Promoting communicative competence through drama in elementary English as a foreign language

Chen-Yuan Yang

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PROMOTING COMMUNICATIVE COMPETENCE THROUGH DRAMA 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

by
Chen-Yuan Yang
September 1999
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Approved by:

Lynne Diaz-Rico, First Reader

David O. Stine, Second Reader
ABSTRACT

In Taiwan, English has become the major language for international communication. Although it is a compulsory subject in Taiwanese schools, most students emerge unable to express themselves and communicate in that language.

The initiation of English language instruction in the primary grades provides an opportunity for pedagogical innovation and reform. Although existing practice may limit the possibility for a communication-centered program in an already prescribed curriculum, it may be possible to introduce a cooperative learning, small-group approach into the classroom which appeals to students' multiple intelligences.

This project presents a unit in teaching English in Taiwan for the lower primary grades. The unit's central theme is the Chinese zodiac, an important component of Taiwanese culture. This unit makes extensive use of drama as a pedagogical device, in order to involve students, release their creativity, and help them overcome fears they may have of speaking.

It is hoped that in this way students will benefit from comprehensive input and produce verbal output when they are ready to do so.
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CHAPTER ONE: INTRODUCTION

The English Education Environment in Taiwan

English is an international language. English plays an important role in international economics and diplomacy, especially in highly industrialized countries. Because Taiwan is a highly developed country which relies heavily on imports and exports, most companies regard English proficiency as a prime consideration in hiring new employees. People with excellent ability in English can find good jobs easily. Thus learning English is considered necessary for most Taiwanese. Both the citizens and the government place importance on learning English and English language teaching. Moreover, good English is an asset for getting into highly reputed national senior high schools and universities. To achieve this coveted goal, the English ability of applicants is tested competitively.

Taiwanese students start to learn English when very young. Recently, English has become a required subject in elementary schools by fiat of the Ministry of Education. Before that, it was required beginning in junior high school. Most students study English mainly because their parents, teachers, and the educational testing system force them to do so. As a result, they lack the internal
motivation to learn English. In other words, English is a boring subject for them; they study English because the schools test them on it. Many parents also send their children to special English cram schools after their regular classes in order to increase their ability in English.

Teachers' qualifications for teaching English are standardized. When English language instruction expanded into the elementary schools, large numbers of new teachers had to be hired. Therefore, the Ministry of Education held the first annual elementary teachers' test in March 1999. The Ministry of Education will further train those people who successfully pass this test. However, because of, or in spite of, this training, qualified teachers will most likely adopt language teaching methods by which they were taught when they were students. It is possible that centrally supplied test and materials will be incomprehensible to many students. Because of these limitations, learning English for elementary students is not likely to be a joyful experience, but rather a painful and formalistic one.
The Main Problems of English Instruction in Taiwanese Elementary Schools

Unimaginative Teaching Methods

According to research into language learning processes, English as a Foreign Language (EFL) instruction should include work in speaking, listening, reading, writing, and critical thinking. However, the current English curriculum in Taiwan emphasizes grammar structures, memorizing vocabulary, and the reading and translation of English language texts. The content is often boring. Textbooks used in the classroom are usually too difficult. Classroom curricula are highly prescriptive, reflecting English’s main use as a tool for entering high-ranking senior high schools and colleges.

Teachers seldom provide opportunities for students to practice speaking English. Students only produce output when they read the content of the textbook alone. They do not engage in extracurricular reading and activities. What teachers say is considered to be correct. Students are not allowed to have different thoughts from that of the teachers and that found in textbooks. Teachers have to follow the regulations set by the Ministry of Education for teaching students.
Teachers teach in a traditional teacher-centered manner. Children sit and listen while the teacher teaches; they are physically inactive when learning. This classroom setting and the way of teaching are usually seen as unchangeable.

As Taiwanese students learn English, they are afraid to speak out because they rarely have opportunities to practice speaking English. They are very afraid of making mistakes. As a result, they lack communicative ability even they have several years' instruction in learning the English language. Taiwanese students are shy, and learning a second language is a new experience. These students require innovative pedagogical methods to motivate students to engage in active learning.

Besides, both schools and teachers only appeal to students' linguistic and logical intelligence, but ignore the other aspects of their personalities. For example, some students have musical or kinesthetic talents; the traditional curriculum may appear inaccessible to these students. Innate abilities are not developed. Learning a foreign language is regarded as an obligation; English is not considered to be an interesting subject.
English classes could become more lively and active if teachers could teach with variety. They could help develop students' interest in learning English by incorporating new teaching concepts such as comprehensible input, multiple intelligence theory, and techniques such as Total Physical Response. The arts could be used to deliver input in addition to formal texts. For example, puppetry can get children's attention and make the class more creative and lively. Especially for shy students, puppetry could be a very useful teaching tool. As will be indicated, the expansion of these teaching concepts and the integration of the arts with English language instruction can offer the possibility to develop innovative approaches to EFL instruction.

Oversized Classes

Taiwan suffers from a lack of school space. In general, there are forty to forty-five students in each class. When the class is too large, teachers cannot give their attention to each student, and the students do not have an opportunity to practice speaking individually. Furthermore, it is difficult to hear the teacher clearly. This especially impedes beginning learners such as elementary school students, because they cannot hear how
words are pronounced accurately in a large class.

As reduction of students' number in a class is unlikely, a solution must be adaptable to this learning environment: cooperative learning. Students should be placed in small groups so that they can help each other and learn together. Participating in group discussions will increase communicative competence. Each student can take a turn acting as a group leader whose task is to facilitate conversation and activities and elicit output from other group members. Teachers should also act as facilitators; they can provide a clear instructional context and help students use English actively. They can also assign tasks to each group so that the class as a whole can achieve its learning goals effectively.

**Purpose of the Project**

This project addresses the outdated pedagogical environment in EFL instruction in Taiwan and offers a remedy within the framework of instructional and pedagogical boundaries that are unlikely to be changed. The introduction of English language instruction into Taiwanese elementary schools offers an opportunity for pedagogical innovation and curriculum reformation. Because these young students are particularly pliant, they have few bad learning
habits. Students should be seen by the teacher as unique individuals who have a variety of learning styles, and curricula should be designed to appeal to this multiplicity. Teachers can draw upon a number of disciplines, from the dramatic arts in particular, in order to encourage students' involvement in the classroom. For instance, puppetry can serve as a focal point in drawing students into lesson content, introducing new vocabulary, and eliciting verbal output in communicative groups. Cooperative learning can be a remedy to the problem of large class size. By developing lessons around creative activities, opportunities can most easily arise for speaking, listening, reading, writing, and critical thinking.

Content of the Project

This project will deal with a communicative competence (cooperative learning) approach which might broaden elementary school English language instruction in Taiwan. In addition to this introduction, this project will contain the following components:

Chapter Two is a review of literature which explicates five major concepts used in constructing this curriculum: multiple intelligence, comprehensible input and output, Total Physical Response, cooperative learning, and
drama/puppetry.

Chapter Three presents a theoretical framework which integrates learning theory and teaching methodology and illustrates how drama and puppetry in particular, can be used in an EFL curriculum.

Chapter Four offers a curriculum unit which demonstrates how English language instruction through drama can be presented to elementary school learners. This unit provides various activities designed to help students in learning English. The lesson plans in this unit appear as Appendix A.

Chapter Five discusses how a cooperative-learning-centered EFL curriculum using drama, games, and puppetry can best be evaluated.

Significance of the Project

The methodologies and theoretical framework developed within this project are designed as suggested reforms for elementary school EFL instruction in Taiwan. It is postulated here that traditional grammar-translation and audio-lingual methodologies are likely to persist. This rules out language learning exclusively through TPR methodologies although private cram schools do use TPR and the natural approach alone, therefore, it is assumed in this
project that the suggested unit and its accompanying activities and pedagogy will be used along with traditional instruction. Students will most likely have learned their English-language vocabulary and grammar through the former and will continue to do so. As a complementary part of a total curriculum, cooperative learning using teaching through drama, games, and puppetry has the goal of promoting communicative competence and fluent verbal output.

This model curriculum, which requires observational-based assessment rather than quantitative grading, can be offered on alternate days in a comprehensive program, or as a separate daily session schedule for particular times.
CHAPTER TWO: REVIEW OF THE LITERATURE

Teaching English by using drama and puppetry is an innovative methodology for Taiwanese elementary schools. This pedagogy addresses students' multiple intelligence; promotes comprehension prior to verbal production through Total Physical Response; allows students to pool their efforts and interests in cooperative learning; and provides the learner with comprehensible input which, in turn, prompts children to attempt verbalization.

This review of the literature will define and elaborate upon these concepts and techniques.

Multiple Intelligences

Webster's New Collegiate Dictionary, in defining intelligence, offers two distinct meanings. First, "intelligence is the power of meeting successfully any situation, especially a novel situation, by proper behavior adjustments; also it is the ability to apprehend the interrelationships of presented facts in such a way as to guide action towards a desired goal." Second, it is "the power or act of understanding; intellect or mind in operation; also, mental acuteness or sagacity." The first definition relates to the collective ability to act and react in an ever-changing world. The second definition
deals with the mental capabilities which are used and learned in schools. Efforts to measure the use of intelligence are what tests are all about.

A History of Intelligence Testing

In 1904, Alfred Binet formulated a test that was used to analyze a child's intelligence in this narrower sense. This intelligence test was called the "Intelligence Quotient" or I.Q. test and now is known as the Stanford-Binet Test. Binet's IQ test was originally used to rank students' capability for work in school. For instance, it is felt that since an average score was 100, a student whose score was 130 should be placed in a gifted program, while another student who scored 70 should be placed in special education. Therefore, the I.Q. test became a standard test that measures children's intelligence (Butcher, 1970.)

Educators' concern with I.Q. is that it traps some students in a vicious circle. I.Q. tests measure skills (verbal and logical-mathematical) that are stressed in formal schooling. Students who do well in these tests are expected to do well at school. Finally schools employ curricula so as to maximize use of these skills, thus confirming earlier optimistic predictions of success. Alternately, students "deficient" in school-based skills do
poorly in aptitude tests, are considered to be "unintelligent," and confirm this diagnosis by poor school performance. Few questions are asked concerning the biases inherent in the tests and the curriculum. The traditional notion of intelligence is far too limited, and focuses most attention on linguistic and logical-mathematical intelligence (Gardner, 1983).

Cambell (1983) has pointed out "a linguistic code is a conventional symbol scheme and that knowledge of the code is separate from knowledge of the world" (p. 264). Cambell (1983) says that linguistic and mathematical intelligence minimizes the importance of other forms of knowing. Recently, many researchers and educators have taken the position that such tests do nothing to assess a student's potential; they simply demonstrate that a child is or not good at standardized tests. Gardner (1983) indicates that students should not be judged by what they cannot do, but what they can do. Education should focus on bringing out the individual's total potential.

Gardner believes that general intelligence can be subdivided into various types of intelligence. Armstrong (1994) states that America society "talks about only two or three of the seven types of intelligence when deciding who
is smart in the culture" (p. 14). Multiple Intelligence theory developed by Gardner (1983) pluralizes the understanding of the intellect. Gardner says that every child is a unique human being and thus has his or her unique way of thinking and learning.

**Multiple Ways to be Smart**

Therefore, Gardner enumerated seven different intelligence to account for a broader range of human potential in children and adults. These are as follows:

1. **linguistic intelligence** (or "word smart")
2. **logical-mathematics intelligence** (or number/reasoning smart")
3. **spatial intelligence** (or "picture smart")
4. **bodily-kinesthetic intelligence** (or "body smart")
5. **musical intelligence** (or "music smart")
6. **interpersonal intelligence** (or "people smart")
7. **intrapersonal intelligence** (or "self smart").

**Table 1: Multiple Intelligences (Gardner, 1983)**
Linguistic intelligence. Children gifted in linguistic ability have highly developed auditory skills and enjoy playing around with the sounds of language. They often think in words. They frequently are absorbed in a book or can be kept busy writing a story or poem. Even if they don’t enjoy reading or writing they may be gifted storytellers. They often love word games and may have a good memory for verse, lyrics, or trivia. They might want to be writers, secretaries, editors, social scientists, humanities teachers, or politicians. They learn best by verbalizing or hearing and seeing words (Gardner, 1983).

Logical-Mathematical intelligence. Youngsters strong in this form of intelligence think conceptually. They are capable of highly abstract forms of logical thinking. Children gifted in this area are constantly questioning and wondering about natural events. They love computers or chemistry sets and try to figure out the answer to difficult problems. They often love brain teasers, logical puzzles, and games that require reasoning abilities. These children may want to grow up to be scientists, engineers, computer programmers, accountants, or perhaps philosophers (Gardner, 1983).
Spatial intelligence. These children seem to know where everything is located in the house. They think in images and pictures. They're the ones who find things that have been lost or misplaced. They often love to do mazes or jigsaw puzzles. They spend free time drawing, designing things, or simply daydreaming. They develop a fascination with machines and contraptions, sometimes coming up with inventions of their own. They might want to become architects, artists, mechanics, or engineers (Gardner, 1983).

Musical intelligence. Musically gifted kids often sing, hum, or whistle tunes quietly to themselves. They have strong opinions about the music playing on the radio or stereo. They will be the ones to lead a group sing on a family outing. They're also sensitive to nonverbal sounds in the environment, such as crickets chirping and distant bells ringing, and will hear things that others in the family have missed (Gardner, 1983).

Bodily-kinesthetic intelligence. These children process knowledge through bodily sensations. They get "gut feelings" about answers on tests at school (Armstrong, 1994). Some have athletic abilities or the skills of a dancer, actor, or mime. Others are particularly gifted with
excellent fine-motor coordination and can excel in typing, drawing, fixing things, sewing, crafts, and related activities. These children communicate very effectively through gestures and other forms of body language. However, sometimes they are labeled hyperactive children at home and in school. They need opportunities to learn by moving or acting things out (Gardner, 1983).

**Interpersonal intelligence.** These children understand people. They are frequently leaders among their peers in the neighborhood or in the class at school. They organize, communicate and manipulate. They know what’s going on with everybody. They excel in mediating conflict between peers because of their uncanny ability to pick up on other people’s feelings and intentions. They might want to become counselors, business people, or community organizers. They learn best by relating and cooperating (Gardner, 1983).

**Intrapersonal intelligence.** Intrapersonal children possess strong personalities. Many of them tend to shy away from group activities and prefer isolation. They have a deep awareness of their inner feelings, dreams, and ideas. They may keep a diary or have ongoing projects and hobbies that are semisecretive in nature. There’s a certain quality of inner wisdom, intuitive ability, or even of a psychic
nature that accompanies many of these children throughout their lives. They may want to become writers, small-business people running creative enterprises, or enter into religious work (Gardner, 1983).

