Prepare to die.

301. E: Pretend to die?

302. S: Cannot.

303. E: Why not?

304. S: If s/he pretend to die, and s/he saw that it's dead, then s/he will eat it.

305. E: Just to eat it. What is this 'try to hide in the cave'?

306. S: Not this, hiding at...

307. E: Mmm?

308. S: Although s/he, s/he said that s/he found another cat, although at that time he is fighting with that cat!

309. E: Mmm?

310. S: S/he can't hide anymore. The cat is not stupid, cannot see, isn't it?

311. E: Mmm. OK. 24, last question, relief yet? Two of the following sentences are false. Why did you feel that 'Mules are heavier than wildcats' (as false).

312. S: If s/he is heavier that the wildcat, s/he will surely die! together with the wildcat. If not...

313. E: Mmm...

314. S: If not s/he would be, would be alive to save himself.

315. E: So you feel that the donkey (mule) is heavier than the wildcat is false (wrong)?

316. S: It's wrong/incorrect. If it's so, of course it would have died.

317. E: Because both of them will die?

318. S: Yes.

319. E: What's the meaning of 'will die'?

320. S: Well. Because it's deep, while...

321. E: The water is deep?

322. S: Although the water is deep, s/he is able to escape/survive, that means s/he is lighter than the wildcat. If s/he is heavy both of them will die and could not escape.

323. E: Oooh, so if the mule is heavy s/he would have died together with the wildcat?
324. S: Mmm.
325. E: OK. How big do you think this wildcat is?
326. S: More or less as big as the mule, slightly smaller than mule but fierce, isn't it?
327. E: Slightly smaller but fierce? Smaller than mule, but fierce?
328. S: Just slightly smaller.
329. E: OK. This (d), 'wildcats are more cunning than mules'? More intelligent than the mule.
330. S: If s/he is intelligent s/he wouldn't be fighting in, s/he would challenge Si Pintar to fight outside and not inside.
331. E: Fighting outside, not inside the cave?
332. S: If not how could the wildcat die if he is not intelligent.
333. E: So s/he is not intelligent?
334. S: S/he only using his/her strength to catch Si Pintar, not using his/her brain.
335. E: So you think these wildcats are more cunning more intelligent than the mule is incorrect/false, yeh?
336. S: Incorrect.
337. E: Meaning s/he is not intelligent?
338. S: Mmm.
339. E: Mmm. Not intelligent in what sense/aspect do you think?
340. S: Well, s/he acts hastily without using his/her brain at all. S/he acts hastily, only 'to eat' is important to him.
341. E: Aaa?
342. S: S/he acts hastily, without thinking of the danger (consequence).
343. E: Aaa. S/he doesn't think about the danger but 'to eat' only?
344. S: To him/her food is important.
345. E: So s/he acts hastily, isn't it?
346. S: Mmm.
347. E: OK. Si Pintar...How about (b), 'Si Pintar was clever to get the wildcat into the water'?

348. S: Well, Si Pintar is intelligent and know that wildcat is lighter than him/her, so he tricked him into going in the middle of the pool while the wildcat is weak and hungry.

349. E: Mmm. The water.

350. S: Well maybe the wildcat drown, when he get into it.

351. E: So Si Pintar is very intelligent, s/he purposely bring to the pool, into the pool.

352. S: Mm.

353. E: OK. What about (c), 'The wildcat should have won the fight'?

354. S: Yes. S/he would have won if they didn't fight in the water. It's because s/he is heavier when in the water, s/he is not using his/her brain and act hastily. That's why s/he lose. Maybe if s/he fight at the (top) dryland s/he probably would have win.

355. E: S/he could probably win?

356. S: Aaa.

357. E: So, 'the wildcat should have won the fight' is incorrect?

358. S: Eh, 'the wildcat should have won the fight'...

359. E: Eh, true, true...

360. S: True, true...

361. E: The wildcat should have won the fight' is true, yeh?

362. S: It's true.

363. E: If it is not in the water, he would have won?

364. S: Win, because s/he is ferocious and his/her nail nails are sharp.

365. E: Ooo that (e), 'In a fight...in any match, bigger animal should win? Do you agree? Is it true? You said it's correct?

