2005

Enunciative identity in elementary English as a foreign language

Hsiao-Juo Huang

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ENUNCIATIVE IDENTITY IN ELEMENTARY ENGLISH AS A FOREIGN LANGUAGE

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

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

by
Hsiao-Juo Huang
June 2005
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Approved by:

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ABSTRACT

This project discusses the issues of identity that arise when second-language learners face a new language as well as an expanded bilingual/bicultural environment. In order to help learners to be more confident in dealing with changes and corresponding challenges, developing students' communicative competence is essential for English educators. This project proposes teaching pronunciation and enunciation to facilitate English learners to obtain complete control of the sound system of English and ensure the ownership of their target language. The ultimate goal of this project is to develop learners' enunciative identity, which creates enunciative meaning.

This project is comprised of five chapters. Chapter One introduces an overview of the background, purpose, content, and significance of this project. Chapter Two offers a review of relevant literature as a foundation for further chapters. Chapter Three presents a theoretical framework connecting theories and teaching pedagogies. Chapter Four addresses the design of the instructional unit. Chapter Five explains the plans for assessment applied in the lessons in order to evaluate the effectiveness of the unit. The Appendix contains five lesson plans that comprise the instructional unit.
ACKNOWLEDGMENTS

I would like to extend my utmost gratitude to my advisor, Dr. Lynne Diaz-Rico, who has inspired me with many ideas, has led me to explore more about TESOL and myself, and has guided me through every challenge. I learned and I am still learning from her to be a good teacher and a good researcher.

Moreover, I would like to thank my second reader, Marlene López, who has given me suggestions and has helped me with generosity and patience. She has shown me the importance of being passionate with children and teaching.

I am grateful that many people helped me to adapt to life in America, including the families of Eric Hsieh, Julie Lee, and Shih-Hao Huang. Last, I appreciate my friends who have given me much encouragement and caring no matter where they are. I would especially like to thank Shih-Hao Huang and Yu-Ching Wang, who have worked hard, laughed loudly, and shared everything with me during my graduate study.
DEDICATION

I would like to dedicate this project to my beloved parents--Ming-Wei Huang and Bi-Ying Ci--and family, especially in memory of my grandfather. Without their support, I could not come to America to study, open my eyes, and fulfill my dreams.

僅將本文獻給敬愛的父母--黃明緯先生、齊碧瑩女士--及家人，並特別以此紀念我的外公。若沒有他們的支持，我無法赴美進修、開闊眼界，以及實現夢想。
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CHAPTER ONE
INTRODUCTION

Background of the Project

As a typical island country, varied kinds of development in Taiwan such as politics, economy, education, peoples’ livelihoods, entertainment, and so forth are highly dependent on connections with other countries. Globalization leads Taiwanese people to the world of English. Being fluent in English is an essential manifestation of one’s social level, economic status, and educational achievement. It is a key to gaining a better occupation, acquiring further knowledge, comprehending different cultures, and being able to reach the world. Thus, English--the international language--plays a critical role in Taiwan.

The Social Context of English Learning in Taiwan

Although English is not an official language in Taiwan, learning English has become a social movement in which the whole society is eager to participate. Not only are adults engaged in learning English, but also children are strongly encouraged to know English during childhood. A lot of parents in Taiwan even start children’s English
Learning Program as early as they begin instructions in Mandarin, the official language of Taiwan.

In the past, students were expected to learn English beginning in the first year in junior high school; however, now several local governments have decided to advance English classes to the 3rd grade in elementary schools, so it seems that there is a great opportunity to put English education into practice earlier. In addition to formal English classes in school, there are more and more bilingual kindergartens, tutoring centers, and supplemental learning materials for children to learn English.

So far, two issues are still being argued by the public and academia; the first one is whether English classes should be instituted so early, and the second one is whether the excessive emphasis on learning English will jeopardize the importance of Mandarin, the mother tongue. However, for Taiwanese, those arguments have never reduced the necessity of, and urgency and passion for, learning English.

Methodology of English Education in Taiwan

English now is a compulsory subject starting at the elementary school level. Because the education system of Taiwan uses paper tests to examine students' achievement
and establish their learning levels, most instruction in English focuses on developing literate skills such as grammar, vocabulary, and reading comprehension. Students are under great pressure to get good scores in order to enter reputable schools. They are trained to memorize English, both vocabulary words and grammatical rules. Teachers and students seldom spend time on listening and speaking practice or on enhancing communicative competence.

Target-Teaching Level

My target-teaching level is students in the upper grades of elementary school because it is crucial, during this period, to motivate their interest in learning, to build proper learning models, and to explore the potential of second-language acquisition. In this stage, students have already built basic knowledge of English; hence, they need to expand their abilities to effectively control their language learning in both oral and literate areas. Improving these areas requires more effort from English-as-a-Foreign Language (EFL) teachers to make learning more methodical, integrated, and profound.

Problems of Elementary-English Education in Taiwan

Because some Taiwanese parents wish to start their children’s English education as early as possible, these
children are sent to learn English before the actual age in which they begin English at school. Therefore, in the same classroom, some children whose families are at a high economic level show accelerated proficiency in English; on the other hand, some children who come from impoverished families are probably far behind these advanced learners. When students who have attained differing levels of proficiency are in the same classroom, it is a challenge for teachers to teach all students using the same material at the same time. As a result, teachers must be aware of this situation and be flexible as they teach.

Lack of English proficiency on the part of professional EFL English teachers is another problem as the demand for English education becomes stronger and stronger in Taiwan. Many teachers at the elementary level are not well-trained or qualified. Especially in private bilingual schools or tutoring centers, the quality of English teachers is becoming more and more difficult to control. Professional EFL teaching involves not only being fluent in English but also being specialized in crosscultural issues and educational methodology. It is critical for the education system to ensure the quality of EFL English teachers.
Further, in Taiwan, being outstanding at English is a key to success in life; therefore, the whole society has become utilitarian about learning English. Here a vicious circle is formed in that parents are so eager for their children to be successful, that they intensely pressure teachers to make children eminent. Moreover, students must work very hard to gain good scores. The pleasure of learning is entirely erased and, in some cases, the enormous pressure extinguishes students’ desire for acquiring English. This utilitarian attitude of learning is also the main reason why those textbooks which people use in Taiwan lack connection with the authentic daily lives of people.

In addition, students are not encouraged to express personal opinions or to raise questions during classes in Taiwan; therefore, traditionally, teachers do not regard oral practice as an essential part of learning English. Moreover, the design of English textbooks puts much emphasis on grammar to get high scores in tests, not on speaking and listening training. However, speaking and listening skills are the basic requirements for communication and they are so important in learning English that students who are unable to be confident with applying these two abilities will easily lose interest in
learning English or consider English to be a forbidden language. Teachers should offer more opportunities for students to speak or listen to English naturally, and promote students' attitudes that English is a part of daily life, not merely cold content in textbooks.

**Previous Career Experience and Career Goals**

The most fundamental goal of being a professional EFL teacher is to be specialized in English. Because language is organic and changes constantly, teachers should be aware of variation in English, update their knowledge about English, and avoid proffering misleading information.

Secondly, for EFL teachers, it is essential to comprehend and proficiently manipulate principled-based teaching methods. Teachers must employ a variety of teaching methods to adapt to different proficiency levels to meet students' needs. Meanwhile, proper teaching methods could make teaching more efficient, maximize achievement of learning, and motivate interest in English.

Moreover, although it takes a long time and great effort to become familiar with various cultures, it is still a goal that EFL teachers should always try to reach. Openness to different cultures creates a positive, diverse, and liberal learning environment as well as
offering students opportunities to see the world as complex and multifaceted.

Not only to be an English teacher, but also to be a mentor who guides students to appreciate the pleasure of learning, to explore the potential of oneself, to develop the ability of critical thinking, and to realize effective individual learning models is a challenging set of career goals.

Purpose of the Project

How to improve the skill of speaking English is a major challenge for English learners in Taiwan nowadays. This project focuses on issues of pronunciation as the starting point to examine the problems of learning English and issues of identity transformation in the language-learning process. Then it addresses the concept of enunciation as a way to facilitate English learners to establish their confidence in, and ownership of, the target language.

This project is designed not only for discussing issues of improving the teaching and learning of English pronunciation, but also for explicating how students can gain their own voices and define their subjectivity during their English-learning process. This project aims at
assisting English learners to develop their enunciative identity and meaning by teaching pronunciation and enunciation.

Content of the Project

This project contains five chapters: Introduction, Review of the Literature, Theoretical Framework, Curriculum Design, and Assessment.

Chapter One introduces the background of current English education and its problems in elementary schools in Taiwan. Chapter Two discusses relevant literature of five theoretical concepts: pronunciation and identity; negotiated identity; from pronunciation to enunciation: identity and meaning in English as a foreign language; teaching pronunciation; and creative dramatics.

Chapter Three presents a framework structured by the five theoretical concepts, illustrating how this model may address the current problems in English education in Taiwan. Chapter Four offers a curriculum design which includes five instructional lessons designed to incorporate the theoretical model presented in Chapter Three (lesson plans are provided in the Appendix). Chapter Five explains what methods of assessment are applied to evaluate the outcomes of the five instructional lessons.
Significance of the Project

This project encourages teachers in the field of English-as-a-foreign-language to clarify the importance of teaching pronunciation. It provides methodologies to explain how to teach pronunciation in both segmental and suprasegmental aspects, especially addressing the problems Mandarin-speaking English learners may encounter.

Moreover, this project advocates the awareness of enunciation to help learners recognize the role they play in English. Learning a new language leads to renegotiation of one's sense of identity. This project offers theoretical concepts to prove that by confidently controlling the English sound system and knowing the concept of enunciation, language learners can resolve identity issues, liberally produce meanings they would like to express, and to become a real owner of English.
CHAPTER TWO

REVIEW OF THE LITERATURE

Pronunciation and Identity

The Relationship between Identity and Pronunciation

Murphy (1991) defined oral communication as "a complex and multifaceted language process" (p. 51). Speaking, listening, and pronunciation are three components of oral communication which are indispensable in curriculum design of ESL programs. "Speaking and listening can be defined as major skill areas of interpersonal communication for ESL learners; pronunciation encompasses subsets of both speaking and listening skill development" (Murphy, 1991, p. 52).

A focus on pronunciation offers a closer look at the relationship between oral communication and identity, a relationship which is important for second-language learners as they adapt to the new language, society, and culture. Morgan (2001) argued that "language, to a large degree, and pronunciation, to a small degree, express both our individuality and our social identity in many ways" (p. 41). Therefore, teaching pronunciation is important for ESL educators to help English learners to express, forge, or (re)define their social identity.
Individual Identity and Pronunciation. Weedon (1987) defined subjectivity as "the conscious and unconscious thoughts and emotions of the individual, her sense of herself and her ways of understanding her relation to the world" (p. 32). At the individual level, one's emotions (happy or sad), disposition (masculinity or femininity), and personality (assertive or submissive) are revealed through one's pronunciation, especially its paralinguistic components, such as pitch, tempo, and loudness (Morgan, 2001).

For example, a "tentative" person may feel more comfortable to employ rising tones to soften assertions or confirm ideas; on the other hand, facing the same situations, a "confident" person would like to use louder volume, stronger stress, and sharper falling intonation patterns. Moreover, it is quite common that people change or modify their language style in order to sound like people they admire (Morgan, 2001).

Social Identity and Pronunciation. Weedon (1987) explained the role language plays in the relationship between the individual and society. Weedon stated, "Language is the place where actual and possible forms of social organization and their likely social and political consequences are defined and contested" (p. 21).
Different backgrounds of social class or race influence people's pronunciation (Labov, 1972). Labov's research provides some instances when people in the upper and middle class will pronounce the voiceless interdental sound "th" in "thin" or "think" as a fricative /θθk/; in contrast, people in the lower class will pronounce the same sound as /θθk/. In terms of race, the dialect of English known as African-American vernacular demonstrates unique linguistic features.

A Dynamic Site for Identity Development

In ESL classrooms, speakers' cultural, racial, or class identity is easily recognized by means of their English pronunciation, influenced by their native sound systems; however, these classrooms are also the site of struggle for their social identity (Morgan, 2001).

The conjunction of language and identity indicates that "each ESL classroom is a unique, complex, and dynamic social environment" (Morgan, 1997, p. 432). This environment is constructed by the reflexive project of the self, which means "the process whereby self-identity is constituted by the reflexive ordering of self-narratives" (Giddens, 1991, p. 244); second-language acquisition triggers social identity transformation. The ESL classroom therefore becomes a resource for community development,
"where students (re)evaluate the past (i.e., the rules of identity) in the context of the present and, through classroom reflection and interaction, forge new cultural traditions, histories, and solidarities that potentially improve their life chances for the future" (Morgan, 1997, pp. 432-433). For ESL learners, learning English offers opportunities to introspect "the way they perceive themselves, their role in society, and the potential for change in their society" (Peirce, 1989, p. 402-403).

In short, people's pronunciation has a strong connection to their identity, both at the personal and social levels. ESL pronunciation is the integral component of contextualizing identity (Morgan, 1997). Viewing language as a social practice, language can be used to "position people, defining what is possible and desirable for individuals and communities" (Morgan, 2001, p. 42).

Pronunciation, Identity, and Communication

Crosscultural communication can be problematic because different cultures employ languages in varied ways. Morgan (2001) used as an example the fact that a British speaker of English may think an Indian English speaker is rude or overly pushy because of his or her Indian prosodic features, which is quite proper and expected in India. Miscommunications happen because people
with different identities may have different cognitions regarding "standard" patterns of sentence stress and intonation, and sometimes the diverse approaches to understanding and using language may cause trouble for people from different language/culture backgrounds.

**Producing Meaning by Intonation.** Pronunciation conveys meaning throughout interpersonal communication, largely depending on suprasegmental elements including stress, rhythm, and intonation.

According to Crystal (1987), people express meaning through both verbal and non-verbal characteristics of utterances. The former refers to vowels and consonants, producing verbal meaning; the later refers to intonation system, producing non-verbal meaning which is vital for effective communication. "The most important prosodic effects are most conveyed by the linguistic use of pitch or melody—the intonation system" (Crystal, 1987, p. 248).

Avery and Ehlich (1992) defined intonation as "the melody of language since it refers to the pattern of pitch changes that we use when we speak" (p. 76). They divided basic intonation patterns into two main categories, **final intonation** and non-final intonation.
Final intonation can be **rising-falling intonation** and **rising intonation**. Rising-falling intonation is "the most common pattern in English and is characteristic of simple declarative sentences, commands and questions that begin with a 'wh' -word, such as 'who', 'what', 'when', 'where', 'why', or 'how'" (p. 77). Generally, with rising-falling intonation, "the pitch rises at the major sentence stress and falls over the remaining part of the sentence" (p. 77). Avery and Ehlich offered an example as follows (see Figure 1):

![Figure 1. Rising-falling Intonation](image)


After the major stressed part (dollars), the voice will decline to the bottom of the pitch range to indicate the end of the sentence.

Like rising-falling intonation, the pitch of rising intonation will rise at the major sentence stress. However, the difference between these two types of final intonation is that with rising intonation, the voice will
continue to rise after the stressed part of the sentence instead of declining. For example, see Figure 2:

![Rising Intonation Example](image)

Did she give him five dollars for it?


Figure 2. Rising Intonation

This pattern is mainly used for expressing doubts and expecting a simple answer, such as "yes" or "no," rather than expecting a statement or explanation as a response.

According to Avery and Ehlich, non-falling intonation includes non-falling rising-falling intonation, and continuation rise. Non-falling rising-falling intonation usually appears in complex sentences that have two divided intonation patterns. It combines "non-final contour on the first phrase with the final contour on the second" (p. 79). This is a sample from Avery and Ehlich (see Figure 3):
Figure 3. Non-final Intonation

The non-final contour on the word "dinner" does not go as far as final contour (movie) in order to indicate that this sentence has not finished yet; on the other hand, the lowest pitch at the end of the sentence signals a real ending.

Continuation rise frequently accompanies lists. Avery and Ehlich explained, "The pitch rises slightly on each noun of the list, indicating that we have not yet finished speaking. On the final noun of the list, we find the familiar rise-falling" (p. 79). For example (see Figure 4):

He bought apples, peaches, pears, and oranges.


Figure 4. Continuation Intonation in a List
Another use of continuation rise is that, in some complex sentences, pitch remains rising on the first half of the sentence rather than applying a rise-fall. For example (see Figure 5):

If you want to get ahead, you have to work hard.


Figure 5. Continuation Intonation in a Complex Sentence

In the above sentence, there is a minor rise on "ahead" and a pause after it, following a rise-falling contour to complete the sentence.

Moreover, when the speaker wants to tag questions, using final rising or final rising-falling intonation contours will entirely alter the meaning. Compare two sentences as follows (see Figure 6):
Deanna's helpful, isn't she?

Deanna's helpful, isn't she?


Figure 6. Tag Questions

Avery and Ehlich asserted that, with a final rising pattern, the first sentence suggests that the speaker does not know if Deanna is helpful, and he or she seeks for further information from the listener. On the contrary, employing a final rising-falling pattern displays that the speaker thinks Deanna is helpful and the speaker simply wants to get confirmation from the listener or begin conversations.

Avery and Ehlich (1992) emphasized that English is a stress-timed language, which means stressed syllables appear at regular intervals. When someone speaks English, he or she will apply pitch changes called intonation patterns to convey meanings. Some languages, such as Mandarin, Cantonese, and Vietnamese, vary pitch to
identify word meanings; however, in English, pitch changes mainly contribute to distinguishing sentence meanings.

Shifting Meaning by Intonation. Halliday (1976) argued, "The importance of intonation is that it is a means of saying different things. If you change the intonation of a sentence you change its meaning" (p. 225).

Halliday (1989) clarified how prosodic factors create the semantic movement for communication. The vocal production of information units is called tone groups (p. 53); any discourse is constructed by a succession of tone groups. Tone groups enforce the function of tonality which means "the location of tone group boundaries" (Halliday, 1976, p. 101), and tonality locates a particular information focus within an utterance, so that is correctly conveyed the speaker's informational intention (Halliday, 1976; 1989).

