The collaborative dramatic process in elementary English as a foreign language

Hsueh-Ju Yang

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THE COLLABORATIVE DRAMATIC PROCESS
IN ELEMENTARY ENGLISH AS A FOREIGN LANGUAGE

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

In Partial Fulfillment
of the Requirement for the Degree
Master of Arts
in
Education

by
Hsueh-Ju Yang

June 1998
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Approved by:

Lynne Diaz-Rico, First Reader  Date
June 9, 1998

Kenneth E. Lane, Second Reader
ABSTRACT

English education in elementary schools is an innovation in Taiwan. In order to help elementary English teachers deviate from the old, traditional pattern of English teaching, the purpose of this project is to discover the best solutions for current EFL instructional shortcomings in Taiwan. That is, the model of the dramatic process in this project aims to provide a series of innovative teaching concepts and strategies for teachers to identify their instructional problems, and to plan and evaluate their teaching methods so that students can enjoy learning English.

This project consists of five chapters. The first chapter, the introduction, conveys a general idea of this project. The second chapter, the literature review, investigates the theoretical concepts of this project. The third chapter, the theoretical framework, provides the design and function of the model based on the theoretical concepts in the second chapter. The fourth chapter, the curriculum design, explains the manner in which the concepts of the model fit into the curriculum. The fifth chapter, the assessment, provides a method to evaluate the effectiveness of the instruction. Finally, the appendices contain two units that incorporate the model of the dramatic process.
ACKNOWLEDGEMENTS

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CHAPTER ONE: INTRODUCTION

The Role of English Education in Taiwan

In Taiwan, education is valued by both the government and by the family. The government recognizes that its future as a democratic nation rests upon its entire citizenry being empowered with education; and it unabashedly acknowledges that its survivability depends on its workforce being globally competitive. Therefore, because English plays an important role on the international stage economically and politically, the government and people of the Republic of China (Taiwan) value English teaching and learning.

As a result, English ability is tested on the very competitive high school and university entrance examinations. Many parents send their children to study English in special schools after their regular classes in order to give them a head start.

Moreover, English is an international language, and since seventy-five percent of the economy of Taiwan relies on import and export trade, English has become the most important foreign language in Taiwan. People who have a good command of English can find a better job than those who do not have English ability. Thus, learning English is very common and popular in Taiwan.

Before 1995, English was a required course for students beginning in junior high schools; but in 1995, the Ministry of Education of the Republic of China chose ten elementary schools in the school district of Taipei City for an experimental program of English teaching. One year later, over 25 elementary schools, which include the school districts of Taipei City and Taipei County, have English classes. The success of English courses in those chosen schools has brought a revolution to English education in Taiwan.
However, following upon the rapid growth of English classes in elementary schools came challenges, such as the inadequacy of qualified English teachers, lack of unified curriculum, and oversize classes. As a result, students spend much time attending English class, but they do not learn as much as they could.

The Challenge of English Instruction in Elementary Schools in Taiwan

Lack of Innovative Teaching Concepts

Until recently, teacher education in Taiwan has been the responsibility of a small number of institutions. Only four institutions—three normal universities and Chen Zu University’s Department of Education—train secondary teachers. Nine teachers’ colleges are responsible for training elementary and kindergarten teachers. The curriculum is highly prescriptive, and emphasis is given to Chinese language and literature, history, philosophy, moral education, and English. Even though these teachers took English in college, it does not mean that they all have good English ability, and it does not guarantee they can teach English well. In order not to be blamed for this, the elementary schools hire some experienced teachers from the “cram schools” and give those elementary teachers who are going to teach English a minimum twelve-hour training. Therefore, when these teachers are pushed into an English classroom, they panic and do not really know how to teach. What they can do is to teach the way that they were taught English in school, and that is the typical, teacher-centered, grammar-translation way of English teaching.

As a result, teachers focus only on grammar analyzing, vocabulary memorizing, and translating texts into Chinese. Therefore, in order to deviate from the old, traditional
pattern of English teaching, teachers need to have some innovative teaching concepts such as the multiple intelligences theory, Total Physical Response, and creative dramatics. Integration of these concepts will provide both students and teachers with novel means of carrying out English teaching and learning.

**Lack of Unified Curriculum with Social Context**

Currently, these elementary schools use the curriculum that is used by the cram schools from which they hire the experienced teachers. That is, almost every school has different curriculum, and the depth and aim of each curriculum varies. This causes the biggest variation in students’ English ability. The problem is that these students will go to the same junior high school in their school district, and they are going to be put in the same English classroom. This curricular and instructional incoherence can contribute to many students’ failure to meet their academic potential.

To counteract the lack of a unified curriculum with social context, the design of a unified curriculum with multiple purposes is necessary. In the core curriculum, reading, writing, speaking and listening are included. By teaching students simultaneously to hear, say, read and write words that they learn, the various skills reinforce each other. Because English is something they will likely continue to develop for the rest of their lives, it is better to know a little bit well than to know a lot superficially. Moreover, it is essential to incorporate the social functions of language into the curriculum, so English can be used for interpersonal communication. By doing so, the curriculum will provide a variety of social contexts where teachers can not only activate their teaching but also help students learn basic social skills.
Oversized Classes

Generally speaking, there are thirty to forty students in one class. In this oversized class, students do not have enough chance to do individual practice, and the attention teachers can give to each student is very minimal. For beginning learners like elementary students, it is important to mimic accuracy in pronunciation. But when the class is too large, it becomes more difficult for students to hear the teacher clearly. Besides, not every student is attentive enough; discipline is always a problem in the elementary classroom. Therefore, class size is also an important issue to be discussed.

To counteract this problem, teachers need to seize every minute they have in class. By employing teambuilding functions and roles, teachers divide students into teams, assign each team different tasks, and designate “task leaders” and “group-maintenance leaders.” In so doing, every team is responsible for its task and the learning of each team member. Team members collaborate to achieve the goal of learning under teachers’ supervision. In this way, students can have enough chance to practice, and at the same time teachers can manage the classroom effectively and efficiently.

Target Level

The current English program in elementary schools began in 1995. It is still in the experimental stages. This means that there are many possibilities and spaces for creating a brand-new curriculum, instructional methods, and even a whole teaching system. The grammar-translation and teacher-centered methods of secondary schools should not be duplicated at the level. Taiwanese students have been suffering in the traditional English
class for too long. If the English program in elementary schools can prove a success with new teaching methods, it will lead English education in Taiwan into transformation.

English teachers in elementary schools should strive to make students comfortable with learning English. Above all else, language learning should be fun. The scope of the English program should not be overtly ambitious. The aim is to give students a good foundation which prepare them for a life-long learning process. Perfect fluency for children in a non-immersion environment is an unrealistic goal, and teachers should understand that. Trying to push students to achieve it will only lead to frustration and negative feelings about the language. The first priority is to present English in a way that lets children enjoy what they are doing and feel good about their progress. Children learn best when the learning environment is fun. The lively atmosphere not only helps the students learn the material, but also improves their attitude toward learning in general.

Significance of the Project

This project aims to provide a theoretical basis and curriculum to the teaching of four skills in English as a foreign language. By incorporating creative dramatics into the curriculum, this project also aims to provide an innovative teaching method, which will help teachers create an optimal learning environment where students can enjoy learning a foreign language.

This project is composed of five chapters. Following this chapter, the introductions are the following:

Chapter One: The Introduction reviews the English education background in Taiwan, problems with it, and the general scope of this project.
Chapter Two: The *review of literature* describes five major concepts such as creative dramatics, teambuilding, social functions of language, multiple intelligences, and Total Physical Response.

Chapter Three: The *theoretical framework* integrates the main concepts discussed in Chapter Two and provides a model to guide the use of creative dramatics.

Chapter Four: The *curriculum design* consists of two units. There are six lessons in each unit. The first unit focuses on recognizing students' talent, which will help students prepare for their performance of drama. The second unit is designed to use the model explicated in Chapter Three to guide both students and the teacher to achieve the goal of creative dramatics. The units appear in the appendices.

Chapter Five: The *assessment* explores the purposes and methods in assessing creative dramatics.
CHAPTER TWO: REVIEW OF LITERATURE

Creative dramatics is an innovative concept in foreign language teaching and learning. Thus, before one can design a curriculum incorporating dramatic techniques, several domains need to be investigated. These domains include the process of creative dramatics, teambuilding, the social functions of language, multiple intelligences, and Total Physical Response. The following are the investigations of each domain.