In Gardner’s classrooms, children who cannot achieve at heavily linguistic or logic-mathematical tasks, are sent to classes for the learning disabled, or grouped as underachievers (Armstrong, 1994). Many proponents of multiple intelligence theory argue that traditional curricula must be altered, because this type of instruction and the resultant of assessing and ranking is unable to tap various intelligence of many children. Gardner (1983) further suggests that people possess all intelligence in varying degrees.

Multiple intelligence theory is helpful in designing a curriculum and pedagogy. As mentioned earlier linguistic and logical-mathematical intelligence are stressed in the traditional classroom. But spatial, kinesthetic, musical, interpersonal and intrapersonal/introspective intelligence can be incorporated into lesson plans. For example, teacher can convey material through song, rhythm and melody, and play or have the students learn to play tapes or musical instruments. Concepts can be conveyed through the use of
images, pictures, and colors. Students with high spatial intelligence can be encouraged express themselves through drawing and painting. Role playing, dramatic improvisations, movement, and sports may appeal to children kinetically inclined. Children high in interpersonal intelligence may work well in cooperative learning groups while the introspective could prefer doing assignments by themselves. Children with an interest in nature may prefer out-of-doors investigations instead of pursuing the same issues in a classroom setting.

The use of drama, games, and puppetry in teaching English draws on many of Gardner's multiple intelligence. It allows the artistic to design the puppets and their settings; the kinesthetic to move about; the interpersonally inclined to cooperative on productions; the linguistic to tell stories, the nature-bound to look outside the class for materials, and for introspective students to stimulate their imagination.

**Total Physical Response**

Total Physical Response (TPR), developed by James Asher (1982), is an instructional methods built around the coordination of speech and action. It attempts to teach a second language to first language speakers through physical
(motor) activity more than in and by words (Asher, 1977). TPR is a teaching technique in which the teacher gives his or her verbal instructions, commands, or information in the second language with accompany explanatory signs or gestures. Students respond to comprehended input with their body language without any verbalization.

TPR works in thousands of language classrooms worldwide and with students of all ages, particularly beginners. It is the world’s most thoroughly researched approach to second language acquisition (Asher, 1982). According to Richards and Rodgers (1986), TPR has three strong features: high-speed understanding of the target language; long-term retention of that language; and low stress for learners.

With this methodology, the instructor uses commands illustrated by actions which learners respond to by enacting the corresponding appropriate behavior. Gradually, sentences used by the teacher become longer and more complex, requiring that the students perform multiple actions. Asher (1982) sees TPR as paralleling the child’s first language learning process. In a speech given at Cambridge University, he pointed out that “babies don’t learn by memorizing lists; why should children or adults?” Rather than grammar instruction speech directed to young
children consists primarily of commands, which children respond to physically before they begin to produce verbal output. The child chooses to speak whenever he or she is ready.

Krashen supports Asher's contention that the provision of comprehensible input is one of the keys to successful language acquisition (Larsen-Freeman, 1986). He and Terrel (1983) in their "Natural Approach hypothesis," emphasize learner exposure to input, optimizing the emotional preparedness necessary for learning and a prolonged listening period during which a language learner hears the second language before trying to produce it (Richards & Rodgers, 1986).

Background Assumptions

TPR is based on how infants "learn" their first language. One can note a unique "conversation" taking place between parents and their infants. For example, parents tell their child to "Look at Daddy. Look at Daddy." The infant then turns her face in the direction of her mother's voice and Daddy exclaims, "She is looking at me! She is looking at me!" Asher calls this a "language-body conversation" because the parents speak and the infant answers with a physical response such as looking, smiling,
laughing, walking, reaching, grasping, holding, sitting, running, and so forth (Asher, 1982).

These "conversations" continue for many months before the child utters anything more intelligible than "Mommy" and "Daddy." Although the infant is not yet speaking, the child is imprinting a linguistic map of how language works. Silently, the child is internalizing the patterns and sounds of the target language. When the child had decoded enough of the target language input, speaking appears spontaneously. The infant's initial speech will not be perfect, but gradually, the child's utterances will approximate more and more that of the native language.

As during first language learning, the second language learner needs to internalize a "cognitive map" of the target language through listening exercise (Richards & Rodgers, 1986). Listening should accompany by physical movement to facilitate understanding of content and to strengthen imprinting. Speech and other productive skills come later. Speech-production mechanisms will supposedly begin to function spontaneously once the basic foundations of language have been established through listening and the enactment of commands (Richards & Rodgers, 1986).
According to Asher (1982), "TPR is directed to right-brain learning" (p. 91). Asher claims that the brain is divided into two hemispheres which have different functions. Building upon the work by Jean Piaget (1926), Asher holds that the children acquire language through motor movements: a right-hemispheric function. Right hemisphere activities must occur before the left hemisphere that can process language for production. Similarly, the adult language learner should acquire language through right- hemispheric motor activities, while the left-hemisphere watches and learns. "When a sufficient amount of right-hemisphere learning has taken place, the left-hemisphere will be triggered to produced language and to initiate other, more abstract language processes" (Richards & Rodgers, 1986, p. 91).

Methodology

The use of commands is central to Total Physical Response. However, Piaget (1926) studied the cognitive development of very young children. The parallel between his discoveries and adolescent and adult language learning process is not exact. Commands are given to get students perform an action. The meaning of the commands is supposedly clear without further explanation (Asher, 1977).
During the first phase of instruction the teacher issues command to a few students and then performs the required actions with them. During the second phase, these same students demonstrate that they understand the commands by performing the related actions by themselves. The content of students' actions tell the teacher whether or not students understand the lesson. Meanwhile, the remainder of the class is also given an opportunity to demonstrate understanding of what is taking place.

The teacher next recombines elements of the initial commands in order to get students to develop flexibility in identifying unintelligible input. These new commands to which students respond are often humorous. Asher advises teachers to vary the sequence of commands so that students do not simply memorize each action sequence without ever connecting the actions to the language in which they are expressed.

Asher (1982) believes it is very important that the students feel successful as language learners. Therefore, the teacher should not introduce new commands too quickly. After learning to respond to some oral commands, the students can learn to read and write them, a deviation from the basic method. When students are ready to speak, they
become the ones who give commands to others.

In TPR the teacher interacts with the whole group of students and with individual students. Initially this interaction is characterized by the teacher speaking and the students responding nonverbally. Students perform actions together. Students can learn by interacting with each other through cooperative learning. As students begin to speak, they issue commands to one another as well as to the teacher (Waldeman, 1988).

The reported advantages of TPR are that: (1) it supplies learners' needs for comprehensible language input (Finocchiaro, 1986); (2) it arouses low anxiety and has a communicative focus (Asher, 1982); (3) it involves cooperative learning. Students are trained to help one another, to ask questions, offer assistance, explain, and help others without finishing their tasks for them (Scarcella, 1990). It is also undemanding in terms of immediate linguistic production.

Use of TPR Concepts in the Classroom

TPR lessons can involve drawing, storytelling and the use of puppetry. In Teaching English as a Second or Foreign Language, Celce-Murcia (1991) uses arts as in the lesson: “Draw the picture.” Students are told the following:
Draw a big circle. Inside the circle quickly draw a small house with a chimney. There is smoke coming out of the chimney. Draw the smoke. Behind the house is a tree. Quickly draw the tree. Now draw a car at the top of the tree. Look at the picture on p. 10. Does your picture have all the elements of this picture? (p. 28)

When the children are ready to talk, the teacher can use TPR-storytelling, a modified technique, as another teaching tool. TPR-storytelling (TPR-S), developed by Blaine Ray of Bakersfield, California, tries to expand students' vocabulary by contextualizing it in high-interest stories, which students can hear, see, act, retell, and rewrite. This method can be broken down into the following steps:

Step One: Teacher presents a mini-story which students retell and revise. Using student actors, puppets, or pictures from the text, the teacher then narrates a mini-story containing the targeted vocabulary words. Then the teacher uses a variety of techniques to increase exposure to the story and to help the students start telling it. First, the teacher can pause in the story to allow students to fill in words or act out gestures. Second, the teacher makes
mistakes and lets the students correct them. Third, the teacher can ask short-answer and open-ended questions. Once the story plot has been internalized, students then can retell it to a partner. Students may retell the story from memory or may use illustrations or guide words written up on the boards as cues. The class then reconvenes and student volunteers retell the story for the other students to act out.

Step Two: Teacher presents a main story which students then retell and revise. When an entire group of mini-stories has been mastered by the class, the teacher then introduces the main story. Once the main story has been presented and acted out, it is reinforced with readings and exercises from a textbook. As with mini-stories, students build upon the main story, using their existing language skills to embellish the plot, personalize the characters, and make revisions.

Step Three: Students use new and old vocabulary to create original stories. Capitalizing on their creativity, students are given opportunities to write. Activities may include drama, essays, videotaping, creating student booklets, contests, and making illustrations.
Instead of telling stories orally without props, this can be done through the use of puppets. Puppets can make use of physical gestures and responses used during the preproduction stage while including vocabulary when dialogue accompanies the action.

Benefits of TPR

According to Asher (1977), TPR provides more benefits than does traditional approaches to language teaching. Through consistent and comprehensible exposure to grammatically-correct language, children develop an "ear" for the foreign language. By allowing children to develop competence in harmony with natural language acquisition rhythms, fluency is promoted. Students no longer need edit their speech and interrupt their output to think about grammar rules. Low levels of stress also enhance fluency, invite participation and increase motivation. As Waldeman (1988) says, TPR eliminates the need for the initial memorizing vocabulary lists and complex grammar rules, formidable stumbling blocks for most students. Thus, TPR is a comprehension approach for second language teaching. Storytelling, drama, and puppetry are its tools.

However, it is not certain that TPR can serve as an exclusive language learning strategy. Meanings that can be
Comprehended exclusively through gestures and naming are limited; advanced students may want to communicate ideas that are more complex. TPR-S is a modified form of TPR; in as much as it makes use of word and writing. Although adults may become impatient with the continual performance of what they might consider to be elementary exercises, children in contrast, may be stimulated by the processes of acting out and dramatization by themselves.

Cooperative Learning

Cooperative learning is a process of teaching through interpersonal interaction. According to Slavin (1983), it is a pedagogical approach in which a teacher structures learning so that heterogeneous group of students can work together to achieve a shared learning goal. Each student in the group is responsible not only for her or his learning, but for other group members' learning as well. The key to cooperative learning is positive interdependence along with individual accountability (Kagan, 1985). While working together toward a group goal, each group member knows that he or she is still individually responsible for the material and also that his or her contribution is needed for the group to complete its tasks. In the process students learn that "all of us are smarter than any one of
us" (Johnson & Johnson, 1974; Kagan, 1985; Slavin, 1983).

According to Sharan (1990), the traditional classroom is structured as constituting one social system, "the class as a whole." It isolates students from one another. The teacher is the center of activity. He or she controls all communication networks and presents information to the pupils. Students are expected to be largely passive, to listen to the teacher, and to respond only when called upon to do so. Student-student interactions are kept to a minimum. Each student should look after himself or herself. In such a classroom learning tasks are structured as individualistic or competitive according to the goal structure (Johnson & Johnson, 1974). No cooperation between students is usually required or even tolerated in respect to means, processes, or outcomes. Moreover, most of the learning tasks are unitary (indivisible) and the pupil is expected to interact only with printed sources of information (Sharan, 1990).

On the contrary, in cooperative learning the classroom functions as a set of small group or "group of groups" (Sharan, 1990, p. 78), mirroring complex social systems. Learning tasks are of a divisible and/or investigative nature. Problems are multifaceted rather than indivisible
and soluble by a single correct answer and individual. Pupils use their social-interactive and cognitive skills to carry out learning tasks. They gather and exchange information, generate ideas, and participate in multilateral communication. Students take on various social roles in the learning process: they are alternately leaders, planners, and investigators. The teacher in a cooperative learning classroom offers guidance and assistance in developing skills that pupils need as members of a relatively autonomous group. In this type of classroom the teacher acts as a facilitator and as a resource person, rather than a dispenser of information (Sharan, 1990). While the traditional classroom focuses on teachers, books, and other materials as sources for learning in interactive learning, however, students' interaction is the most important learning tool. This allows for more productive use of the teacher's time and learning materials (Lyman & Foyle, 1990). Research has shown that pupils in interactive classrooms have higher achievement scores than that the pupils in traditional whole-classroom instruction.

The Environment for Cooperative Learning

Sharan (1990) points out that classroom cooperative learning techniques involve students working together in
teams of two to five students. When implementing cooperative learning strategies, the teacher must explain the process and its purpose to students. Students must understand why it is important for members of the group to stay with a task and avoid excessive socializing. The cooperative process includes discussion and sharing of ideas with students as active participants. Students should understand exactly what is expected of them during group activities. They need to have a thorough understanding of the topic; otherwise misconceptions can inhibit learning. The teacher assigns students to groups that are formed prior to giving out assignments. Observations can help teachers know when and how to adjust group membership and group activities.

In the interactive classroom, the environment consists of cooperatively set goals, a democratic structure, and group problem solving when conflicts occur. Conflict provides opportunities for further learning, rather than frustrating the teacher and students. The students become accountable, not only as individuals but as members of a group as well. Lyman and Foyle (1990) say “at the heart of the interactive learning classroom is an atmosphere of caring that is nurturing and supportive for each student”
Moreover, cooperative learning requires teachers to relate individually and differently to students according to their needs and learning situation (Sharan, 1990). As a result, students find their learning tasks to be less difficult and more interesting, and perceive the classroom climate as being more attractive and democratic.

The Advantages of Cooperative Learning

More and more researchers have found many significant advantages in cooperative learning, such as significant gains in academic achievement, in self-esteem, and in social development. A number of researchers have suggested that cooperative learning increases students' involvement and interest in learning (Johnson & Johnson, 1981; Kagan 1985; Slavin, 1983). Cooperative strategies encourage students' active involvement in classroom work and give special needs students opportunities to interact with other students. This approach encourages students to take responsibility for their own learning and for the achievement of the group. In addition, the students develop independence and confidence in their own abilities, and a more positive attitude toward school.

Positive interaction in the classroom with a variety of students helps all students to appreciate and value each
member of their class. Student self-esteem is promoted as students interact positively with each other. Positive interaction produces support for each member of the class. Individuals are valued and can honestly feel that the class is less productive and powerful if they are not present (Lyman & Foyle, 1990). Slavin (1983) provides a model (see Figure 1) showing how cooperative learning increases self-esteem in the United States.