A tone group consists of two vital properties: tonicity and tone (Halliday, 1989, p. 53). Tonicity places specific points of prominence within tone groups, functioning through the variations of melodic contours, or changing tones. By adopting and combining various forms of falling or rising tones with different speaking tempo, tonicity produces certain meanings for the speaker (Halliday, 1976, 1989). Additionally, the second property
of tone groups, tone, selects "one of a small number of melodic contours or tones" to realize meaning of discourse (Halliday, 1989, p. 53).

Morgan (1997) reaffirmed Halliday's ideas and stated, "Through elements such as tonality and tonicity, speakers respond to and define an interaction as it is being shaped and negotiated" (p. 434). With these two factors, speakers can mark the major points of their utterance, relate new information to the discourse, and guide listeners to absorb the speakers' intention (Morgan, 1997).

Halliday (1976) asserted that a sentence is rarely uttered just with one possible intonation pattern; in other words, there are many possible meanings carried out by various intonation patterns. Avery and Ehlich (1992) also pointed out that in English, intonation changes occur over entire clauses or sentences and diverse intonation patterns "signal very different meanings in the same sentence" (p. 77).

Crystal (1987) listed nine ways of saying the word "yes" by varying the tones and tempo to explain how varied usages of intonation generates meaning-shifting. In addition, Morgan (1997) described an example to verify this phenomenon. One declarative sentence, such as "You paid the bill," can be perceived as a statement indicated
by a falling tone or as a question indicated by a rising tone.

This ambiguous part of expression is why language is unstable and meaning is always multiple and negotiable. In certain situations, the meaning people receive from an utterance is not as systematic or predictable as one might assume (Morgan, 2001).

Expressing Emotions and Attitudes by Intonation. According to Crystal (1995), the most obvious role intonation serves is to express emotional or attitudinal meaning.

Emotion is automatically exposed in people's utterances (Bolinger, 1985). Drawing on human physiology, Bolinger (1985) offered evidence proving that "patients who have trouble with intonation also have trouble with emotional gesturing" (p. 195). He stated, "Intonation is part of a gestural complex whose primitive and still serving function is the signaling of emotion" (p. 195). Bolinger confirmed that speakers' feelings are the automatic trigger for choosing intonation. Speakers have diverse feelings about what they say, and pitch changes are clues to reveal these feelings.

Additionally, Ladd pointed out (1980) that, in English, lexical choices demonstrate largely attitudinal
meaning. For example, the utterance, "May I help you?" conveys more politeness than another one "Can I help you?" However, intonation significantly transmits speakers' attitudes as well. Ladd further commented that the way people say things is more direct and powerful than what people say. He offered a situation in which an airline attendant asks a passenger to put away his pipe. The airline attendant might say "I'm sorry, Sir, but I'll have to ask you to put away your pipe" (p. 126). Saying the same sentence, the airline attendant could employ a conservatively polite and official tone or an irritated tone to suggest his or her displeasure (Ladd, 1980).

In short, intonation is essential for oral communication. It serves many important communicative functions such as identifying grammatical distinctions (Halliday, 1976), expressing a speaker's attitude, and signaling a speaker's emotion by creating and shifting the meaning of conversation through various intonation patterns.

Linking Pronunciation and Identity in English as a Second Language Classrooms

Second-language learners often encounter a crisis of identity transition when they try to accommodate themselves to the new linguistic identity and new culture
(Diaz-Rico, 2004). ESL classrooms may be both the place they face this conflict and the place they learn how to resolve the crisis and embrace their new identities.

Morgan (1997) confirmed, "Finding ways to relate the sound system of English more closely and meaningfully to social interaction remains a formidable challenge for most classroom teachers" (p. 431). In ESL classrooms, the goal of learning pronunciation is not to make English learners obtain a perfect or nativelike pronunciation; rather, the intelligibility of learners' pronunciation is crucial for their oral-communicative competence (Morley, 1991). Thus, teaching second-language learners to achieve comprehensible pronunciation and helping learners to overcome the crisis of identity transition are unavoidable issues for language educators.

Peirce (1995) affirmed that ESL teachers must "help language learners claim their right to speak outside the classroom" (p. 26). In order to realize this aspiration and encourage students to speak out, ESL teachers must integrate students' living experience and social identities into the curriculum.

Teaching intonation empowers students to express meaning more freely and precisely. The current focus on communicative pronunciation teaching emphasizes the
importance of suprasegment elements, such as sentence intonation and the "various combinations of sounds such as linking, palatalization, assimilation, and reproductions" (Morgan, 1997, p. 433).

Morgan (1997) offered some principles for teaching intonation. He encouraged ESL teachers to pay more attention to role-play exercises that correspond to students' social roles; in addition, teachers may make use of students' social context to discuss the roles, responsibilities, and privileges of social identity so students can use their own experience to develop their awareness of the dynamic nature of intonation.

Furthermore, Morgan (2001) recommended that teachers should make it clear for their students that intelligibility of speaking is a shared responsibility for both speakers and listeners during communication. Perceptions of intelligibility vary with the identities and communicative needs of students. Morgan explained that when students perform intonation practice, teachers should balance the focus on form with that of meaning by offering lessons about varying aspects of pronunciation, such as word stress, linking sentence, or context embeddedness. Teachers may choose meaningful topics and context to motivate learners to discuss with one another or, further,
negotiate the meaning of their conversation; through negotiation, students will feel more comfortable with the ambiguity of meaning, be more open to new ideas, and become more aware of how language shapes identity. Last, Morgan claimed that teachers need to reflect on and theorize about students’ learning outcomes in order to modify their teaching and make progress.

Based on Morgan’s observations (1997), with practice on intonation, students can understand that intonation is essential for “a strategic interaction between people” (p. 444). Functioning in that interaction, intonation could “be modified to reflect the social context in which it was transpiring” (p. 444). Collectively, the whole class will “negotiate ‘appropriate’ identity roles, tonicity, and tonality in their dialogues” (p. 445). The classroom is considered to be an established social context similar to students’ daily living environments, providing opportunities for students to realize the dynamic quality of intonation and identity.

Summary

People define and identify themselves through conversation with others. Language is a tool for speakers to relate themselves to society. The ESL classroom is a dynamic social environment that reflects the conjunction
of language and identity (Morgan, 1997). Through classroom interaction, people not only learn English but also perceive themselves and define their roles in society.

According to Crystal (1987), "Intonation, along with other prosodic features, is an important marker of personal or social identity" (p. 249). Intonation supplements grammatical functions to create and shift meaning of the spoken context; it also expresses speakers' attitudes and emotions. ESL teachers need to raise their awareness of the dynamic potential of intonation and must realize that helping students connect their sound system to their social identities is a main goal of their teaching.

Negotiated Identity

Creating a sense of self makes individuals feel more stable and grounded (Torres, Howard-Hamilton, & Cooper, 2003). For second-language learners, identity conflicts may be barriers to adapting themselves to a new language and environment. Negotiated identity, a concept extended from ego and cultural identity development theories, has become significant as a way for second-language learners to explore their identity transformation, through
communicative interactions as they strive to solidify their identities.

**Foundational Theories of Identity Development**

"Who am I?" is an important question one asks throughout one’s life. The concept of "self" is central as individuals define, explain, and examine themselves. Both Erikson and Marcia's models have made fundamental contributions as a way of characterizing the process of identity development.

**Eight Stages of Identity Development.** Erikson initiated a framework for follow-up research of identity development. He defined identity as "the ability to experience one’s self as something that has continuity and sameness, and to act accordingly" (Erikson, 1985, p. 42). In addition to gaining a sense of "who we are," Erikson believed identity is also formed by the process of discovering "who we are not" (Torres et al., 2003). Moreover, Erikson (1964) explained that identity formation goes beyond identifying oneself with others; it is a process that involves the "cognitive and emotional capacity to let oneself to be identified as a circumscribed individual in the relation to a predictable universe" (p. 90). In other words, to gain the sense of self, one needs not only to recognize oneself but also to
feel recognized by the society with which one is associated.

Identity formation encompasses eight psychological stages during which individuals develop ego strengths, called "virtues" by Erikson. One must address the major developmental task of each stage in order to move to the next stage, although the resolution of each stage may not be entirely positive. Two polarized attributes, such as "trust" versus "mistrust," are manifested in each stage; when one person wavers between contradictory views of the self, these unclear conflicts will lead the self to a crisis/turning point, which functions as the irrefutable stimulus to resolve the stage toward one polarity or the other (Erikson, 1964).

Adolescents, according to Erikson (1964), are in a specific phase, encountering the problems of identity formation. Young people must turn into "whole people" (p. 91) during developmental stages differentiated by the wide range of changes in physical growth, sexual maturation, and social awareness. Identity thus is the combination of all successive identification fragments cultivated in earlier years and desired images that someone wants to be in the expected future; subsequently, the main problem of identity is "the capacity of the ego
to sustain sameness and continuity in the face of changing fate" (p. 96).

Marcia’s Identity-Development Model. Following Erikson’s theory, Marcia (1966) explained the development of identity with two dimensions: awareness of an identity crisis that must be explored and resolved, and making a commitment to the identity after a period of exploring various ways of being (Torres et al., 2003). The interactive relationships of these two dimensions ("identity crisis exploration" and "commitment to the explored identity") indicate four different identity modes (see Table 1).

Table 1. Marcia’s Identity-Development Model

<table>
<thead>
<tr>
<th>Explore identity crisis</th>
<th>Commitment to explored identity</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>Identity Achievement</td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Foreclosure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source: Adapted from Torres et al. (2003).

The table above shows four types of identity development. Typically for the individual who has completed a college education, a diffused individual is someone who has neither committed to his or her identity nor has experienced a crisis of exploring the self. Diffused people are the lowest in ego development among
the four identity modes. A foreclosed individual has made a commitment to an identity even though he or she has not gone through a crisis of identity. Tending to follow traditional social or family norms, foreclosed individuals do not inquire about those conventions. They are not separated from families and are not influenced by friends, classroom material, or co-curricular experiences.

Identity moratorium refers to individuals who have experienced some type of identity crisis; however, those conflicts did not trigger further exploration and identity commitment. Because not all solutions for the identity crisis have been consciously understood or evaluated by the people in the area of identity moratorium, these individuals may undergo an unstable time when they try to clarify their identities in different ways. Eventually, Marcia considered a person as identity achieved when he or she has gone through an identity crisis with the further exploration and meaningful commitment to an identity.

Torres et al. (2003) summarized Marcia's work:

The emphasis of this theory is on the process through which identity is developed; identity is not necessarily viewed as occurring in stages. It assumes that commitments may be manifest even through we cannot see the identity structure. It
also assumes that identity can exist even through we do not see the commitments we have made. (p. 11)

In brief, identity development is a complex personal procedure characterized by continuous decision making in which the individual eventually attains congruence between new and old learned beliefs (Torres et al., 2003). In both Erikson's theory and Marcia's model, the concept of self is unstable and results from the interaction between individuals and their environments. In order to achieve the highest ego development, individuals need to experience and overcome an identity crisis, making meaningful commitments to their identities.

Cultural Identity

Erikson is one of the earliest theorists to speculate about the role that the environment plays in shaping one's identity. Erikson (1964) affirmed that true identity is constructed within the collective sense of identity individuals receive from their social group, including their class, nation, and culture. Thus, one's cultural identity is another indispensable aspect of examining one's identity development.

What Are Culture and Cultural Identity? According to Pong (2004a), in the study of intercultural relations,
culture and cultural identity now are regarded as umbrella terms for racial and ethnic identity. Helms (1994) examined culture at a broad level, claiming that culture provides individuals with an identity and particular value system which characterizes a society. Orbe and Harris (2001) defined culture as "learned and beliefs, and behaviors common to a particular people; culture forges a group's identity and assists in its survival. Race is culture, but a person's culture is more than her or his race" (p. 6).

Furthermore, viewed as a social construction, cultural identity is "the identification of communications of a shared system of symbolic verbal and nonverbal behavior that are meaningful to group members who have a sense of belonging and who share traditions, heritages, language, and similar norms of appropriate behavior" (Fong, 2004a, p. 6). Not only emerging from nation, region, race, and ethnicity (Johnson, 2000), cultural identity also resides in many aspects of people's life such as gender, lifestyle choices, organizations, age, class, and group membership (Chuang, 2004).

Cultural identity is not stable or fixed, but constantly dynamic, fluid, and dialectical (Chuang, 2004); additionally, it may be problematic when an individual
tries to establish or maintain his or her identity because the competing conflicts in society draw the person toward different directions of identities (Hecht, Collier, & Ribeau, 1993).


In the first stage, Phinney stated that individuals lack exploration of their cultural identity, are rarely concerned about their cultural background, and ignore the differences between diverse cultures. Members of minority groups may automatically opt to accept the majority culture's values, attitudes, customs, and even develop negative images of their own group.

In the second stage, individuals encounter identity crises regarding cultural, ethnic, and racial conflicts; there may be turning points that stimulate their cultural identity search for self. According to Phinney, at this stage, they start to express high interest in learning about their own culture, are conscious of cultural differences, and try to gather more information about their cultural identity. In addition to discovering their
own cultures, people in this stage may emotionally express their identity confusion or anger toward some identity issues. Fong (2004) argued that individuals need to struggle with an identity crisis as they attend to and maintain their personal goals during this period.

The last stage, cultural identity achievement, is an ideal phase of cultural identity formation. Individuals have developed a firm concept of their own cultural identity, which is clear, confident, and positive. An individual has overcome the identity crisis, and "identity achievement corresponds to acceptance and internalization of one's ethnicity" (Phinney, 1993, p. 71).

Identifying through Language

Language is a powerful tool that enables people to communicate with others and establish relationships. Most people identify themselves through interactive language and gain a sense of belonging through sharing a common language.

Communicative Identity. Hecht et al. (1993) confirmed that cultural groups define themselves partly through language, and the group members create identity through language use. Language is essential to the process of identification and is the medium people use to define
themselves, the groups they belong to, and the world they perceive.

Mead (1962) described the concept of "self" within a relationship to society. The role of communication, or symbolic interaction, is central to the development of self-consciousness within this relationship. Mead asserted that identity formation can only occur through the process of communication with others using verbal and nonverbal symbols. Identity is the complex and rich perception about the "I" and the "we" based on the rituals and rules, the idioms and ideologies, and the language and experience of the multiple "I's" and "we's" (Tanno & Gonzalez, 1998).

Canagarajah (2001) pointed out that language is the key element in certain social processes, such as the affirmation of identities. Canagarajah stated, "People take on different identities and, thus, their language practices are fluid and subject to change" (p. 195). People employ language to produce messages comprising topics, strategies, meanings, and verbal and nonverbal styles of expression; accordingly, identity can be enacted through the particular ways of communication (Hecht et al., 1993).

Discourse Accents. Fong (2004a) commented, "The use of language functions not only as a means of communicative
expression, but often it is a marker or indicator of the speaker’s ethnic or cultural identity” (p. 11). Fong (2004b) explained that language is a distinguishing trait for identifying and reflecting one’s identity. Members of the same cultural groups share a common spoken language and discourse accent which is recognized by its language features such as syntax, grammar, lexicon, and phonology as well as other aspect of discourse accent, like members’ topic choices, talking styles, information presentation, and conduct of particular speech acts (e.g., greetings and apologies). Fong (2004b) remarked that although language empowers people to express themselves, language itself also constrains speakers to “conform to the features of the cultural discourse accent and the shared cultural standards of appropriate communication in context” (p. 37).

Language usage is powerfully related to a sense of both ego and cultural identity and belonging. Drawing on the Sapir-Whorf hypothesis, Fong (2004b) argued that the way people experience and perceive their world or culture is influenced and shaped by language and its categories—grammar, syntax, and vocabulary. Language categories and structure vary from language to language so that cultural
differences in notion of the world will differ accordingly.

In addition, Chuang (2004) suggested, "Linguistic distinctiveness can be used to differentiate the ingroup and outgroup members" (p. 56). According to Communication Accommodation Theory, individuals will use approximation strategies, including communication convergence and communication divergence to verbally and nonverbally accommodate to others in social interaction (Chuang, 2004). Communication convergence means "individuals adapt to each other’s speech by means of a wide range of linguistic features including speech rates, pause and utterance lengths, pronunciations, etc...whereas divergence refers to the manner by which speakers accentuate vocal differences between themselves and others" (Thakerar, Giles, & Cheshire, 1982, p. 207). By making these communicative adjustments, language users may strengthen their identity and achieve a desired level of social distance between themselves and the listeners (Chuang, 2004).

Negotiated Identity

Identity is the exchangeable and negotiable product created by verbal or nonverbal interaction, a communication process (Fong, 2004a). "The prominence of
identity rises and falls relationally, depending on the context. Our identity is dependent on the relationships we have with other people" (Chuang, 2004, p. 52).

The vagueness of identity usually results from identity shifting. Hegde (1998) described how interpersonal experiences of Asian Indian women in the United States forge their identity. For those immigrants, quandaries of identity appear very prominently in their consciousness and communicative interaction. As they move back and forth between cultural frames which are often incompatible with each other, immigrants struggle to cope with the contradictions they perceive inside and outside themselves within their shifting living environments.

Hegde affirmed that the ambiguity of the "hybrid zone" highlights the nomadic struggles of those displaced people. "Identity becomes an act of negotiation between private and public, of fragmentation and coherence, of past and present, and of self and other" (Hegde, 1998, p. 37). The fluid nature of identity is an indispensable aspect of understanding people who linger in this hybrid zone because "their identities are constantly renegotiated in their attempt to adapt to and integrated with the host culture" (Chuang, 2004, p. 53).
Under the pressure of adapting to a shifting identity, people will regain or rebuild the sense of self through language negotiation. For example, observing the English learners in the language classrooms in Jaffna, Canagarajah (2001) asserted that students and teachers negotiate dominant ideologies and confirm their own desired identities and values on account of day-to-day code-switching practices among them. Within the framework of negotiated communication, code-switching is a manifest feature demonstrated by language learners who "alternate from one language to the other out of communicational convenience or performance" (Conklin & Lourie, 1993, p. 161). Code-switching is not just a residue of language choice; rather, "[a]lternating codes... functions to communicate social information, to define and maintain social roles, and to establish cultural membership" (Alexander, 2004, p. 331).