The Process of Creative Dramatics in the Classroom

Teachers can use classroom dramatics to enforce not only the interactional function of language but also the imaginative function of language. Drama is immediately appreciated by young students because it is the art form born of the human impulse to explore and symbolize life and individual feelings about it. Creative dramatics includes pantomimes, improvised stories and skits, movement activities and exploration, and dramatic songs and games in which students do not need sophisticated theater skills. Through creative dramatics, students have opportunities to deal with body awareness and expression. This also provides students with a format for exploring self-perceptions and attitudes about self and others (Heinig & Stillwell, 1974).

Moreover, drama is a mode of learning. Students learn to explore issues, events and relationships through their active identification with imagined roles and situations in drama. They employ their knowledge and experience of the real world to create a make-believe world. In creating and reflecting on this make-believe world, students come to understand themselves and the real world in which they live (O'Neill & Lambert, 1982).
Apart from the facts stated above, research studies have shown the value of creative dramatics such as developing language arts skills; improving socialization; stimulating creative imagination; developing an understanding of human behaviors; and participating in group work and group problem solving (Heinig & Stillwell, 1974).

**Drama and Language Learning**

Language is the cornerstone of the drama process and the means through which the drama is realized. Drama provides students with ample opportunities to practice listening and speaking. They can practice language in a context that is real for them, rather than in isolated, teacher-determined exercises. In other words, drama makes it possible for both teachers and students to escape from the more familiar patterns of language interaction which exist in the classroom and offers them both a new range of possibilities (Cottrell, 1987). In drama, students practice talking by asking questions, making suggestions, trying to be friendly, pretending to be other people in role-play, demanding things, informing other people, organizing themselves through problem-solving, and reflecting on what happens. With this opportunity to play with language, students will be more articulate than they otherwise might be. As students develop competence in using language, they also learn basic attitudes to the world around them, to the people and events within it, and to learning itself. Further, drama provides a language laboratory for students. Oral communication skills are the foundation for the development of reading and listening, and most drama simulates the kinds of communication realities. By participating in drama, students encounter speaker-listener experiences and increase their ability to decode and encode ideas (Fox, 1987). Schwartz
and Aldrich (1985) say that “the adaptation to ever-changing communication situations give students good practice for communication in everyday life” (p. 6).

In summary, through drama, students make their own relationships with various topics and articulate their own personal responses within the drama. Motivation and understanding are strengthened, and thus language use is extended.

Drama and Writing

Meaningful written expression grows mostly from oral expression. Therefore, it is appropriate to link the dramatic process and the development of written expression. That is, drama provides a goal for writing. In drama, students always discover new personal resources. They express these discoveries in many ways. They become more aware of their sensory impressions, and their work in art frequently reflects this understanding. They become more aware of the world of movement, and their participation in music and dance reflects their understanding of rhythm and tempo. They become more aware of people around them, and their understanding of human behavior is reflected in their ability in dramatic characterization, improvisation, and dramatization.

Given the opportunity and aided by the dramatic process, students’ personal discoveries can also be reflected in writing. Therefore, the relationship between drama and writing is a complement to each other. In other words, drama can be seen as a stimulus for writing, and vice versa (Evans, 1984).

Building Vocabulary through Drama

Shuman (1978) believes that drama not only introduces new words and more words from students’ passive to their active vocabulary, but it also sharpens the edges of
the words they use. Drama enlarges students’ fund of vocabulary words by providing a natural need for using words that they have learned. By acting out a story, students gradually gain control over words that may be only fuzzily familiar, and by uttering the words and phrases in a story or script, they learn the words and phrases. The act of utterance helps students internalize the words and phrases and become their own words and phrases.

The results of several significant research studies can be used to summarize the relationship between building vocabulary and drama. These research studies have shown that groups of students who have had regular creative dramatics experiences in the classroom have made greater gains in language arts, including the mastery of vocabulary and reading skills, than control groups who have not had drama.

Values to Students from Creative Dramatics

In addition to the advantages that creative dramatics lends to language learning, creative dramatics also bring the following values to students: creativity; emotional stability; social cooperation; and skill in problem solving.

Under the guise of educating youth to live comfortably within the rigid patterns of the culture they are in, and to make them well-adjusted, society somehow causes young people to lose their freedom to create. The emphasis on conformity accustoms students to being directed rather than being stimulated. However, opportunities for experience in creative dramatics may help overcome the shortcoming in today’s educational system. Ward (1957) claims that “there is no school activity which gives better opportunity for creativity than playmaking” (p. 7). She lists as an important value of creative dramatics
the capacity to develop and guide students' creative imagination. She also points out that imagination must be constantly exercised if the individual wants to become a creative thinker. Burger (1950) sees "an active creative imagination" as "an outgrowth of creative dramatics" (p. 4). In short, by participating in creative dramatics, students experience the freedom to express themselves and to use their imagination, and thus their creativity is nurtured.

In addition to developing creativity, creative dramatics can also improve students' emotional stability. Ward (1957) emphasizes the value of controlled emotional outlet while Siks (1958) speaks of developing emotional stability. Ward (1957) says "better than any other school experience, the arts offer opportunities for channeling emotion into constructive uses" (p. 4). The activity may be free rhythmic movement with physical response to varying moods of music and ideas which release tension otherwise suppressed or expressed by means of irritation and unpleasant actions; or it may be participation in a dramatic conflict through which students find legitimate release for antagonism or for the vicarious experiencing of lofty emotions which leave them enriched and elevated in spirits. Through the emotion of drama, they may discover the dignity in sorrow, the strength in power, the warmth in sympathy, and the freedom in joy as well as the degradation in hate and greed. In other words, through participation in creative dramatics, students move toward more stable emotional and mental health (Ward, 1957).

Creative dramatics is a group art. Certain social values have been observed as a direct result of creative dramatics experiences. In order to achieve success, individuals
must learn to work with the other members of their group. They must learn not only to express their own ideas in communication, but to listen to and accept ideas from others. They learn where they fit into a group and how they can best make a contribution. They learn to wait their turns, to share, to lead, and to follow.

Because drama is the art dealing most directly with the motivations and actions of human beings, students who play many roles gain in understanding others and in their abilities to live successfully in their own environment. As Sikhs (1958) has said, "Experience in drama makes a child more sensitive to the thoughts and feelings of others because these are the very essence of his study" (p. 27).

Life is a series of problem-solving crises. Adults are continually called upon to solve problems. Children also face problem situations. These problems are as large and difficult for children as are the problems that face adults. The attitude one has toward problems and the methods one uses to solve problems are developed in childhood. The children who learn to face problem-solving situations constructively and creatively are fortunate. The methods they use to help in their solution are frequently learned by participating in drama. By working in groups of drama, students have to learn how to confront the conflict among themselves, how to compromise with one another, and how to solve the problems arose in their groups. The more students get involved in drama, the better problem solvers they become (McCaslin, 1985).

In conclusion, creative dramatics need not to be considered as a special subject area by itself. Because it incorporates so many skills, it can easily be used in conjunction with any other subject area, especially in language learning. Through creative dramatics,
students are provided with numerous kinds of communication experiences and learning experience in social interaction. That is, creative dramatics provides students with ample opportunities to discover interactional function of language as well as imaginative function of language.

**Teambuilding**

While creative dramatics provides opportunities to discover interactional and imaginative function of language, teambuilding is designed to foster the interpersonal function of language. It is an innovative process that requires the vision and energy of both teachers and team members (students). Teambuilding improves interpersonal communication, creates a constructive atmosphere, and promotes team members’ (students’) enjoyment of their work, and thus increases performance. By building efficient and productive teams, teachers can help team members build self-confidence, improve understanding within teams, teach members to complement and motivate each other, help team members become more assertive, and foster active cooperation (Glover & Midura, 1992).