366. S: Bigger animal should win. Because big animal...

367. E: Mmm?

368. S: S/he is always big, strong, ferocious, he/her nails are longer like the tiger or lion whose nails are long and its canine teeth are sharp, s/he always win. When fighting with weaker animals who do not have any advantage except...his fur...

369. E: Aha. So bigger animals should win? For example?

370. S: This wildcat and Si Pintar. S/he should have won but because s/he acts hastily without thinking, went into the pool and died.

371. E: So s/he...accidentally went into the pool cause his/her death?

372. S: Hmm.

373. E: Hmm. So you feel bigger animal should win, except Si Pintar and the wildcat, isn't it?

374. S: Hmm...I think it is the wildcat.

375. E: So in this context, who is bigger, Si Pintar or the wildcat?

376. S: Mmm...I think it's Si Pintar.

377. E: Than Si Pintar. Oooh. If it's not the pool, Si Pintar would have...

378. S: Had died, had been arwah.

379. E: It's already dead, isn't it? OK. That's all. Thank you very much.

Translator 2: A Ph. D. Candidate for Language Studies, at The University of Nottingham.

Text: Si Pintar. A comprehension test in L2.

Questions Interviewed: 23 and 24.

A Coding Reference of the Chosen Sample: M. F. S.

School: Sekolah Menengah Sultan Ismail

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288. S: More dangerous.
289. E: So, it is better for him to look for another place to sleep and to tend for his injuries?
290. S: Mmm.
291. E: OK, number 23, why did you choose 'run away'? What if Si Pintar happened to see another wildcat climbing a tree?
292. S: Yes, I think he would have to run away because he couldn't fight the wildcat, let alone face another one.
293. E: Aha...he had to fight for his life, he just couldn't..., better run away, right?
294. S: Better for him to run away because...
295. E: Why didn't he attack?
296. S: He was not strong, he's only a mule, he couldn't run fast enough!
297. E: Aooh. 'Drown it in the pool'?
298. S: Aaa. That would have been suicide. If the wildcat can drown in the pool, so can he.
299. E: OK. 'Pretend to be dead' as in (e)? How's that?
300. S: Ready to die.
301. E: Pretending to be dead?
302. S: Not possible.

303. E: Not possible?

304. S: If he pretended to be dead, the wildcat would eat him up.

305. E: A feast for him. This one, 'Try to hide in the cave'?

306. S: No, this one, hide near...

307. E: Mmm?

308. S: Well, he said he met another wildcat while at the same time he's fighting this one!

309. E: Mmm?

310. S: I don't think he will fight anymore. Surely the cat wasn't stupid, it must have seen him?

311. E: Mmm. OK. 24, last question, what a relief? Two of the following questions are false. Why do you think 'mules are heavier than wildcats' (as a false statement)

312. S: If he is heavier than the wildcat surely it would have died together with the wildcat. Otherwise, why...

313. E: Mmm.

314. S: Otherwise it would have lived to save its own life!

315. E: So you feel the statement that the mule is heavier than the wildcat is not true?

316. S: Not true. If it is true, he would have been dead.

317. E: Because both will die?

318. S: Yes.

319. E: What do you mean by 'will die'?

320. S: Well, it's deep isn't it, while...

321. E: The water was deep?

322. S: The water was deep and yet he could save himself. This means that he was lighter than the wildcat. If he was heavy both of them would have died.