Culture Fluency in Language Learning

Identity is a dynamic and evolving process during which identity restructuring mainly focuses on one's predispositions and ability to deal with the environment (Kim, 1996). Learning a new language brings unavoidable adaptation to the target culture for its language learners. Kim argued that within the intercultural
context, an individual "involves continual reinventing of an inner self beyond the boundaries of the original cultural identity" (p. 356). Thus, how to help language learners feel comfortable with the identity transformation occurring in the language learning process is a vital issue to language educators.

Cultural Resistance. "Identity is shaped and determined by social configuration, distinction, categories, and practice. Taking on new language practices inevitably requires a new set of intrapersonal configuration" (Diaz-Rico, 2004, p. 278). Diaz-Rico emphasized that many learners experience cultural resistance, which means they may face conflicting loyalties between first languages/cultures and target languages/cultures. The fear of irreversible change puts learners into a dilemma.

Diaz-Rico (2004) recommended that teachers explicitly discuss cultural resistance with students. If both educators and learners directly deal with this fear of losing and changing, investment in the new identity will become expectable and achievable. According to Diaz-Rico, if educators have a more open and positive attitude about cultural change, they will benefit from being bicultural, freely shifting between different cultures. In turn, the
learners will be more flexible and relaxed as they adjust themselves to the new identity.

Double Consciousness. Chuang (2004) expanded the concept double consciousness from DuBois, stating that double consciousness is the myopia of a dual or bipolar consciousness or identity which causes alienation in minority groups and makes group members view themselves both through their own eyes and through the eyes of others. Similarly, describing identity formation of Asian Americans, Chen (2000) employed terms “double vision” and “double bind” to illustrate bicultural people’s immigrant experiences and the ambiguity of their identity. Chen asserted that the identity of Asian Americans is not an “either/or” choice, but a “both/and” transformation, a new kind of integration or sometimes a lack of integration, of two cultural lifeworlds” (Chen, 2000, p. 8).

It is difficult to break through fear and clarify the ambiguity. Diaz-Rico (2004) encouraged both language educators and learners to be open-minded as they experience and appreciate students’ identity development. She emphasized that by reaching “cultural fluency,” the ability and flexibility to smoothly move back and forth between cultures, people are able to “change and undergo
personal transformation, as well as maintain flexibility and openness to change” (p. 278).

In the field of Language teaching, Diaz-Rico asserted, negotiated identity will be more important than traditional identity; language teachers should discard unified identity and embrace multi-faced identity. Teachers ought to “nourish multicultural hybrid identities that activate and energize SLA and create new connections between motivation and methods” (p. 62).

Summary

Language is both the foundation and the boundary of people’s identity development. People shape their identity through negotiating communication with one another. Identity is fluid, influenced by both the environment and the communicative context; therefore, as people shift their languages/cultures, they may face contradictions between their native identity and the new identity forged by the target language. Language educators must realize the impact of the unstable identity of learners, and encourage learners to be open and flexible to embrace the differences. Achieving cultural fluency will liberate language users to freely construct their dynamic identities and become confident with change and learning.
Introduction of the Study of Enunciation

In ancient Greece, because information was learned almost entirely through the spoken language, proper enunciation of sound and clearness of words were crucial. This is why the Greeks had high interests in drama, recitations, public recitals, and contests, and voice training was invariable and valued in their education systems (Archaeonia, n.d.). For example, the famous Greek orator, Demosthenes, to perfect his enunciation, declaimed with marble pebbles in his mouth when he climbed a hill and trained his voice to be heard through the thunder of the sea waves (Dobson, 1974). However, in the 1970s, the focus of the study of enunciation shifted from clear pronunciation to the subject of speech, with the central focus being on producing meaning (Calame, 1995).

This change has contributed to the field of language teaching. According to Schleifer (1987), teaching is not just the material transfer of knowledge from teachers to students, but requires the discourse of enunciation, in which language is regarded as an activity rather than as the cognitive operation of signification. Furthermore, "language acquisition is a learning process of trial and
error, guidance, and working through where the intersubjective functions as forcefully as the cognitive” (Schleifer, 1987, p. 801). Therefore, as Schleifer pointed out, the relationship between cognition and discourse is essential and problematic as well as for language teaching. Seeking out the subjectivity of language helps its users to recognize this complex relationship.

What is Enunciation?

Emile Benveniste is one of the pioneers of the linguistic framework of enunciation. He explicated enunciation as “instance of discourse” (Benveniste, 1971, p. 217) where language is “conceived as an act or event” (Schleifer, 1987, p. 802). Benveniste considered enunciation is a process by which acts are performed by speakers, turning natural language into discourse (Greimas & Courtés, 1982). In addition, Schleifer (1987) defined the meaning of enunciation as follows:

Enunciation is symmetrically balanced with its opposite in French, ‘énoncé,’ which has been variously translated as “statement” and “utterance”—énoncé is the statement, the abstract, constative sense of discourse. Enunciation, on the other hand, is the act of
utterance, the performance of discourse.

(p. 802)

Phillips (2002a) explained the difference between the statement and the mode of enunciation. The focus of the statement is its content, sense, and reference no matter if the statement is true or false; and also on "what attributes or qualities are predicated of what subject" (para. 8). Phillips used as an example the statement "This vase is yellow" which states some fact about the actually existing yellow ornament; a statement that can be examined for truth or falsity.

On the other hand, the focus of the mode of enunciation is looking at "how" rather than "what" is being said. By making a statement, "the speaker is constituted institutionally in some way or another according to value and status" (Phillips, 2002a, para. 9). When people introspect about their own enunciation, they concern themselves with the particular ways of speaking they are performing or practicing, and with the roles they are playing in constructing or perpetuating a distinctive world of discourse.

According to Phillips, the functional part of language, the statement, is analogous to the language of science which is simply a kind of tool for scientists to
describe objects with qualities, attributes and causes. If speakers only consider their speech as a statement, they will "[declare] statements true or false or even [establish] conditions according to which truth and falsity could be guaranteed" (2002a, para. 8). However, if speakers view their speech as an enunciation, the speakers will ascribe their distinctive ways of speech to a particular modality of discourse, and they will be no longer just a subject with independent feelings and thoughts--they will represent the institution from which they draw their values or status.

The Subjectivity of Language

"[The] subject exists for certain when it is enunciated" (Calame, 1995, p. 8). According to Benveniste, it is language that actualizes human communication and provides "every definition of man [sic]" (1971, p. 224); he remarked, "It is in and through language that man [sic] constitutes himself [sic] as a subject, because language alone establishes the concept of 'ego' in reality, in its reality which is that of the being" (p. 224). Benveniste affirmed that subjectivity is the ability of speakers to conceive themselves as "subjects" in their speech. It is not personal reflection of being oneself that defines subjectivity; rather, subjectivity is the psychic unity
"that transcends the totality of actual experience and that makes the permanence of the consciousness" (p. 224).

Elements of Subject. Personal pronouns are the primary cues to examine subjectivity in language; other classes of pronouns which are indicators of deictic (demonstratives, adverbs, and adjectives) depend on these pronouns to develop the "spatial and temporal relationship around the 'subject' taken as referent" (Benveniste, 1971, p. 226). The indicators of deictics are only defined within the instance of discourse proclaimed by the "I."

Calame (1995) further emphasized, "Speech or utterance is the result of a pragmatic process, and it often reveals traces of the act of its enunciation" (p. 4). Based on the study of Benveniste, Calame classified these traces into three categories:

1. variation in the verb tenses
   (imperfect/aorist, on the one hand; present/future, on the other);

2. the elements of deictics ("there" as opposed to "here"); and

3. pronouns created by the opposition between the nonperson represented by the he/she, actant/actor of the utterance, and the duo
I/you, actant/actor of the uttered enunciation. (p. 4)

According to Calame (1995), it is from these three categories that the plane of discourse is constructed. The subject is either embedded as a part of the action or stands outside in an enunciative a separate, time-space structure. The language aspects above--the verbal, or temporal aspects and the deixis, or spatial aspects—in dynamic juxtaposition with the personal reference (pronouns, either enunciative or participatory) create the subjective and objective characteristics of the discourse.

Subjects of Statement and of Enunciation. Ego is the person who says "ego," and this is also the foundation of the subjectivity determined by the linguistic status of "person" (Benveniste, 1971). Lacan (1977) commented, "The 'I' of the enunciation is not the same as the 'I' of the statement" (p. 139). Lacan employed a formal logical thinking sentence "I am lying" to illustrate the different subjects of statement and of enunciation. It is logically wrong to apply "I am lying" because the sentence itself reveals the truth. In other words, while someone says "I am lying," the "I" actually refers to another subject which is different from the one who makes the statement. "It is this 'at the moment of utterance' that loses its
anchor once we begin to focus on the modality of personal address" (Phillips, 2002b, para. 6).

Lacan discussed that at the moment of saying "I am lying," the "I" produces the statement, "is lying," by which the speaker slightly lied before and the speaker is lying afterwards. Furthermore, the speaker proclaims that he or she has the intention of deceiving when saying "I am lying." "I am lying" is at the level of statement in which the "am lying" is a signifier; the "I" is a signification, stimulated at the level of statement, which produces an "I am deceiving you" at the level of the enunciation (Figure 7).


Figure 7. The Division between the Statement and the Enunciation
The subject of the statement appears to emerge from a snapshot moment of utterance, which has instantly passed, and soon fades away in its enunciation. The subjectivity resides in language, and the human subject is incompatibly divided in himself or herself in speaking (Phillips, 2002b).

The Literate Process of Cogito. Individual statements do not exist because the form of logic of individual statement has been fixed by the cogito which "comprehends the production of statements from the subject" (Deleuze, 2001, p. 93). Every statement refers to a subject; however, each statement separates and splits the subject which produces it into the subject of enunciation and the subject of statement.

Deleuze called this separation "the literate process of the cogito" (p. 93), which can be illuminated with this example: the process of cogito is that people can say "I think, therefore I am," but they cannot say "I walk, therefore I am." "I walk" is the subject of the statement, whereas "I think" is the subject of the enunciation (p. 93). When people say "I walk," it does not definitely mean "I am walking" but for sure, it means "I am thinking of walking." Thus, Deleuze pointed out, without the
literate process of cogito, a statement cannot be produced by the subject.

In short, as Phillips (2002b) explicated, a temporal disjunction between enunciation and statement indicates that the single pronoun "I" brings up at least two subjects: a subject who is speaking (enunciation) and a subject represented in speech (statement). According to Lacan, once people put their emphasis on the level of enunciation (performance, expression) to discern the subject of the unconscious, they may bring out the truth of the subject in the articulation of language—its enunciation.

Schleifer (1987) argued, "Any particular enunciation of language can always signify more than the speaker's conscious intentional meaning; it can always leave the speakers unconscious of his or her own signification" (p. 804). With the awareness of subjectivity, speakers can reach deeper and more powerful comprehension of discourses (Phillips, 2002b).

Performance of Enunciation: The Mask in the Enunciative Theory

For Benveniste (1971), the definition of enunciation (an instance of discourse) suggests the concept of an action. In order to look deeper in the exercise and
establishment of subjectivity of language, Calame (1995) elucidated how discourses or stories are articulated into speech.

**Enunciative Theory.** The first conception of producing speech is "shifting." Calame (1995) defined "shifting-in" as the procedure to "install the signs of the enunciation in speech" (p. 5), and the inverse procedure as "shifting-out," which means the linguistic elements around the subject are withdrawn from the utterance to produce the later story.

To be more precise, Calame observed Greek poetry and proposed that Greek poetry has various types of "enunciative shifting-in/out" which means when the actants (actors) of enunciation (indicated by the "I /you") are placed into the utterance, the actants of the utterance (represented by the "he/she") are excluded. On the other hand, the "enuncive shifting-in/out" implies the disappearance of actants (actors) of enunciation will bring up the appearance of the actants of the utterance.

Furthermore, Calame distinguished the difference between a communication situation and an enunciation situation. With its particular social and psychological parameters, the real (referential) communication situation is the actual act of creating the utterance; in Greimas
and Courtés's terms (1979), the communication situation denotes an "enunciator" who addresses his or her utterance to an "enuncitee." To the contrary, the enunciation situation is "glimpsed in the utterance through the use of language" (Calame, 1995, p. 5). The uttered enunciation is "the linguistic record of the communication (or referential) situation as it is expressed in the utterance" (Calame, 1995, p. 5); the actants at the level of enunciation will be called "narrator" and "narrotee."

**Uttered Enunciation.** Through the performance of Alcman's poetry, Calame visualized and specified the complexity of utterance of enunciation. The poetry is about a feminine "I" (narrator and subject) who will be awakened by the Muses (sender) to sing the poem. The Muses are also set up into "you," by the "I," as narratee (Figure 8).
<table>
<thead>
<tr>
<th>Communication</th>
<th>SENDER</th>
<th>R</th>
<th>RECEIVER</th>
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<tbody>
<tr>
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<td></td>
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<td>Public</td>
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<tr>
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<td></td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td>&quot;I&quot;/&quot;we&quot;</td>
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<td></td>
<td></td>
<td>(will, knowledge)</td>
<td>(modalities)</td>
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</table>


Figure 8. Communication and Uttered Enunciation in Alcman

Calame declared that in the performance of the poem, "the 'I' becomes the protagonist of the ritual which it evokes; it is the 'I' that performs the poem which brings the 'I' into being" (p. 21). Like Muses controlling the modality of power, the author of the poem is one of the enunciators, who communicates to the "I" -narrator (subject) as his receiver through singing the poems composed by Alcman. Calame concluded:

In this way, the realization of the supreme power-knowledge attributed by projection to the Muses combined with knowledge-power of the individualized Subject possessed by the poet creates in Alcman's poetry a unique enunciative situation motivated by the subordinate social
status of the performer or performers of the poem. (pp. 23-24)

To Stage the Self with the Mask. Kristeva (1984) considered enunciation as the axis of all language because it clarifies the difference between the subject and object of discourses. The signifier "I" represents the operation of consciousness in narration; no matter whether in written or spoken language, the author/"I" retains his or her enunciative ability through "the concrete identification of meaning and signification" (Christain, 2000, para. 13). According to Kristeva, by positing a subject of enunciation characterized by temporal and spatial relations—as well as by intersubjective relations—a speech is able to both use deep structure of language and transcend language simultaneously. This holds language as doubled by the force of enunciation.

The discussion of identification is always related to the function of the mask. Standing on the term, double image, developed from Claude Lévi-Strauss, Calame (1995) explained that the customs of face and body signify the "split representation" by which the wearer abandons his or her original identity and individuality, transforming into a new reality identified with the social persona the wearer adopts. By actualizing the identity indicated by
the mask, one's identity and self are removed successively.

Within the framework of enunciative theory, when the mask is worn, the mask itself is considered as "a somatic and gestural utterance" (Calame, 1995, p. 99), partially demonstrating the actor in a ritual sequence. According to Calame, the masked performance visualizes the uttered enunciation and communication situation. If a ritual is analogous to a narration, the mask wearer will be the enunciator of the ritual (identified by the narrating "I"), and the fictional character personified in the mask is the subject of the narrative, the textual subject (represented by the "He/She"). Through a succession of shifting-in and shifting-out, the narrating "I" (mask wearer and the narrator) and the "He" or "She" of the mask (subject of the narrative) will unite together as one within the mask.

In the spoken ritual of Greek dramatics, wearing a mask evoked the enuncive shifting-in based on the ability of the mask wearer "not to be, but to become another" (Calame, 1995, p. 107). Thus, the mask functioning as the support allowed the "I" of the enunciator/wearer of the mask still to exist while the "He/She" is shaped little by little through the action. By shifting-in the actor, the
mask permits the enunciator to own the second identity; consequently, the masked enunciator gains cognitive competence, playing an instructive role when he or she faces the enunciatee/public. The enunciator turns into the communicator of knowledge, the guarantor of truth, and a real sender for the enunciatee/public.

Diaz-Rico (2004) stated that second-language learners usually have a more flexible sense of identity because they require fluent identity-shifting to acclimatize to the different environments or cultures. Thus, Diaz-Rico suggested, working on developing a separate second-language identity with imaginative functions of language encourages second-language learning. Diaz-Rico asserted that imagination is the key to freeing language learners’ boundaries, so language can serve simply for pleasure in their personal imaginative world. For second-language learners, an assumed identity—as-mask may be the ticket to this world where they are transformed into their second identity.

Summary

Language users establish the idea of self/ego and find themselves as a subject through the exercise of language. Further, the true subject, the one who really "means," is located at the level of enunciation, where the
speech act is performed by the speakers. It is the subject who makes an utterance and constructs the meaning of speech; thus, the awareness of the subjectivity operated by speakers is vital.

Language is produced through the shifting-in and shifting-out of identities. This sophisticated process can be identified via Greek literature and the application of the mask, in the mediation between the mask wearer/enunciator and the fictional character. With the mask, the wearer becomes another identity in addition to the existence of the "I" of the wearer/enunciator who is the authentic knowledge sender.

In second-language acquisition, the "mask" that is worn is the persona that the speaker assumes when speaking the second language, one that represents a slightly different identity than that which has been acquired from the native language. Therefore an enunciative shift enhances the ownership of the target language, suggesting that second-language teaching must move beyond pronunciation to enunciation.
Teaching Pronunciation

The Importance of Teaching Pronunciation

"Pronunciation is [then] the physical competence of hearing and producing sounds" (Hall, 1997, p. 4). In most ESL/EFL classrooms, pronunciation has been recognized as the vital module of the English learning process (Goodwin, Brinton, & Celce-Murcia, 1994). For language learners, pronunciation activities involve them in developing precise control over the sound system (Murphy, 1991).