**The Definition of a Team**

What is a team? According to Quick (1992), the distinguishing characteristic of a team is that the members in a team together accomplish team goals; that is, team members have the commitment to a common goal and shared responsibility. In other words, team members have to support one another, collaborate freely, and communicate openly and clearly with one another in order to achieve the goal that they have set. Quick (1992) points out the characteristics of effective teams: information flows freely and is
fully shared; the relationships among people are trusting, respectful, collaborative, and supportive; the conflict that occurs among teams is seen as a natural or even helpful challenge; the atmosphere is open, non-threatening, noncompetitive, and participative; and decisions are made by consensus, efficient use of resources, and full commitment. In sum, a team may be simply defined as any group of people who must significantly relate with each other in order to accomplish shared objectives (Woodcock & Francis, 1981).

The Purposes of Teambuilding in the Classroom

Glover and Midura (1992) state four advantages of teambuilding in the classroom. First of all, teambuilding helps students build a positive self-concept. Glover and Midura (1992) think that "self-concept is largely developed by how others perceive us and react to our efforts" (p. 2). In other words, when people receive positive reactions and their social development flourishes, they can succeed more easily, and when people gain self-confidence and succeed at progressively harder challenges, they feel better about themselves and their abilities. That is, when people have a positive self-concept, they can overcome failures and succeed eventually; they have reduced fear to take risks. In a team, a person's effort helps a group achieve its goal, and that person feels accepted as an integral part of a winning team. As the concept of belonging to a successful team develops, each person takes an active role, and thus positive self-esteem is fostered.

Second, teambuilding helps students learn different roles. In teambuilding activities, leaders and followers emerge. Students who are used to being leaders can become followers, and students who are used to being followers can become leaders.
Each person is bound to encounter new roles and experiences, yet everyone is involved in teamwork.

Third, teambuilding helps students develop team communication. In order to work well in a team, team members have to learn to communicate with one another. They will see that the greater the group, the greater the need to communicate by talking clearly and listening intently. As team members work together on a challenge, they learn to disagree, to speculate, to take turns, and to diminish tension. Teaching students to be part of a team will enhance their self-concept and will involve them in successful experiences.

Fourth, teambuilding helps students in decision making. Decision making is one of the essential parts of working in teams. When team members make successful decisions, confidence grows in the part of each team member. This requires team members to take intellectual, physical, or emotional risks. Glover and Midura (1992) say that “children will acquire physical, social, and psychological skills necessary for successful living if we allow them to work as a decision-making team that takes risks, makes decisions, succeeds, and sometimes, fails” (p. 4).

All of the advantages that are mentioned above make it advantageous to use teambuilding strategies in teaching.

How to Build Effective Teams in the Classroom

Building effective teams in the classroom requires two primary factors. One is becoming a competent teambuilder, and the other is identifying criteria for effectiveness. According to Woodcock and Francis (1981), to be a competent teambuilder, one has to
acquire the following knowledge and skills (see Table 1). Woodcock and Francis visually depict the skills and the approach of a competent teambuilder in Figure 1, in a summary of the various components.

The second factor of building effective teams is identifying criteria for effectiveness. The goal of teambuilding is to produce effective teams; thus it is important to have some criteria for determining what constitutes effectiveness. Dyer (1995) points out the following characteristics of effective teams: (1) goals and values are clear; (2) people understand their assignments and how their roles contribute to the work of the whole; (3) trust and support are the basic climate among team members; (4) communications are open; (5) people are allowed to participate in making decisions; (6) everyone implements decisions with commitment; (7) leaders are supportive of others and have high personal performance standards; (8) differences are recognized and handled; and (9) the team structure and procedures are consistent with the task, goals, and people involved.

Besides the two factors that are mentioned above, Quick (1992) also states a very important point that teambuilders have to be aware of in order to help their team members work effectively. Quick’s view is largely based on expectancy theory. According to expectancy theory, people, given choices, choose the option that promises to give them the greatest reward. In short, people have an expectation of getting what they want, and that is where the expectancy comes from. Therefore, a good teambuilder needs to motivate team members with reasonable rewards (either substantial or internal rewards) so that they can work effectively in a team.
The Roles of Leadership in Teambuilding

Effective leadership is essential for the development of teamwork. High performing leaders are goal-oriented, with the ability to size up the performance possibilities in a situation, and to communicate a sense of direction. They have a common ability to manage attention through vision (objectives) and to communicate that vision in meaningful ways. Dyer (1995) categorizes leadership into three roles. They are Leader as Educator, Leader as Coach, and Leader as Facilitator.

Table 1. Knowledge and Skills for a Competent Teambuilder

<table>
<thead>
<tr>
<th>Knowledge &amp; Skills</th>
<th>Importance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background reading in teambuilding theory</td>
<td>By reading teambuilding theory, one can gain many useful ideas and techniques which aid competence and confidence.</td>
</tr>
<tr>
<td>Theory of team growth</td>
<td>A competent teambuilder needs to have a realistic model of the stages of development of team growth in order to enable the present level of effectiveness to be accurately diagnosed.</td>
</tr>
<tr>
<td>Availability of structured experiences</td>
<td>A skillful teambuilder is required to have experience in using a number of exercises, projects and activities which help groups overcome their difficulties.</td>
</tr>
<tr>
<td>Skill in processing feedback</td>
<td>It is important for a teambuilder to do careful observation of the processes in the team and to have the capacity to give accurate and useful feedback so that the team can work effectively.</td>
</tr>
<tr>
<td>Personal acceptability</td>
<td>It is necessary for a teambuilder to be respected as a useful and trustworthy adviser.</td>
</tr>
<tr>
<td>Co-facilitating experience</td>
<td>Working with an experienced teambuilder will help a new teambuilder gain experiences and become skillful.</td>
</tr>
<tr>
<td>Personal openness</td>
<td>A competent teambuilder needs to have the capacity and skills to confront issues openly.</td>
</tr>
</tbody>
</table>
Figure 1. Teambuilding Competence Summary Chart. (Woodcock & Francis, 1981).
In the first role, the leader’s task is to educate team members as to the dimension of real work. Educating team members means sharing hopes, feelings and values, not telling people what to do. This is called “collaborative leadership.” In other words, leaders and team members share power as well as leadership. Leaders in this phase need to recognize the characteristics of an effective team, to develop team guidelines, and to identify key member skills so that the role of leadership can be fully achieved.

The second role of leadership is Leader as Coach. To coach means to stop work action at certain needed point in order to identify certain mistakes or disturbances in the way the team is functioning. One of the most important leadership functions is to provide opportunities for important issues to be clarified and work through to a satisfactory resolution. Therefore, reviewing the guideline of consensus or critiquing group processes is necessary for leaders while coaching team members.

The third role involved in leadership is Leader as Facilitator. When attention needs to be focused on a matter the team has not dealt with, the leader has to intervene in the group’s actions, and this is the primary of the leader in this phase. Due to the team’s maturity in this phase, the intervention of the leader at certain points is enough to get the team back on track.

On the other hand, according to Raven and Rubin (1976), there are two categories of leadership. One is called “task-leaders,” and the other is called “group-maintenance leaders.” The primary characteristic of “task-leaders” is to ask for orientation, suggestions or information, and the primary characteristic of “group-maintenance leaders” is to cope with the tension within groups or teams. By participating in different
roles of leadership, students not only acquire language itself but also internalize language functions where social skills are included such as interactional, regulatory, representational, and personal function of language. However, these roles of leadership are shifting and flexible. That is, successful leaders have to modify their roles depending on how their teams are functioning.

In conclusion, as in music, harmony is achieved by sounding different notes in a rhythmic relationship. In teambuilding, individual members have their own position in relation to the others; for a team to function at its maximum potential, each team member’s qualities and strengths must be acknowledged and valued. The strength of the team as a whole lies in bringing together these individual qualities in unanimity of purpose, and this is what makes the roles of leadership important.

Social Functions of Language

As Diaz-Rico and Weed (1995) state, “In learning a language, children first learn what language can do for them—what functions it can perform—and then encode this meaning into words and sentences” (p. 65). That is, learners acquire a second language after they discover and internalize language functions. Therefore, while helping students acquire a second language, it is essential for teachers to apply language functions into the curriculum.

Diaz-Rico and Weed (1995) list Halliday’s seven language functions as follows: (1) instrumental; (2) regulatory; (3) representational; (4) interactional; (5) personal; (6) heuristic; and (7) imaginative. The definition of these functions is displayed in Table 2.
In addition to the social functions that are mentioned above, the social functions of language, in Barker’s (1972) definition, are the ways in which the language spoken by a group of people is related to that group’s social position and organization. In other words, language and society are so intertwined that it is impossible to understand one without the other. Every social institution is maintained by language. Law, government, education, religion, and family are all set in place and carried out with language. People constantly use language, which includes spoken language, written language, and printed language; and people are constantly linked to others through shared norms of behavior. Hence, the social functions of language involve both the sociology of language and sociolinguistics.