323. E: Oooh, if the mule was heavy it would have died together with the wildcat?

324. S: Mmm.

325. E: OK. This wildcat, how big do you think it is?

326. S: It's as big as the mule, slightly smaller but fierce.

327. E: Slightly smaller but fierce? Slightly smaller than the mule but fierce?

328. S: Just slightly smaller.

329. E: OK (d) 'wildcats are more cunning than mules'? More witty than the mule.

330. S: If it is witty it wouldn't fight in the water, it would have dragged Si Pintar and fought on the land.

331. E: Fight outside the cave, not inside it?

332. S: If the wildcat is cunning, it wouldn't have been dead.

333. E: So it is not cunning then?

334. S: So it only used its strength and not its head to catch Si Pintar.

335. E: So you think the statement 'wildcats are more cunning than the mule' is not true?

336. S: No true.

337. E: Meaning it is not cunning?

338. S: Mmm.

339. E: Mmm. Not cunning in what respect?

340. S: Well, it attacked blindly without using its head at all. It was more interested in eating the mule.

341. E: Aaa?

342. S: It attacked blindly without thinking of the danger to himself.

343. E: Aaa. It didn't think of the danger. It was thinking more of the food than his own hunger?

344. S: Food was more important.

345. E: So, it attacked blindly, right?

346. S: Mmm.

347. E: OK. Si Pintar... look at (b), 'Si Pintar was clever to get the wildcat into the water'?

348. S: That's it. Si Pintar was really smart because it knew the wildcat was heavier than him so it overpowered the wildcat because it was weak and hungry. Si Pintar managed to bring the wildcat into the middle of the pool.

349. E: Mmm. The pool.

350. S: So maybe the wildcat died of drowning.

351. E: So Si Pintar was really smart. It deliberately brought the wildcat into the pool?

352. S: Mmm.

353. E: OK. I see. Look at (c), 'the wildcat should have won the fight'?

354. S: Yes. It should have won if the fight did not take place in the pool because it was heavier in the pool. It lost because it fought blindly without using its head. It could have won if the fight took place on the land.

355. E: There is a great possibility the wildcat could have won?

356. S: Aaa.

357. E: So, 'the wildcat should have won the fight' is not true, then?

358. S: Eh, 'the wildcat should have won the fight'...

359. E: Eh, true, true...

360. S: True, true...

361. E: The wildcat should have won the fight it's true isn't it?

362. S: True.

363. E: If it's not in the pool, the wildcat should have won right?

364. S: It should have won because it was fierce and the claws were sharp too.

365. E: Ooo. (e) then, 'in a fight...a big animal should win.' Do you agree? It's true? You said it's true?

366. S: A big animal should win because it is...

367. E: Mmm?

368. S: It is always big, strong, fierce and its claws are long, just like the tiger and the lion. Their claws are long, their fangs are sharp, so they always win. If they fight weaker and helpless animals unless...the fur..

369. E: Aha. So a big animal should win? For example?

370. S: The case of the wildcat and Si Pintar. The wildcat should have won but because it fought blindly without using its head it got into the pool and that caused its own death.

371. E: So it went into the pool and that led to his own death?

372. S: Hmm.

373. E: Hmm. So you think a big animal should win, of course, with the exception of Si Pintar and the wildcat?

374. S: Hmm. I feel it is the wildcat.

375. E: So in the case of Si Pintar and the wildcat, which one is bigger?

376. S: Mmm...I think it's the wildcat, of course.

377. E: Si Pintar. Oooh. If it is not because of the pool, Si Pintar would...

378. S: Would have been dead and joined the other world.

379. E: He would have gone, to the other world. OK. That's all, thank you very much.

APPENDIX G

Notational Conventions for All the Transcripts in Appendices D and E

Notational Conventions

E: Experimenter
S: Student

[ ] simultaneous utterances by the experimenter and the student .

* ill-formed utterances.

( ) for added comments.

. . each dot indicates a pause of one second. In this case it is a two-second pause. A five dots means a pause of five seconds.

! exclamation mark.

, to indicate pauses of less than a second.

" " quotation from the text for meaning.

' ' for meaning quoted from the text.

'Mmm' An utterance which is normally equivalent to 'yes'. But it is interpreted according to the context of the utterance.

'He' It's a pronoun. Translated from *dia* which is a Bahasa word commonly used by the respondents. It has multiplicity of meaning. It can be intrepreted as 'he' (singular), 'they' (plural), 'the' (situation), 'it' (such as referring back to the text) or sometimes to female gender. This pronoun is always interpreted according to the context of the utterance.

Adapted from:

Cheung, Anthony C. M. (1988) *Microcomputer Move-Based Simulations: An Investigation of the English Language Performance of Hong Kong Tertiary Students* . (p. x) Unpublished Ph.D. Thesis, University of Nottingham.

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