Since the 1980s, the communicative approach has been dominant in the pronunciation teaching field (Celce-Murcia, Brinton, & Goodwin, 1996). Morley (1994) expounded the renewal of perspectives on pronunciation: educators today endeavor to empower learners to become effective communicators in the English-speaking community where "intelligible pronunciation is an essential component of communicative competence" (p. 1). Instead of a drill-based exercise set aside from an oral English curriculum, the current view of teaching pronunciation is expanded in the ESL/EFL program as an integral part of developing communication skills (Morley, 1994).

Research has revealed that poor intelligibility of pronunciation deprives nonnative speakers of being confident and successful oral communicators (Morley,
1994). Celce-Murcia et al. (1996) claimed that there is a threshold level of pronunciation for English learners; no matter how well learners can establish their grammatical knowledge and vocabulary words, learners who cannot reach the threshold level will encounter oral-communication difficulties. However, the goal of teaching pronunciation to ESL/EFL students is not to drill them in pronouncing like native speakers of English. Celce-Murcia et al. (1996) emphasized that students need to acquire pronunciation competence in order to “surpass the threshold level so that their pronunciation will not detract from their ability to communicate” (p. 8).

Why Do Chinese Speakers Have Difficulties in Learning English Pronunciation?

“Chinese refers to a large group of languages spoken primarily in China, Taiwan, Hong Kong, and Singapore” (Avery, & Ehrlich, 1992, p. 114). Mandarin, a stress-timed language, is the native language of the People’s Republic of China and of Taiwan; Cantonese, a syllable-timed language, is mainly spoken in Hong Kong and Canton (Avery, & Ehrlich, 1992). Chang (1987) explained that Chinese and English originated from two different language systems, Sino-Tibetan and Indo-European respectively, which have many structural differences.
Phonological Interference. Avery and Ehrlich (1992) claimed that the shape of words is obviously different between Chinese characters and English letters; the other major distinction between these two languages is that "Chinese lacks consonant clusters in both initial and final position" (p. 114). Chang (1987) argued that learning English pronunciation is hard for Chinese speakers because the phonological systems of these two languages are so different that Chinese learners cannot even find the counterparts for some English phonemes.

Evidence verified many sounds frequently used in English do not exist in other languages. Kress (1993) identified some problem English sounds for speakers of other languages (see Table 2) and listed two reasons that English learners have difficulties learning those English sounds.

First, without any practice, beginning-level English learners are still unable to identify these phonemes or sound clusters or distinguish them from other sounds; second, because learners have not produced those sounds that are nonexistent in their native languages, learners have never practiced how to pronounce them. In order to be proficient at these sounds, students must "learn to recognize them through auditory discrimination training,"
then learn to produce them through practice with minimal pairs and repetition of the phonemes in the initial, medial, and final positions in words” (Kress, 1993, p. 133).

Table 2. Problem English Sounds for Speakers of Other Languages

<table>
<thead>
<tr>
<th>Native language</th>
<th>Problem English sounds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese</td>
<td>b ch d dg f g j l m n ng ō sh s th th v z l-clusters r-clusters</td>
</tr>
<tr>
<td>French</td>
<td>ä ch ē h j ng oo oy s th th s shwa</td>
</tr>
<tr>
<td>Greek</td>
<td>aw b dē g i j m n ng oo r s w y z shwa end clusters</td>
</tr>
<tr>
<td>Italian</td>
<td>a ar dg h i ng th th v shaw l-clusters end clusters</td>
</tr>
<tr>
<td>Japanese</td>
<td>dg f h i l th th oo r sh s v w shwa l-clusters r-clusters</td>
</tr>
<tr>
<td>Korean</td>
<td>b l ō ow p r sh t th l-clusters r-clusters</td>
</tr>
<tr>
<td>Spanish</td>
<td>b d dg h j m n ng r sh t th v w y z s-clusters end clusters</td>
</tr>
<tr>
<td>Urdu</td>
<td>ā a dē e f n ng s sh t th th</td>
</tr>
<tr>
<td>Vietnamese</td>
<td>ā ē k l ng p r sh s y l-clusters r-clusters</td>
</tr>
</tbody>
</table>

Source: Adapted from Kress (1993)

Social-cultural factors may lead to poor pronunciation on the part of Chinese students. In China, because the English-learning process is focused on reading
comprehension and building vocabulary, Chinese students are not given much chance to practice their English pronunciation; moreover, the quality of teaching pronunciation is a parameter of students' unintelligible expression as well (Feng, 2002). Listening skills contribute to distorted pronunciation, because poor listening skills impact Taiwanese learners in pronunciation learning (Huang, 1998). Lu (2002) claimed that although English is an official language in Hong Kong, Hong Kong students still do not have adequate English pronunciation. Lu (2002) pointed out because English pronunciation and intonation have been neglected in the curriculum, Hong Kong students can practice phonetic symbols only by matching similar sounds between Cantonese and English. Most students are not confident of pronouncing English words; hence, the hesitation of practice brings about vague articulation. Lu (2002) further stated that "good pronunciation and intonation require persistent practice in listening, speaking, and reading aloud" but Hong Kong students use Chinese characters with similar sounds as clues to learn and memorize the pronunciation of individual English words, which is an ineffective strategy leading to distorted pronunciation. In addition, English teachers who lack
professional training in the use of phonetic symbols also contribute to this problem.

**English Pronunciation Problems of Chinese Speakers**

Pronouncing a language is such a complex process that, to be more efficient, language learners must be aware of what components are involved in their learning targets (Wahba, 1998). Phonetic symbols (consonants and vowels), stress and rhythm, and intonation are mostly examined for improving pronunciation. Research has revealed several specific pronunciation errors on the part of Chinese learners.

**Consonants.** Avery and Ehrlich (1992) listed common English pronunciation errors occurring among Chinese speakers. Eleven problems regarding consonants are discussed. First, the word-final voiceless stop consonants /p/, /t/, and /k/ are never uttered in final position in Mandarin; accordingly, when Mandarin speakers release these sounds in English, English speakers may not be able to hear them. Second, because Mandarin has no voiced stops in the word-final position, Mandarin speakers must learn how to discriminate between voiced and voiceless stops (such as /b/, /d/, /g/ vs. /p/, /t/, /k/) at the end of words.
Third, the voiced fricatives and affricates /v/, /ð/ as in "bath," /z/, /ʒ/ as in "beige," and /dʒ/ as in "judge" are sounds that are not included in Mandarin system; therefore, it is compulsory for Mandarin speakers to have lots of drills on producing them. Fourth, the sounds /l/ in "light" and /ŋ/ in "night" in world-initial position are frequently interchangeable for each other in some Cantonese dialects; in other words, many Cantonese speakers may speak "light" and "night" with the same pronunciation. Ho (2003) also observed that "[s]ubstituting /ŋ/ for /l/ sound or vice versa is very common among students from Central China" (p. 147); and the cause of this error may be the interference of the mother language or the way students learned Chinese pronunciation.

Fifth, Chinese speakers will pronounce a sound as a /w/ rather than a dark /l/ after a vowel. For example, the word, "mole" will be spoken like "mow," and "goal" sounds like "go." Sixth, word-final nasals are a problem: /m/, /n/, and /ŋ/. English speakers can hardly recognize nasals produced by Mandarin speakers for the reason that word-final nasals are uttered shorter in Mandarin, and so speakers have problems with lengthening word-final nasals, causing baffling confusion with words like "sin" and
"sing" or "sun" and "sung." Moreover, the /n/ and /ŋ/ sound similar to Mandarin speakers. Seventh, bewildering sounds /r/ versus /w/ and /l/. A word-initial /r/ will be articulated as /w/ by Chinese speakers; as a result, the pronunciations of "right" and "white" are confusing for listeners. On the other hand, /r/ often replaces /l/, mostly in initial consonant clusters. In addition, Ho (2003) argued that students from Central China more often substitute /r/ for /l/ than Northern Chinese learners.

Eighth, Mandarin speakers may utter /v/ as in "vest" sounds like /w/ as in "west." Furthermore, relevant problems have been discussed by Ho (2003). She argued that the main pronunciation errors for the Southern Chinese students are that they frequently mispronounce /v/ for /b/ and confuse the usage of /v/ with /w/. Ninth, when Cantonese pronounce /y/ in word-initial position, they are apt to add a short /y/ sound before the vowel /iy/ in the initial position of a word "east" as if they pronounce "yeast." Thus, these two words "east" and "yeast" sound no difference to the English ear.

Tenth, Chinese speakers usually alternate /θ/ with /t/ or /f/, and /ð/ with /d/. In addition, /f/ will be placed in the word-final position instead of /θ/ and /ð/. For instance, Mandarin speakers will substitute "wif" for
with." Eleventh, consonant clusters in initial or final positions do not exist in the Mandarin system; accordingly, Mandarin speakers are required to master diverse syllable types which contain consonant clusters.

Vowels. Chang (1987) remarked that English has more vowel contrasts than Chinese does, which means "English vowels are closer to each other in terms of position of articulation than Chinese vowels" (p. 225); consequently, Chinese students have to work harder to recognize them. Moreover, Mandarin speakers usually pronounce diphthongs with quicker and smaller tongue and lip movements than do English speakers. Carrying over this pattern when learning English, Mandarin speakers may make English diphthongs too short to be identified.

Two problems concerning vowels are identified by Avery and Ehrlich (1992). First, because in Mandarin there is no difference between tense vowels and lax vowels (such as: /iy/ vs. /I/, /ey/ vs. /ɛ/, and /uw/ vs. /u/), these vowels will be created between tense vowels and lax vowels. Second, it is difficult for Chinese speakers to tell apart /ɛ/ as in "bet" and /æ/ as in "bat." This confusion will emerge primarily before nasals; samples are "ten" and "tan," "bend" and "band." In the relevant study, Chang (1987) explained that sound /æ/ does not exist in
Mandarin, and learners are apt to nasalize it; /æ/ is often confused with other sounds: /ar/, /ʌ/, or /e/. In addition, Chang stated that sound /ʌ/ is frequently substituted by /a/, which is a closest alternate in the Chinese system, and that since /a/ has no equivalent in Chinese, sometimes it will be pronounced as /ɔr/, /aw/, /u/, or a front vowel.

Stress and Rhythm. According to Avery and Ehrlich (1992), because words in Mandarin simply comprise one syllable, Chinese speakers need to put much effort to learn to produce stress patterns of longer English words. Avery and Ehrlich pointed out several common difficulties of English rhythm that Chinese learners encounter. Many Cantonese speakers struggle with English rhythm for the reason that “Cantonese is a syllable-timed language which means that each syllable of an utterance will receive equal weight” (p. 118). On the other hand, compared to Cantonese speakers, Mandarin speakers will be more comfortable with English rhythm since Mandarin is a stress-timed language. Moreover, having difficulty with consonant clusters, Chinese learners often feel frustrated with contractions.

Another battle for Chinese learners is that they frequently fail to link English words. Chinese speakers
"tend to separate words through the use of pauses or the insertion of additional sounds at the end of words" (p. 119). Chang (1987) observed that compared to English, Chinese has far fewer reduced syllables. When Chinese learners speak English, they usually pronounce these syllables more prominently than native speakers of English, resulting in fewer phonetic changes. "Thus, learners tend to stress too many English syllables, and to give the weak syllables a full rather than reduced pronunciation" (p. 226). For example, if Chinese students say "fish and chips," they may stress "and" and pronounce it as /\ænd/ instead of /N/.

**Intonation.** The pitch system of Chinese languages is very different from English; thus, Chinese speakers must endeavor to master intonation patterns of English. According to Chang (1987), Chinese uses pitch changes (the tones) mostly to discern meanings of individual words; sentence intonation functions much less in Chinese than in English. Therefore it is hard for Chinese speakers to manipulate the use of sentence intonation to affect the meanings of utterances in English. Because Chinese speakers are unfamiliar with intonation patterns, they may "add a tonic value (often a high falling tone) to individual syllables" (p. 227). As a result, "their speech
may sound flat, jerky, or singsong to English ears” (p. 227).

In particular, Avery and Ehrlich (1992) argued that Cantonese learners need more English intonation practice because Cantonese speakers apply a non-final intonation contour instead of a final intonation contour. English listeners may feel confused because a final contour implies the completion of one turn of speaking, whereas a non-final contour indicates that utterance will be continued.

In short, three major reasons causing English pronunciation errors for Chinese speakers are nonexistent sounds, exchangeable sounds, and the native pronunciation patterns in both Chinese languages, Mandarin and Cantonese. Chinese speakers need to be cautious with the difference between two language systems and the specific pronunciation problems they may have with consonants, vowels, stress and rhythm, and intonation in order to achieve intelligible English pronunciation.

**Strategies for Teaching Pronunciation**

Murphy (1991) argued that pronunciation can be learned from both micro- and macro-level prospectives. The former refers to consonant and vowel segmentals, and the
latter refers to suprasegmentals, which are stress, rhythm, and intonation.

Drill-based Exercise. Although current educators (Gilbert, 1994; Morley, 1994; Murphy, 1991) put more emphasis on communicative pedagogy rather than on drill and practice for teaching pronunciation, some research still supports the idea that English learners can improve their pronunciation skills through the disciplined exercise of problem sounds. Ho (2003) argued that starting with pronunciation drills is necessary for Chinese learners to improve their speaking skills. She listed several teaching strategies for teaching pronunciation:

1. Using similar sounds in Mandarin wherever possible;
2. Teaching placement of tongue, lips, teeth, etc.;
3. Providing self-access to listening tapes;
4. Training students to listen and identify won errors or errors of other students;
5. Providing exercises in tongue-twisters;
6. Providing articulation exercise using funny poems, children’s rhythms & rhymes;
7. Encouraging students to listen to the radio, for example, BBC or watch TV; and
8. Scheduling more classroom practice in minimal pairs monitored by the teacher. (p. 149)

Phonetic Symbols. Lu (2002) asserted that learning phonetic symbols "as a tool for decoding and pronouncing words correctly" builds an important foundation for nonnative speakers of English. In particular, receiving instructions on basic phonetic symbols in the early stage of learning enables students to reduce the interference from their mother tongue and increase the ability of learning other languages (Lu, 2002).

Five strategies are offered by Lu for effective instruction on phonetic symbols. First, teachers may utilize some sounds that the learners are familiar with in their mother language, and make analogies from the known sounds to the unknown English sounds. Second, teachers should emphasize the unique English sounds compared to learners' native languages so that learners will be aware of the difference. Third, teachers may choose some common letter combinations conforming to the ordinary pronunciation rules. For example, the letter combination "ea" is often pronounced as [i:] in words "team," "peak," and "beat." Fourth, teachers may use some games by which students can practice phonetic symbols communicatively. Fifth, teachers may challenge learners to identify
different sounds with the same letter combination. For instance, although the words “cook” and “school” have the same letter combination (“oo”), the pronunciations of “oo” in “cook” and in “school” are different.

Predictive Skills. "Teach someone the sounds of a word, and the person can say the word. But teach someone to predict those sounds, and that person can say any word" (Dickerson, 1994, p. 19). Dickerson emphasized that ESL instruction must focus on empowering students to become life-long learners; in terms of pronunciation, he promoted the concept of teaching students predictive skills, defined as “the ability to determine before speaking” (Dickerson, 1994, p. 20), by which learners can continue making progress in their oral language after classes are ended. Lu (2002) also explained that because English has a highly variable spelling system, students need to be equipped with the capability of using sound-letter combinations to pronounce unfamiliar words with approximate accuracy.

Teaching Intonation. Except the drill-based practice of problem English sounds, Murphy (1991) suggested that English learners can benefit from communicative pronunciation activities. Gilbert (1994) proposed three kinds of change of teaching pronunciation:
1. more concern for ways to arouse alert attention to a concept to be understood, as opposed to mechanical drill or a rule to be memorized;
2. more attention to the "musical" aspects of pronunciation (rhythm and intonation) and less to individual sounds; and
3. more time spent fitting the teaching point into real speech, especially including practice in efficient guessing about the implications of discourse signals. (p. 38)

Four building components of intonation—linking, word rhythm, sentence rhythm, and melody—are discussed by Gilbert (1994). First, Gilbert observed that English learners seldom receive sufficient liaison training, which means the way words link together in sequences of sounds. Learners who lack the ability of linking words will meet the difficulties in both speech clarity and listening comprehension. Teachers may help students understand the liaison of words by marking a curved line under linking letters, such as "bus system" or "with all."

Second, the rhythm of English varies with syllable length, and the sentence will be unintelligible if the stressed or unstressed syllables cannot be recognized. For example, while "record" (the verb) and "record" (the noun)
have the same spelling, their stress patterns differ.

"English speakers appear to store vocabulary with stress patterns, so a stress mistake can throw a conversation off track, especially if the speaker’s control of English vowel sounds is uncertain" (pp. 40-41). The teacher can specify the variable length of syllables by stretching a rubber band as saying a word, providing a visual image for English learners.

Third, proper sentence rhythm is essential for speakers to accentuate important parts of their expressions and also make it easier for listeners to capture the main ideas. "[S]entence stresses are the strong parts in the rhythm of the sentences. The speaker gives more strength to certain parts to help the listener get the sense (or the meaning) of the sentence" (Morley, 1979, p. 38). Gilbert (1994) stated that teachers may demonstrate the sentence rhythm to students by “lengthen[ing] the stressed syllables of the most important words” (p. 42). For instance, “I want some shoes.” "What kind of shoes?" Fourth, many learners tend to speak without tonal variations partly because of anxiety and partly because of the concerns of grammar or vocabulary. However, one of the most important features of recognizing sentence accents is the changes in pitch. The
understanding of melody will enhance listening and speaking skills. One way to learn more about melody is that teachers let students guess the implications of emphasis within sentences.

Drama and Pronunciation. Carkin (2004) suggested that drama is not only effective for native speakers of English to develop clear pronunciation and speech habits, but also can act as a supportive platform for ESL/EFL students' pronunciation practice. With a proper pronunciation model, English learners can gain better articulation and obtain clear speech patterns through repetitive drama practice.