Table 2. Seven Categories of Language Function (Diaz-Rico & Weed, 1995)

<table>
<thead>
<tr>
<th>Category</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental</td>
<td>To manipulate the environment to cause certain events to happen</td>
</tr>
<tr>
<td>Regulatory</td>
<td>To enable one to control events or the behavior of others (including approval, disapproval, and setting rules and laws)</td>
</tr>
<tr>
<td>Representational</td>
<td>To allow an individual to communicate information to the world, to convey facts and knowledge</td>
</tr>
<tr>
<td>Interactional</td>
<td>To get along with others and maintain social communication</td>
</tr>
<tr>
<td>Personal</td>
<td>To allow a speaker to express the personality in feelings and emotions</td>
</tr>
<tr>
<td>Heuristic</td>
<td>To use language to acquire knowledge, to explore and find out about the world</td>
</tr>
<tr>
<td>Imaginative</td>
<td>To allow the individual to create a personal world, freed from the boundaries of the everyday, using language for sheer pleasure</td>
</tr>
</tbody>
</table>

Apart from the description above, some of the social functions that students need to use during cooperative teamwork are such as presenting opinion, making suggestions, and adding thoughts. Gambits for EFL students to use are displayed in Table 3.
Table 3. Social Skill and Gambits (W-B Olsen, 1992)

<table>
<thead>
<tr>
<th>Social Skill</th>
<th>Gambits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presenting opinion</td>
<td>I think that…</td>
</tr>
<tr>
<td></td>
<td>I’m convinced that…</td>
</tr>
<tr>
<td></td>
<td>I personally feel…</td>
</tr>
<tr>
<td></td>
<td>In my experience…</td>
</tr>
<tr>
<td></td>
<td>From what I’ve read…</td>
</tr>
<tr>
<td>Making suggestions</td>
<td>What don’t you…?</td>
</tr>
<tr>
<td></td>
<td>Why not…?</td>
</tr>
<tr>
<td></td>
<td>Here’s an idea…</td>
</tr>
<tr>
<td></td>
<td>Let’s…</td>
</tr>
<tr>
<td></td>
<td>Have you thought about…?</td>
</tr>
<tr>
<td>Adding thoughts</td>
<td>To start with…</td>
</tr>
<tr>
<td></td>
<td>And another thing…</td>
</tr>
<tr>
<td></td>
<td>What’s more, …</td>
</tr>
<tr>
<td></td>
<td>Maybe I should mention…</td>
</tr>
<tr>
<td></td>
<td>Oh, I almost forgot…</td>
</tr>
</tbody>
</table>

The Sociology of Language

According to Giglioli (1972), the sociology of language examines the interaction between use of the language and the social organization of behavior. The focus of the sociology of language remains on the relation between the social organization of language behavior, including both language usage and language attitudes, and overt behavior toward language and toward language users. However, far beyond the interest in case studies and in catalogs of language conflict and language planning in the public arena, the ultimate quest of the sociology of language is pursued in two parts. One part of this quest is called descriptive sociology of language, and the other part is called dynamic sociology of language (Fishman, 1972).

Descriptive sociology of language is concerned with language usage norms. That is, it discloses the generally accepted and implemented social patterns of language, the
use of behavior toward language for particular larger or smaller social networks and communities (Fishman, 1972). Fishman thinks that descriptive sociology of language consists of two factors. One is situational shifting, and the other is metaphorical switching. He defines “situational shifting” as the following:

Societal patterns of language variety use can be either a different language or a different social “dialect,” or a different occupational “dialect” or a different regional “dialect.” Any two varieties presented in the linguistic repertoire of a social network are seen as a “situation.” Members of social networks sharing a linguistic repertoire must be able to recognize when to shift from one variety to another, and this is called “situational shifting” (Fishman, 1972).

Metaphorical switching means that co-members of the same speech networks or speech communities shift from one variety to another without signaling any change in situation. In other words, metaphorical shifting is used to indicate purposes of emphasis or contrast rather than situational discontinuity (Fishman, 1972).

The other part of sociology of language is dynamic sociology of language. Fishman’s (1972) definition is stated as the following:

At the very same time that a linguistic repertoire with its particular societal functional allocation of varieties exists in a particular speech community, certain of these same or very similar variety may be found in other or neighboring speech communities in association with other functions. If members of these speech communities are brought into greater interaction with each other, or if their relative power to influence or control one another changes sufficiently, then the
societal functional allocation of linguistic repertoire of one or another or both communities is likely to undergo change. (p. 7)

Language in Social Groups

The coordination of group activity is regarded as a basic social function of language; linguists have attempted to establish a systematic classification to cover the whole field of such social functions. Barker (1972) points out two approaches to such a classification. One of them is suggested by Sapir, and the other is suggested by McGranahan. In Sapir’s view, social functions of language are as follows: (1) language as a form of socialization; (2) language as a culture-preserving instrument, whereby cultural forms are transmitted from generation to generation; (3) language as a factor in the growth of individuality, or development of social personality; and (4) language as a declaration of the psychological place held by the various members of the group. On the other hand, McGranahan sees social uses of language as the following: (1) the coordination of language; (2) the transmission of culture; and (3) the determination of national individuality (Barker, 1972). By integrating these two aspects of social functions of language, language in society can be viewed from the following perspectives.

First, social functions of language involve the speech community. Language is the most powerful and versatile medium of communication. All of human groups possess language. Gumperz (1971) states that “verbal interaction is a social process in which utterances are selected in accordance with socially recognized norms and expectations” (p. 114). He sees the universe as the speech community, and according to his definition,
the speech community means “any human aggregate characterized by regular and frequent interaction by means of a shared body of verbal signs and set off from similar aggregates by significant differences in language usage” (p. 114). That is, most groups of any permanence, small bands bounded by face-to-face contact, modern nations, or even neighborhood gangs can be seen as speech communities (Gumperz, 1971).

Second, social functions of language involve social group behavior. Lewis (1948) believes that “Mind is behavior mediated by symbols. Group mind is group behavior mediated by group symbols” (p. 94). Group remembering, group planning, and group feeling are modified by the existence of some form of symbolic communication within the group. It is symbolical communication that makes it possible for the group to attend to its own behavior, and the same time, it is language that makes it possible for the group to symbolize its own group mind, and to give group mind the power of becoming conscious group mind (Lewis, 1948). In other words, symbolical communication is regarded as group behavior; and in accordance with the extent and degree of group symbolization of group behavior, there will be differences of the extension and the graduation of group awareness of group behavior.

Third, social functions of language involve interpersonal relations. As Fielding (1976) describes, sociolinguistics is concerned with the relations between systems of communication and the social situations in which they are used. According to Hymes (1972), the social situation is analyzed in terms of “mnemonic speaking” which includes settings, participants, and ends. The participants are seen as static individuals rather than as actors in a dynamic social relationship. Information about the participants as
individuals indicates what conversational resources they bring to the encounter (Fielding, 1976). Barker (1972) points out Sapir’s description of this function as a declaration of “psychological place.” Forms of information not only define the position of the individual in the group but also define the relations between individuals who may belong to different groups.

Lastly, the social functions of language may sometimes involve cultural contact. While having contact with social groups which have different cultures, people have to deal not with one but with two or more languages. Barker (1972) thinks that ethnic language comes to symbolize the group and its cultural background for individuals both inside and outside the ethnic group in order to identify the group as a group. Moreover, individuals’ skill in using the language of a second or adopted culture come to symbolize their status in the new society (Barker, 1972).

Language, Social Class and Socialization

Language comes into existence as the result of social necessity. It is the basic and indispensable instrumentality in all social and societal life. With language, people interact and communicate with each other, and with communication, common human life or social action appears. Every societal system must be a language community; that is, it must have a single language system as the instrument of all social participation within its area of functioning. Moreover, all societal organization rests on language as the key agent of its composition, operation and maintenance (Hertzler, 1965).