Figure 1. The Effect of Cooperative Learning Methods on Student Self-esteem (from Slavin 1983, p. 26)

Cooperative learning repeatedly allows students to negotiate meaning, to express themselves about topics, and to establish more intimate contact with teachers than the lecture methods permits (Jaques, 1984). In addition, students display greater motivation to learn, more positive attitudes toward instruction, a decrease in dependence on the teacher, and greater acceptance of student differences,
among other positive effects. When cooperative learning is implemented with reasonable degree of competence, pupils display a relatively high level of motivation and involvement in their learning activities (Slavin, 1983). Slavin (1983) states that pupils initiate plans for gathering and analyzing and synthesizing information from a variety of sources, and discuss the topic with one another because the subject occupies their interest and attention. Heightened involvement, interest and attention contribute greatly to the students' level of achievement.

Creative thinking and critical thinking are emphasized in the interactive classroom. The acquisition of brainstorming, synthetic, problem solving, and analytic skills become the end goals of student learning as opposed to the rote memorization and repetition of established ideas and patterns (Lyman & Foyle, 1990).

Cooperative Learning Activities

Many activities are adaptable to cooperative learning. Thinking skills such as creativity, brainstorming, and problem solving are involved in producing work in these types of projects (Lyman & Foyle, 1990).

There are a variety of methods which can be used with cooperative learning groups. One is the Student Team-
Achievement Divisions (STAD), in which the teacher presents a lesson and student subsequently work to understand the lesson’s content in four-member teams. Members of a group may discuss the ideas presented, drill each other on facts, or work cooperatively in solving problems. Although students may be tested individually on the material, teams may receive certificates for the team’s average score (Slavin, 1983).

Johnson and Johnson (1981) suggest that small groups of students work together on worksheet activities. They attempt to come to a consensus on responses. Students individual grades may be partially affected by the average score attained by the individual members of the group.

Aronson et al. (1978) have developed jigsaw teaching in which each member of a mixed-ability learning group becomes an expert on a particular aspect of the material to be learned. One person from each group is given responsibility for one aspect of the project. Students read about their own aspect and pool information with students in another group who are studying the same aspect. Then each group member teaches his or her original group about the material on which he or she has become an expert contributing to the whole.
Cooperative Learning as a Method in Teaching Second Language

The study of a foreign language is currently understood by Western educators to involve the acquisition of communicative competence rather than the rote learning of grammar and vocabulary. The main goal of language acquisition is for use in social settings or for the purpose of communicating with other people. Therefore, the best classroom lessons in the second language are those where pupils understand what is said to them and where they are directly and actively involved in a natural process of communication with others (Sharan, 1990).

According to Krashen (1982): "Language acquisition requires meaningful interaction in the target language......natural communication in which speakers are concerned not with the form of their utterances but with the messages they are conveying and understanding" (p. 1). Thus, small-group settings are particularly suited to sustain both bilateral and multilateral communication (Sharan, 1990). Communication between peers in a small group entails active listening as well as language production.

Pupils in a small group are more free to ask each other to clarify meaning. Small group discussions are also a
meaningful social environment for promoting language usage and comprehension. Optimal language input occurs when the pupil understands the language employed. Small-group interaction often involves comprehensible input which in turn leads to improved "language acquisition."

The group is an important unit in Taiwanese culture. People think of themselves as members of families, households' workplaces, neighborhoods, and friendship circles. Peer approval and assistance are important. Students form themselves into informal study groups in order to deal with schoolwork. Friends made at school are friendships formed for life. Cooperative learning is culturally compatible with Taiwanese social behavior. Taiwanese students perform better in school when they are backed by group support.

**Comprehensible Input and Output**

According to Krashen (1982), attaining acquisition of second language competence includes both "learning" and "acquisition." Learning refers to "explicit" knowledge of rules, being aware of them and being able to talk about them. This kind of knowledge is different from language "acquisition" which is "implicit" knowledge obtained from exposure to the target language. Language acquisition is a
semi-conscious process and supposedly the "natural way" in which linguistic ability develops. In other words, when acquiring a second language the speaker is "picking it up."

More and more researchers agree that "acquisition" is more important than "learning" for developing communicative ability. However, both are complements in the process of language mastery. It is important for input to be comprehensible to the learner before it can be assimilated and responded to. It is important that a speaker's output be understandable to hearers if a message is to be usefully conveyed.

**Comprehensible Input Hypothesis**

Krashen (1982) claims that second languages are acquired "by understanding messages," or by receiving "comprehensible input" (p. 2). Basically, comprehensible input is that bit of language that is heard/read which is slightly ahead of a learner's current stage of grammatical or learned knowledge. Krashen (1982) defined a learner's current state of learned knowledge as i and the next stage as i+1. A learner has moved from stage i to stage i+1 when he or she understands input that contains i+1, that is, can deal with the meaning and not the form of the message. In other words, a learner increases his or her linguistic
competence only when he or she understands language that
contains structures that are "a little beyond" what is
usually practiced. Moreover, learners use more than their
formal competence to help them understand a message. They
also use context, their knowledge of the world, and extra-
linguistic information to help them understand language
directed at them. Krashen's Input Hypothesis postulates
that learners acquire greater comprehension ability by
focusing on meaning first, and then making use of formal
structures.

Exposure to comprehensible input itself creates greater
language capability. If communication between speaker and
learner is successful, the learner's skills have increased
by definition. What has been assimilated through
comprehension is potentially available for speech. In order
to promote comprehension teachers often use modified
language when communicating with learners. This type of
input is similar to caretaker speech which parents and
others use when talking to young children. Caretaker speech
addressed to young children does not represent a deliberate
attempt to teach their native language to them. However, in
a second language learning environment, as Clark and Clark
(1977) pointed out, caretaker speech is speech modified in
order to aid comprehension. In other words, caretakers talk more simply in order to make themselves understood by the listeners.

Another characteristic is that caretaker speech is "roughly-tuned" to the learners current level of linguistic competence rather than "finely-tuned." Caretaker speech tends to get more complex as the learner progresses (Cross, 1977). As Krashen (1982) says, caretaker speech does not take aim exactly at the learner's i+1, but also includes many structures that have already been assimilated, plus some that have not (i+2, i+3, etc). Roughly-tuned input corresponds to everyday input normally found in a native language, which includes all kinds of structures chosen according to communicative needs. On the contrary, finely-tuned input is all too commonly found in the language learning classroom, where teachers select the language they use, not only simplifying their speech, but in most cases using only the structures being taught at the moment.

Caretaker speech also usually makes reference to what the child can directly perceive and what is in the immediate environment. Thus, caretaker speech can be very useful because it is intended to be comprehensible, and contains roughly-tuned input appropriate for listening to language in
daily use. It can meet Krashen’s definition of optimal input as being comprehensible, interesting and/or relevant, not grammatically sequenced, sufficient in quantity, and a little beyond the students’ level of competence.

Several pedagogical methods have been developed with the aim of presenting comprehensible input, such as Asher’s (1982) Total Physical Response Method and Krashen & Terrel’s (1983) Natural Approach. In these methods, class time is devoted to providing comprehensible input to beginning students through actions and gestures. The focus is on the message and not the structures presented, and students are not expected to produce output in the second language until they themselves decide they are ready to do so. Comprehensible input can also be entirely verbal. 

Comprehensible Output

As the Figure 2 indicates, the production of output is an integral part of the language learning process.
Krashen (1982) basically believes that speaking fluency cannot be taught directly. Rather, it "emerges" over time on its own. According to this view, therefore, the best way to encourage output is simply to provide comprehensible input. Early speech will come when the acquirer feels ready; however, this state of readiness arrives at different times for different people. Moreover, early speech is not typically grammatically accurate. Accuracy develops over time as the acquirer hears and understands more input. Therefore, output production ability emerges and is not taught directly.

Fluency in speech becomes possible through continued practice. Simply, "the more you talk, the more people will talk to you" (Krashen, 1982, p. 60) and the more you will comprehend. In conversation, the second language acquirer has some degree of control over the topic, and can signal to
the partner that there is a comprehension problem. In other words, he or she can manage and regulate the input, and ask that it be made more comprehensible. But in order to participate in conversation, there must be at least some talk, some output from each partner.

However, output can play a fairly direct role in increasing language acquisition. By speaking to others, learners can try to provoke the input they need for further language acquisition to take place. By attempting to keep up their end of the conversation with a more fluent partner, learners provide clues, which enables their partners to make their speech comprehensible. Conversation permits learners to test hypothesis they have formulated about how the language is put together and to receive feedback on the success of their attempts. Speaking with natives or fluent nonnatives allow learners to compare their own output with that of others, thus helping them to form a realistic picture of their own developing communication skills (Krashen & Terrel, 1983).

According to Gass and Selinker (1994), a second language must be used actively for an increased in communicative competence to take place. One could not imagine, for instance learning how to play tennis by only
watching, observing and understanding the motions involved. Parts of the game of tennis can be learned in that way, but competence to play cannot. One must put one's knowledge to use in language acquisition as one does in sports.

Some experts claim that learners should be pushed to generate output. According to Swain (1985), "being pushed in output" is a concept parallel to that of the i+1 of comprehensible input. Indeed, one might call this the "comprehensible output hypothesis" (p. 249). As Ellis (1990) states, the learner's output is part of the totality of input available for processing. Thus the utterances that are generated by the learner feed into the learner's own acquisition device. He says "utterances initiated by means of explicit knowledge can provide feedback into implicit knowledge, so it provides a further way in which explicit knowledge can facilitate acquisition" (Ellis, 1990, p. 194). Thus, a learner should be "pushed toward the delivery of a message that is not only conveyed, but that is conveyed precisely, coherently, and appropriately" (Swain, 1985, p. 249).

Output also helps learning because it provides a domain for error correction. When a second language user speaks or writes, he or she may make an error. When an error is
corrected, this supposedly helps the learner improve his or her application of a rule (Krashen, 1982). However, experts differ as to the degree of correction that should be done without causing anxiety in the learner.

Output production is a problem for Taiwanese English language learners. One source of their difficulty is that they do not receive comprehensible input to begin with. Communicative competence theory centers around the importance of input. If the students receive understandable input in a "social situation," they are more likely to respond with speech.

**Educational Drama and Puppetry**

Educational drama offers the student an aesthetic experience, involving a confluence of human cognitive, affective and psychomotor activity. Cottrell (1987) states that "drama is a natural way for children to learn; young children have been learning by exploring and discovering through dramatic play most of their lives" (p. 10). Creative drama, children or adults, can represent a microcosm of real life. In creative drama the purpose of playing is for the enjoyment of the players.

Puppetry is a category of creative drama. Like drama acted out by live human beings, puppetry can be used as a
tool in a learning process and as a performing art in schools, communities, and theatres. Students' skills with puppets can be used in a puppet play. Using drama skills in developing dialogue and role-taking can make all work with puppets better and more fun.

Throughout the centuries puppetry has arisen within many cultures as both a form of entertainment and a form of education (Landy, 1982). According to Landy (1982), puppetry can be seen as a total dramatic art experience, since it involves design and construction, movement and speech, playwriting and improvisation, performing, and viewing. Moreover, "it is an interdisciplinary art, involving sculpture, painting, dance/theatre, and often music" (p. 225). In recent years, many teachers have discovered that puppets could be used as teaching aids. They can be used to teach any subject, ranging from language arts to math and bilingual education. They can be combined with other teaching materials or they can be used alone. Teachers also found out that children can often respond through puppets when they are unable to speak for themselves. A puppet's value lies in its mobility, not in its beauty or complicated construction. Puppetry is a highly creative activity in that not only the drama but also
the puppets themselves are created by the players (McCaslin, 1980).

The Definition of Puppetry

What is puppetry? Landy (1982) points out that “anything could be a puppet” (p. 226). McCaslin (1980) says “puppets are actors who come to life with the help of a puppeteer” (p. 149). Actually, anything movable can be a puppet: ruler, pencil, tool, toy, brush, comb, and broom. Even the hand can be a puppet, if the “puppeteer” moves it and speaks so that the hand appears to be doing the walking and talking. McCaslin (1980) supports an explanation that “Whatever works will qualify, though, admittedly there is added value in having children make puppets of their own of a manageable size. If a group has certain stories or situations in mind, they will want to design puppets to act in them. They may also want to make a narrator or mascot to introduce the show. This is an excellent way of communicating directly with an audience; often a puppet can get the attention of a class more readily than can a person.” (p. 85) Furthermore, children can make up the dialogue with the story they are presenting.
There are many different kinds of puppets. Some hang from strings; some are fastened to sticks called rods. Others slip over the hand like gloves. However, the hand puppet with its many variations is the most satisfactory for any age level. The classroom teacher will find it within his or her capabilities to use and perhaps produce it regardless of any previous experience. The hand puppet includes the bandana puppet, the finger puppet, the paper puppet, the flat puppet, the shadow puppet, the sock puppet, and the glove puppet (McCaslin, 1980).

There is no one right way to hold a puppet. Some puppeteers slip the second finger through the neck and into the head with the thumb and little finger acting as arms. Other puppeteers put their first and second fingers into the head. Younger children have short fingers, so they will have to experiment to find a comfortable way to hold the puppet. Therefore, the same position does not necessarily suit everyone.

McCaslin (1990) provides some basic movements when acting with puppets. Moving the puppet’s head up and down means “yes.” Shaking it from side to side means “no.” When the puppet’s hands point to itself, it means “me” or “mine.” Moving one of its hands toward its body means “come here.”
Waving its hand means either "hello" or "goodbye (pp. 129-130).

The Advantages and Value of Puppetry in the Classroom

The use of puppetry in education includes both improvisation and scripted performance. By virtue of its powerful visual and symbolic qualities, puppetry generates attention, concentration, and focus (Landy, 1982). According to Cottrell (1987), he states the values of puppets as follows:

"Puppets are naturals as a delightful means for encouraging verbal interaction and communication with and among children. They can be especially useful with special children, particularly the mentally retarded and emotionally impaired and those with certain kinds of speech problems. Insecure and shy children gain confidence when a friendly puppet helps them with their oral communication, and they can feel more mature and self-confident when the puppets needs their special assistance. Anxieties about sharing ideas and feelings are reduced, and if the puppet makes a mistakes, says something silly, or has ideas that are in conflict with others, it was the puppet speaking. Puppets can do and say things the child may be afraid to try and allow a
safe way for children to do considerable trying out."
(Cottrell, 1987, pp. 167-168)

Moreover, directing a puppet show is also good for the teacher who is inexperienced in directing a complete theatrical production. In presenting a puppet show, teachers are only "directing" puppet characters and their "handlers." This may allow the teacher to display the requisite amount of authoritativeness without unduly hurting the feelings of the student puppeteers (Cottrell, 1987).

