**Appendix (1)**

**The Pilot Study**

**"A Diagnostic Literary Reading Test"**

Name:

Time: Mark:

Read the following short story, and then answer the questions:

"An old man at the bridge"

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.
It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.
"Where do you come from?" I asked him.
"From San Carlos," he said, and smiled.
That was his native town and so it gave him pleasure to mention it and he smiled.
"I was taking care of animals," he explained. "Oh," I said, not quite understanding.
"Yes," he said, "I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos."
He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, "What animals were they?"
"Various animals," he said, and shook his head. "I had to leave them."
I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.
"What animals were they?" I asked.
"There were three animals altogether," he explained. "There were two goats and a cat and then there were four pairs of pigeons."
"And you had to leave them?" I asked.
"Yes. Because of the artillery. The captain told me to go because of the artillery."
"And you have no family?" I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.
"No," he said, "only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others."
"What politics have you?" I asked.
"I am without politics," he said. "I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further." "This is not a good place to stop," I said. "If you can make it, there are trucks up the road where it forks for Tortosa."
"I will wait a while," he said, "and then I will go. Where do the trucks go?"
"Towards Barcelona," I told him.
"I know no one in that direction," he said, "but thank you very much. Thank you again very much."
He looked at me very blankly and tiredly, then said, having to share his worry with some one, "The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?"
"Why they'll probably come through it all right." "You think so?"
"Why not," I said, watching the far bank where now there were no carts.
"But what will they do under the artillery when I was told to leave because of the artillery?"
"Did you leave the dove cage unlocked?" I asked. "Yes."
"Then they'll fly."
"Yes, certainly they'll fly. But the others. It's better not to think about the others," he said.
"If you are rested I would go," I urged. "Get up and try to walk now."
"Thank you," he said and got to his feet, swayed from side to side and then sat down backwards in the dust.
"I was taking care of animals," he said dully, but no longer to me. "I was only taking care of animals."
There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.

Questions:

1. "An old man at the bridge". What is the significance of this title?
2. When and where did the action take place?
3. What is the main theme of the story?
4. In your opinion, what would happen to the old man?
5. "I was only taking care of animals". Why did the old man repeat this statement more than one time?
6. The writer utilized some important symbols. Extract them.
7. Identify the basic conflicts in the story.
8. What is the author's main message in the story?
9. What is your opinion about the main characters' behaviors in the story?
10. How far is the author convincing in arranging the elements of the story? Do you agree with him?
11. Suggest a possible end for the story.
12. What are the benefits that can be drawn from the story?

**Appendix 2**

**The Pilot Study**

**"Metacognitive Reading Awareness Inventory by (Mokhtari &Sheory, 2002) "**

Name:………………………………………………………………………

Directions: listed below are statements about what readers do when they read.

Five numbers follow each statement (1.2.3.4.5), and each number means the following:

* 1 means "I never or almost never do this."
* 2 means "I do this only occasionally."
* 3 means "I sometimes do this" (50% of the time).
* 4 means" I usually do this."
* 5 means "I almost or almost always do this."

After reading each statement, circle the number (1.2.3.4.or 5) that applies to you reading the scale provided. Please note that there are no right or wrong answers

to the statements in this inventory.