According to Edwards (1976), studies of socialization include not only what the group requires its members to know, but also how individuals learn the ways of their
world well enough to function effectively within it. He says that "the critical social class differences may not lie in patterns of linguistic choice, but in systems for language use" (p. 104). Sociological investigations of social class differences have shown such finding as that working class mothers placing relatively more emphasis on neatness, conformity to rules and obedience to authority, and middle-class mothers giving priority to curiosity, consideration for others, and self-control (Eastman, 1990).

The way people use language in particular social settings is regarded as language socialization. According to Bernstein (1970), the socialization of the young people proceeds within a critical set of inner-related contexts. The four distinguished contexts are: (1) the regulative context; (2) the instructional context; (3) the imaginative or innovating contexts; and (4) the interpersonal context. Bernstein (1970) explains these four contexts as the following.

The regulative context refers to the authority relationships where children are made aware of the rules of the moral order. The instructional context is where children learn about objective nature of objects and persons, and acquires skills of various kinds. The imaginative or innovating contexts are where children are encouraged to experiment and re-create their world on their own terms, and in their own ways. The interpersonal context is where children are made aware of affective states of their own and others (Bernstein, 1970).

In short, language is an important factor in socialization, not only through the information that it is used to impart, but also through the concepts which it requires children to identify as meanings for the linguistic items they learn from other people's
speech. In other words, the language which children learn is closely related to the concepts they learn as part of their socialization.

Sociolinguistics

St. Clair (1980) defines sociolinguistics as the study of language in its social contexts, developed from the study of dialects. Sociolinguistics emphasizes human groups rather than grammar, but it does not mean that sociolinguistics neglects careful linguistic analysis. Both sociolinguistics and linguistics deal with linguistic forms but from different perspectives. As Hymes (1972) states, “a linguistic sign is a relation between linguistic form and a linguistic value. A sociolinguistic feature is a relation between a form and a sociolinguistic value” (p.37). Moreover, linguists deal with dictionary meanings such as denotation or meaning abstracted from context; sociolinguists deal with what Sacks (1971) calls situated meaning, which reflects speakers’ attitudes to each other and to their topics.

On the other hand, Fishman (1972) thinks that sociolinguistics deals with a great number of topics such as small-group interaction and large-group membership, language use and language attitudes, language-and-behavior norms, and changes in these norms. He also points out a basic concept of sociolinguistics, what he calls “language-dialect-variety.” According to Fishman (1972), the term variety is used in sociolinguistics as a nonjudgmental designation, and it is also known as a dialect. Sociolinguists use terms like dialectology and dialect geography as they are used in linguistics. However, dialects frequently come to connote other factors than geographic ones. Fishman (1972) categorizes them into three types of variation: regional variety; ethnic or religious variety;
and functional variety. Varieties change over time, but varieties are also changed either by drift or by design. In other words, all varieties are expandable and changeable, and all are equally contractable and interpenetrable under certain influence. Their functions depend on the norms of the speech communities that employ them, and these norms, in turn, change as speech communities change in itself-concepts, in their relations with surrounding communities, and in their objective circumstances. Such changes result in changes in varieties. That is, speech communities and their varieties are not only interrelated systems but also interdependent systems. This interdependence is what makes sociolinguistics exciting and necessary (Fishman, 1972).

**Multiple Intelligences**

In order to incorporate the social functions of language into teaching and to foster the interpersonal function of language, teachers need to help students reveal and nurture their various intelligences.

What is intelligence? Where does it come from? What is the best way to measure it? These questions have been the focal point in the discussion of intelligence since the 19th century. The most basic and primitive ideas began with the desire to quantify intelligence. From there, scientists moved on to theorizing about the structure of intelligence and how it is utilized, but the desire to measure it numerically was always the heart of the new theories.

**A History of Intelligence Tests**

Sir Francis Galton was one of the first people to put forth a theory of intelligence. Based on his work with statistical regression, Galton believed that intelligence was a
unitary trait which could be measured by a single value. He theorized that intelligence
was a function of the quality of a person’s sensory apparatus. From this, he devised a
battery of tests of reaction time and sensory acuity. By measuring these qualities, he
believed he could reasonably calculate a person’s intelligence.

In 1904, the first intelligence test was developed by Alfred Binet. He was
commissioned by France to create a test that would help to separate “retarded” children
from “normal” ones. The thought behind this was that the “retarded” children would
benefit less from formal education and would only serve to slow down the “normal” kids.
The “retarded” children were not denied schooling; they were, however, segregated into
another school in order to assure both groups received the maximum benefits from their
education (Butcher, 1970).

Before Binet, the beliefs about intelligence were centered on the theory that
sensory-motor skills were linked somehow to intellect. Binet did not believe any of these
theories, and instead used a “task approach.” His tests asked the person to perform
certain mental tasks, and compared the score of the testee to average for the age group
(Butcher, 1970).

In 1916, Lewis Terman introduced the Stanford-Binet intelligence test, based on
Binet’s. The only difference between this test and the original produced by Alfred Binet
was that Terman’s was standardized on American children, and was supposedly better
suited to be used in the United States. Terman also coined the term “Intelligence
Quotient” (I.Q.) and developed the following equation in order to standardize the I.Q.
scoring (Eysenck, 1981):
The next person to influence the world of I.Q. was David Wechsler. He reasoned that the ratio between mental age and chronological age broke down during the teenage years, therefore; a new standard would be needed. What Wechsler developed was a two-part I.Q. measurement. They are the Verbal and Performance I.Q. By combining the two, a Full Scale I.Q. could be calculated (Eysenck, 1981).

Charles Spearman was the next person to develop a groundbreaking theory of intelligence. Using the same techniques with which Galton began his work, Spearman theorized that intelligence is comprises of many different, specialized components called s's and a common, underlying general factor called g (Eysenck, 1981).

The g factor is the driving force to power the various s factors. Therefore, the stronger the g a person has, the more intelligent they are, and the stronger their s’s will be (Eysenck, 1981).

L. L. Thurston was the next to challenge the conventions of intelligence. He began his work trying to refine Spearman’s work, but he ended up eliminating the g altogether. He suggested that intelligence was always and only a composite of the specific s factors. With this he developed the idea that there were really seven “vectors of the mind,” or s factors. They are: V for Verbal comprehension; W for Word fluency; N for Number and computational abilities; S for Spatial visualization; M for associate Memory; P for Perceptual speed; and R for Reasoning ability (Eysenck, 1981).
J. P. Guilford (1971) introduced a model of intelligence that was comprised of 120 separate and identifiable traits. This structure has become known as “the Structure of Intellect Cube.” There are three dimensions of the cube:

1. Operations: major kinds of intellectual activities or processes; things the organism does with the raw materials of information, information being defined as “that which the organism discriminates.”
2. Content: broad classes or types of information discriminable by the organism.
3. Products: the organization that information takes in the organism’s processing of it (Guilford, 1971).

Robert Sternberg (1977) introduced what he called a “Triarchic Theory of Intelligence.” This theory claims there are three types of intelligence, each working independently of the others, but all of them collaborating to yield a total intelligence. The three types of intelligence are as follows (see Table 4).

In 1993, Howard Gardner introduced a theory of intelligence. Rather than base his theory on statistics and regression models, Gardner chose to use behavioral observations. Gardner’s theory states that there are seven different, independent intelligences from which each person draws on. His seven intelligences are: Logical/Mathematical, Visual/Spatial, Verbal/Linguistic, Bodily/Kinesthetic, Musical, Interpersonal, and Intrapersonal (Gardner, 1993). Later on, Naturalist is added as the eighth intelligence.
Table 4. Three Types of Intelligence Defined by Sternberg (1977)

<table>
<thead>
<tr>
<th>Types of Intelligence</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Componential</td>
<td>The ability to learn how to do new things, acquire new information, absorb,</td>
</tr>
<tr>
<td>Intelligence</td>
<td>store and retrieve knowledge, plan, monitor, and evaluate processing, and</td>
</tr>
<tr>
<td></td>
<td>carry out tasks quickly and effectively</td>
</tr>
<tr>
<td>Experiential</td>
<td>The ability to solve new problems, act creatively, and use insight; this</td>
</tr>
<tr>
<td>Intelligence</td>
<td>intelligence also allows the person to process information automatically.</td>
</tr>
<tr>
<td>Contextual</td>
<td>The ability to use practical knowledge and common sense, and the ability</td>
</tr>
<tr>
<td>Intelligence</td>
<td>to adapt to one’s surroundings well</td>
</tr>
</tbody>
</table>

Most theories of intelligence have stemmed from the desire to quantify the human intellect, and most models of intelligence have benefitted from statistical quantitative analysis. There is no such thing as the “perfect model” because intelligence is such a broad topic, and it is likely that one model will not able to cover it. Moreover, intelligence tests should not be used to label individuals nor should they be used in isolation, but rather in conjunction with other measures such as observation in natural environments and multiple social contexts. Howard Gardner’s theory of multiple intelligences not only responds to many of the limitations of standard intelligence tests but also has strong educational implications. That is, the simplicity and elegance of Howard Gardner’s theory taken together with the tide of reform in education have produced a confluence of events which have brought the theory of multiple intelligences front and center.