**Puppetry in Education**

Puppetry is an attention-getter. Because of their power to hold and sustain the attention of a class, puppets facilitate learning. Landy (1982) believes that the experience of fantasy and of manipulating puppets are factors sufficient for the child to want to learn any subject. More and more puppets are being used in classroom to add a dimension to learning. A puppet can add clarity and motion to difficult teaching problems and abstraction, offering the student a living picture of presented material (Weisholz & Loening, 1987). There are many uses of puppetry as an educational tool. Puppetry can serve various pedagogical purposes in teaching foreign language among other academic subjects. It develops skills in absorbing.
input and producing output, often reaches to the students' inner feelings and fantasies. It is a virtually cost-free device for having fun in the classroom yet can represent an artistic achievement on its own account. By analyzing student responses, the teacher can become aware of students' problem and sentiments of which he or she had been oblivious.

**Puppetry in reading.** Like educational drama, puppetry can be applied to learn reading skills. The use of a surrogate, a sweet, gentle personality, may encourage a slow reader to pronounce a difficult word. Landy (1982) provides an example of learning situation in a reading class in which students would not read. The teacher solved this problem by using a hand puppet, a piece of fabric stuffed into a single glove. The young teacher said to her class: "I have this zany worm." The bookworm reads the book with her and asked many dumb questions that the children would then answer correctly. The teacher observed that when she put the "bookworm" down, she would often see a child, perhaps a child who never had never read before, pick up the bookworm, put his hand in the glove, and then sit and read the book to the bookworm.
**Puppetry in language arts.** Probably the most extensive use made of puppets as a teaching tool is in the area of language arts. According to John Warren Stewig (1980), "Children generate more verbal language during dramatic play than in any other situation" (p. 123). The use of the puppet has the added advantages of shielding the speaker who is shy or weak in verbal skills, thus enabling him or her to communicate through the puppet. Therefore, a skillful teacher can make use of this device to open up new areas of learning and tune into a student’s thinking (McCaslin, 1990). Telling stories with puppets not only is fun, but also is a valuable activity for elementary school students of any age. It involves creating dialogue, character study, structuring play, and a growth in language competency. The use of puppets in the teaching of poetry has also proved successful in promoting the appreciation and composition of this form of literature (p. 157). Puppetry can be used in bilingual education when new words or structures are presented by way of dramatic sketches or taught directly through a mouth of familiar mascot puppet.

McCaslin (1990) definitely points out that "In short, there is no area of the curriculum that cannot be enhanced by these appealing little creatures who come alive in the
most inexperienced hands, teaching and entertaining simultaneously. Their popularity with all kinds and ages of groups practically insures success" (p. 137).

**Puppets as Therapeutic Tools**

Recently, puppets have been used effectively as both diagnostic and therapeutic instruments in respect to handicapped children. It is understood that neither the classroom teacher nor the creative drama specialist is a qualified therapist. Nevertheless, a puppet show can reveals insights often indiscernible in other situations, and the sensitive teacher will take note of them (McCaslin, 1990). Puppetry provides socially accepted avenues for the discovery, expression, and release of emotions and attitudes. Therapists use puppets to encourage and help motivate patients and students in clinical and educational settings.

The puppet can become a nonthreatening little friend in whom a child can confide, entrusting his or her most private thoughts and feelings without fear of censure. This friend has access to the child's inner world and is also able to speak to the outer world as an intermediary (p. 142). Therefore, the teacher can find puppetry as an exceptionally effective way of drawing out children who are reluctant to
participate in human creative drama. Through the puppet shy or troubled children are often able to express what they cannot state themselves. They feel more comfortable with the puppet. Moreover, physically handicapped children are able to make the puppet do and enjoy a wide range of activities. The puppeteer in a wheelchair is able to run, jump, dance, and fly: in short, to perform every kind of physical activity through the puppet. In most scenarios, the handicapped child is at no disadvantage in respect to the able-bodied.

In addition to working as teaching tools, puppetry demands cooperation. Even a simple puppet play for beginners requires a great deal of cooperative involvement. A puppet play involves choosing the story, creating the puppets, deciding what type of stage is to be used, creating voices, practicing how to handle the puppets, and rehearsing the play from the beginning to end. Through these actions, children learn to take turns and work together for a successful performances (Cottrell, 1987).

To sum up, puppetry is particularly effective in working in the area of special education including emotionally disturbed children, language-impaired children, mentally retarded children, and handicapped children. Its
effectiveness lies in the fact that “the client is able to project his or herself onto puppets and thus achieve a kind of emotionally safe distance while learning.” (Landy, 1982, p.148)

In conclusion, puppets allow children to create and demonstrate their own inventiveness and individual talents. They afford a special type of projected play that is familiar and comfortable for young children. The puppet not only enable players to gain freedom they cannot achieve when directly acting a part, but the timid child can lose his or her inhibitions when acting behind a stage and enter into the drama without self-consciousness. It supplies opportunities in comprehensible input and output to both actors and audiences. Therefore, puppetry is an appropriate vehicle for second language learning.

Gardner has pointed out that students make use of multiple or several intelligences when learning. Total physical response is a pedagogical approach that has been designed to address several of these intelligences and to lead to language comprehension without the translation of material from the target language (L2) to the native language (L1). Even in its modifies form incorporated into this project, this approach is best carried out through
cooperative learning in small group settings.

Drama represents a form of total physical response in that it allows for the combination of movement, gestures, and words. Involving students in skits, games, charades, and puppetry supplies subjects and opportunities for comprehensible input in a relaxed learning atmosphere, facilitating the production of comprehensible output when students feel ready to speak.
CHAPTER THREE: THEORETICAL FRAMEWORK

The theoretical framework in this chapter ties together the concepts surveyed in Chapter Two. These include comprehensible input and output; multiple intelligences; cooperative learning; total physical response; and drama/puppetry. In a cooperative learning classroom, students under the guidance and observation of the teacher work together in small groups to generate output and to receive input in turn. They can do so by participating in what may be broadly termed "dramatic activities," that is, mime (TPR), short skits, games involving identification and naming, and finally a full-fledged class-produced puppet show. These activities and processes encourage both language "acquisition" and classroom "learning."

The goal of learning a second language is to attain communicative competence. Dramatic activity, games and a puppet show are major avenues towards the attainment of this end (see Figure 3).

Comprehensible Input

How Language is Acquired

Research in language acquisition supports the contention that all people acquire language in the same way-
Cooperative Learning using Multiple Intelligence

Key:
Teacher (comprehensible input)
Student (comprehensible output)

Figure 3: A Model of Using Drama as a Tool for Teaching English as a Second Language
by understanding and transmitting messages (Krashen & Biber, 1988). That is, one acquires language not participating by memorizing vocabulary lists or doing grammar exercises, but by understanding what people say, or when they understand what one says. In other words, people need to understand what is being said, not completely how it was said. Krashen and Biber (1988) further point out that "... therefore, the best language lessons are interesting conversations, good books, fine films, etc., situations in which we are absorbed in the meaning of what is said to us or what we read" (p. 19). Given messages by others that can be understood (comprehensible input), some language acquisition is nearly inevitable. A human being cannot help but acquire language when one carefully attends to it.

The Acquisition-Learning Hypothesis

As has been noted, Krashen (1982) claims that second language acquirers have two distinct ways of developing in second language competence. Language acquisition takes place similarly to the way in which young children develop first language competence. It is a semi-conscious process in two senses: people are often not aware of how much they are acquiring of a language while they are doing so. Also they are often not aware of what structures they have
acquired; they usually cannot describe or talk about the rules they observe, but claim a "feel" for the language. On the other hand, language learning refers to development of second language proficiency through conscious, directly accessible instruction and knowledge of language rules. Krashen (1982) claims that "these two modes of internalizing language are interrelated in a particular way, i.e., acquired rules are used to initiate utterance, while consciously learned rules are used in a more restricted way to monitor for correctness and appropriateness" (p. 119). To ensure grammatical correctness, language "learning" should complement language "acquisition."

**Comprehensible Input**

According to Krashen (1982), students will produce output when they feel they are ready to do so. Therefore, teachers should not force speech production but rather create the necessary conditions for "acquisition" to take place. Drama, games, and puppetry help create these conditions. Students receive input during and relating to the activities. They produce output by participating in the activities, particularly when cooperating with one another.

When students increase their second language competence they move their current level of performance competence i to
the next highest stage, $i+1$. The input theory postulates that the students increase their acquisition by exposure to input containing $i+1$, that is, structures that are a bit beyond the acquirer's current level of comprehension. They acquire this new knowledge not by focusing on new structures but by understanding messages which contain a new structure. They can understand language that contains structures they do not "know" by utilizing a message's context, extra-linguistic information, and knowledge acquired in the world. The rule and scripts of drama, games, and puppetry provide such a structural context.

Moreover, Krashen (1982) claims that output produced cannot be precisely mandated. Instead, fluent speaking emerges over time. The best way to encourage speaking is simply to provide "comprehensible input" and opportunities to speak to others. Most of new language learners have a silent period, a span of time before the acquirer actually starts to speak. This is a time during which a learner builds up competence via receiving input, by listening or watching others speak or act.

Furthermore, teachers need to place students in a low-anxiety learning environment, which helps them build self-confidence. The more students have their affective filter
"down," the more easy and rapid their acquisition (Krashen, 1982). An acquirer with great self-esteem and self-confidence tends to do better in second language acquisition (Krashen, 1982).

Multiple Intelligences

To serve as effective mentors and models, teachers must recognize students' talent and intelligence. Howard Gardner's (1983) theory of multiple intelligences has helped revolutionize traditional concepts of human learning theory and capabilities. His basic premise is that intelligence should not be considered as a single construct. Rather, individuals have at least seven distinct intelligence that can be developed and used over a lifetime. All normal individuals possess each of these "intelligence" to some extent, though one or more may be more fully developed than are others. According to this theory, human beings are able to approach the world through language, visual perception, mathematical logic, bodily movement, musical thinking, an understanding of other individuals, and by understanding themselves.

The teacher attuned to multiple intelligences keeps in mind the fact that all students do not learn in the same way and hence need varied approaches to be helped to learn. The
more aware students are of their own intelligence and how they work, the more they will be able to use these intelligence to access the necessary information/knowledge from a lesson and the world.

Lazear (1992) has further suggested that the lessons drawing on multiple intelligences unfold in four stages. First, the intelligence emphasized is awakened. A particular intelligence can be activated or triggered through exercise and activities that make use all five senses, intuition, or metacognition. Second, the intelligence stressed is amplified. Teachers should focus on improving and strengthening their intelligence. Intelligence sharpen with use and practice just as do any skill. Third, the teacher should teach with and through the selected intelligence. It is better that lessons be structured for multiple intelligences by emphasizing and using each of them in the teaching/learning process. Fourth, the intelligence should be joined to daily living. Learning is more meaningful when it goes beyond the classroom, integrating formal education into daily living through problem solving and the meeting of challenges in the real world. According to Christison (1996), the teacher should to help students reflect on their prior learning.
The teacher should help students make relevant connections between their whole lives and formal lessons.

No human understands everything; every human understands some things. The role of education should be to encourage students to acquire the broadest understanding of whatever the student's world proclivities and potential might be.

The instructional unit presented in Chapter Four focussing around Chinese zodiac signs addresses and activates nearly all of Gardner's multiple intelligences. Intended to induce comprehensible output through cooperative learning, students are encouraged to be "talented" in any particular intelligence to get the benefits from the designed activities.

Cooperative Learning

Because whole class instruction loses many students, it is impossible in Taiwan to provide consistent instruction on a one-teacher-to-one-student basis. Therefore, teachers should consider grouping students in small groups. According to Krashen (1982), second language learners gain language competence better with a small-group interactive approach than through a methodology that emphasizes the memorizing of vocabulary words, drills, and grammar structures in isolation from other people. Communication
between peers in a small group entails active listening to others as well as language production by the self.

According to Johnson and Johnson (1974), in cooperative learning students work together to maximize their own and each other's learning. The principle behind cooperative learning is simple. Class members are organized into small groups after receiving broad instruction from the teacher. Then they work together on an assignment until all group members successfully understand and complete it. Cooperative efforts result in individual and mutual benefits when all group members gain from each other's effort; when there is the recognition that all group members share a common fate; when each feels that he/she has contributed to a common effort; and when there is a feeling of pride that a group or group member is recognized for achievement.

Cooperative learning situations generate a positive interdependence. Students perceive that they can reach their learning goals if and only if the other students in the learning group also reach their goals.

Cooperative learning permits natural communication among peers. In order to get through to their friends, students will choose the verbal output their peers understand. Kessler (1992) states that "students will be less subject to
inhibition stemming from anxiety over not knowing the words, phrases, or sentences that the teacher expects them to use if they have group support" (p. 48).

Second language acquisition is a highly interactive and collaborative process. Second language learners actively construct and test out hypotheses about how language works as they communicate with others in meaningful activities. The teacher circulates between the groups so as to offer them his or her guidance and assistance. But much of the work is performed independently and interactively by the groups themselves.

Drama

Drama is a useful vehicle for language learning because it draws upon several of Gardner’s multiple intelligences. It is most developed as a teaching tool when it combines words and movements; uses music to create a particular setting; or requires actors to interact. This is appealing because it draws on people’s understanding of the selves and others. Almost all cultures have produced some form of drama or dramatic play.

For language learners the simplest dramatic form is mime (TPR). Through gestures and movement students can identify objects and phenomenon in the world with which they are
familiar, whether "named" to themselves in their primary language or in the language being learned. By using gestures combined with phrases or short sentences, even beginning learners can create or act in short skits. Certain games such as "charades" and guessing games are based on "acting out" images and making identifications. Although full-length plays may be enacted by human actors (often inventing the story and script) puppets can be used in the actors' place.

Total Physical Response

TPR is a fully developed teaching methodology, drawing upon kinesthesiology and mime. It is used to present vocabulary through gestures, but also to issue commands. Asher (1982) believed that physical activity could used to integrate language information into an individual's total cognitive map. By responding appropriately to act out commands, students can demonstrate their accurate comprehension of input received.

The activities incorporated into this model unit bear more of a resemblance to Blaine Ray's TPR-S (Ray, 1999) which is a modified form of TPR (However, the zodiac animals are introduced through mime). Moreover, it is assumed that students have had some instruction in grammar and vocabulary.
in a more traditionally oriented segment of their curriculum.

Puppetry

Puppetry is an art by itself. There are many cultures that have developed puppetry as a sophisticated form of drama, such as Japan, Indonesia, Vietnam, and the European Punch and Judy shows. Children are particularly fascinated by puppets. The public television show "Sesame Street" has used puppets to teach young children basic skills and rules for living.

In the classroom, as has been mentioned, puppetry is a vehicle for involving students in their own education. Students can design and make puppets, make the costumes, write scripts, design stage scenery, and manipulate the puppets themselves. From these activities, students may be able to generate ideas and respond in ways that would not occur to them by merely reading a written version of the same material. Participating in a puppet show is often relaxing enough so that output can be generated easily. Figure 4 summarizes the creative use of puppetry.