In order to build a desirable and active learning environment, Carkin recommended interesting dramatic materials which trigger cultural discussion among students. This method can be started with play reading, which offers many opportunities for students to practice general rules of English pronunciation. Carkin (2004) stressed that during play reading, students need to notice two skills: “using intonation that will best communicate character’s meaning and placing their articulators to produce the meaning clearly.” Mastering these two skills, students are able to express themselves clearly with efficient stress and intonation in their real life. Further, Carkin suggested teachers moving on to play
production, which requires more rehearsals and brings more long-term practice for students. Leading either play reading or play production, teachers may point out students' phonetic problems and provide better models for them. Moreover, students can be empowered by a self-correction process which makes students more aware of their own problems.

Summary

Although not all nonnative pronunciation of English leads to ineffectual communication, incomprehensible pronunciation will frequently produce "psychological nervousness in speakers, which is likely to also block their efforts to seek clarification or to paraphrase using alternative expression with phonetically different pronunciation and intonation" (Lu, 2002, para. 3). Teaching intelligible pronunciation is no longer a neglected aim in ESL/EFL classroom. The structure of pronunciation teaching should balance the segmental aspects (consonant and vowel segmentals), and the learners' awareness of suprasegmental features (stress, rhythm, and intonation) (Hall, 1997). With better pronunciation, learners will be more confident, and more capable of continuing their journey of English learning.
Creative Dramatics

How to stimulate or maintain students' interests in their language learning has been an essential question for many teachers. In order to motivate positive learning, McIntyre (1974) declared,

Teachers need to develop active and interesting language learning activities. Helping the child learn about himself [sic] and his world through his senses, his place through actively communicating with his peers, and his community through interaction with in an exciting learning environment, is an important purpose of the language arts. (pp. 2-3)

"Acting out" holds great value in teaching language arts (McIntyre, 1974). Creative dramatics is a holistic method that involves children in their own experiential learning and provides training for creative expression and imaginative thinking, increasing self-perception and enabling children to explore human nature (Cottrell, 1987). McCaslin (2000) defined creative drama as an "informal drama that is created by the participants" (p. 8). The term was also used to refer to improvised drama. "Creative dramatics include pantomimes, improvised stories, and skits, movement activities, and dramatic
songs and games in which students do not need sophisticated theater skills" (Diaz-Rico, 2004, p. 210).

Verriour (1985) stated that in schools, the close interrelationship among thinking, language, and contexts brings children’s learning to higher cognitive and linguistic levels than children’s home-learning experience. Verriour valued dramatic context as a continuity between the school and the home, which enables children “to take control of their own thinking and language” (p. 181). In dramatic situations, students are asked “to plan, predict, persuade, imagine, and evaluate, using a verity of language functions” (Verriour, 1985, p. 186). As Morgan and Saxton (1988) mentioned, more roles and occasions in dramatic activities represent more opportunities for students to enrich their language.

Creative Dramatics and Oral Language Learning

“Drama is a language laboratory for oral communication skills, enabling students to acquire speaker-listener experiences and increase their ability to decode and encode ideas” (Diaz-Rico, 2004, p. 210). Stewig commented, “One of the strongest contributions drama makes is to oral language proficiency” (1983, p. 95).

Speaking Skills. “A primary value of creative drama is the opportunity it offers for training in speech”
(McCaslin, 2000, p. 17). It is vital to let learners of any age talk about their learning (Hoyt, 1992). In creative dramatics, improvised dialogue opens a door for language learners to practice vocabulary words they learn from literature (McCaslin, 2000). Drama players are enthusiastic about orally communicating with others; “they will seek the words they want and will try to pronounce and articulate them clearly” (McCaslin, 2000, p. 224). Students will obtain better speech habits from dramatic exercise. Instead of getting correction from teachers, the response from audience makes the players automatically adjust their clarity and audibility of speech (McCaslin, 2000).

For teachers who endeavor to reinforce students’ oral communication skill, creative dramatics play an important role in nurturing efficient and capable speakers (Cottrell, 1987). Different characters require different ways of speaking. McCaslin (2000) further stated that because players are motivated to be heard and understood, different speech exercises, such as pitch, tone, and tempo, are naturally practiced and expressed. Creative dramatics enables players speaking as characters to experience the diversity of human expression, improving
understanding and manipulating the target language (McCaslin, 2000).

Readers' theater is a valuable oral reading activity promoted by many scholars (Díaz-Rico, 2004; McCaslin, 2000; Hoyt, 1992). McCaslin (2000) defined readers' theater as "the oral presentation of drama, prose, or poetry by two or more readers" (p. 226). In order to capture listeners' attention, the reader must manipulate "reading rate, intonation, and emphasis on the meaning-bearing cadences of language to make the print come alive" (Hoyt, 1992, p. 582). This technique engages repeating oral-reading opportunities, which assist language learners with their reading proficiency (Díaz-Rico, 2004; Hoyt, 1992).

Role-play activity is one of the most practical approaches to allow language learners to practice their verbal communication in different social settings by assuming diverse social roles (McDonough & Shaw, 2003). Role-play materials are often designed to "get learners to express opinions, to present and defend points of view and to evaluate arguments" (McDonough & Shaw, 2003, p. 145). Diaz-Rico (2004) further discussed that in addition to being a tremendous communicative activity by itself, role play also serves as a warm-up for other forms of
dramatics. Especially for second-language learners, role-play activities put students into social interactions or complex conversations in which "students can practice talking by asking questions, making suggestions, demanding things, pretending to be other people, organizing themselves to solve problems, and reflecting on what happens" (Diaz-Rico, 2004, p. 215).

Furthermore, for children who are anxious about public speech, Ewart (1998) recommended that hiding behind shadow puppets is a liberating way to free students' language and ideas. Chenfeld (1987) also confirmed that "children love to talk to, with, and for puppets...So often, the shy, insecure child will respond beautifully to interaction with puppets" (p. 187). As to second-language learners, Diaz-Rico (2004) remarked that hand puppets are more effectual than facial masks because puppets allow learners to easily produce and listen to conversations.

Listening Skills. In humans, early learning is started from listening as babies learn how to recognize sounds and turn them into meaningful words (Chenfeld, 1987). McIntyre (1974) emphasized that the ability to receive and send auditory messages is fundamental to language learning; hence, "general listening needs to be encouraged as a part of everyday classroom living"
Creative dramatics can help students “increase their knowledge of the listening process, improve their listening skills, and increase their concern for becoming better listeners” (Cottrell, 1987, p. 143). Kieffer (1995) observed that because players are so fascinated by ongoing dramatics and do not want to stray from the plots, students are motivated to become attentive listeners. Working in a dramatic environment, students need to focus on listening for identifying sounds, and then project the meaning of those sounds into characters, feelings, and plots (Mcintyre, 1974).

Stewig (1983) claimed that two kinds of listening skills may grow through creative dramatics. The first one is basic listening, defined as “listening required for the action of session to continue” (p. 107). Such listening skill is necessary for children, especially when improvising, to understand and respond to the context or plots of on-going dramatics. The second type is evaluative listening, in which children “listen to the verbal interaction taking place to evaluate its effectiveness and their ideas about how they might do the same dialogue more effectively” (p. 107). When cultivating evaluative listening, teachers may emphasize the need for cautious listening and remind children of listening to important
parts of the play; later, the teacher may lead students to
discuss related questions or engage students in
experimenting with various vocal expressions to find an
efficient way of applying language (Stewig, 1983).

Some dramatic activities are recommended by Cottrell
(1987) for advancing listening skills in language
learning. The first is narrative pantomime, in which
players must listen to directions in order to accomplish
performance; thus, the players are required to listen in
order to understand. The second exercise is to challenge
listeners to make predictions for stories when the action
is stopped by drama leaders. Players must listen
cautiously and cognitively to be able to predict;
therefore, it is necessary for players to listen in order
to comprehend and to collect information. Third, empathic
listening can be taught within a dramatic environment.
Because many dramatic works involve cooperation with
peers, teachers may encourage students to listen to others
“with respect and sensitivity.” In this atmosphere,
players gain various opportunities to “practice listening
in conversation, particularly listening beyond the words,
to include feelings” (Cottrell, 1987, p. 144).
Creative Dramatics and Literate Language Learning

For effective English learning, Scarcella and Stern (1990) promoted the integration of reading and writing activities that adopt meaningful and interesting context, authentic communication, and active involvement from learners. Scarcella and Stern asserted that "drama-inspired writing activities can also come out of the reading of plays, short stories, novels, and sometimes even poetry" (p. 122). Dramatic monologs, dramatic dialogs, and character histories were identified by Scarcella and Stern as stimulating activities that involve students in writing and reading about characters' feeling, thoughts, and attitudes.

Reading Skills. "Spontaneous drama adds interest and vitality to a reading program, no matter which method of teaching is employed" (Stewig, 1983, p. 88). For teachers who are novices at using creative dramatics in the classroom, simple story dramatization provides a good starting point. Folktales, fairy stories, or even made-up stories are basic and attractive to beginning readers (Stewig, 1983).

A wide range of literary resources can be applied in creative dramatics. Stewig (1974) argued that "using poetry and prose for drama ensures exposure to more
literature than children ordinarily encounter" (p. 67). Diaz-Rico (2004) recommended play scripts as reading context for dramatics activities. Reading dialogue of plays enhances "a deeper understanding of conversational discourse" (p. 214).

Regarding reading comprehension, Booth (1985) asserted that the ability to search for meaning and understanding can be strengthened by dramatics, which call for maximum participation of children. The true learning comes from the interaction between students' thoughts and authors' thoughts. "Through drama, teachers help children acquire the means to more fully understand what they have experienced" (p. 195).

Stewig (1974) distinguished two terms, interpretation and improvisation. Dramatizing a story with interpretation "encourages students to choose characters and portray and act out their role. In interpretation, emphasis is on fidelity to the author's story line and on retaining the basic characterization and ideas presented" (p. 66).

On the other hand, according to Stewig (1983), students demonstrate many imaginative possibilities by performing a story improvisation. Using the basic story as a departure point, the teacher asks related questions leading children to read beyond the basic context. Readers
are encouraged to expand and extend the story by moving back and forth in time, modifying the given characters, or adding new faces to the story (see Figure 9 and Figure 10).

<table>
<thead>
<tr>
<th>Extend story backward in time</th>
<th>Actual time described in story</th>
<th>Extend story forward in time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where did he live?</td>
<td></td>
<td>How did the money change his life?</td>
</tr>
<tr>
<td>With whom?</td>
<td></td>
<td>What did he do for a living after he found the money?</td>
</tr>
<tr>
<td>What did he do?</td>
<td></td>
<td>What did he do after he found the money?</td>
</tr>
<tr>
<td>Did he have friends?</td>
<td></td>
<td>Where did he go to live?</td>
</tr>
<tr>
<td>What adventures did he have before he entered the army?</td>
<td></td>
<td>What adventures after he found the money?</td>
</tr>
<tr>
<td>What things happened to him during the war?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The story begins as the war is over; the soldier is being paid by the king.</td>
<td></td>
<td>The story ends as the gold is divided between innkeeper and soldier.</td>
</tr>
</tbody>
</table>


Figure 9. Plot Extension Based on a Story


Figure 10. Character Addition Based on a Story

By asking unrestricted questions that inspire ideas and action, the teacher leads students from interpretation to improvisation (Stewig, 1974). Samples are offered by Stewig (1974) as follows:

1. Little Red Riding Hood
   a. What might have happened if the man hadn’t come to kill the wolf at the end?
b. What could have happened if Grandma had realized the wolf was at the door, and she hadn’t let him in?

2. Snow White and the Seven Dwarfs
   a. How could the queen have found out about Snow White if she had no magic mirror?
   b. Who might have taken Snow White in, if the dwarfs had not?

3. Jack and the Beanstalk
   a. What if a beautiful princess had lived at the top of the beanstalk?
   b. What could Jack have done if the beanstalk had wilted when he reached the top? (p. 67)

Writing Skills. Creative dramatics also makes a great contribution to polishing students’ writing skills. Evans (1984) argued that drama is not only “a stimulus for written work which developed from drama,” but also “provides a goal and a reason for writing” (p. 73). As a source of strong linguistic foundation, drama supports diverse written exercises, such as extending stories, writing humorous dialogue, or reviewing and reflecting upon drama (Evans, 1984).

Tarlington (1985) suggested that using drama to construct purposeful, clear, and motivated context for
students' writing is often superior to other classroom writing. "Drama acts as a powerful pre-writing activity, providing a meaningful context in which writing can take place" (Tarlington, 1985, p. 199). Tarlington pointed out that many children feel hesitant about starting to write because they have a hard time determining what to write. However, in the dramatic context, children can write effortlessly because stories themselves offer children something to describe, and motivation to accomplish their writing; moreover, drama results from meaningful situations in which "children are encouraged to communicate their ideas, the wider use of drama in the school curriculum should enable children to engage more reality in the writing process" (p. 204).

In addition to guiding a prewriting activity, creative dramatics is a prevailing source for rewriting exercises and reflective expression as well. Hoyt (1992) claimed that classroom drama provides vivid materials for rewriting after dramatic performance. For instance, drama can inspire recreations of stories by which students' "retellings often reflect powerful new understanding of the story and are punctuated with specific details of the setting and mood" (p. 582). Drama and its related activities, such as recomposing stories or discussion over
the plots, are especially successful with second-language learners because dramatics assists these special writers to build strong groundwork for the writing, allowing them to verify their information through other communication systems in order to write clearly and purposefully (Hoyt, 1992).

Furthermore, creative dramatics has a deep relationship with creative writing. "Drama both leads to and comes from creative writing" (Stewig, 1983, p. 108). "Creative writing, with its emphasis on observation, perception, and imagination, helps people achieve a higher level of awareness in their everyday lives" (Chenfeld, 1987, p. 333). Students can try to improvise on an idea, a story, or a picture; describe plot sequences; or, further, explain tones and facial expressions of characters (Stewig, 1983). Students will be more motivated and involved in their writing if their stories can be performed on the stage; young play-writers will be eager for teachers help to rewrite, edit, and produce their own stories (Stewig, 1983).

**Dramatics and Other Language Improvement**

**Vocabulary Growth.** Instead of formally teaching vocabulary words by memorizing, can students enlarge their lexis more creatively? Much research has demonstrated that
students build new vocabulary and comprehend clear word meaning via drama experience (Diaz-Rico, 2004; McCaslin, 2000). "Much literature used as motivation for drama will result in exposure to new and unfamiliar words" (Stewig, 1983, p. 35). Instinctively, children are exposed to and employ vocabulary in the dramatic environment; thus, teachers may informally teach drama-related words in order to successfully connect drama and the language learning (Stewig, 1983).

In the social-interaction setting that creative dramatics provides, Nelson (1988) noted that students "improve their vocabulary comprehension in general" (p. 21), especially when limited-English speakers work in pairs with fluent-English speakers. Creative dramatics involves practice in sense awareness and body movement, by which English learners may "improvise physical movements to match vocabulary words" (Diaz-Rico, 2004, p. 212). Diaz-Rico suggested that many interactive language games, such as Simon Says, Fruit Basket, and Charades, create stress-free classrooms for vocabulary learning.

Paralanguage. A vital and sophisticated part of language, paralanguage can also be explored through creative dramatics. For drama practice, "students may try different paralanguage to change the meaning" (Stewig,
of single sentences; hence, children extend a conscious knowledge of realizing paralanguage usage, including pitch (high or low sounds), stress, accent, and juncture in order to communicate more expressively (Stewig, 1983). After performing diverse dramatic activities, students recognize that the subtle use of the human voice conveys speakers’ thoughts and emotion with clarity, accuracy, and style (Cottrell, 1987).

Summary

"Drama provides the medium through which that practice and extension of language can occur within a meaningful context" (Nelson, 1988, p. 22). Because students are highly motivated to apply the four language skills (speaking, listening, reading, and writing) to communicate with participants, dramatic activities can be valued as an integrated method for language teaching (Nelson, 1988).

Kieffer (1995) incorporated drama as part of a fourth-grade language arts program. After one year, Kieffer reflected that the students learned how to connect the learning text with four language arts and deeper thinking, to promote self-confidence and self-esteem, to participate in cooperative groups and respect one another,
to explore their creativity and imagination through drama, and to enjoy the pleasure of learning.

Creative dramatics not only brings language learning to an interesting, cognitive, and expressive level, but also acts as a motivation for learners to learn with fun. As McCaslin (2000) emphasized, by learning English in the dramatic classroom, "freedom will follow, learning will occur, and the ordinary room will become a place which exciting things can happen" (p. 21).
CHAPTER THREE
THEORETICAL FRAMEWORK

Key Concepts of Developing Enunciative Identity and Meaning for English Learners

The way people speak is powerfully influenced by their identity; people shape their identities through communication in the social context. Learning a new language unavoidably stimulates people to develop new identities. Thus, second-language learners often encounter identity issues when they adapt to the new language and its extended environment.

Pronunciation serves as one obvious marker of people’s identities, and it is also essential for effective communication. Learning pronunciation of a new language is the door to connecting the existing L1 identity and new identity forged by the L2; moreover, it is also an opportunity for learners to exert the power of controlling successful communication.

Recent research divides the elements of pronunciation into two major categories: segmental features (consonant and vowel segmentals), and suprasegmental features (stress, rhythm, and intonation). Language learners need to focus on both segmental and suprasegmental features to achieve intelligible pronunciation and facilitate
effective oral communication. Especially for Mandarin-speaking English learners, learning English pronunciation is a matter not only of overcoming the vocal differences between English and Mandarin, but also of conquering certain socio-cultural challenges.

Furthermore, suprasegmental features are now recognized as important components that nuance one's expression. In ESL/EFL classroom, being aware of the supremacy of suprasegmental features and learning how to properly apply them are imperative tasks for both teachers and students. As they become proficient in the usage of suprasegmental features, students are more able precisely to express their thoughts, attitudes, and emotions; additionally, this entitles students to more freely negotiate what they try to express, and to (re)shape their identities.