The Eight Intelligences

The eight intelligences that Howard Gardner proposes are verbal/linguistic intelligence, logical/mathematical intelligence, bodily/kinesthetic intelligence,
visual/spatial intelligence, musical intelligence, interpersonal intelligence, intrapersonal intelligence, and naturalist intelligence. Gardner (1983) maintains that all of the intelligences are equal footing in terms of importance. A short capsule describing each intelligence is listed below:

Verbal/Linguistic intelligence involves the successful manipulation of words and phrases to convey ideas, feelings, and moods. A high manifestation of verbal/linguistic intelligence occurs in people like journalists, novelists, or poets who manipulate syntax and meaning. They think in words; they have good verbal expressive skills; they enjoy reading, creating poems, stories, learning new words, and so on. In other words, verbal/linguistic intelligence is the ability to communicate and articulate thoughts in a verbal/linguistic mode.

Logical/Mathematical intelligence, which has been also termed “scientific thinking,” employs the use of observation, induction, and deduction to solve problems. People who think conceptually or abstractly and enjoy thinking, experimenting, solving problems, or working with numbers are seen as logical/mathematical people. The syntax for communication in logical and mathematical forms has been highly developed because of to the western emphasis on these abilities.

Bodily/Kinesthetic intelligence is defined as “the ability to solve problems or to fashion products using one’s whole body, or parts of the body” (Gardner, 1983). Athletes, surgeons, dancers, and craftspeople all exhibit a high degree of Bodily/Kinesthetic intelligence. They communicate through body language and gesture. They enjoy physical movement, role-playing, and dancing. They can mimic others
performing tasks. They like physical games. They have difficulty sitting still for long periods, and they easily feel bored when not actively involved. In short, bodily/kinesthetic intelligence refers to the ability to understand the world through the body, to express ideas and feelings, and actually communicate to others physically.

Visual/Spatial intelligence is the ability to form a mental model of a spatial world and to maneuver and operate using that model. People who have this intelligence often enjoy drawing, painting, building, and designing things. They think in images and pictures. They like jigsaw puzzles and reading maps. They are daydreamers. However, Gardner (1983) suggests that spatial intelligence is not limited to the visual mode. The ability of a blind person to size objectives through touch is an example of spatial intelligence exhibited through a tactile mode.

Musical intelligence is the ability to recognize pitch and rhythm and use this ability to create a musical composition that is culturally acceptable and pleasing. People who have this intelligence are sensitive to sounds in the environment. They may study better with music in the background. They are skilled at recognizing various musical instruments in a composition. They are good at mimicking sounds and speech patterns. Musical intelligence involves the ability to understand the world and give information back to the world by using and/or understanding sound.

Interpersonal intelligence is the ability to understand other people: what motivates them, how they work, and how to work with them. This intelligence is based on one’s ability to notice subtle distinction in mood, temperament, motivation, and intention; to sense hidden desire and intentions; and to act on this information. Teachers, politicians,
and salespeople may exhibit a high degree of interpersonal intelligence because the highly interactive nature of their occupation. People who have this intelligence are sensitive to others' feelings. They learn by interacting with others. They may have many friends. They can draw others out in discussion, and they are skilled at conflict resolution and intervening.

Intrapersonal intelligence involves the ability to form an accurate model of one's own self and be able to use that model to operate efficiently in life. It is "knowledge of the internal aspects of a person: access to one's own feeling life, one's range of emotions, the capacity to effect discriminations among these emotions and eventually to label them and to draw upon them as a means of understanding and guiding one's own behavior" (Gardner, 1993). People who have this intelligence are inwardly motivated. They are highly intuitive, strong willed, and self-confident, and also they like to work alone.

The core of the Naturalist intelligence is the human ability to recognize and appreciate plants, animals, and other parts of the natural environment, like clouds or rocks. People who have this intelligence enjoy outdoor activities. They have a heightened awareness of the rhythms of nature and a sensitivity to living things.

These are Gardner's eight intelligences. They all exhibit the capacity of solving problems with significance for the individual and for the species as a whole.

In conclusion, the theory of multiple intelligences represents Howard Gardner's pluralistic view of the mind. It recognizes "many different and discrete facets of cognition, acknowledging that people have different cognitive strengths and contrasting cognitive styles" (Gardner, 1993). The central tenet of the theory is that eight separate
and independent human capacities that Gardner calls "intelligences" comprise the overall human intelligence. These intelligences function relatively autonomously and “can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures” (Gardner, 1983). Although different people are born with different innate capacities in each of the intelligences, Gardner believes that educating people in the right manner can further develop these intelligences.

**Total Physical Response**

Total Physical Response (TPR) is second language acquisition methodology developed by James J. Asher (1982) which emphasizes receptive skills as well as comprehension responses that are physical in nature. TPR is also a teaching technique in which the teacher gives verbal instructions or commands, or information with accompanying actions; students respond with body language and/or group answers. The philosophy behind TPR is that concepts are more readily retained when they are accompanied by a physical action. In TPR, listening comprehension develops before speaking; understanding should be developed through movements of the student’s body; and language learners should not be forced to speak. That is, as students internalize language through listening comprehension, they will eventually reach a readiness to speak, and thus they will spontaneously begin to produce spoken language (Asher, 1982).

**Basic Principles of Total Physical Response**

Learning a second language is a very stressful activity. Most people do not like to repeat sets of strange sounds which they think make them appear foolish. During the past years, several individuals have worked on designing second language learning
approaches that minimize the amount of stress present in the learning process. Conway (1986) points out that TPR helps students learn a second language in much the same way they learn their first language, by listening, comprehending and responding through actions and body language before actually producing speech of their own. This is based on Asher’s (1982) assertion that second language learning should be structured on a model of how children learn their first language. This claim includes the following critical elements.

First, understanding spoken language must precede speaking. Just as children develop listening and comprehension skills far in advance of the spoken skill, Asher (1982) suggests using series of commands to develop the listening skill among second language learners. This main idea is based on Jean Piaget’s (1926) “constructing reality.” He suggests that infants acquire language by “constructing reality” through motor behavior such as touching, grasping, reaching, and crying. Like infants, students begin to map language structure onto meaning, that is, to internalize language, by listening to the commands and responding physically to stimuli. That is, infants in the sensorimotor months are tracing a map of how things work including language, and this mapping through direct manipulation is necessary for the more advanced construction of concepts that result in talking, thinking, and solving problems through symbols such as words, numbers, and internalized concepts (Asher, 1981).

Second, children internalize the meaning of the utterances heard through physical response. Similarly, the Total Physical Response approach suggests that understanding can be developed by having students respond physically to the commands of the teacher.
Asher (1982) hypothesizes that infants decipher the meaning of utterances through the right hemisphere of the brain. Although the right hemisphere cannot express speech, it can express itself by performing the action of a command uttered by someone else. It is by this attempt to enter the right hemisphere of the brain that Asher hopes to remove the stress in second language learning. This key idea comes from Blakeslee’s (1980) theory. As he states: “The two halves of the brain differ mainly in that each does its processing in a different “language.”... they develop their different modes of thought through a sort of “training” process. The basis of this “training” process is the competitive mechanism that allows only one hemisphere to prevail in a particular task” (p. 53). As a result, the left brain tends to win the competition in responding verbal inputs while the right brain tends to win in “kinesthetic” images.