Developing a Puppet Show within a Classroom Setting

A puppet show is a cooperative and collaborative effort among language learners, and among these learners and their
teacher. The teacher can assign the theme, based or not based on material used in lessons, or the students can select it by themselves. A puppet show can be short, or up to fifteen minutes in length. In creating a script, beginning learners will most likely rely on simple language. It would be most useful for the teacher to serve as group facilitator when students are working out a desired plot. He or she can note students' suggestions for the script or write a plot-summary so that students can see and understand where they are going. Students should take on the roles in which they are interested as much as possible. Sometimes not all children will be able to have speaking parts. Some will have to serve as a more passive audience.

Freericks and Segal (1979) state that often children listen and learn more from a puppet than from an authority figure. The most valuable use of puppets is to stimulate creativity and the imagination. Puppets have a way of getting all the children's senses in motion. The process of making a puppet, touching it, moving it, and creating a voice for it helps children to release their imaginative powers (Champlin, 1980). Puppetry brings joy and spontaneity to a classroom, it helps express ideas, to impart values, to ease emotional problems, and to open up
communication.

In sum, it is best that a classroom curriculum draws upon and addresses all of students' multiple intelligences. This can be done in an EFL classroom. The aim of such instruction is to develop students' communicative competence, which primarily means producing comprehensible output through words. Research has shown that language acquisition is enhanced when students engage in cooperative learning. Skits, games, and puppetry are useful output generating classroom activities. Not only do they enliven passive instruction but they also encourage the uninhibited flow of energy and ideas.
Puppetry

Teaching subject matter in curriculum

Helps the teacher diagnose social and learning problems

Develops listening skills

Develops communication skills

Permits the expression of children's inhibit feeling of creative drama and dramatic play

Costs nothing, yet produce benefit for leaning and fun

Combine both the visual and the performing arts on a small scale

Encourages use of the imagination

Figure 4: Puppetry in Education
CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Implementation

As has stated, the goal of this project is to design a curriculum using active learning activities to complement or supplement traditional teaching used in Taiwan that focuses on grammatical structures and rote repetition of vocabulary. It also expands language skills to encompass speaking, listening, reading, writing, and critical thinking. In order to make students feel comfortable and have an interest in the unit, the subject chosen for it is the Chinese zodiac and its twelve animal signs. Unlike traditional pedagogy, this project uses games, drama and ultimately a puppet show to convey the ideas being introduced. This requires increasing verbal output. All lessons in this unit provide various exercises in which students can involve themselves cooperatively and use their imagination and various kinds of intelligence. Through these activities, students can practice input presented in the class, and experience a less tedious and anxious classroom environment.

This unit contains six lessons. Lesson One introduces the idea and mythic origins of the Chinese zodiac. Lessons Two and Three provide further work on the content and
meaning of the zodiac signs. In Lesson Two, students are asked to contrast the characteristic with which each of six animals have been assigned, with the way they understand these animals to be in real life. In Lesson Three, students will examine how particular animals traits have been transferred to people born under these signs and whether people can really be understood like that. Students will be placed in groups, in both cooperative groups which will enact skits depicting the interaction of first animals, and then people, with the assigned character traits. Lesson Four presents the lunar calendar years that fit people to their signs, and how cardinal numbers are formed and said in English. Lesson Five introduces Chinese idioms, which are rooted with these zodiac signs and symbols. Lesson Six concludes the unit by having students make puppets embodying zodiac animals; and using vocabulary and concepts that they have learned, alter a story they read and perform their own puppet show using the latter’s story line.

Innovative Teaching and Learning Approaches in the Curriculum Unit

Comprehensible Input and Output

According to Krashen (1982), language “acquisition” occurs through the performance of activities. Students who
are supplied with comprehensible input, through pictures, physical gestures, games, puppetry, and through cooperative interaction, will produce output to communicate with the teacher and their peers with respect to the exercise at hand. Both the lessons and the activities should be interesting to students, not only to avoid boredom and passivity, but also to lower the affective filter.

Cooperative Learning

Language must be communicative. A student learning a second language learns most effectively in a small group. Cooperative learning promotes communicative competence. The basic instruction in this unit takes place in a small group formation. In Taiwan, the problem of large class size cannot be avoided. What is required are ample opportunities for small group work. For example, groups are required to seek the meaning of unknown vocabulary words presented in Lessons Two and Three before any definitions are given by the teacher. Moreover, the unit also provides opportunities, such as skits, games, and a puppet show, for the students to participate and practice speech together. When the students themselves are not the players or actors, they are members of the audience. For instance, in the guessing game in Lesson One, each small group acts out the
animal sounds and movements for the benefit of classmates. In Lesson Five, students perform charades in pairs so those zodiac-referenced idioms can be identified by the remainder of the class. As mentioned earlier, in Lessons Two and Three, groups will perform skits. Finally, in Lesson Six the students will be placed into groups in order to participate in working on the puppet show.

However, this unit also allows for individual competition. For instance, Lesson Four, the whole class is divided into two teams. Each member of a team must be able to say in English the cardinal number presented on a card shown or retire from the game. In this game the winning team is that which has the greatest number of students remaining in the end.

Use of Total Physical Response

As stated earlier, the curriculum or lessons should avoid burdening students with along list of English vocabulary words for which they might not know the meaning. The use of Total Physical Response avoids this situation and allows students to derive meaning directly by physical movement. In this unit, the zodiac signs are initially presented in pictures and the animals are further described by the movements and sounds they make before they are given
names in English words. Elementary school students are usually fascinated and familiar with these animals. In Lessons Two and Three, they will perform skits in which human personality traits are assigned to animals and also animal personality traits to humans.

The goal of language learning is to have students speak English fluently. In this unit, drama exercises advance from the simple to the more complex. In Lesson One, animal sounds and motions are presented. In Lesson Two, students describe and act out the interaction of two animals; and in Lesson Three they act out the characteristic of a pair of humans assigned animal traits. In these skits, both words and gestures can be used. In Lesson Five, idioms can be acted out as a game of “Charades” but the answer to each charade should be given in English words. Lastly, through the whole-class puppet show students will be able to demonstrate their mastery of vocabulary and concepts used through the entire unit.

Multiple Intelligences

The concept of multiple intelligence in this unit is used to awaken students' particular intelligence, to amplify their intelligence, to teach for/with the intelligence, and finally to transfer and develop the intelligence properly.
Planned activities allow students to learn in ways in which they learn best. In this unit, kinesthetic, verbal, interpersonal, intrapersonal, logical, and musical intelligences have been incorporated into lessons.

Puppetry

As has been said, puppetry is one of the most effective forms of creative drama. It employs much the same acting techniques as other drama activities; the main difference is that puppets play roles instead of people. Puppets fascinate and involve children in a way that few other dramatic forms can. They allow children to easily enter the world of fantasy. This unit offers two versions concerning the establishment of the zodiac. Once students have been familiarized with the zodiac signs and animals' characteristics, they can design a puppet show script that is pleasing to themselves.

Materials

The materials needed to carry out this unit are very simple. Those relating to the zodiac theme are very commonly found in Taiwan. The story introducing the zodiac in Lesson One is taken from *Why Rats Comes First* (Yen, 1991). The story used in Lesson Six has been taken from *Story of the Chinese Zodiac* (Chang, 1997). Posters of the
zodiac animals are shown and repeatedly referred to throughout the unit. Because they continually see these signs, students should have no difficulty in memorizing them without a concerted effort.

Each lesson contains at least one focus sheet and one work sheet. Focus sheets offer materials for the students to read and to consult in carrying out the various exercises and activities. The games, contest, skits, and puppet show are the major activities in this unit. Work sheets supply practice exercises for students. On the work sheets contained in Lesson One, students circle the pictures of those animals included in the zodiac, and complete a chart concerning the sounds the animals make and the movements that they have. The Lesson Five work sheets are used in a two-part game. First, students who hold either a idiom in English or Chinese will be asked to find a partner holding the equivalent sign in the other language. Then this pair will be asked to act out this idiom as a charade so that the rest of the class can identify the meaning of this idiom in Chinese and English.

The puppet show is the most intensive activity in this unit. Instructions of how to make the various puppets are given in Work Sheet 6-1. Most materials such as pipe
cleaners, socks, paper or plastic cups, yarn, glue, etc, are common and inexpensive. Materials for constructing stage are also very simple.

The Role of the Teacher

This unit has been designed to minimize the teacher-centered pedagogy that dominates Taiwanese classrooms. Although Lessons One, Four, and Six may need some direct teaching explaining stories and cardinal numbers to the students, teachers may also ask students to read the two stories silently to themselves, then read them in their groups, or take turns in reading in front of the class. The teacher should serve as a resource and a supporter rather than standing in front of a platform (as Taiwanese teachers usually do) and correcting students' pronunciation and interpretations. They should help to strengthen students' confidence in their own speaking and communicative skills. Teachers should correct errors only if students' output is incomprehensible to others. They should not criticize students themselves or correct errors directly.

Most importantly of all, teacher must learn to work with several groups simultaneously. They must be able to circulate among the various groups while they brainstorm, read, define idioms, prepare skits, or make the puppets.
Moreover, the teacher must know how much time is needed for the preparation or completion of students' projects. Not all the sample lesson must be taught within a single school day. They also should know whether it is necessary to break into small group settings to present an issue to the entire class, and when individuals need help. Teachers should have procedures to resolve disagreements which arise among groups or individuals. Most importantly of all, teachers should gain students' trust and confidence so that conflicts can be more easy to deal with. The teacher should avoid relying mainly on his or her authority. Students are less likely to speak actively or act creatively if they fear punishment by the teacher when trying to do so.

The Role of the Students

Expecting students to respond creatively or to interact spontaneously is somewhat difficult in Taiwan. Therefore, teachers should not be disappointed if they only receive some of the output they desire. Taiwanese students are accustomed to the pedagogy of repeating and practicing grammar structured lessons until they can reproduce them by rote. Because elementary school students have less experience with this traditional kind of learning, this unit may be said to go to the other extreme by omitting any
grammar presentations. Given this situation, this unit is most appropriate for elementary school students who already have some prior knowledge and practice with English grammar forms and writing, or as a complement to more formalized instruction.

When students are producing output, they should be facilitated through the use of gestures and movements by teachers. Many of these gestures are the same in English and in Chinese and are easy to understand without detailed explanations. Moreover, in creating and presenting skits, students do not need to produce full sentences. They can use a gesture, an exclamation, or movement accompanied by some words to express themselves. While they are performing the puppet show, they are encouraged to use common vocabulary used in daily life as opposed to a more detailed complex and literary response.

Although over-active students can disturb a group or class, silent or passive students are more likely to be the problem in Taiwan. Many students will not participate in activities because they are afraid to speak, or they are afraid that they will make mistakes, or they may think what they have said is not valuable or they will not be listened to. It is often embarrassing to students if they are called
upon in a whole-class setting. Therefore, shy students can be more effectively approached in the small groups of which they are members.

Students will produce comprehensible output when they are ready. Thus, the best the teacher can do is to provide a comfortable environment to encourage communication. By incorporating these innovative teaching and learning concepts into the curriculum, the output producers, the students, may at least say something rather than saying nothing or doing nothing at all. Thus the use of cooperative grouping in creative settings offers the maximum opportunity for students to become fluent English speakers.
CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

According to Diaz-Rico and Weed (1995), "assessment is a process to determine a learner's performance or knowledge in his/her current level. The results of the assessment are used to modify or improve the learner's performance or knowledge" (p. 176). Any form of assessment will both inform students of their progress and help teachers identify what those students still need to learn. It also helps teachers to understand their pedagogy better so that they can find more successful way of teaching and provide a substantive basis for planning future work.

Various forms of assessment serve various purposes. Diaz-Rico and Weed (1995) indicate that,

"proficiency tests determine a student's level of performance; diagnostic and placement tests provide information to place students in the appropriate level of academic or linguistic courses; achievement tests assess the student's previous learning; and lastly competency tests assess whether or not a student may be promoted or advanced." (p. 177)

In this curriculum, drama is the vehicle used to provoke students' interest in gaining language competence. Teaching
strategies using various forms of drama help teachers lower students' anxiety when learning the target language in a comfortable learning atmosphere.

**Types of Assessment Appropriate for this Unit**

The major forms of assessment used in schools to determine students' achievement are test scores and classroom grades. However, test or grades cannot effectively evaluate many of the activities suggested here. It is difficult to test dramatic exercise and game by paper-and-pencil tests. Portfolio assessment is also not a useful tool because much of output students produced in this unit is ephemeral. It is also not useful to assess students' artwork rather than their linguistic competence. Hence the assessment instruments recommended are all observation-based assessments. This kind of assessment has various functions. First, the teachers themselves gather data on the contributions and progress made by each student in the class. Second, an assessment of students' strengths and weakness can be written up and shared with parents and with students. Third, a shorter activity profile can prepared by the teacher to share with parents who want to know precisely what their children did in the class.
Observation-based assessment is congruent with teacher/parent relationships in Taiwan where the teacher frequently visits the students' home. In this case, if students are to be included in the reporting process, the student would first join parents and teacher in discussing the student's strengths and areas reading improvement, and then would leave the room when teacher and parents discuss the student's broader learning profile.

However, students in Taiwan are required to take performance-based assessment (tests), three times per subject per academic. A numerical grade for the class is computed based on the result of these tests. It is unlikely that this grading system can be modified or changed. For this reason, this project has postulated two distinct curricula: the unit described in detail emphasizing communicative competence and cooperative learning, and which teaches language through drama and puppetry, and the more traditional pedagogy that focuses around grammar structures, vocabulary memorization, and some writing. These two pedagogies have been treated in this project as being complementary. If they are to remain so, students and teachers would have to take playful and innovative exercise seriously even if not accompanied by a quantitative grade.
Observation-Based Assessment Forms

Three forms have been prepared that can be used in a teacher-based evaluation (see Tables 2, 3, and 4). The first form (Table 2) summarizes the teachers' observation of each student's activity behavior patterns and accomplishment during that term. It is intended to be completed for the teachers' own guidance although it can also be shown to school administrators. The second form (Table 3) outlines students' strengths and what they need to work on. It is intended for use during home visits to students' families by the teacher. The students are allowed to participate in this conference for limited period of time. The third form (Table 4) describing the student's learning profile is intended for parents' eyes only, because if it is more openly displayed, it may be damaging to students' self-esteem and self-confidence. It should also not be phrased as to provoke student punishment by parents.

It should be remembered that what is being evaluated is the students' competence and output in learning English. Therefore, criteria used in Table 2 should stress language skills, such as listening, speaking, reading, and other kinds of communication (TPR, etc). The criteria should also relate to abilities such as working cooperatively in groups
(interpersonal cooperation, creativity, leadership, etc) and working consistently at tasks (ability to focus on and to complete tasks, etc).