Many language learners may feel like they are wearing a mask when they use the target language because they cannot find appropriate language to express themselves. Does the language control its learners or should the learners control the language? The embarrassment and fear of being controlled may discourage them from controlling the new language. Thus, after students realize how to control the sound system of English, they need to move
from knowing pronunciation to practicing enunciation; that is the power to produce and control their own expression.

Knowing how to use enunciation enables language learners to establish the sense of self/ego when they speak. Once people are aware of the difference between a statement and an enunciation, people start to be conscious of the ways they perform their speech and the roles that speakers play in the process of meaning-production. Students must understand that it is the mask-wearer—the enunciator—who is the authentic meaning constructor, so that they can truly own the subjectivity as they shift in and out of multiple identities while producing language.

To better teach both pronunciation and enunciation, creative dramatics is promoted for English learning in all aspects (speaking, listening, reading, and writing). Creative dramatics builds a stress-free environment and offers interesting materials for students to practice pronunciation, including both segmental and suprasegmental features. Most important, it inspires students to use language creatively and confidently, participating in the fascinating and powerful act of producing language. Through creative dramatics, students explore, express, and confirm themselves.
The Theoretical Framework

The key concepts discussed in Chapter Two are integrated as a model that illustrates the process of developing enunciative identity and meaning for English learners by teaching pronunciation and enunciation (see Figure 11).

<table>
<thead>
<tr>
<th>Teaching Pronunciation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Listening comprehension</td>
</tr>
<tr>
<td>• Phonetic symbols</td>
</tr>
<tr>
<td>• Predictive skills</td>
</tr>
<tr>
<td>• Intonation patterns</td>
</tr>
<tr>
<td>Dramatics</td>
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<tr>
<td>• Negotiation</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Teaching Enunciation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Intonation for various intentions</td>
</tr>
<tr>
<td>• Personal voice</td>
</tr>
<tr>
<td>• Public speaking</td>
</tr>
<tr>
<td>• Dramatics</td>
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<tr>
<td>• Negotiation</td>
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</tbody>
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<table>
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<tr>
<th>Outcome:</th>
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</thead>
<tbody>
<tr>
<td>Enunciative Identity and Meaning</td>
</tr>
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</table>

Figure 11. Theoretical Framework

Teaching Pronunciation

Diaz-Rico (2004) commented, "English learners need a comprehensible control of the English sound system" (p. 188). Learning pronunciation is fundamental for obtaining and improving the oral-communication ability of English learners. The curriculum of ESL/EFL programs should incorporate both micro- (segmental features) and
macro- (suprasegmental features) aspects of English pronunciation to equip students for more intelligible oral expression.

**Listening Comprehension.** Some sounds of English may not exist in students' native languages. When students are seldom exposed to these English sounds, they have difficulties in either recognizing or pronouncing them. Research has proved that providing adequate resources for hearing these difficult sounds helps students to distinguish and produce correct pronunciation. Teachers may frequently read to students to establish good samples of proper pronunciation, and students may naturally acquire these sounds when they listen to their teacher.

**Phonetic Symbols.** In the early stage of learning English pronunciation, knowing phonetic symbols is regarded as a basic tool for decoding and pronouncing English words. Drill-based practice of phonetic symbols is essential for nonnative speakers of English to become more familiar with the new sound system of English. Teachers may guide students to correctly place tongue, lips, or teeth to pronounce phonetic symbols in order to reduce the interference from students' mother languages as they produce English sounds.
Predictive Skills. Teaching students how to predict sounds of English words nurtures students as independent learners in their life-long exploration of English. Although the spelling system of English is highly variable, students can still benefit from using sound-letter combinations to predict pronunciation of most English words. Teachers may introduce the rules of combining sounds to students and ask them to practice these rules when they meet new vocabulary words.

Intonation Patterns. The key function of language is to express meaning for the speakers. The intonation system is a primary role in creating or shifting meaning of people’s utterances. Thus, teaching students to identify and employ proper intonation patterns is indispensable in developing communicative skills. Teachers may use poems, stories, or movies to lead students to capture the connection between intonation patterns and meaning production.

Dramatics. Establishing a fear-free and interesting learning environment facilitates students’ learning. Dramatics provides various materials and methods for learning the four language arts of English. Especially for learning pronunciation, students may creatively practice
both phonetic symbols and intonation patterns through role-play activity, puppet talks, or simply play reading.

**Negotiation.** The goal of teaching pronunciation is to empower students not only to speak inside the classroom, but also to speak outside the classroom in their daily lives. ESL/EFL teachers may incorporate varied communicative activities that draw students' life experiences into pronunciation practice to encourage students to negotiate the meanings they try to express, and thus achieve effective communication.

**Teaching Enunciation**

Teaching pronunciation teaches students to gain control of the sound system of English; teaching enunciation teaches students to gain the control of their language production. Students need to be aware of the role of the enunciator—the real meaning producer.

**Intonation for Various Intentions.** After knowing that intonation patterns carry various meanings of people's utterances, English learners must know how to apply these patterns to freely express their thoughts, emotions, and attitudes in their own desired ways. Teachers may encourage students to explore the intentions beneath their words and find out the most suitable and comfortable patterns that convey their intentions.
Personal Voice. Voice quality and speaking style are unique markers for a speaker. Being aware of one’s style of speaking is a way of establishing a sense of identity. When English learners are confident with their personal voice, they are more willing to practice spoken English without feeling embarrassed or hesitant. Teachers may inspire students to identify their personal voice and appreciate their own uniqueness via reading or speaking activities.

Public Speaking. From the time of the ancient Greeks, public speaking has been promoted to increase students’ awareness of enunciation. Through some training, such as debate, oral presentation, and public recitals, language learners can be motivated to better control their pronunciation, to organize their speech, to effectively express their ideas and feelings, and to find their own speaking style.

Dramatics. The mask-wearer in a play is the one who gives life to the role/mask; that is, the mask-wearer is one of the play-producers who really expresses meaning and establishes identity on the stage. Through basic play-reading as well as sophisticated, formal play-production, dramatics provides rich opportunities for the English learners (mask-wearers/actors) to learn how to
be enunciators, and to take control of meaningful language production. Attaching dramatic experiences to learners' real life, students may become more powerful speakers with high self-confidence.

Negotiation. Being a self-assured enunciator enables language learners to negotiate meaning and identity as they communicate with others. In the process of negotiation, speakers build, reveal, and define their identities through the language they produce and the meaning they construct. In order to promote more negotiations for students, the teacher may use learning tasks such as cooperative games or dramatic performance that require students to negotiate with one another to complete them.

Outcome: Enunciative Identity and Meaning

The ultimate aspiration of language teaching is to cultivate capable communicators. Learning pronunciation is a starting point of possessing the capability of speaking a new language; further, moving from learning pronunciation to enunciation allows English learners to really "own" the language they have been learning and gain the sense of enunciative identity, which means the self-awareness of being the owner of the target language.
In order to respond to the question, "Does the language control its learners or should the learners control the language?" language learners must locate their enunciative identity in their utterances, realizing who creates true meaning for their utterances. Adopting this model in teaching pronunciation and the concepts of enunciation helps learners to discover the answer.

When people learn new languages and face new environments, they encounter identity issues. However, if they can properly operate the English sound system and ensure themselves that they are the real owners of the target language, this confidence will tide them over these vacillating phases and help them to embrace any challenge they may experience to (re)shape their identities.
CHAPTER FOUR
CURRICULUM DESIGN

Guidelines for Instructional Unit

Based on the framework presented in Chapter Three, an instructional unit is designed for English learners in elementary schools to improve four language arts of English. This unit consists of five lessons (see Appendix), mainly focusing on teaching pronunciation and increasing the awareness of enunciation. Dramatics is the main theme, serving throughout this unit as a motivating trigger for students to have an interesting learning journey.

The target teaching level of this unit is EFL students in grades 5-6. In addition to practicing reading and writing skills, students will have rich opportunities for obtaining confident control of English pronunciation, including phonetic symbols, tone of voice, and intonation patterns. Moreover, students will receive instruction in the concept of enunciation by recognizing the role of meaning producer, developing the sense of identity, and finding their own ways of speaking and meaning negotiation.
The outcome of this unit benefits its learners by developing their enunciative identity and creating enunciative meaning. Offering a larger view of learning spoken English, this unit entitles students to become competent communicators.

Lesson Plans

This instructional unit comprises five lesson plans that all consistently employ a systematic and easy-to-follow format. This unit is suitable for students at the level of intermediate fluency. The instructor may adjust these lessons to fulfill students' learning needs. Moreover, the time frame of each lesson is flexible according to instructor’s arrangement and students’ response. Materials suggested for teaching the lessons are listed, such as focus sheets, work sheets, assessment sheets, or other teaching aids.

Each lesson meets certain TESOL standards, so that the instructors can clearly realize what skills students may learn through this lesson. Every lesson plan contains three objectives (a content objective, a language objective, and a learning-strategy objective) and three task chains. Each task chain matches one objective that is specifically described; thus the instructors can lucidly view the purposes of their teaching.
Each lesson starts with a simple warm-up. The instructors may use the warm-up to stimulate students' interest in the lessons, to clarify students' prior knowledge of the topics, to relate personal experience to the lessons, or to establish basic understanding of new concepts. Three task chains sequentially come after a warm-up, and the steps of performing these task chains are precisely explained with details. Students are required to complete some learning activities or assignments during task chains in order to achieve the matching objective.

During all task chains, the instructors can observe students' reaction, participation, and interaction to evaluate the effectiveness of the teaching and ensure the quality of students' learning. Furthermore, the last phase of every lesson formatively assesses the outcomes of students' learning. Different methods of evaluation are incorporated in the instructional unit, providing both teachers and students opportunities to monitor and introspect on their learning.

Lesson Content

Content of this unit is inspired by the review of literature (Chapter Two) and the theoretical model of this project (Chapter Three). Diverse forms of dramatics are integrated into this unit, and each lesson encompasses at
At least one dramatic element to involve students in learning pronunciation and developing awareness of enunciation. By exploring four learning areas of English (listening, speaking, reading, and writing), this instructional unit empowers students confidently to establish enunciative identity and create enunciative meaning.

**Lesson One.** The title of the first lesson of this unit is *Pitschi: What Do You Want To Be?* This lesson is a starting point for students to become conscious of the issues of identity. An adventure story about discovering the sense of self-identity is utilized in this lesson. By reading aloud the book, the teacher models accurate pronunciation to improve students’ listening comprehension. Students also learn how to define unfamiliar vocabulary words by using a dictionary. Further, students will write their personal ideas or experiences and “have fun” with their puppets to orally present their identity.

**Lesson Two.** A widespread story has been chosen for Lesson Two, *Watch Out! Red Riding Hood!* In the first task chain, students are required to collaboratively read aloud a book, so a common and easily understood story is the superior choice. Through the practice of collaborative reading, students try to distinguish pronunciation of
words that are difficult to them, and teachers will provide tactics that help students to pronounce them. Practicing these tactics enables students to correctly utter phonetic symbols and different sound of words. Additionally, adopting role-play, students will notice how voice qualities function to subtly express meaning and the features of characters.

Lesson Three. Intonation patterns are the key linguistic component introduced in Lesson Three, Hairy Bear! Hairy Bear! At the beginning, the teacher will demonstrate the basic intonation patterns of English and how people employ intonations to produce and shift meaning of utterances; students are asked to identify these patterns by both listening and speaking.

Then, the teacher guides students to read aloud the book Hairy Bear characterized by repeating sentences that allow students to read a same line with various intonation patterns to alter meanings and emotions. In order to profoundly understand the influence of intonation patterns, student will compare the differences they make by changing intonations as they read the same sentence.

Lesson Four. In Lesson Four, A Brave Girl in Ancient China: Mulan, a film is suggested as the material for practicing listening skills. By watching the film and
listening to the conversations among characters, students learn to take notes to facilitate their comprehension of the film. Moreover, students use a story sequence chart to summarize the main concepts of the plot and organize their understanding. At last, the film itself serves as a prompt for students to imaginatively create their own stories by rewriting the ending of the original. Being a play-writer and working with imagination and creativity, students may experience pleasure in learning language.

Lesson Five. The last lesson of this unit is *Puss-in-Boots*, which incorporates elements of previous lessons. Students are divided into small groups to perform a play; each one of them is the actor and play producer as well. Through the process of play production, students practice word pronunciations, different voice qualities, intonation patterns, public speaking, and body language. They make masks for their characters and put their personalities into the masks and the performances. Furthermore, participating in a group gives students a chance to negotiate with group members, try the best way of expressing themselves, and find a way to cooperate as a team.

To sum up, this instructional unit displays how a theoretical framework informs practice. Four language arts
are covered in the unit, and five successive lessons draw on different materials from dramatics (puppets, role-play, story-reading, film, playwriting, mask-making and play-production), leading students into an imaginative and fascinating world of English learning.

With diverse activities and attractive topics, teaching pronunciation and enunciation can be achievable and enjoyable goals for English learners. Meanwhile, dramatics motivates students to learn naturally by personal observation, imitation, and social interaction. This unit not only facilitates students' English learning, but also nurtures students to become capable language users/owners and confident learners.
CHAPTER FIVE
ASSESSMENT

Types of Assessment

Assessment plays an important role in effective learning procedures. Through assessment, students can specifically be aware of what skills or knowledge they have acquired from the lessons and what vital components of their learning areas are still omitted. On the other hand, teachers may use assessment to evaluate the effectiveness of their instruction, improve their teaching strategies, and modify the lesson plans to meet students' needs for future learning. Moreover, parents and school authorities can gain awareness of students' learning performance by means of the outcome of assessment.

The purpose of performance-based assessment is to evaluate students by asking them to perform certain tasks and to display what they achieve. Two types of performance-based testing--summative and formative assessment--are employed in the instructional unit presented in Chapter Four. "Formative assessment is designed to give feedback to improve what is being assessed. Summative assessment provides an evaluative summary" (Diaz-Rico, 2004, p. 78). In other words,
formative assessment focuses on current progress or problems throughout the learning activity using performance measures; summative assessment evaluates test or exhibition of students’ performance with final a score.

Plans for Assessment

The instructional unit consists of five lessons incorporating different methods of evaluation. Each lesson includes three objectives and three corresponding task chains and assessment. At the end of each lesson, a summative assessment is given for students that reflects the outcome of the whole learning procedure.

Making sure that students understand the content of learning materials keeps students involved in the lesson and provoke their interest in knowing more. In order to confirm students’ comprehension of the content of learning materials, the teacher may give questions immediately after students read, listen to selected materials, or watch a film. Building on students’ responses, the teacher can offer more information and explanation to fully ensure students’ understanding. The teacher may ask the whole class to answer questions together to reduce pressure and allow some slow learners to catch up with others through this collaboration.
Analyzing students' work sheets is a way to verify that students have learned certain skills, especially for improving language arts and developing learning strategies. Learning with work sheets provides students opportunities to master the learning objective, to organize their thoughts, and to reflect their achievement as a record. The teacher can adjust his or her instruction and give suggestions to students after analyzing their work sheets.

Because this instructional unit incorporates much oral practice and pair/team work, the teacher's observation is crucial during these activities. For example, when learners individually practice word pronunciation and intonation patterns, the teacher may carefully listen to them and recommend the tactics they need based on the teacher's observation. Furthermore, when students work in pairs or groups, the teacher may circulate within the classroom to observe students' interaction to assure students' participation and progress.

In this unit, students' learning will be demonstrated through presentations using puppets, practicing role-plays, and acting out a formal play. When dramatics is used to enhance motivation, presentations become
interesting events for both students and teachers. Giving presentations motivates learners to actively systematize previous instruction and introspect about their learning. In addition, presentations require learners to practice their speaking and listening skills. The teacher may propose suggestions after presentations to help students realize what areas they need to pay more attention to, such as linguistic errors, organization of presentation or certain skills of public speech.

Summative assessment is offered in every lesson of the unit. Traditional measurement like multiple choice and filling in the blanks is applied, as well as performance measures like reading aloud to the teacher or acting in classroom dramas. A score is a specific expression of students' learning. Instead of students' being terrified by the score, the teacher should build the notion that the score system can assist educators and learners to locate where students stand in their own learning process and clarify what they need to do to improve learning.

In summary, various types of assessment are integrated into this instructional unit to help English learners and teachers to monitor their work. The multiplicity of assessment ensures students will not be classified and diagnosed in just one fixed way.
Additionally, it provides diverse chances for students to display their achievement and to establish deeper and wider understanding about themselves.
INSTRUCTIONAL UNIT - ENUNCIATIVE DRAMATICS

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Lesson Plan Two: Watch Out! Red Riding Hood! ....... 129
Lesson Plan Three: Hairy Bear! Hairy Bear! .......... 140
Lesson Plan Four: A Brave Girl in Ancient China:
Mulan ........................................... 149
Lesson Plan Five: Puss-in-Boots ....................... 156
Lesson Plan One
Pitschi: What Do I Want to Be?

Level: Elementary EFL grades 5-6, Speech Emergence level

TESOL Standard: Goal 1, Standard 2 and 3
Goal 2, Standard 1 and 2

Objectives:
Content Objective: To listen to the story Pitschi read by the teacher, and briefly retell the story
Language Objective: To define the meanings of unfamiliar vocabulary words
Learning Objective: To relate personal experiences to the story by using a puppet

Materials:
Focus Sheet 1-1
Work Sheets 1-1, and 1-2
Dictionaries
Some puppets
Assessment Sheet

Warm Up: The teacher displays the cover of the book Pitschi and asks students to predict what the story is about.