Finally, Asher (1982) maintains that children’s lengthy period of listening produces in them a readiness to speak. When they are ready, they will spontaneously begin to utter sounds. Similarly, Total Physical Response suggests that students not be forced to speak until they are ready and willing to do so. This is accomplished by the teacher offering the students to perform “role reversal” which consists of students giving the commands instead of the teacher. This concept is based on the premise that comprehension, indicated through commands and corresponding actions, is the first step in language acquisition, and once the basic code of the target language has been internalized, one may proceed to sound production (Bragger, 1982).

In summary, through the Total Physical Response approach, students respond with physical activity to increasingly complex teacher commands. Students are not
expected to respond orally until they feel ready. Early oral responses often involve role-
reversal in which the student take on the role of the teacher and gives commands to others
in the class. By using the creation of novel commands, students are encouraged to do
creative and careful listening; and through the combination of commands, performances
of sequential actions are encouraged.

The Philosophy behind TPR

The philosophy behind TPR comes mainly from Krashen and Terrell’s (1983) Natural Approach, and language acquisition theory. According to Krashen and Terrell (1983), the terms acquisition and learning are used in the following way: Acquisition is a subconscious process identical in all important ways to the process children utilize in acquiring first language, while learning is a conscious process that results in “knowing about” language. However, the importance of acquisition does not mean that there is no role at all for conscious learning. Learning can provide ways to produce language without waiting for acquisition. Some research studies indicate that acquisition takes place under certain conditions: (1) the focus of the interchange is on the message; (2) the acquirer must understand the message; and (3) the acquirer must be in a low anxiety situation (Terrell, 1982). In addition, based on Krashen's Input Hypothesis and Monitor Model in second language acquisition, Glisan (1986) believes that acquisition takes place when learners are exposed to large quantities of meaningful input. Acquisition provides the means for second language fluency while conscious rule learning serves as a
“monitor” in editing speech output. That is, while applying these ideas into classroom
instruction, teachers have to provide maximum opportunities for students to hear the
target language in real-life communicative contexts.

The Natural Approach consists of four general principles. The first principle is
that comprehension precedes production. In other words, listening comprehension must
precede speaking abilities. Under this principle, teachers need to help students
understand at all times; teachers must always use the target language; and the focus of the
communication must base on students’ interest.

The second principle of the Natural Approach is that production be allowed to
emerge in stages. These stages include: (1) nonverbal responses; (2) single-word
responses; (3) combinations of two or three words; (4) phrases; (5) sentences; and (6)
complex discourses. Based on this principle, learners are not forced to speak before they
are ready, and speech errors should not be corrected directly.

The third principle of the Natural Approach is that communicative goals should
be included in the course syllabus. That is, the focus of classroom activities is on topics,
not grammar structures.

The fourth principle of the Natural Approach is that the classroom activities
aimed at acquisition must foster a lowering of the affective filter on the students. That is,
teachers should provide students with interesting and relevant classroom activities in
order to encourage them to express their ideas, emotions, feelings, and desires (Krashen
& Terrell, 1983).

Terrell (1982) claims that the Total Physical Response technique has proven to be
very useful in the Natural Approach. As Glisan (1986) describes the characteristics of
Total Physical Response (TPR) is an outstanding method of teaching language acquisition that makes use of both hemispheres of the brain. It emphasizes how to keep students consistently motivated and high achieving, how to help students make the transition between understanding and speaking, and how to create the foundation for oral language proficiency. TPR allows students to acquire the target language in a manner similar to how children learn their first language. In TPR, all language input is immediately comprehensible, often hands-on, and allows students to pass through a silent period whereby they build a comprehension base before ever being asked to speak. Once language is internalized, production emerges, thus setting TPR apart from traditional “listening-and-repeat” methods (Asher, 1982).

In a TPR lesson, a command is immediately followed by the corresponding action and body movement. Commands, grammatical structures, and vocabulary are repeatedly linked to their referent. In other words, teachers model actions which students then mimic as they simultaneously hear vocabulary words and commands in the target language. As a particular action is associated with each vocabulary word or phrase,
students rapidly and naturally acquire language while establishing long-lasting associations between the brain and the muscles. Students who learn language through TPR will not soon forget it. Asher (1982) states Seely's viewpoints of TPR as follows:

First, TPR enables learners to feel comfortable interacting with people in the new language. Secondly, TPR builds confidence in students to use the language outside the classroom. Thirdly, TPR prepares students to perform role-playing with fuller emotion and to converse freely, either with a ready-made dialogue or one created by the students. The fourth reason is that with TPR the student can experience the meaning of a new vocabulary item... Still another reason is that TPR-based activities at any level, can help students internalize complex structures "more effectively than any other way." (p. 22).

Apart from the advantages that are mentioned above, Krashen (1983) also points out the other two advantages that TPR has in early stages of language learning. He thinks that even though TPR commands are given in oral form, later on, teachers may ask students to write them on the board and let students copy them. This provides students with the opportunity to see in print what they have comprehended in the spoken language, and it will help students in their writing in the future. The other advantage that Krashen (1983) has mentioned is that the possibility of students' errors is reduced. He thinks that with TPR, students make mistakes only when they fail to understand and execute the command incorrectly. However, there will always be a correct model to imitate, so students can constantly check the actions of their classmates and self correct almost immediately. Thus, students feel less pressured and more confident in learning
the target language. In addition, experience and research have shown that the TPR students not only achieve greater listening comprehension but also greater reading comprehension than control groups despite the fact that reading is not specifically taught. In one study the TPR students acquire these skills five times faster than the control group (Krashen, 1983).

An important aspect of TPR in language teaching and learning is TPR storytelling. According to Curtain (1991), storytelling is a very important method for providing students with natural language experiences even during very early stages of language acquisition. The nature of stories allows for endless variety in the classroom. Students add humor, creativity, and originality to their own versions of stories. Once having taken ownership, they are then highly motivated to communicate these stories to other students. However, while choosing stories, teachers should be aware of the following critical elements. First, stories should be highly predictable or familiar to the students from their native culture. Second, stories should include a large proportion of vocabulary. Third, stories should be repetitive, making regular use of formulas and patterns. By these elements of repetition, language that students can later use is provided.

On the other hand, Ray and Seely (1997) also point out the importance of TPR storytelling. They indicate that with TPR storytelling, grammar is modeled and acquired, not taught and memorized as rules as in a traditional classroom. With TPR storytelling, students are exposed to targeted, grammatically-correct language until all grammar concepts are internalized. According to Krashen and Terrell (1983), the longer formal grammar instruction is delayed, the better students will acquire and correctly use
grammatical language. Therefore, with TPR storytelling, students first develop an ear for what sounds right, and then they are formally taught the grammar rules.

In addition, TPR storytelling classes are largely student-centered. Once vocabulary is acquired, students spend their time in class using the language in reading, writing, illustrating, acting out, revising and sharing stories. Experience has shown that teachers who teach with TPR storytelling have more energy than when they teach with grammar-based approaches. This is for two reasons. First, teachers spend less energy on issues of classroom management, since students spend more time on task. Second, since the preparation time is so minimal with TPR storytelling, teachers have more time to recreate and do lesson plans (Ray & Seely, 1997).

In conclusion, TPR provides other benefits over traditional approaches to language teaching. Through consistent and comprehensible exposure to grammatically-correct language, students develop a sense for language. By allowing students to proceed with natural language acquisition, fluency is promoted. The low level of stress also enhances fluency, invites participation and increases motivation. Moreover, TPR eliminates the need for memorization of lengthy vocabulary lists and complex grammar rules. In contrast, it demands active participation from students and help them realize that they can respond to, act upon, and use commands, as well as value their progress. Thus, TPR not only serves as efficient methodology in acquiring a second language but also reinforces the use of teambuilding, creative dramatics, and multiple intelligences as well.
In summary, in order to achieve the goal of creative dramatics, it is essential to incorporate teambuilding, the social functions of language, multiple intelligences, and Total Physical Response into the process of creative dramatics.
CHAPTER THREE: THEORETICAL FRAMEWORK

A Model of the Dramatic Process

The review of current literature in the previous chapter has covered a number of theoretical concepts as well as fundamental principles of the dramatic process. These theoretical concepts include teambuilding roles and the social functions, Total Physical Response strategies, and the application of multiple intelligences. The dramatic process, on the other hand, consists of two primary aspects upon which a model of dramatic process is built (see Figure 2). One of the aspects is the teacher’s role in formal staging, and the other is the recognition and development of talent. From the aspect of the teacher’s role in formal staging, the process of creative dramatics includes stages of preparation and teaching strategies. The stages of preparation are as follows: (1) script; (2) casting; (3) rehearsals; and (4) performance. The teaching strategy is teambuilding roles and the social functions. From the aspect of talent recognition and development, the process of creative dramatics includes stages of development and talent recognition. The stages of talent development consist of sense-awareness, movement, improvisation, characterization, rehearsals, and performance. Multiple intelligences theory and Total Physical Response are the methods used to recognize and develop talent. However, the two aspects of dramatic process must go hand in hand in order to achieve the goal of the performance.