In short, the distinction emphasized in this project between traditional and communication-oriented pedagogy corresponds to a distinction that can be drawn between "grading" and "evaluation." Evaluation assessment is intended to provide a rational judgement by teachers as to students' learning style, progress, and their relationship with the instructor so that each can be strengthened and improved.
Table 2: Observation-Based Form

<table>
<thead>
<tr>
<th>Aspects</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening</td>
<td></td>
</tr>
<tr>
<td>Verbal output</td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td></td>
</tr>
<tr>
<td>Physical Response</td>
<td></td>
</tr>
<tr>
<td>Self-deportment</td>
<td></td>
</tr>
<tr>
<td>Interpersonal interaction</td>
<td></td>
</tr>
<tr>
<td>Focus</td>
<td></td>
</tr>
</tbody>
</table>

Student Name ____________________

Class ___________ Term _______ Year _______
Table 3: Observation-Based Form for Parents and Children

Student Name ____________________

Class _________ Term _________ Year _________

<table>
<thead>
<tr>
<th>General Aspect</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strengths</td>
<td></td>
</tr>
<tr>
<td>Points to be Worked On</td>
<td></td>
</tr>
<tr>
<td>General description of activity</td>
<td></td>
</tr>
</tbody>
</table>
Table 4: Observation-Based Form for Parents Only

Student Name ________________
Class _____________ Term __________ Year __________

<table>
<thead>
<tr>
<th>General Aspect</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strengths</td>
<td></td>
</tr>
<tr>
<td>Points to be Worked On</td>
<td></td>
</tr>
<tr>
<td>General description of activity</td>
<td></td>
</tr>
</tbody>
</table>


CHAPTER SIX: CONCLUSION

There is a saying that one should change what one can, accept what one must, and have the wisdom to know the difference. Taiwan's educational structure is centralized, bureaucratized, authoritarian, and rigid. Classes are large, highly formal. Students are passive and lack motivation.

However, Taiwan is attempting to improve its pedagogy and develop instructional authority in the part of individual schools and teachers, while introducing English into elementary schools. These reforms offer an opportunity to inject more progressive teaching methodologies into classroom settings. Western teaching methodologies and testing methods will eventually replace those long dominant in Taiwan's classrooms. This project attempts to combine both innovative and traditional teaching methodologies so that students can have the benefit of both.

Taiwanese students will continue to learn English through grammar-structured and audio-lingual teaching strategies. However, it is suggested that such a formal language "learning" can be used as an input to be used in communicative competence, and cooperative learning pedagogy more encouraging to language "acquisition." As Krashen
stated language acquisition proceeds most rapidly in an atmosphere and group setting. Gardner has pointed out that human beings have more than one way of learning. By being carried out, the suggested unit is intended to highlight students’ volition, and to deal with the more tedious aspects of second language learning.

Drama and puppetry have always appealed to people, particularly young children. By acting out and watching the presentation of narratives, children can become emotionally involved in what is going on. Drama and puppetry appeal to various intelligences, such as verbal/linguistic, kinesthetic/bodily, interpersonal, intrapersonal, spatial, logical/mathematical, and musical. When drama and puppetry are combined with words and gestures, they can be suitable vehicles for language learning.

The theme of this unit is the Chinese Zodiac, a cultural topic with which many Taiwanese students are already familiar. This theme has been chosen to demonstrate that students learn best what they already partially know. The teaching of this unit provides a comfortable and joyful atmosphere in which young students can relax, communicate, and express themselves as they never before have in school.
However, a new type of learning requires a new type of teacher behavior. Teacher should circulate from group to group, serve as a facilitator and resource, applaud each individual student strengths, and refrain from using harsh judgement and comments. Teaching skills in second language instruction are often acquired through hands-on experience. As students and teachers grow more interactive with one another, it is hoped a more relaxed interactive classroom environment will significantly advance students' enjoyment and fluency in English.
APPENDIX A: LESSON PLAN

Chinese Animal Zodiac

Lesson One:
The Twelve Animals of the Chinese Zodiac

Lesson Two:
The Characteristics of the Zodiac Animals

Lesson Three:
The Characteristics of the Zodiac Animals

Lesson Four:
What is Your Sign?

Lesson Five:
Chinese Idioms

Lesson Six:
Puppet Show
Lesson One: The Twelve Animals of the Chinese Zodiac

Objectives:

1. To introduce the twelve animals in the Chinese zodiac
2. To present these animals' characteristics
3. To acquaint students with the legend of the zodiac
4. To use TPR as a device for familiarizing students with the zodiac signs

Vocabulary: rooster, rabbit, ox, rat, boar, snake, tiger, horse, dog, dragon, sheep, monkey, horoscope, curious, creature, clever, beast, wag, squeak, growl, strut, hiss, slither, squeal, moo, neigh, trot, sniff, nibble

Materials:

Posters of twelve animals, Focus Sheet 1-1, Focus Sheet 1-2, Work Sheet 1-1, Work Sheet 1-2, Work Sheet 1-3

Involving students' background, interests, and prior knowledge:

Students are asked to volunteer the following information by going up to the animal posters.

1. How many animals are there in the Chinese zodiac? (gesture permissible)
2. Under which animal signs were they born?
3. Which Chinese zodiac sign is this year?
4. Which animal do you like most?

Task Chain 1: Direct teaching the Twelve Animals
1. Explain the lunar year and calendar, and the twelve animals which are used as symbols in the zodiac.
2. Point to the twelve animal posters and pronounce the animals' names.

Task Chain 2: What animals do and say
1. Distribute Focus Sheet 1-1.
2. Teacher demonstrates sound and action for each
animal. Asking students to imitate what was done.  
3. Students complete Work Sheet 1-1 with the help of  
teacher’s actions and Focus Sheet 1-1.

Task Chain 3: The Legend behind the Chinese zodiac  
1. Distribute Focus Sheet 1-2, and read the story aloud  
to the students.  
2. Ask class to rephrase the narrative so that all  
students understand what’s going on.  
3. Hand out Work Sheet 1-2 to answer questions.

Task Chain 4: Use of TPR  
1. Organize student into twelve small groups and return  
to Focus Sheet 1-1.  
2. Each group is assigned one animal and acts out what  
that animal says or does.  
3. Class guess which animals are being depicted by  
shouting out answer.

Assessment/Review:  
Hand out Work Sheet 1-3 and ask students to complete  
it and turn it in.
Lesson Two: The Characteristics of the Zodiac Animals

Objectives:

1. To review the animal signs in the zodiac
2. To further explore characteristics assigned to six of these animals
3. To encourage students verbal output by having small groups create playlet using two animals as characters

Vocabulary: intelligence, undependable, comedian, wealthy, supernatural, tame, affection, tyrant, charming, superstitious, gentle

Materials:

Focus Sheet 2-1 (six sheets), Work Sheet 2-1, Animal Cards

Involving students' background, interests, and prior knowledge:

Review: identification of zodiac signs. Ask students to describe what they think the six animals covered in this lesson are really like.

Task Chain 1: The Six Animals' Personalities

1. Distribute Focus Sheet 2-1 (Description of the Rabbit, Dragon, Snake, Horse, Sheep, and Monkey). Have students read them to themselves.
2. Divide students into six groups and read texts and look for new words.
3. Groups figure out by themselves. Each group member helps each other.
4. Teacher circulates among groups to facilitate word recognition and definition.
5. Teacher convenes whole class to ask groups are there still words whose meaning they want to know.
6. Groups knowing these meanings call them out aloud.
7. Teacher defines remaining unknown words for students, pointing them out on Focus Sheet 2-1 and using them in a sentence.
Task Chain 2: Further exploring the Six animals’ characteristics
1. Discuss the meaning of the zodiac characters for six animals.
2. Turning to Focus Sheet 2-1. Students with help of teacher paraphrase character descriptions given on sheet.
3. Teacher asks students if they agree or believe these zodiac character.

Task Chain 3: Playlet
1. Class divided into six groups. Each group is assigned an animal to portray.
2. Three groups are then matched with the remaining three. Paired groups will portray the two animals whose interaction will form the dialogue of the playlet.
3. Paired groups come together to decide the general direction of the plot, then separate to work out the action of their own character before combining again to write the entire playlet. (Notes can be taken on Work Sheet 2-1).
4. Each pair gives the playlet to the entire class when it is ready.

Assessment:
Use Task Chain 3 as assessment.
Lesson Three: The Characteristics of the Zodiac Animals

Objectives:

1. To review animal signs again in the zodiac
2. To explore the remaining six animals' characteristics onto human beings
3. To show the interaction of two people under different zodiac signs

Vocabulary: adventurous, confidence, magnetic, diplomatic, stubborn, independence, petty, loyal, insecure, unprotected, ambitious, miracle, alert, responsible, conservative

Materials:

Focus Sheet 3-1 (six sheets), Work Sheet 3-1, Animal cards, Assessment Sheet 3-1

Involving students' background, interest, and prior knowledge

Ask the following questions:

1. Do students believe that people's characteristics are determined by the zodiac?
2. Do they know anyone whose personality is like their animal sign?

Task Chain 1: Further exploring six anima's personalities

1. Distribute Focus Sheet 2-1 (the Rooster, Dog, Boar, Rat, Ox, Tiger). Have students read them by themselves.
2. Divide the students into six groups and ask the groups to read Focus Sheet 3-1, noting words they do not know.
3. When the whole class convenes, each group presents still unknown words to the class. If they can, the other groups supply the definition. If no one knows, the teacher defines it and pointing it out on the Focus Sheet 3-1, using it in a sentence
**Task Chain 2: Direct teaching**

1. Review: class has seen that animals are given personalities by the zodiac which they may or may not have in real life.
2. The zodiac also gives people the characteristics of particular animals.
   Ex: John is as tricky as a Monkey.
   Mary is slippery as a Snake.
   Tom is fierce as a Dragon.
3. Is this real? (general conversation)

**Task Chain 3: Playlet performance**

1. Again class is divided into groups of six, and handed animal cards, which match up as three pairs.
2. Two paired groups are to write a playlet, only this time with "human" characters, which have the personalities of zodiac animals.
3. Two paired groups get together to brainstorm the general plot of the skit, and separate to develop their own characters (Work Sheet 3-1) can be used for note taking purposes).
4. Groups reunite to rehearse.
5. When ready, played presented to entire class.

**Assessment:**

Distribute Assessment Sheet 3-1 to six groups as joint effort, groups will provide the answers.
Lesson Four: What is Your Sign?

Objectives:

1. Continue review and study of Chinese zodiac
2. To learn how cardinal numbers are formed in English
3. To practice verbal identification of cardinal numbers when written orally

Vocabulary: one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, twenty, thirty, forty, fifty, sixty, seventy, eighty, ninety, hundred, thousand

Materials:

Focus Sheet 4-1, Focus Sheet 4-2, Work Sheet 4-1, Work Sheet 4-2 (also Homework Sheet), Number cards

Involving students' background, interests, and prior knowledge:

Warm-up activities:

1. Teacher reads out zodiac signs; students raise hands if it is theirs.
2. Teacher asks what year students were born and tells them their signs.
3. Teacher asks students if anyone knows the sign or birth years of relatives. Class looks up data in Focus Sheet 4-1.

Task Chain 1: Who is under what?
1. Teacher explains how people get their signs.
2. Distribute Work Sheet 4-1 to the groups. By using Focus Sheet 4-1, groups try as much as possible to fill out the Sheet.
3. Spokesman of group reports group's answers.

Task Chain 2: Learning cardinal number
1. Direct teaching. Teacher using Focus Sheet 4-2. Explains how one forms in words and in numbers, and
cardinal numbers in English.
2. Teacher reads numbers with students repeating numbers on Focus Sheet 4-1.
3. Students reassemble in groups, and write on Work Sheet 4-1 the numerical version of numbers. The teacher pronounce twice, and then writes on board.
4. One or two groups are called upon to write answers for whole class.
5. Amount of numbers read out in words depends on Students' interest (at least 20).

**Task Chain 3: Name that number**
1. Students divide into two teams in two lines.
2. Teacher or student volunteer(s) holds up card with cardinal number written on it.
3. Students at the head of the line of team whose turn it is must give verbal equivalent of numerical number.
4. If student answers correctly, he/she goes to back of his/her team’s line. If he/she answers wrongly, he/she takes a seat and head of other team gets a chance. Number is "open" until someone identifies it correctly.
5. Game continues until all number cards have been identified; team with most players still standing wins the game. It can also end when one team has no players left.
6. Prize goes to the winning team.

**Assessment:**
Students take Homework Sheet (Work Sheet 4-2), fill it out accurately, and turn it in the next day (another copy can be distributed to students).
Lesson Five: Chinese Idiom

Objectives:

1. To review how cardinal numbers are formed and said
2. To introduce proverbs with in English and Chinese, make use of reference to zodiac sign
3. Have students play game of “charades” in order to become familiar with proverbs

Vocabulary: timid, coward, bully, trivial, feather, earn, waist, battle

Materials:

Focus Sheet 5-1, Work Sheet 5-1 (cards with proverb either with in English or Chinese)

Involving students' background, interests, and prior knowledge:

Review:
1. Name the number: students sitting in groups, give number (written words) written or spoken by teacher. If teacher writes words, students write numeral equivalent. If teacher writes numbers, group writes words on board.)
2. Volunteers give zodiac profile of family from Homework Sheet.

Task Chain 1: Zodiac-Based proverbs
1. Direct teaching. Teacher explains that zodiac is so central to Chinese culture that it has become embedded in Chinese language and folk wisdom.
2. As an indication that people are similar, we can find many of the same references and ideas in English language folk wisdom as well.
3. Distributed Focus Sheet 5-1.
4. Divide students into groups. Take time to locale English words on focus sheet they do not understand. Group members help each other to figure out the definitions. At last, the teacher uses words in a sentence and writes it on board.
5. Students with teacher go over Focus Sheet 5-1, read proverbs in both languages and identifying animal or animals concerned.

**Task Chain 2: Game of “Charades”**

1. Teacher distributes cards to students with proverbs written on them either in English or Chinese.
2. Students must find partner holding card with same proverb in “other” language.
3. Once students find partners, they get together and discuss, and rehearse how to present their proverbs to the remainder of the class through gestures, and animal/sounds. Team may ask class to identify animal first before the proverb.
4. Then, students, as part of the audience, call out proverb in English. Once it has been identified, students may make use of Focus Sheet 5-1 when making this definition.