Task Chain 1: To listen to the story Pitschi read by the teacher, and briefly retell the story

1. The teacher distributes Focus Sheet 1-1 to students.
2. The teacher previews Focus Sheet 1-1 with students and asks students to pay attention to listening to the teacher reading the book.
3. Students listen to the story read by the teacher.
4. After listening to the story, students review Focus Sheet 1-1 together by retelling the story.
Task Chain 2: To define the meanings of unfamiliar vocabulary words
1. Students receive Work Sheet 1-1 and dictionaries.
2. Students identify unfamiliar vocabulary words from the story; the teacher writes these words on the white board.
3. The teacher explains the meaning of these words and encourages students to find definitions from the dictionaries.
4. Students write down new vocabulary words and complete Work Sheet 1-1 by using dictionaries.

Task Chain 3: To relate personal experiences to the story by using a puppet
1. Students receive Work Sheet 1-2 and puppets.
2. The teacher demonstrates a small puppet talking about a topic, either "What Do I Want to Be?" or "Do I Like Being Myself?"
3. Choosing between topics, "What Do I Want to Be?" and "Do I Like Being Myself?" students write some lines for their own puppets drawing on their own experiences.
4. Students are invited to use puppets to perform their written lines.

Assessment:
1. Formative Assessment
   During Task Chain 1, students will retell the story to reveal the extent to which they understand it.
   During Task Chain 2, the teacher will evaluate Work Sheet 1-1 to see if students can define the meanings of words with dictionaries.
   During Task Chain 3, the teacher will observe if students can relate their personal experience to both written and spoken expression.
2. Summative Assessment
The teacher will use the Assessment Sheet to evaluate students’ listening comprehension of Pitschi.

<table>
<thead>
<tr>
<th>Score</th>
<th>Representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>Excellent</td>
</tr>
<tr>
<td>80</td>
<td>Good job</td>
</tr>
<tr>
<td>70</td>
<td>Needs improvement</td>
</tr>
<tr>
<td>60</td>
<td>Study harder</td>
</tr>
</tbody>
</table>
Focus Sheet 1-1

Pitschi: What Do I Want to Be?

Adapted from: Pitschi: The Kitten Who Always Wanted to Be Something Else, by Hans Fischer

Old Lisette was sitting in front of her house knitting, surround by her pets. Her cats Mauli and Ruli were sleeping on the bench; they had five kittens: Grigri, Groggi, Patschi, Negri, and the smallest and dainties one, Pitschi. Pitschi was not playing like the others; she just sat in the basket, dreaming. Good old Bello the dog watched her thoughtfully.

When Old Lisette went into the kitchen, Bello ran after her. Except for Pitschi, other kittens happily played around. Pitschi was not amused. She left the yard and went looking for something else entirely.

Behind the house were Lisette’s chickens. When Pitschi saw the father rooster proudly strutting around, she wanted to be a proud roster like that. So Pitschi strutted after the father rooster, trying to walk on two legs and scratched for seeds in the dirt just like him. She even crowed—almost as well as the big rooster—and soon they were competing to see who could crow the loudest.

Their crowing annoyed the rooster next door, and soon there was a cockfight. “Oh no!” cried Pitschi. “I don’t want to be a rooster after all!” She ran into the fields, where she found a large but kind-looking animal, Lisette’s goat.

“I want to be a goat,” said Pitschi. So the kindly goat gave her a bell to wear. “Do I look like you?” she asked the goat. “Yes, exactly!” the goat said. But just then Lisette came to milk the goat. “Oh no!” cried Pitschi. “I don’t what to be a goat after all!” And she ran away.
Pitschi soon met a duck who was busy grooming herself. "I can do as well as you can" said Pitschi. "I want to be a duck," Pitschi decided, and she waddled off to the pond. The ducks slipped into the water and swan away. It looked easy, so Pitschi tried too.

Oh no! Pitschi sank. It was luck that a clever duck dived under water and saved Pitschi. The duck carried Pitschi safely to the shore where a mother rabbit and her babies watched, astonished.

As the ducks left, the little bunnies timidly approached Pitschi. They sniffed Pitschi’s whiskers with their warm noses. Pitschi sat there happily. "I want to be a bunny" she thought.

When evening came, the mother rabbit called her children: "Hurry home, it’s bedtime." Since Pitschi had decided to be a bunny, she hopped along to the hutch with them.

Pitschi was so tired that she fell asleep immediately in the rabbit hutch. In the middle of the night Pitschi woke up. She had no idea where she was, but knew that she wanted to go back home to Lisette. She cried out: "Miao, miao!"

The moon had risen, and Pitschi saw dark animals coming out of the woods toward the hutch. They came closer and closer—all the way to the bars! The fox opened its big mouth, and the owl stared with its scary eyes. Pitschi was terribly afraid, and cried louder and louder.
Bello heard her and barked until Lisette woke up. Lisette turned on the light and Bello chased the fox and the owl away. Bello found Pitschi quickly. She wasn’t crying anymore, but was frozen from fear.

Lisette carried Pitschi home. She dried her and wrapped her up warmly. The she gave her milk from a bottle. The next morning, Pitschi was very ill. All the animals came to visit; everyone was sad.

Day after day, Pitschi got better, but she was still very weak. Then Bello had a good idea, and he built a wagon out of the kitten’s basket.

Pitschi was glad to finally be allowed to go outside again. All the animals wanted to cheer her up, so they planned something fun—a big party in Lisette’s flower garden.

The party was great fun. The last ones to stop playing and dancing were the kittens—including Pitschi. How she love playing cat and mouse!

After the other animals had gone, Lisette called to the family of cats, “Get cleaned up and come to the table—I’ve prepared a treat.”

Bello brought in the surprise—a gigantic cake covered in whipped cream. Pitschi looked at Lisette and thought, “What a nice day.” And from then on, Pitschi didn’t want to be anything but a kitten, safe at home with Lisette, sitting at the cat table.
List the vocabulary words that are unfamiliar to you, and use a dictionary to find the definitions for them.

<table>
<thead>
<tr>
<th>Vocabulary Words</th>
<th>Definitions</th>
</tr>
</thead>
<tbody>
<tr>
<td>dainty</td>
<td>marked by delicate or diminutive</td>
</tr>
<tr>
<td>(sample)</td>
<td>beauty, form, or grace</td>
</tr>
</tbody>
</table>
Work Sheet 1-2
Play with Puppets

Name: ___________________ Date: __________________

Choose either "What Do I Want to Be?" or "Do I Like Being Myself?" as your topic and write few lines for your puppet.

After writing the lines, you may try to make your puppet talk and read the lines you write for him/her.

If you choose "What Do I Want to Be?" you can try this:
Hi, my name is ____________________.

I want to be ____________________ because ___________

and ____________________

and ____________________

If you choose "Do I Like Being Myself?" you can try this:
Hi, my name is ____________________.

I ______________ being myself because ______________

and ____________________

and ____________________

and ____________________
Assessment Sheet

Pitschi: What Do I Want to Be?

Name: ___________________________________ Date: ____________________

After reading Pitschi, can you choose the right answers for these questions? (Each question: 10 pts. Total: 100 pts.)

( ) Pitschi is a...
   (a) kitten  (b) dog  (c) cow  (d) pig

( ) Pitschi never tried to be a...
   (a) goat  (b) rooster  (c) dog  (d) bunny

( ) Who saved Pitschi when she tried to swim in the pond?
   (a) Lisette  (b) Bello  (c) Mauli  (d) a clever duck

( ) Where did Pitschi sleep with little bunnies?
   (a) kitchen  (b) park  (c) hutch  (d) Lisette’s house

( ) Who did Pitschi see when she woke up at the midnight?
   (a) a pig  (b) a fox and a owl  (c) a duck  (d) a bunny

( ) Who brought Pitschi home and gave her milk?
   (a) Lisette  (b) Bello  (c) her parents  (d) mother rabbit

( ) Who built a wagon for Pitschi?
   (a) Lisette  (b) Bello  (c) her parents  (d) mother rabbit

( ) What activity did Pitschi have in the flower garden?
   (a) a baseball game  (b) poetry reading  (c) gardening  (d) a party

( ) What did Bello bring to the table for Pitschi?
   (a) a cake  (b) flowers  (c) milk  (d) soup

( ) Who did Pitschi finally want to be?
   (a) Lisette  (b) Bello  (c) a bunny  (d) a kitten—Pitschi
Lesson Plan Two  
Watch Out! Red Riding Hood!

Level: Elementary EFL grades 5-6, Speech Emergence level

TESOL Standard: Goal 1, Standard 2 and 3  
Goal 2, Standard 1 and 2

Objectives:
Language Objective: To collaboratively read aloud the selected book Red Riding Hood
Content Objective: To distinguish vocabulary words that are difficult to pronounce and recognize tactics that help pronounce these words
Learning Objective: To differentiate voice quality according to the characters and dramatize the reading story by role-play

Materials:
Focus Sheet 2-1 
Work Sheets 2-1, 2-2, and 2-3 
Assessment Sheet

Warm Up: The teacher asks students what they do when they visit their grandparents. Students are encouraged to talk about their personal experiences.

Task Chain 1: To read aloud the selected book Red Riding Hood, through collaborative reading
1. The teacher distributes Focus Sheet 2-1.  
2. The teacher briefly introduces the book Red Riding Hood, and asks students to read aloud in turns.  
3. Students are required to carefully listen to other readers' pronunciation and circle words with difficult pronunciation on Focus Sheet 2-1.  
4. When readers encounter difficult pronunciations, the teacher will help students to pronounce them.
Task Chain 2: To distinguish vocabulary words that are difficult to pronounce and recognize tactics that help pronounce these words.

1. The teacher lists words with difficult pronunciation on the white board.
2. Students receive Work Sheet 2-1 and fill these words in on Work Sheet 2-1.
3. The teacher pronounces each word as a model for students. To practice correct pronunciations, students are required to repeatedly read these words aloud following the teacher.
4. The teacher explains tactics that help students to pronounce these words; students may use Work Sheet 2-1 to take notes.

Task Chain 3: To differentiate voice quality according to the characters and dramatize the reading story by role-play.

2. The teacher leads students to discuss the voice quality of characters in the story by using Work Sheet 2-2.
3. Students need to describe the voice quality of characters and complete Work Sheet 2-2.
4. After students finish Work Sheet 2-2, the teacher pairs students and distributes Work Sheet 2-3 to each pair.
5. Employing role-play, each pair uses Work Sheet 2-3 to practice the conversation between Red Riding Hood and the wolf with proper voice quality and pronunciation.
6. The teacher may invite volunteers to perform their role-play.

Assessment:

1. Formative Assessment
   During Task Chain 1, the teacher will listen to students' reading and offer instruction to ensure students producing correct pronunciation.
   
   During Task Chain 2, the teacher will observe if students can follow the teacher's demonstration and if they understand the tactics of pronunciation.
   
   During Task Chain 3, by checking Work Sheet 2-2 and monitoring students' role-play, the teacher will
identify if students understand the relationship between characters and voice quality.

2. Summative Assessment
The Assessment Sheet will reveal if students can correctly pronounce words taught in the class.

<table>
<thead>
<tr>
<th>Score</th>
<th>Representation</th>
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</thead>
<tbody>
<tr>
<td>90-100</td>
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<tr>
<td>70</td>
<td>Needs improvement</td>
</tr>
<tr>
<td>60</td>
<td>Study harder</td>
</tr>
</tbody>
</table>
A long time ago, in a small cottage beside the deep, dark woods, there lived a pretty child called Red Riding Hood. She was kind and considerate, and everybody loved her.

One afternoon, Red Riding Hood’s mother called to her.

"Granny isn’t feeling up to snuff today," she said, "so I’ve baked her favorite custard as a little surprise. Be a good girl and take it to her, will you?"

Red Riding Hood was delighted.

She loved going to Granny’s—even though it meant crossing the deep, dark woods.

When the custard had cooled, Red Riding Hood’s mother wrapped it up and put it in a basket.

"Now, whatever you do," she said, "go straight to Granny’s, do not tarry, do not speak to any strangers."

"Yes, Mama," said Red Riding Hood.

Before long she was in the deepest part of the woods.

"Oooh," she said. "This is scary."

Suddenly a large wolf appeared.

"Good afternoon, my dear," he said. "Care to stop for a little chat?"

"Oh, gracious me," said Red Riding Hood. "Mama said not to speak to any strangers."
But the wolf had such charming manners.

"And where are you going, sweet thing?" he said.

"I am on my way to visit Granny, who lives in the pretty yellow house on the other side of the woods," said Red Riding Hood. "She's feeling poorly, and I'm taking her a surprise."

"You don't say," said the wolf.

Just then he had a delightful idea.

No reason why I can't eat them both, he thought.

"Allow me to escort you," he said.

"You never know what might be lurking about."

"You are too kind," said Red Riding Hood.

Beyond the forest they came to a patch of sunflowers.

"Why not pick up a few?" suggested the wolf. "Grannies love flowers, you know."

But while Red Riding Hood was picking a pretty bouquet, the clever wolf hurried on ahead to Granny's house.

"Who is it?" called out Granny.

"It is I, your delicious—er—darling granddaughter," said the wolf in a high voice.

"The door is unlocked," said Granny.

"Surprise!" cried the wolf.

Granny was furious at having her reading interrupted.

"Get out of here, you horrid thing!" she cried.
But the wolf gobbled her right up.
He didn’t even bother to chew.
“Tasty,” he said, patting his belly, “too tasty.”
Just then he heard footsteps on the garden path.
“Here comes dessert!” And losing no time, he put on Granny’s cap and glasses, jumped into bed, and pulled up the covers.
“Who is it?” he cried out in his sweetest granny voice.
“It is I, your little granddaughter,” said Red Riding Hood.
“The door is unlocked,” said the wolf.
Red Riding Hood was distressed at seeing her grandmother so changed.
“Why Granny?” she said, “what big eyes you have.”
“The better to see you, my dear,” said the wolf.
“And Granny, what long arms you have.”
“The better to hug you, my dear,” said the wolf.
“And Granny, what big teeth you have.”
“THE BETTER TO EAT YOU, MY DEAR!” cried the wolf.
And he gobbled her right up.
“I’m so wicked,” he said. “So wicked.”
But really he was enormously pleased with himself. And having enjoying such a heavy meal, he was soon snoring away.
A hunter passing by was alarmed by the frightful racket.
“That doesn’t sound like Granny!” he said.
And so the brave hunter jumped in the window, killed the sleeping wolf, and cut him open. Out jumped Granny and Red Riding Hood.

"We’re ever so grateful," said Red Riding Hood.

"That wicked wolf won’t trouble you again," said the hunter.

"It was so dark in there, I couldn’t read a word," said granny.

Red Riding Hood promised never, ever to speak to another stranger, charming manners or not.

And she never did.
List words that are hard to say and write down some tactics that help you to say them. Practice saying them with your teacher; then you can say them by yourself!

<table>
<thead>
<tr>
<th>Words I Want to Say</th>
<th>Helpful Tactics</th>
</tr>
</thead>
<tbody>
<tr>
<td>considerate (Sample)</td>
<td>con/si/de/ra/te</td>
</tr>
<tr>
<td></td>
<td>I raise my voice at “si.”</td>
</tr>
<tr>
<td></td>
<td>I don’t say the last letter “e.”</td>
</tr>
</tbody>
</table>
Work Sheet 2-2
Finding Voices

Name: ___________________ Date: ________________

Everyone has his or her own tone of voice; can you imagine the voices of the characters in the story, Red Riding Hood?

Describe the voices you think they may have.

- **Red Riding Hood**
  - Her voice: sweet, young...

- **Red Riding Hood's mother**
  - Her voice:

- **The Wolf**
  - His voice:

- **Granny**
  - Her voice:
  - His voice:

- **The Hunter**
Work Sheet 2-3
Role-play Practice

Work with your partner and practice the conversation between Red Riding Hood and the wolf. Use the voice you think they may have (you can get help from Work Sheet 2-2).

If you want, you can add some facial expression or body language when you do the role-play. It’s fun!

[Part one] W: the wolf  R: Red Riding Hood
(In the woods)

W: "Good afternoon, my dear. Care to stop for a little chat?"
R: "Oh, gracious me. Mama said not to speak to any strangers."
W: "And where are you going, sweet thing?"
R: "I am on my way to visit Granny, who lives in the pretty yellow house on the other side of the woods. She’s feeling poorly, and I’m taking her a surprise."
W: "You don’t say."
(Just then he had a delightful idea: No reason why I can’t eat them both, he thought.)
W: "Allow me to escort you. You never know what might be lurking about."
R: "You are too kind."

(At Granny’s)

W: "Who is it?" (W cried out in his sweetest granny voice.)
R: "It is I, your little granddaughter."
W: "The door is unlocked."
(>Red Riding Hood was distressed at seeing her grandmother so changed.)
R: "Why Granny, What big eyes you have."
W: "The better to see you, my dear."
R: "And Granny, what long arms you have."
W: "The better to hug you, my dear."
R: "And Granny, what big teeth you have."
W: "THE BETTER TO EAT YOU, MY DEAR!"
Assessment Sheet

Name: ___________________________  Date: ________________

[Pronunciation Practice: 100 pts.]
Bring your Work Sheet 2-1 to your teacher. The teacher will choose 10 words from your Work Sheet 2-1. You read these 10 words to your teacher. If you can read correctly, you can get 10 points for each word.

<table>
<thead>
<tr>
<th>words</th>
<th>points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
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<td>5.</td>
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<td>6.</td>
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<td>7.</td>
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<td>8.</td>
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<td>9.</td>
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<td>10.</td>
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</tbody>
</table>

Comment:

Total points: ___________
Lesson Plan Three

Hairy Bear! Hairy Bear!

Level: Elementary EFL grades 5-6, Speech Emergence level

TESOL Standard: Goal 2, Standard 1 and 2
Goal 3, Standard 1 and 2

Objectives:
Content Objective: To identify basic intonation patterns of English
Language Objective: To read aloud the book Hairy Bear with varied intonation patterns
Learning Objective: To compare different meanings varied with different intonation patterns when students read the same sentence

Materials:
Focus Sheets 3-1 and 3-2
Work Sheets 3-1
Assessment Sheet

Warm Up: The teacher asks students how they know if their mother is angry or happy when she says, “You did this?” and explains why intonation is important for both speakers and listeners.