|  |
| --- |
| Strategy |
| 5 | 4 | 3 | 2 | 1 | I have a purpose in mind when I read. | 1 |
| 5 | 4 | 3 | 2 | 1 | I take notes while reading to help me understand what I read. | 2 |
| 5 | 4 | 3 | 2 | 1 | I think about what I know to help me understand what I read. | 3 |
| 5 | 4 | 3 | 2 | 1 | I preview the text to see what it is about before reading it. | 4 |
| 5 | 4 | 3 | 2 | 1 | When text becomes difficult, I read aloud to help me understand what I read | 5 |
| 5 | 4 | 3 | 2 | 1 | I summarize what I read to reflect on important information in the text | 6 |
| 5 | 4 | 3 | 2 | 1 | I think about whether the content of the text fits my reading purpose | 7 |
| 5 | 4 | 3 | 2 | 1 | I read slowly but carefully to be sure I understand what I am reading | 8 |
| 5 | 4 | 3 | 2 | 1 | I discuss what I read with others to check my understanding. | 9 |
| 5 | 4 | 3 | 2 | 1 | I skim the text first by noting characteristics like length and organization. | 10 |
| 5 | 4 | 3 | 2 | 1 | I try to get back on track when I lose concentration. | 11 |
| 5 | 4 | 3 | 2 | 1 | I underline or circle information in the text to help me remember it. | 12 |
| 5 | 4 | 3 | 2 | 1 | I adjust my reading speed according to what I am reading.  | 13 |
| 5 | 4 | 3 | 2 | 1 | I decide what to read closely and what to ignore | 14 |
| 5 | 4 | 3 | 2 | 1 | I use reference material such as a dictionary to help me understand what I read. | 15 |
| 5 | 4 | 3 | 2 | 1 |  When the text becomes difficult, I pay closer attention to what I am reading. | 16 |
| 5 | 4 | 3 | 2 | 1 | I use tables, figures, and pictures in the text to increase my understanding. | 17 |
| 5 | 4 | 3 | 2 | 1 | I stop from time to time and think about what I am reading. | 18 |
| 5 | 4 | 3 | 2 | 1 | I use context clues to help me better understand what I am reading. | 19 |
| 5 | 4 | 3 | 2 | 1 | I paraphrase (restate ideas in my own words) to better understand what I read. | 20 |
| 5 | 4 | 3 | 2 | 1 | I try to picture or visualize information to help me remember what I read. | 21 |
| 5 | 4 | 3 | 2 | 1 | I use typographical aids boldface and italics to identify key information. | 22 |
| 5 | 4 | 3 | 2 | 1 | I critically analyze and evaluate the information presented in the text. | 23 |
| 5 | 4 | 3 | 2 | 1 | I go back and forth in the text to find relationships among ideas in it. | 24 |
| 5 | 4 | 3 | 2 | 1 | I check my understanding when I come across conflicting information. | 25 |
| 5 | 4 | 3 | 2 | 1 | I try to guess what the material is about when I read. | 26 |
| 5 | 4 | 3 | 2 | 1 | When the text becomes difficult, I reread to increase my understanding. | 27 |
| 5 | 4 | 3 | 2 | 1 | I ask myself questions I like to have answered in the text. | 28 |
| 5 | 4 | 3 | 2 | 1 | I check to see whether my guesses about the text are right or wrong. | 29 |
| 5 | 4 | 3 | 2 | 1 | I try to guess the meaning of unknown words or phrases. | 30 |

**Appendix (3)**

**"The Literary Reading Test"**

Faculty of Education

Name:…………………………. Time: 2 hours

Year: third

"The Never-Never Nest"

Scene: The lounge of JACK and JILL'S Villa at New Hampstead. The essential furniture consists of a table, on which are writing materials, and two chairs. As the curtain rises the lounge is empty, but JACK and JILL come immediately, followed by AUNT JANE.

JILL : And this is the lounge.

AUNT JANE : Charming! Charming! Such a cosy little room! And such pretty furniture.

JACK *(modestly):* We like it, you know, handy place to sit in and listen to the radiogram.

AUNT JANE : Oh, have you got a radiogram as well as a car and a piano?

JACK : Why, of course, Aunt Jane. You simply must have a radio set nowadays.

JILL : And it’s so nice for me when Jack’s away at business. I even make him move it into the kitchen, so that I can listen to it while I cook.

JACK : Sit down, Aunt Jane, You must be tired—and we’ve shown

you everything now.

JILL : What do you think of our little nest, Aunt Jane?

AUNT JANE : I think it’s wonderful, my dears. The furniture—and the car— and the piano—and the refrigerator and the radio-what’s it— it’s wonderful, really wonderful!

JACK : And we owe it all to you.

AUNT JANE : Yes, Jack, that’s what’s worrying me.

JACK : Worrying you, Aunt Jane?