**Assessment:**

Use Task Chain 2 as assessment.
Lesson Six: Puppet Show

Objectives:
1. To review folksayings using the zodiac
2. To read story "How the Cat was Omitted from Zodiac"
2. To perform puppet show based on students version of the above story

Vocabulary: Fascinate, legend, blissful, announce, chatter, grumble, propose, plunge, shove, splash, paddle, starve, snort, drip

Materials:
Focus Sheet 6-1, Focus Sheet 6-2 (the instruction of puppet making)

Involving students' background interest, and prior knowledge:
1. Reviewing the story, have students recall the story about the zodiac presented in Lesson One. Have class collectively retell it, and ask, "Who came out ahead and why?
2. Reviewing folksayings: can students recall proverbs in the previous lesson in English/Chinese?

Task Chain 1: Reading the story "How the cat lost out"
1. Divide students into groups. Distribute Focus Sheet 6-1.
2. Students look over the story as individuals.
3. Group points out vocabulary if they do not know.
4. Vocabulary definitions sought from entire group.
5. The teacher defines vocabulary that students/groups cannot, giving citations in story, using sentences and writing words on board.
6. Students read the story aloud with each group responsible for one part.
7. Story is summarized by class and teacher
Task Chain 2: Introducing the puppet show

1. The teacher tells the class that they are going to make and perform a puppet show based on this or on their own version of story.
2. Was the cat treated fairly? How many want to keep the story as it is, or change what happened to the cat? (Show of hands). If vote is to change the story, what is the cat’s role and outcome to be?
3. Class is divided into groups. Each group is responsible for making, scripting, and performing one puppet role, except the group responsible for making the stage.
4. Students separate into their groups and begin to make their puppet/stage.
5. Once the puppet is made, they can begin to script their Puppet’s role.
6. The whole class called together to unify the story
7. Groups separate again to decide precisely what they will say. They rehearse “Animals” that will interact together at length. Write and rehearse together (i.e. Cat or Ox)
8. Students practice their plays, first by speaking lines and then by manipulating puppets.
9. Show is presented before the entire class and guests.

Assessment:

1. Use Task Chain 2 as assessment.
TIGER
the courageous
the lucky DRAGON
dog
the loyal
the wise
SNAKE

蛇
the candid ROOSTER

雞
the prudent
RABBIT

兔
the fanciful MONKEY

猴
the elegant HORSE
the charming RAT

鼠
the honest PIG

豬
the artistic
SHEEP

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<th>Animal</th>
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<th>Action</th>
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<td>Dog</td>
<td>Barks</td>
<td>Wags tail</td>
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<td>Rat</td>
<td>Squeaks</td>
<td>Runs</td>
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<td>Boar</td>
<td>Squeals</td>
<td>Lies down</td>
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<td>Ox</td>
<td>Moos</td>
<td>Eats grass</td>
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<tr>
<td>Sheep</td>
<td>Baa</td>
<td>Jumps about</td>
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<td>Trots</td>
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<td>Climbs</td>
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<td>Dragon</td>
<td>Roars</td>
<td>Breathes fire</td>
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<tr>
<td>Rabbit</td>
<td>Sniffs</td>
<td>Nibbles carrots</td>
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</table>
How the Zodiac Came to Be

In heaven, high above the milk-white clouds, the Jade King sat and watched over China. Funny and sad stories about China's animals often reached his ears, but he had never laid eyes upon them. Being curious, he decided to invite these creatures to a great feast so he could finally meet them. The Jade King sent the prime minister down to earth with his arms full of red invitations for the animal guests.

After the coldest winter nights had passed and before the warmest spring days had arrived, the food was cooked, the lanterns were hung, and the great feast was ready. "Imagine," thought the Jade King, "I am finally going to meet the thousands of animals that soar through the sky, walk on the land, and swim through the sea." Then the Jade King sat down to wait.

"My King!" announced the Prime Minister. "Your guests have arrived!" And he opened the doors to let the animals in. The Jade King counted the animals, then the corners of his smile turned down. Though thousands of animals roamed the earth, only twelve had entered heaven's gate: the rat, tiger, ox, boar, rooster, snake, sheep, rabbit, horse, monkey, dragon, and dog.

Although he felt sad that so few animals came, the Jade King did not want to spoil the celebration. So he turned to the animals and said, "By coming today, you twelve have properly paid your respects to me and I wish to reward you. There are twelve animals at our feast. Twelve animals, twelve years. I hereby name one year after each animals at our
feast.

The animals said, "We thank you, Jade King, for inviting us here. We are honored to give our names to a year."

"Excuse me, my great king," said Rat, "But which animal comes first? I am clever and very smart. The years should have me at the start."

"Excuse me, King of one thousand years," said Ox, "but I am mighty and very strong. Starting with me could not be wrong."

"Clever and smart, mighty and strong?" thought the Jade King. He turned to the other animals and asked "Which one should come first?"

The animal began to argue.

"Close your mouths!" commanded the Jade King. "Since you animals cannot decide, I shall hold a contest, a popularity contest between Rat and Ox. The judges will be the children on earth. The winner will be the animal that the children decide is the most special." The Rat and Ox were taken to earth, to a village courtyard where children were playing.

Ox trotted up to the children and strolled comfortably around them. While working on his master's farm, he had often let the children ride on his back and they were used to his big, brown body. Even the smallest child was not afraid to ride the strong but gentle beast.

Rat began to complain. "Ox is too big and I'm too small. He is easily seen by all. Make me bigger so the contest is fair. Make me as big as Ox out there." The Prime Minister nodded his head and clapped his hands. Rat
grew and grew until he was as big as a hundred rats. Delighted, he ran into the courtyard to join Ox.

The children jumped up and down and waved their arms. "Ooohh, such a huge rat!" "Aaiiiyaaa! Look, look, look! It’s a great big rat!" The children forgot all about Ox.

A few minutes later the Prime Minister walked into the courtyard and told the children, "The Jade King is having a contest. He wants to know which animal you think is the most special—Rat or Ox?"

"The rat! The rat! I’ve never seen a rat as big as that!"

"It’s true! It’s true! I saw it, too!"

The Prime Minister wrote down the children’s words. Then he returned to heave with Rat and Ox and reported the day’s events to the Jade King.

According to the Prime Minister’s report, the Jade King proclaimed that “Rat is the winner.” Rat, you will lead the first year. Furthermore, all children born this year and every year of the Rat will be as clever as you were today."

"Let us now celebrate!"
**Work Sheet 1-1**

What These Animals Say and How They Act

Fill out the blanks, tell what these animals say and do!

<table>
<thead>
<tr>
<th>Animal</th>
<th>Sound</th>
<th>Action</th>
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<tbody>
<tr>
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<td>Breathes fire</td>
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<td>Rabbit</td>
<td>Sniffs</td>
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</table>
Work Sheet 1-2
Understanding the Story

Looking Back. Answer these questions about the story (orally).

Why does the Jade King want to invite the animals to go to heaven?

Why did the Rat finally come in first? Why was it special?

If you were those children, or the Jade King, would you choose the Rat to be the leading animal? Why or why not?
Work Sheet 1-3
Which of these animals are included in the Chinese zodiac (circle)
Focus Sheet 2-1

The Characteristics of the Rabbit

1) I am a RABBIT.

I am peace loving and tame.
I am sociable, yet I am quiet.
I love my family and my friends.
I tend to be afraid of almost everything.
I am easily upset, and I need a lot of love and affection.
I will sacrifice myself for those I care for.
I will live a long long time.
The Characteristics of the Dragon

2) I am a DRAGON.

I am a tyrant.
I am strong and lively.
I am popular among my friends.
Being idealistic, I am difficult to please.
Ladies love me.
I am very intelligent.
I breathe fire on to whomever does not do what I say.
The Characteristics of the Snake

3) I am a SNAKE.

I am charming. I am very possessive about what belongs to me.
I am selfish.
I look down on those less intelligent than myself.
I am secretive.
I love mystery.
I will bite whoever gets in my way.
I like all the finer things in life.
Focus Sheet 2-1 (continued)

The Characteristics of the Horse

4) I am a HORSE.

I am pretty and charming.
I can run very fast.
I am idealistic and ambitious.
I love humor. I am smart.
I am gentle with the young and weak.
I love outdoors sport and activities.
I am most popular with the opposite sex.
I am not good at holding in my feelings.
I fall in and out of love easily.
My motto is "Freedom and Joy."

HORSE

[Image of a horse]
Focus Sheet 2-1 (continued)

The Characteristics of the Sheep

5) **I am a SHEEP.**

I can charm a bird right out of his nest.
I am slow in making decisions.
I complain a lot.
I am often born of wealthy parents.
I value wealth before intelligence.
I am always late.
I am interested in the supernatural.

**SHEEP**
Focus Sheet 2-1 (continued)

The Characteristics of the Monkey

6) I am a MONKEY.

I am intelligent and alert.
I have a many-faceted personality.
I can be self-centered but I have high ideals.
I am make an undependable boyfriend or girlfriend but I
am immensely attractive to others.
I take advantage of every situation.
I am inventive and creative.
I can get out of any tricky situation.
I have no respect for people.
I have a sense of humor and a born comedian.

MONKEY
Creating a Story

1. Jot down ideas about your animal here.

2. Outline the story you will enact with members of your group.
Focus Sheet 3-1

The Characteristics of the Rooster

1) I am a ROOSTER.

I am frank and tactless.
I am a conservative at heart.
I give people what they do not ask for.
I work hard and come everywhere on time.
I make empty promises.
I dream that I am a movie star.
I love to be noticed.
My mood changes all the time.
2) I am a DOG.

I am on the alert and watchful.
Everyone is either my friend or my enemy.
I can be very generous.
I am a responsible watchman.
I am a good and patient listener.
I am not interested in material things.
Family and home will always first with me.
Focus Sheet 3-1 (continued)

The Characteristics of the Boar

3) I am a BOAR.

I feel unprotected.
I am too honest for my own good.
I am materialistic and ambitious.
I am not good at handling money.
I am happy and sociable.
I may tread on a few toes occasionally.
I believe in miracles.
Others tend to take advantage of me.
I am a nice guy who tolerates fools gladly.
Focus Sheet 3-1 (continued)

The Characteristics of the Rat

4) I am a RAT.

I can be very petty.
I am generally intelligent and hard working, but
sometimes do very little.
Few friends are close or loyal to me.
I am thrifty but buy the things I want.
Even if I am successful, I feel insecure.
I am usually diplomatic.
I love a challenge.
I tend to fall in love easily.
5) **I am an OX.**

I am very healthy.
I am stubborn.
I guard my privacy and independence from even my family and friend.
I might seem cool and collected, but I can be flare up sometimes.
I like the opposite sex, but I am shy.
I can be a leader in my community, but I prefer to stay at home.
I love the outdoors and old fashioned things.
I always finish what I begin.
Focus Sheet 3-1 (continued)

The Characteristics of the Tiger

5) I am a TIGER.

I am adventurous and daring.
I am creative.
I am a devoted parent.
I have self-confidence.
I have a magnetic personality.
I fear nothing and no one.
I can be diplomatic and graceful.
I enjoy dealing with opposition and overcome obstacles.
I can be successful in business.
I am a pioneer who aims at impossible goals.

TIGER
Work Sheet 3-1

Creating a Story

1. Jot down ideas about your animal here.

_____________________________________________________________________

_____________________________________________________________________

_____________________________________________________________________

2. Outline the story you will enact with members of your group.
Assessment Sheet 3-1

Write one word or sentence that represents the characteristics of each animal:

Chinese Horoscope
Focus Sheet 4-1
What is Your Sign?

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<thead>
<tr>
<th>Year of the Rat</th>
<th>Year of the Ox</th>
<th>Year of the Tiger</th>
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<th>Year of the Rabbit</th>
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<th>Year of the Sheep</th>
<th>Year of the Monkey</th>
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<th>Year of the Rooster</th>
<th>Year of the Dog</th>
<th>Year of the Boar</th>
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### Focus Sheet 4-2
Cardinal Numbers in English Words

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<tr>
<td>86</td>
<td>eighty-six</td>
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<tr>
<td>87</td>
<td>eighty-seven</td>
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<td>88</td>
<td>eighty-eight</td>
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<tr>
<td>89</td>
<td>eighty-nine</td>
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<td>90</td>
<td>ninety</td>
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<tr>
<td>91</td>
<td>ninety-one</td>
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<tr>
<td>92</td>
<td>ninety-two</td>
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<tr>
<td>93</td>
<td>ninety-three</td>
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<tr>
<td>94</td>
<td>ninety-four</td>
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<tr>
<td>100</td>
<td>one hundred</td>
</tr>
<tr>
<td>1000</td>
<td>one thousand</td>
</tr>
<tr>
<td>1,000</td>
<td>one thousand</td>
</tr>
<tr>
<td>10,000</td>
<td>one hundred thousand</td>
</tr>
</tbody>
</table>

*Note: The table continues with numbers in the thousands and beyond.*
# Work Sheet 4-1

## Numerical Exercise

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eight hundred seventy-two</td>
<td>11.</td>
</tr>
<tr>
<td>2.</td>
<td>Fifty</td>
<td>12.</td>
</tr>
<tr>
<td>3.</td>
<td>One thousand ninety-eight</td>
<td>13.</td>
</tr>
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<td>4.</td>
<td>Forty-nine</td>
<td>14.</td>
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<td>5.</td>
<td>Eighty-seven</td>
<td>15.</td>
</tr>
<tr>
<td>7.</td>
<td>Forty-three</td>
<td>17.</td>
</tr>
<tr>
<td>8.</td>
<td>One thousand (and) twelve</td>
<td>18.</td>
</tr>
<tr>
<td>9.</td>
<td>Three thousand seven hundred (and) eighty-one</td>
<td>19.</td>
</tr>
<tr>
<td>10.</td>
<td>Twenty-three</td>
<td>20.</td>
</tr>
</tbody>
</table>
Work Sheet 4-2

Zodiac Profiles

My name is _______________  Today's Date _______
My birth year is ____________
My sign is ________________
I have _________ brothers and _________ sisters

<table>
<thead>
<tr>
<th>Name</th>
<th>Relationship to me</th>
<th>Year of Birth</th>
<th>Zodiac</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>
### Chinese Idioms

<table>
<thead>
<tr>
<th>Animals</th>
<th>Proverb in Chinese</th>
<th>Proverb in English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bear, Tiger</td>
<td>虎背熊腰</td>
<td>The back of a tiger and the waist of a bear (He or she is physically strong)</td>
</tr>
<tr>
<td>Dragon, Tiger</td>
<td>龙争虎斗</td>
<td>Fierce battle between giants (It's a battle between the big guys)</td>
</tr>
<tr>
<td>Dragon, snake</td>
<td>龙头蛇尾</td>
<td>To do things by halves (To have a dragon's head but a snake's tail)</td>
</tr>
<tr>
<td>Horse</td>
<td>马到成功</td>
<td>To have an immediate success (I wish you to have an immediate success as fast as a horse runs a race)</td>
</tr>
<tr>
<td>Sheep</td>
<td>羊毛出在羊身上</td>
<td>Without a sheep, there can be no wool (You can not get wool without a sheep)</td>
</tr>
<tr>
<td>Rooster</td>
<td>集毛蒜皮</td>
<td>Trivial (Things are so easy, as light as a chicken’s feathers)</td>
</tr>
</tbody>
</table>
| Animal: Rooster, Dog | An inhabited area  
(It’s too noisy here, roosters always crow and dogs always bark) |
|---------------------|------------------------------------------------------------------|
| Animal: Boar        | Silly faced  
(As stupid as a pig)                                                |
| Animal: Monkey, Tiger | Bully people by flaunting one’s powerful connections  
(He tries to get his way by mentioning powerful friend) |
| Animal: Rabbit      | Do nothing but wait  
(We cannot do anything but waiting for a rabbit to arrive) |
| Animal: Rat         | As timid as a mouse  
(coward, frightened)                                                   |
| Animal: Horse, Ox   | Nothings fits together  
(The ox’s head does not fit into the horse’s mouth) |
Work Sheet 5-1

Example of Idiom Card

膽小如鼠

As timid as a mouse
Focus Sheet 6-1
Story of the Chinese Zodiac: Why the Cat always Chases the Rat?