Task Chain 1: To identify basic intonation patterns of English
1. The teacher distributes Focus Sheet 3-1.
2. The teacher demonstrates basic intonation patterns of English by saying some sentences.
3. Students repeat each sentence after the teacher’s demonstration.
4. After the demonstration and practice, the teacher may randomly say these sentences and ask students to identify the intonation patterns he or she used.

Task Chain 2: To read aloud the book Hairy Bear with varied intonation patterns
1. Students receive Focus Sheet 3-2.
2. The teacher reads the book Hairy Bear, explaining the proper usage of intonation patterns for reading this story.
3. Students work in pairs, reading Hairy Bear and practicing proper intonation patterns.
Task Chain 3: To compare different meanings varied with different intonation patterns when students read the same sentence

1. The teacher explicates the italic notes on Focus Sheet 3-2 and asks students to imagine the possible emotions and intonations the characters may have in the story according to its plots.

2. Using Focus Sheet 3-2, the teacher demonstrates how to change emotions and intonations within the same sentence to produce different meanings.

3. Rereading Hairy Bear again, students practice varying meanings by using different intonation patterns with their partners.

4. Each pair receives Work Sheet 3-1.

5. Students compare the different meanings produced by the different intonations with the same sentence and complete Work Sheet 3-1.

Assessment:

1. Formative Assessment
   During Task Chain 1, by asking questions, the teacher will recognize if students can correctly identify the basic intonation patterns of English.

   During Task Chain 2, the teacher will circulate within the classroom to ensure students know how to apply proper intonation patterns when they read a story.

   During Task Chain 3, by observing students’ practice and analyzing Work Sheet 3-1, the teacher will assess if students are able to use various intonation patterns to express different meanings.
2. Summative Assessment
The teacher will employ the Assessment Sheet to evaluate if students can use intonation patterns of English in utterance properly.

<table>
<thead>
<tr>
<th>Score</th>
<th>Representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>Excellent</td>
</tr>
<tr>
<td>80</td>
<td>Good job</td>
</tr>
<tr>
<td>70</td>
<td>Needs improvement</td>
</tr>
<tr>
<td>60</td>
<td>Study harder</td>
</tr>
</tbody>
</table>
Focus Sheet 3-1
I Know What You Mean


Listen to your teacher showing you the basic patterns of English intonation. Repeat each sentence after your teacher and you will know how fun it is!

1. Rising-falling intonation

She gave him five dollars for it.

2. Rising intonation

Did she give him five dollars for it?

3. Non-falling rising-falling intonation

After we have dinner // we’ll go to a movie.

4.1 Continuation rise in a list

He bought apples, peaches, pears, and oranges.
4.2 Continuation rise in a complex sentence

If you want to get ahead, you have to work hard.

5.1 Tag questions with a final rising tone

Deanna's helpful, isn't she?

5.2 Tag questions with a final rising-falling tone

Deanna's helpful, isn't she?
Focus Sheet 3-2
Hairy Bear

Story by Joy Cowley, illustrations by Deirdre Gardiner

(If she is a little nervous)
Hairy Bear, Hairy Bear,
I can hear robbers.

(If he is still sleepy)
I don’t care, I don’t care,
I’ll fim-fam-fight’ em.

(If she is very nervous)
Hairy Bear, Hairy Bear,
I can still hear robbers.

(If he is too lazy to wake up)
I don’t care, I don’t care,
I’ll bim-bam-bash’ em.

(If she is scared)
Hairy Bear, Hairy Bear,
I’m frightened of the robbers.

(If he is careless)
I don’t care, I don’t care,
I’ll crim-cram-crash’ em.

(If she is worried)
Hairy Bear, Hairy Bear,
They might get all our money.

(If he is annoyed)
I don’t care, I don’t care,
I’ll zim-zam-zap’ em.
And I’ll do it in the morning.
(If she is angry)
Hairy Bear, Hairy Bear,
You are just a **scary** bear.

(If he is very angry)
I'm **not** a scary bear.
I'm a brave and **dare-y** bear.

(If he is cautious)
Let me see....

(If they are surprised)
Oh, hi,
Daddy!
Say the same sentence with different intonations and compare the difference you make by changing your intonations. You may use Focus Sheet 3-2 to help you.

Sentence A: Hairy Bear, Hairy Bear...

<table>
<thead>
<tr>
<th>Emotions</th>
<th>Intonations (How will she say it?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. If she is a little nervous</td>
<td></td>
</tr>
<tr>
<td>2. If she is very nervous</td>
<td></td>
</tr>
<tr>
<td>3. If she is scared</td>
<td></td>
</tr>
<tr>
<td>4. If she is worried</td>
<td></td>
</tr>
<tr>
<td>5. If she is angry</td>
<td></td>
</tr>
</tbody>
</table>

Sentence B: I don't care, I don't care...

<table>
<thead>
<tr>
<th>Emotions</th>
<th>Intonations (How will he say it?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. If he is still sleepy</td>
<td></td>
</tr>
<tr>
<td>2. If he is too lazy to wake up</td>
<td></td>
</tr>
<tr>
<td>3. If he is careless</td>
<td></td>
</tr>
<tr>
<td>4. If he is annoyed</td>
<td></td>
</tr>
</tbody>
</table>
Assessment Sheet

Name: ____________________ Date: ______________

Read the sentences with the proper intonation patterns to your teacher. (Each sentence: 20 pts. Total: 100 pts.)

**Rising-falling intonation**

- She gave him five dollars for it.

**Continuation rise in a list**

- He bought apples, peaches, pears, and oranges.

**Rising intonation**

- Did she give him five dollars for it?

**Non-falling rising-falling intonation**

- After we have dinner // we'll go to a movie.

**Continuation rise in a complex sentence**

- If you want to get ahead, you have to work hard.
Lesson Plan Four
A Brave Girl in Ancient China: Mulan

Level: Elementary EFL grades 5-6, Speech Emergence level

TESOL Standard: Goal 1, Standard 2 and 3
Goal 2, Standard 2 and 3

Objectives:
Content Objective: To watch the film Mulan and answer questions about the movie
Learning Objective: To employ a sequential organizer to summarize the story
Language Objective: To rewrite the ending for the story

Materials:
Movie: Mulan (1998) Walt Disney Company (pending permission)
Work Sheets 4-1, 4-2, and 4-3
Assessment Sheet

Warm Up: The teacher introduces the specific historical and cultural background of the film Mulan to help students understand why Mulan needed to serve in the army for her father.

Task Chain 1: To watch the film Mulan and answer questions about the film
1. The teacher distributes Work Sheet 4-1.
2. The teacher explains the questions of Work Sheet 4-1; students are expected to gain information from the movie they watch and be able to answer questions.
3. Students watch Mulan.
4. After students watch Mulan, they complete Work Sheet 4-1.
5. The teacher uses Work Sheet 4-1 to ask questions about the story.

Task Chain 2: To employ a sequential organizer to summarize the story
1. Students receive Work Sheet 4-2, and the teacher explains what story sequence chart is.
2. The teacher asks students to recall the plot of Mulan according to the story sequence: beginning, middle, and end.
3. By using Work Sheet 4-2, students write a summary of Mulan.

Task Chain 3: To rewrite the ending for the story
1. The teacher divides whole class into five groups.
2. Each group receives Work Sheet 4-3.
3. Group members discuss possible ending for Mulan instead of the original ending.
4. Each group writes a new ending to complete Work Sheet 4-3.
5. Each group presents their own ending.

Assessment:
1. Formative Assessment
   During Task Chain 1, the teacher will confirm students comprehend the plot of Mulan if students are able to complete Work Sheet 4-1 and answer questions.

   During Task Chain 2, the teacher will analyze Work Sheet 4-2 to ensure that students know how to employ a story sequence chart.

   During Task Chain 3, the teacher can check Work Sheet 4-3 and evaluate the presentations to ensure students are able to think and write creatively.

2. Summative Assessment
   The teacher will use the Assessment Sheet to evaluate if students can employ a story sequence chart to comprehend the plot of Mulan.

<table>
<thead>
<tr>
<th>Score</th>
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<tbody>
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</table>
A Brave Girl in Ancient China: Mulan

Pay attention to these questions and try to find the answers when you enjoy the movie. You may take notes if you like.

1. Why did Mulan need to go to the army?
2. Who was sent to Mulan to help her out?
3. Did Mulan perform well in the army?
What happened when Captain Shang found out that Mulan was a woman?

Who defeated Hun and saved the Emperor?

What happened to Mulan after the war ended?
Work Sheet 4-2
What the Story Is about?

Name: ___________________________ Date: __________________

Use a story sequence chart can help you to understand and remember the story. Write down what happened in the movie by using the chart.

The title of the movie is: __________________

Beginning

Middle

End
Work Sheet 4-3
Create My Own New Ending!

Team Members:

Work with your team members and think about a new ending for Mulan. You may want to use Work Sheet 4-1 as a starting point for your new idea!
Assessment Sheet
A Brave Girl in Ancient China: Mulan

Name: ___________________________ Date: ________________

Can you tell which parts are the beginning, middle, and end of the movie Mulan? (total: 100 pts.)

This is a __________________________ chart; it can help me to understand and remember the story. (10 pts.)

Mulan is a young girl who wants to please and honor her family. In order to protect her old father from war, Mulan goes into the army for her father.

When Mulan defeats General Shan-Yu and saves the Emperor, she brings honor upon herself and her family and wins the heart of Captain Shang.

With the help of her pint-sized dragon protector, Mushu, Mulan is the key in turning back the Huns in battle. When she is wounded, it is discovered that she is a woman, and Shang abandons her as a traitor.

This is the ________________ (30 pts.)
This is the ________________ part of the movie. (30 pts.)
This is the ________________ part of the movie. (30 pts.)
Lesson Plan Five
Puss-in-Boots

Level: Elementary EFL grades 5-6, Speech Emergence level

TESOL Standard: Goal 1, Standard 1 and 2
Goal 3, Standard 1 and 2

Objectives:
Language Objective: To read the script Puss-in-Boots in a small group and answer questions
Content Objective: To make a mask and develop qualities for the chosen character with students’ linguistic, imaginative, and cognitive skills
Learning Objective: To cooperate with a team to rehearse and present Puss-in-Boots

Materials:
Focus Sheet 5-1
Work Sheet 5-1
Materials for making masks
Assessment Sheet

Warm Up: The teacher asks students if they have any experiences of appreciating drama in a theater or if they have ever participated in any dramatic activity.

Task Chain 1: To read the script Puss-in-Boots in a small group and answer questions
1. The teacher divides students into groups of 5-6 each.
2. The teacher distributes Focus Sheet 5-1 to each group and explains unfamiliar vocabulary words.
4. The teacher asks comprehension questions about Puss-in-Boots after students finish small-group reading.
Task Chain 2: To make a mask and develop qualities for the chosen character with students’ linguistic, imaginative, and cognitive skills

1. The teacher explains that each group will produce a play by performing Puss-in-Boots with masks they make for the characters.
2. Each member of the group chooses a character from Puss-in-Boots and receives Work Sheet 5-1 to develop qualities for the chosen character with his or her linguistic, imaginative, and cognitive skills.
3. Each student completes Work Sheet 5-1 and makes a mask for the chosen character according to the qualities developed by students.

Task Chain 3: To cooperate with a team to rehearse and present Puss-in-Boots

1. Each group receives an Assessment Sheet.
2. The teacher explains the rubric for evaluating the presentation of Puss-in-Boots.

Assessment:
1. Formative Assessment
   During Task Chain 1, the teacher will circulate within the classroom to ensure students can read the script; the teacher will ask questions after reading to confirm students’ comprehension of Puss-in-Boots.

   During Task Chain 2, by checking Work Sheet 5-1, the teacher can recognize if students are able to understand, analyze, and recreate characters of the story depending on their own linguistic, imaginative, and cognitive skills.

   During Task Chain 3, the teacher will observe each group’s rehearsal and presentation to evaluate if students can cooperate with other team members.
2. Summative Assessment
The teacher will use the Assessment Sheet to evaluate students' presentation skills.

<table>
<thead>
<tr>
<th>Score</th>
<th>Representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>90-100</td>
<td>Excellent</td>
</tr>
<tr>
<td>80</td>
<td>Good job</td>
</tr>
<tr>
<td>70</td>
<td>Needs improvement</td>
</tr>
<tr>
<td>60</td>
<td>Study harder</td>
</tr>
</tbody>
</table>
Once upon a time there was a poor boy named Tom. All he had in the world were some ragged clothes, a few pennies, and a pet cat.

I am no ordinary cat. I can talk and I can stand up, too!

I only have enough money for one more meal, but I shall buy you some fish, old friend.

Meow, you are a kind boy, Tom, and I'm going to make your fortune. Use your money to buy me a pair of fancy boots and a sack. Don't look so surprised! Just do what I say. Always remember that cats are clever.

Tom did what Puss asked. He bought a sack and some fine boots that fit perfectly.

I shall call myself Puss-in-Boots from now on.

The cat took Tom to the woods and filled the sack with juicy green leaves.

Sssh. Keep very quiet. Hide behind this bush and watch.

Soon a rabbit hopped into the bag to eat the leaves. As quick as a flash, Puss pounced on the bag and closed it up.
Stay here, Tom. I’m going to take this rabbit to the palace to give to the King. The guards will let me in when they see me in my fine boots.

My master, the Marquis of Carabas, sends you this fine rabbit for your supper.

Thank you. How very thoughtful.

Then, once again, Puss went to the woods. This time he filled the sack with seeds and caught a fat partridge. He took it to the palace.

I have another gift from my master, the Marquis of Carabas.

Your master is very kind. I’d like to meet him.

Puss-in-Boots told Tom what the King had said.

My clothes are in rags, Puss. I’ll never be allowed through the palace gates.

Do what I say and you will meet the King. Today, I want you to go swimming under the bridge near the palace.

Tom did what his cat asked. He hid his ragged clothes under the bridge, and got into the water.

Soon the King’s coach came by.

Help! Help! The Marquis of Carabas is drowning!

Stop the coach! Save that man!

The King’s soldiers pulled Tom out of the river. They didn’t see his old rags hidden on the riverbank.

All my clothes have been stolen!
I’ll give you new ones. It’s the least I can do.
I’m glad to meet the Marquis of Carabas at last.

I’m glad to meet the Marquis of Carabas at last.
Tom and Puss were given a ride in the King’s coach. Inside sat the King’s daughter, Princess Rose.

Tell me, do you have a castle near here?

Um, er...

Of course. It’s just down the road. Would you like to have a supper there? I shall go and prepare it.

Puss-in-Boots jumped from the coach and scampered off to a nearby castle, where he knew a horrible Ogre lived.

Good day, Ogre. I hear you are quite good at magic.

Quite good? How dare you? I’m brilliant!

Watch me turn into a fierce lion who likes eating pussy cats!

I’ll bet you can’t change into something small, like a mouse.

I’m good at catching mice. That one was tasty.

Ah, here comes the King’s coach. Welcome to the castle of the Marquis of Carabas.

(in a loud whisper to Tom)
Leave everything to me.
The King and the Princess dined on the very best food and drink. Puss-in-Boots had found it all in the Ogre's kitchen.

You are obviously very rich, Carabas. Pass me some more caviar, would you?

Tom, do you like the princess?

I love her! Princess, would you marry me?

Yes, dear Marquis. I loved you from the moment I saw you.

Soon there was a wedding, and from that day on, Puss-in-Boots had the best of everything.

I still don't know how you did it, Puss.

Meow. Remember what I told you. All cats are clever. Meow. Pass me my bowl of cream.
Work Sheet 5-1
This is My Character

Name: ____________________________ Date: ______________________

Everyone needs to play one character of “Puss-in-Boots” and perform the story with your group members. After you choose your character, finish Work Sheet 5-1 and make a mask that you are going to wear when you perform.

Try to describe the qualities of your character. For example:

<table>
<thead>
<tr>
<th>My Character is: Storyteller</th>
</tr>
</thead>
<tbody>
<tr>
<td>What he/she looks like?</td>
</tr>
<tr>
<td>She looks like a 60-year-old lady. She has gray hair and small eyes...</td>
</tr>
</tbody>
</table>

Now, it’s your turn:

<table>
<thead>
<tr>
<th>My Character is:</th>
</tr>
</thead>
<tbody>
<tr>
<td>What he/she looks like?</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
Assessment Sheet
It's Show Time!!

Group: __________________________ Date: ________________

This is the rubric for your presentation. Pay attention to these requirements to get a high score for you and your whole team! (Total: 100 pts.)

<table>
<thead>
<tr>
<th>Rubric: Presentation of &quot;Puss-in-Boots&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name of the team members:</td>
</tr>
<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Checking Points: Vocal Expression</th>
<th>Points</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Correct pronunciation</td>
<td>10 pts</td>
<td></td>
</tr>
<tr>
<td>2. Proper intonations</td>
<td>10 pts</td>
<td></td>
</tr>
<tr>
<td>3. Audible volume</td>
<td>5 pts</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Checking Points: Nonverbal Expression</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Appropriate posture and gesture</td>
<td>10 pts</td>
<td></td>
</tr>
<tr>
<td>2. Proper eye contact</td>
<td>5 pts</td>
<td></td>
</tr>
<tr>
<td>3. Suitable costume (mask)</td>
<td>10 pts</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Checking Points: Team-work Spirit</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rehearse and perform as a whole team</td>
<td>10 pts</td>
<td></td>
</tr>
<tr>
<td>2. Participation of every team member</td>
<td>10 pts</td>
<td></td>
</tr>
<tr>
<td>3. Support team members when they are needed</td>
<td>20 pts</td>
<td></td>
</tr>
<tr>
<td>4. Finish performing the whole story</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total score: _________________________

Teacher’s comment: ____________________
REFERENCES


Chen, V. (2000). (De)hyphenated identity: The double voice in the woman warrior. In A. Gonzalez, M. Houston, & V. Chen (Eds.), Our voices: Essays in culture, ethnicity, and communication (pp. 3-12). Los Angeles, CA: Roxbury.