AUNT JANE : Yes. That cheque I gave you for your wedding present—it

was only two hundred pounds, wasn’t it? I— didn’t put two thousand by mistake?

JILL : Why no, Aunt Jane. What on earth made you think that?

AUNT JANE *(relieved):* Well, that’s all right. But I still don’t altogether understand. This house—it’s very lovely—but doesn’t it cost a great deal

for rent?

JACK : Rent? Oh, no, we don’t pay rent.

AUNT JANE : But, Jack, if you don’t pay rent, you’ll get turned out—into

the street. And that would never do. You’ve Jill and the baby to think of now, you know.

JACK : No, no, Aunt Jane. You misunderstood me. We don’t pay rent because the house is ours.

AUNT JANE : Yours?

JILL : Why, yes; you just pay ten pounds and it’s yours.

JACK : You see, Aunt Jane, we realized how uneconomic it is to go on paying rent year after year, when you can buy and enjoy a home of your own for ten pounds—and a few quarterly payments, of course. Why be Mr Tenant when you can be Mr Owner?

AUNT JANE : I see. Yes, there’s something in that. Even so, you must be

getting on very well to keep up a place like this.

JILL : Oh, he is, Aunt Jane. Why, only last year he had a five shilling

rise—didn’t you, Jack?

JACK *(modestly):* Of course that was nothing, really. I’m expecting ten this Christmas.

AUNT JANE *(suddenly):* Jack ! I’ve just thought of something. That car—is it yours?

JILL : Of course it’s ours.

AUNT JANE : All yours?

JACK : Well, no. Not exactly all.

AUNT JANE : How much of it?

JILL : Oh, I should say the steering wheel—and one of the tyres -- and about two of the cylinders. But don’t you see, that's the wonderful thing about it.

AUNT JANE : I don’t see anything wonderful about it.

JILL : But there is, Aunt Jane. You see, although we could never buya car outright, we can enjoy all the pleasures of motoring for a mere five pounds down.

AUNT JANE : And the rest by easy instalments, I suppose.

JILL : Exactly.

AUNT JANE : Exactly. And what about the radio-what’s it?

JACK : Well, that’s the—

AUNT JANE : And the piano?

JILL : Well, of course—

AUNT JANE : And the furniture?

JACK : I—I’m afraid so—

AUNT JANE : I suppose all you own is this leg. *(She points to one)*

JILL : Well, no, as a matter of fact, it’s that one. *(She points to another.)*

AUNT JANE : And the rest belongs to Mr Sage, I suppose?

JILL :Er—Yes.

AUNT JANE : Well. I’m not going to sit on—Mr Sage’s part for any one. *(She stands up.)* Now, tell me, how much do all these instalments come to?

JACK : Well, actually—*(He takes out his pocket-book and consults*

*it.)—*actually to fourteen pounds eight and eight pence a week.

AUNT JANE : Good heavens! And how much do you earn?

JACK : As a matter of fact—er—that is—twelve pounds.

AUNT JANE : But that’s absurd! How can you pay fourteen pounds eight and eight pence out of twelve pounds?

JACK : Oh, that’s easy. You see, all you have to do is to borrow the rest of the money for the payments from the Thrift and Providence Trust Corporation.

JILL : They’re only too glad to loan you any amount you like, on note of hand alone.

AUNT JANE : And how do you propose to pay that back?

JACK : Oh, that’s easy, too. You just pay it back in instalments.

AUNT JANE :Instalments! *(She claps her hand to her forehead and sinks*

*back weakly into the chair. Then realizes that she is sitting on*

*Mr. Sage’s piece and leaps to her feet again with a little shriek.)*

JACK : Aunt Jane! Is anything the matter? Would you like to lie down?

AUNT JANE : Lie down? Do you suppose I’m going to trust myself in a bed

that belongs to Mr Sage, or Marks and Spencer, or somebody?

No, I am going home.

JILL : Oh, must you really go?

AUNT JANE : I think I’d better.

JACK : I’ll drive you to the station.