Introduction
This is another saying about "Chinese Animal Zodiac:" In ancient China, people had no way of keeping track of the years. So they created the Chinese Zodiac system. They used twelve animals as the Twelve Signs: the rat, ox, tiger, rabbit, dragon, snake, horse, sheep, monkey, rooster, dog, and boar. But how were the twelve chosen? And why is the first rat among the dozen? All the answers lie in this fascinating legend.
In the old days, Cat and Rat were best friends. They played and ate together, passing the days in blissful joy. One day, the Heavenly God said to the Earth God, "I think we should find a way to keep track of time; otherwise it will get very inconvenient! I'm planning to hold a race. The first twelve animals to cross river will be the signs in the zodiac calendar."

So the Earth God gathered all the animals, and announced the details of the
The animals chattered excitedly! Everyone wanted to join the race. The worried Cat said, "But I’m so afraid of water, I’ll never reach the finish line!" The Ox grumbled, "Why, with my poor eyesight, I can’t even begin!" The Rat heard this and quickly proposed, "Uncle Ox, can we sit upon your back, and guide you across the river together?" Ox considered the idea, and agreed. Early before dawn on race day, the Rat and Cat, sitting upon the Ox’s back, plunged into the river and were off!
Focus Sheet 6-1 (continued)

When they swam to the middle of the river, the cat glanced behind and laughed at all the others, "They haven't even left the shore! I'm going to win the race for sure." Before the Cat had even finished speaking, the Rat stole up from behind, and gave a sudden, mighty shove! SPLASH! The Cat fell face-first into the water!

Standing atop the Ox, little Rat roared with laughter, "Sooorry, Brother Cat! Have a nice swim! It was my idea, so first place should be mine!"
Focus Sheet 6-1 (continued)

Old ox paddled straight ahead, not seeing the fight. Just as he finally reached shore, Rat jumped off and raced to the finish line! He gleefully sang, "A rat's body might be small, but we're as clever as the mountains are tall! This is why I've beaten them all! YAHOO!"
Focus Sheet 6-1 (continued)

Meanwhile, all the others were struggling across the river towards the shore....

The Ox quickened his pace, and settled for second place. Tiger sprung forward, his fur soaking wet, and behind him was Rabbit, hopping his best. Dragon stuck out his head from the clouds, roaring, "Here I am!" The horse was about to finish the race, with the Sheep following closely behind him. But suddenly, from under their hooves rushed out the Snake! The Snake slipped ahead with a satisfied hiss. Then Monkey, Rooster, And Dog tumbled across the finish line, right behind the Sheep.
The race was coming to an end. The Heavenly God came down to see who had won. He counted them, "Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Sheep, Monkey, Rooster, and Dog... Eh? There're only eleven, We're one short!" At that very moment, Boar trotted in with a snort, "I'm coming, I'm starved! All the winning animals were lined up, when the dripping Cat rushed in, shouting, "What place am I?" Heavenly God said: "I'm sorry, you're too late. All the placed have been filled."
The Cat went mad, he vowed, "You dirty Rat! I shall have no mercy for you!"
From that day on, the Rat was the Cat's sworn enemy. This is why the Rat always hides during the day, coming out only at night—because his old, old enemy, the Cat fills him with fright!
Focus Sheet 6-2

Making a Puppet is Fun!

Monkey Puppet

Materials:
Scissors, craft papers, glue, masking tape, cotton balls

Procedures:
1. Use scissors to shape the puppet’s midsection from a 3-inch square of craft paper.
2. For legs, roll and glue four 1 1/2-by-3-inch paper strips into cylinders. Make them wide enough to fit your fingers.
3. Attach each leg to the midsection with a piece of masking tape, pressing one end inside the cylinder and the other onto the back of the body.
4. Draw Monkey’s head and ears on a piece of craft paper.
5. Cut out the shape and glue it onto the body.
6. Glue on googly eyes.
7. Color cotton balls into brown color, and cut into tiny pieces.
8. Attach and glue these tiny brown cotton balls on the Body.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)

Making a Puppet is Fun!

Boar Puppet

Materials:
Scissors, craft papers, glue, masking tape

Procedures:
1. Use scissors to shape the puppet's midsection from a 3-inch square of craft paper.
2. For legs, roll and glue four 1 1/2-by-3-inch paper strips into cylinders. Make them wide enough to fit your fingers.
3. Attach each leg to the midsection with a piece of masking tape, pressing one end inside the cylinder and the other onto the back of the body.
4. With a small half of circle, form and glue a paper cone, flap the tip of the cone with your thumb to create a pig snout.
5. Glue on big, floppy ears and attach the head to the body with tape.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)
Making a Puppet is Fun!
Dog Puppet

Materials:
Scissors, craft papers, glue, masking tape, buttons, pom-pom nose

Procedures:
1. Use scissors to shape the puppet's midsection from a 3-inch square of craft paper.
2. For legs, roll and glue four 1 1/2-by-3-inch paper strips into cylinders. Make them wide enough to fit your fingers.
3. Attach each leg to the midsection with a piece of masking tape, pressing one end inside the cylinder and the other onto the back of the body.
4. Draw a suitable head and ears on a piece of craft paper, then cut out the shape and glue it onto the body.
5. Glue on googly eyes and pom-pom nose.

http://www.familyplay.com/activities/actpuppets.html
Rooster Puppet

Materials:
Felt scraps, craft scissors, craft glue, sewing notions, permanent colored markers, and buttons.

Procedures:
1. Cut out a pair of 1 5/8 by 3 inch felt rectangles to serve as the front and back.
2. Join the front to the back by gluing together the side and top edges. Leave the bottom edges open for a finger opening.
3. Once the glue dries, use scissors to round the top of the puppet's head.
4. Glue two buttons on the head.
5. Cut out a triangular felt beak and glues in place.
6. Use markers to draw plumage. Add plumage.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)
Making a Puppet is Fun!

Sheep Puppet

Materials:
Felt scraps, craft scissors, craft glue, sewing notions, permanent colored markers, and cotton balls

Procedures:
1. Cut out a pair of 1 5/8 by 3 inch felt rectangles to serve as the front and back.
2. Join the front to the back by gluing together the side and top edges. Leave the bottom edges open for a finger opening.
3. Once the glue dries, use scissors to round the top of the puppet’s head. Glue on googly eyes.
4. Attach ears horizontally to the front of the sheep.
5. Glue a bit of cotton “wool” to the top of its head and draw the face.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)

Making a Puppet is Fun!

Horse Puppet

Materials:
Adult-size socks, Styrofoam balls, 3/8 inch dowels, paper or plastic cups, pairs of googly eyes, felt and yarn, pipe cleaners, glue stick or craft glue, cotton balls or batting

Procedures:
1. Push a cup into the toe of a yellow sock and pull the sock over the ball and stick.
2. Cut two oval ears out of felt, a blaze for the face out of white felt and a nose out of pink felt, and glue them in place.
3. Make a mane out of a rectangle of brown felt; fringe the edges and glue to the neck.
4. To make the bridle, tie a loop of yarn around the nose; and tie a second loop around the forehead. Use two pipe-cleaner rings for the bit.
5. Tie a piece of yarn to one ring and loop it over the head to the other ring.
6. Lastly, tie yarn reins to the rings, stuff the sock with battering and slip over another cup.

http://www.familyplay.com/activities/actpuppets.html
Making a Puppet is Fun!

Rat Puppet

Materials:
Lightboard cardboard, rods made from dowels, colored cellophane, pipe cleaners, heave string or yarn, paper clip, paper fastener or wire

Procedures:
1. Draw the outline for the body of the rat on lightweight cardboard and cut it out.
2. Cut a hole for the eye and tape colored cellophane on it and attach a small dot in it.
3. Pipe cleaners can be taped on for the whiskers and feet.
4. Movable tail: Attach a piece of heavy string or yarn on The rat and tie it on to a rod.
5. Attach a rod to the body, tape a paper clip to the rod and attach it to the figure with a paper fastener, or use fine wire to "sew" it on.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)
Making a Puppet is Fun!

Ox Puppet

Materials:
Felt scraps, craft scissors, craft glue, sewing notions, permanent colored markers, rod-colored rubber band

Procedures:
1. Cut out a pair of 1 5/8 by 3 inch felt rectangles to serve as the front and back.
2. Join the front to the back by gluing together the side and top edges. Leave the bottom edges open for a finger opening.
3. Once the glue dries, use scissors to round the top of the puppet’s head. Glue on googly eyes.
4. For ears, cut out a pair of felt ovals (about 1 inch long). Fold them in half lengthwise and glue together the lower edges. Glue the bases of the ears to the back of the puppet.
5. Shape rubber band into round shape and glue on the head as Ox’s nose.
6. Use a marker to draw black dots on Ox’s head.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)
Making a Puppet is Fun!

Tiger Puppet

Materials:
Scissors, craft papers, glue, masking tape, pipe cleaners

 Procedures:
1. Use scissors to shape the puppet's midsection from a 3-inch square of craft paper
2. For legs, roll and glue four 1 1/2-by-3-inch paper strips into cylinders. Make them wide enough to fit your fingers.
3. Attach each leg to the midsection with a piece of masking tape, pressing one end inside the cylinder and the other onto the back of the body.
4. Draw a suitable head and ears on a piece of craft paper. Then cut out the shape and glue it onto the body.
5. Glue on googly eyes and nose. Draw strips on his face.
6. Tape pipe cleaners for the whiskers.

http://www.familyplay.com/activities/actpuppets.html
Making a Puppet is Fun!

Rabbit Puppet

Materials:
Adult-size socks, Styrofoam balls, 3/8 inch dowels, paper or plastic cups, pairs of googly eyes, felt and yarn, pipe cleaners, glue stick or craft glue, cotton balls or batting

Procedures:
1. Push the dowel into the ball at a slight angle.
2. Cut two ears out of white felt and two inner ears out of pink felt.
3. Bend a pipe cleaner in half, sandwich it between the felt pieces, and glue them together with the pipe cleaner ends protruding an inch.
4. Pull a white sock over the ball, then glue on googly eyes and a pink pompom nose with cotton balls on each side.
5. Cut slits in the sock on the "head" and push the ears into the ball.
6. Stuff the "neck" with batting, poke a hole in the cup and slide it, upside down, onto the dowel.
7. To move the rabbit, hold the cup in one hand, and twist the stick with the other.

http://www.familyplay.com/activities/actpuppets.html
Making a Puppet is Fun!

Snake Puppet

Materials:
Styrofoam balls, socks of thin material, or socks that are old so they are flexible, cardboard, string, colored paper, pipe cleaners, felt, cotton balls, scissors, tale, decorations

Procedures:
1. Put the sock on the arm, with the hand in the toe. With the other hand, press it in at the base of the thumb. The thumb becomes the lower jaw, the fingers the rest of the head. Either pin or stitch the toe on the sock in place.
2. Attach a piece of red material in the mouth, for the tongue.
3. Sew on black buttons or sequins for eyes.
4. Manipulate the snake by moving the hand and wrist in an undulating movement.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)

Making a Puppet is Fun!

Dragon Puppet

Materials:
Adult-size socks, Styrofoam balls, 3/8 inch dowels, paper or plastic cups, pairs of googly eyes, felt and yarn, pipe cleaners, glue stick or craft glue, cottons balls or batting

Procedures:
1. Pull a green sock over the ball and stick, leaving 4 inches at the toe.
2. Cut flames out of felt, sandwich a Popsicle stick between them and glue them together with the stick jutting out an inch.
3. Poke a hole in the sock tip and push the stick into the ball.
4. Cut two jagged spines out of green felt, and glue the straight edges down the puppet’s back.
5. Glue on eyes, a cone-shaped felt horn, and two felt nostrils.
6. Stuff the neck with batting and slip the cup over the sticks.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)

Making a Puppet is Fun

Cat Puppet

Materials:
14" by 12" of fabric for body, matching felt or faces/paws, matching thread, embroidery thread or fabric paint

Procedures:
1. Trace around patterns make 2 bodies.
2. Sew on: ears and pom-pom nose.
3. Either embroider or use fabric paint add eyes and mouth.
4. With right sides of fabric facing each other sew around puppet, remember to leave the bottom open.
5. Clip into curves, to keep from puckering.
6. Hem bottom edge. Turn right side out.

http://www.familyplay.com/activities/actpuppets.html
Making a Puppet is Fun!

Heavenly God & Earth God Puppet

Materials:

Poster board or stiff cardboard, fabric, yarn, colored paper, buttons, stapler, and rubber cement

Procedures:
1. Cut out large shapes from poster board or other stiff cardboard to represent characters.
2. Decorate shapes with paint, scrap fabric, yarn, cotton, buttons and other odds and ends.
3. Secure shapes to stick or rod handles.

http://www.familyplay.com/activities/actpuppets.html
Focus Sheet 6-2 (continued)

Making a Puppet is Fun!

Puppet Stage

Materials:
Stiff pieces of paper 2 feet by 1 foot, color pens, crayons, tape or glue, scissors

Procedures:
1. Take a large piece of stiff paper and fold the ends forward so it can stand unsupported.
2. Draw the plants, rivers, clouds, shores, soil, sky, and grass on the papers.
3. Cut out stiff paper tabs-about 4 inches long by 1 inch wide.
4. Place the stage at the end of a table so the tabs hand down below.

http://www.familyplay.com/activities/actpuppets.html
Follow-Up Exercise

1. Students write short essays about their experience with the unit and the puppet show.

2. Groups edit and collate the various essays with help of the teacher, adding illustrations if they wish. (Some students can only draw)

3. Each group contribution combines into a booklet which may be exhibited in classroom, along with photos taken of puppet show, puppets themselves, etc.