AUNT JANE : What! Travel in a car that has only one tyre and two thingummies! No thank you—I’ll take the bus.

JACK : Well, of course, if you feel like that about it....

AUNT JANE *(relenting a little):* Now, I’m sorry if I sounded rude, but really I’m shocked to find the way you’re living. I’ve never owed a penny in my life—cash down, that’s my motto and I want you to do the same. *(She opens her handbag.)* Now look, here’s a little cheque I was meaning to give you, anyway. *(She hands it to* JILL.) Suppose you take it and pay off just one of your bills— so that you can say one thing at least really belongs to you.

JILL *(awkwardly):* Er—thank you. Aunt Jane. It’s very nice of you.

AUNT JANE *(patting her arm):* There! Now I must be going.

JACK : I’ll see you to the bus. anyway.

JILL : Good-bye, Aunt Jane—and thanks so much for the present.

AUNT JANE *(kissing her):* Good-bye, my dear. *(She and* JACK *go out.* JILL *looks at the cheque and exclaims ‘Ten pounds!’ Then she hurries to the table, addresses an envelope, endorses the cheque and slips it inside with a bill which she takes from the bag and seals the envelope. Then she rings the bell. In a moment the* NURSE *comes in with the baby in her arms.)*

JILL : Oh, nurse. I want you to run and post this for me. I'll look after baby while you’re gone.

NURSE : Certainly, madam. *(She hands the baby to* JILL, takes the *letter, and goes.)(A second later* JACK *comes in again.)*

JACK : Well, she’s gone! What a tartar! 1 Still, she did leave us a bit

on account—how much was it?

JILL : Ten pounds.

JACK (*with a whistle):* Phew! That’s great! We can pay off the next two months on the car with that.

JILL : I—I’m afraid we can’t—

JACK : Why ever not?

JILL : You see, I—I’ve already sent it off for something else. Nurse has just gone to post it.

JACK : Well that’s all right. Who have you sent it to?

JILL : Dr. Martin.

JACK :Dr Martin! What on earth possessed you to do that?

JILL *(nearly in tears):* There! Now you’re going to be angry with me.

JACK : I’m not angry! But why waste good money on the doctor?

Doctors don’t expect to get paid anyway.

JILL *(sobbing a little):* Bu—but 'you don’t understand —

JACK : Understand what?

JILL : Why; just one more instalment and Baby’S Really Ours!

*(She is holdingout the infant, a little pathetically, as we black out.)*

Questions:

1. "The never-never nest" what does this title indicate? (Making inferences about the title).
2. What is the implication of this statement "Why beMr. Tenant when you can be Mr. Owner? (Making inferences about the characters).
3. Extract the most complicated incidents in the play? (Analyzing the plot).
4. How did the writer provide a convincing resolution to the problematic situation of the play? (Analyzing the plot).
5. Why did Jack and Jill behave in such a way in their life? (Analyzing characters' behaviors).
6. What is the nature of the relationship between Jack and Jill? (Analyzing characters' relationships)
7. What is your impression about Aunt Jane? (expressing opinions)
8. What is your opinion of Jack and Jill life style?( expressing opinions)
9. In few sentences, mention the main theme of the play? (determining the author's purpose)
10. What is the writer trying to say about instalments?(determining the author's purpose)
11. Explain the figure of speech in this statement "What do you think of our little nest, Aunt Jane? (Interpreting figures of speech).
12. What is the meaning of the figure of speech in this statement "Well, she’s gone! What a tartar! I still, she did leave us a bit on account—how much was it? (Interpreting figures of speech).
13. What are the main conflicts in the play? ( Identifying basic conflicts)
14. Classify the different types of conflict in the play?( Identifying types of conflicts)
15. What would happen to jack if he left his job for any reason? (Making predictions).
16. In your opinion, what would be the destiny of the baby? (Making predictions).
17. "Suppose you take it and pay off just one of your bills— so that you can say one thing at least really belongs to you". Comment on this quotation. (Giving interpretations).
18. Explain this proverb with giving examples "easy comes, easy goes"(Giving interpretations).
19. What is the writer's tone in this dialogue?

AUNT JANE : I suppose all you own is this leg. (She points to one)

JILL : Well, no, as a matter of fact, it’s that one. (She points to another.)(Identifying the writer's tone).

1. What is the general tone created by the writer in writing his play? (Identifying the writer's tone).
2. Suggest a different end for the play? (Forming conclusions).
3. In a word or a phrase, express the whole idea of the work.(Forming conclusions).
4. How can you judge the behavior of Jill? (Evaluating the literary work)
5. What are the moral lessons that can be drawn from the play? (Evaluating the literary work).

**Appendix (4)**

**"The Metacognitive Reading Awareness Scale"**

Name:………………………………………………………

The presented scale is intended to urge you to think about what you do before, during and after reading literary texts. It can help you to become aware of the various used strategies during the different stages of reading. Read each statement and put (√ ) in the column which applies to your reading strategy. Respond frankly as your responses are confidential and will be used for scientific research only.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Strategy(While reading, I ..……. | Never | occasionally | Sometimes | usually | Always |
| 1- do not have a specific purpose for reading. |  |  |  |  |  |
| 2- predict the current theme of the literary text. |  |  |  |  |  |
| 3- activate my prior knowledge by thinking about what I already know about the literary work.  |  |  |  |  |  |
| 4- do not have a specific plan for reading. |  |  |  |  |  |
| 5- skim through the literary work to identify its theme. |  |  |  |  |  |
| 6- read aloud the text to follow up reading with more concentration. |  |  |  |  |  |
| 7- create mental images through reading to deepen understanding. |  |  |  |  |  |
| 8- write marginal notes through reading to comment on the literary text. |  |  |  |  |  |
| 9- concentrate on the most important incidents in the literary work. |  |  |  |  |  |
| 10- skip the unimportant incidents in the literary work. |  |  |  |  |  |
| 11- analyze the literary work to identify its elements.  |  |  |  |  |  |
| Strategy(While reading, I ..……. | Never | occasionally | Sometimes | usually | Always |
| 12- make connections between the different parts of the literary work to discover the hidden relationship among characters.  |  |  |  |  |  |
| 13- reread difficult parts to understand them. |  |  |  |  |  |
| 14- predict the coming incidents of the literary work. |  |  |  |  |  |
| 15- check continually my predictions to know whether they are suitable or unsuitable. |  |  |  |  |  |
| 16- do not draw inferences about the different literary elements. |  |  |  |  |  |
| 17- ask self-questions during reading.  |  |  |  |  |  |
| 18-seek answering self-posed questions. |  |  |  |  |  |
| 19- do not make comparisons between the cultures of other societies and my own culture. |  |  |  |  |  |
| 20- do not consider the writer's purpose through reading. |  |  |  |  |  |
| 21- underline the important parts of the text to construct a whole idea of the literary work.  |  |  |  |  |  |
| 22- do not discuss the literary work with teacher and with other colleagues. |  |  |  |  |  |
| 23- do not list the most important ideas driven from the literary work. |  |  |  |  |  |
| 24- think through reading in a loud voice. |  |  |  |  |  |
| 25- do not create story maps for the incidents of the literary works.  |  |  |  |  |  |
| 26- list down new words with their meanings through reading. |  |  |  |  |  |
| 27- use the dictionary to check the meaning of all the difficult words. |  |  |  |  |  |
| Strategy(While reading, I ..……. | Never | occasionally | Sometimes | usually | Always |
| 28- guess the meaning of difficult words from the context. |  |  |  |  |  |
| 29- draw webs and figures to relate different incidents with each other. |  |  |  |  |  |
| 30- do not stop reading from time to time to give responses to the literary text. |  |  |  |  |  |
| 31- do not paraphrase the literary reading text. |  |  |  |  |  |
| 32- write a comprehensible summary for the literary work. |  |  |  |  |  |
| 33- evaluate my understanding of the literary work by answering comprehension questions. |  |  |  |  |  |