Teachers play a very important and essential role in the process of creative dramatics. They need not only to monitor the talent development of students but also to prepare for the performance and to apply effective teaching strategies to the process.
Figure 2. Model of the Dramatic Process
The Teacher's Role in Formal Staging

Stages of Preparation

Script. A script in creative dramatics is critical. Teachers need to consider many factors while choosing a play or a script. The first factor is the appropriateness of a script. Teachers must choose a script which meets students' language level. In other words, the script should not be too difficult for students to understand and to dramatize. The second factor is that a good script should offer as many opportunities as possible so that teachers can involve all the students in the play. The third factor is that a good script should contain some of students' background knowledge so that their interest can be evoked. The last factor is choosing a script with room for creativity. In other words, a good script should provide with room and space for the players to create their own ideas (Wessels, 1987).

Casting. The matter of casting is important, and thus casting should be done carefully. Teachers need to get the best possible cast together by going through typecasting over and over. In order to let the audience believe the reality of the characters, the characteristics of the players can not be too different from the description or the implication in the script. Moreover, double casting is necessary in case of the absence of the players. In fact, double casting also provides twice the opportunities for participation, especially for a large class. However, teachers need to make sure that both casts have a chance to perform (McCaslin, 1987).
Rehearsals. In rehearsals, the teacher's role is as a director. Teachers need to set up a rehearsal schedule. In order to avoid the anxiety and boredom of rehearsals, the best way is to arrange frequent but short rehearsals. During the rehearsal process, scenes should be rehearsed first, and complete run-throughs come later. Burgess and Gaudry (1985) point out the basic guideline for rehearsals as the following. (see Table 5)

Table 5. The Basic Guideline for Rehearsals

<table>
<thead>
<tr>
<th>The focus is on exploration of lesson content and its meanings. Questions or instructions should be explained clearly so that students know what to do.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teachers need to keep the development of the group in mind and not to accept obviously half-hearted, sloppy efforts within the drama.</td>
</tr>
<tr>
<td>Teachers, sometimes, can question students' actions for character motivation.</td>
</tr>
<tr>
<td>Teachers can use side-coaching to encourage and support exploration within the drama.</td>
</tr>
<tr>
<td>Commentaries and discussions are necessary.</td>
</tr>
<tr>
<td>Teachers need to watch the effects of their instructions, questions and handling of particular students.</td>
</tr>
</tbody>
</table>

Rehearsals are divided into two phases—early rehearsals and later rehearsals. In the early stages of rehearsals, the activities should include the following: (1) physical warm-ups; (2) vocal warm-ups; (3) pre-reading improvisation; (4) rehearsal with script; (5) improvisation without script; and (6) consolidation rehearsal with script. Physical warm-ups help students to break down restraint or shyness and to provoke their energy. Vocal warm-ups aim to warm up students' voices. Pre-reading improvisation helps to prepare students for the language they are about to meet in the scene. Rehearsing with the script helps students gain a clear idea of how and where they should move and
perform certain gestures. Improvisation without the script helps to free students from over-dependence on the script, and also helps them with the actual learning of the lines. After the above improvisation has been completed, one can rehearse the scene once more, then discuss any problems relating to the scene. The later rehearsals are best done in the room or hall where the actual performance will take place. By so doing, students are provided with opportunities to familiarize themselves with the actual performance environment. At this stage, all of the essential props and other effects should have been added so that the primary focus can be on the acting (Wessels, 1987).

**Performance.** Children’s performance should be simple and informal. Teachers have a great number of responsibilities here. They need to calm and ease students’ nerves and stress before the performance. They need to encourage students to do their best in the performance. Teachers’ attitude toward the performance is also important. If teachers view it as a good piece of work, students will view it in much the same way and look forward to the performance with anticipation rather than anxiety. It is not appropriate for teachers to give excessive criticism and excessive praise at this stage. On the contrary, at this stage, helping students checking costumes and props and making sure that the players are comfortable in their clothes and that the clothes they wear add to the individual and overall effect are more important.

Before the performance, the players’ stress and anxiety are inevitable. To help students relax before the performance is necessary. In addition, the preparations before the performance are also important where teamwork is required. Each team has to take the responsibility for various tasks such as staging, lighting, costumes, scenery, and so
forth. That is, teamwork is both a necessity to a good performance and a source of deep satisfaction to the players.

Teaching Strategies

In order to achieve the goal of the performance and help students learn best from the process of creative dramatics, teachers need not only to employ an effective teaching method but also to use the class time efficiently. By applying teambuilding roles and functions in the process of creative dramatics, all the students work collaboratively and take responsibility so that teamwork will be efficient.

Teambuilding roles and social functions. In teambuilding, leadership plays a very essential and important part. The roles of leadership include task-leaders and group-maintenance leaders. In order to work efficiently and effectively during the process of creative dramatics, it is necessary for teachers to apply teambuilding roles and functions in the process. As a matter of fact, drama is a group art work. That is, in order to accomplish the goal of drama, teamwork is pivotal and essential.

By applying teambuilding roles and the social functions in the process of creative dramatics, teachers divide students into teams or groups and assign each team a different task. For example, the property committee (team) is responsible for all the properties needed; the costume committee (team) is responsible for all the costumes; the scenery committee is responsible for scenery, and so forth. In each of these teams, teachers need to assign a task-leader and a group-maintenance leader. The primary job of the task-leader is to ask for information, suggestions, and orientation while the group-maintenance copes with the tension within the team and keeps the teamwork continuing.
Apart from the roles of leadership above, the teacher’s role at this stage is a
teambuilder, a mentor, and a supervisor as well. Teachers need to be aware of the
variables involved in the nature of teams themselves. No two children, leaders, or teams
are alike. Neither do they remain consistent in their difference from day to day or even
minute to minute. Every individual in the teams is constantly growing and evolving, so
teachers need to recognize these variables in order to guide the teams most effectively.

In conclusion, as O’Neill and Lambert (1982) state, while setting up teamwork in
the process of creative dramatics, teachers need to take the following considerations into
account. First, the work should be designed to provide more information, deepen the
thinking or feelings, extend the skills of the participants, and provide a change of pace
and activity; second, the task must be made clear; third, appropriate sized teams should
be established; fourth, students should be encouraged to work with different partners and
outside their own friendship groups; fifth, teachers need to be available to give guidance
and supervision to each team; sixth, there must be enough time for teams to complete
their tasks, reach their goals, and share their work with other groups.

The Process of Creative Dramatics—Talent Recognition and Development

Another aspect of the dramatic process is talent recognition and development. It
is composed of stages of recognition and development. The strategies for talent
recognition and development are based on the multiple intelligences theory and TPR.
The stages of development, on the other hand, include sense-awareness and movement,
characterization and improvisation, rehearsals, and performance.
Talent Recognition Using Multiple Intelligences Theory

Creative dramatics is an art form, which involves all kinds of skills such as art, dance, music, and so forth. Therefore, in order to accomplish the goal of creative dramatics, teachers need not only to have students work in teams but also to recognize the various intelligence in students. Gardner’s (1983) theory of multiple intelligences has great potential for helping recognize human capabilities. His basic premise is that intelligence is not a single construct; that is, individuals have at least eight distinct intelligences that can be developed.

According to Lazear (1991), there are four steps for helping recognize and develop multiple intelligences. The developmental steps are as the following.

First of all, teachers need to awaken students’ intelligence. A particular intelligence can be activated through activities that require the five senses, intuition, or metacognition.

Secondly, teachers need to amplify students’ intelligence. That is, teachers need to focus this part of the lesson on improving and strengthening the intelligence.

Thirdly, teachers need to teach with the intelligence. At this stage, teachers need to structure lessons for multiple intelligences, emphasizing and using different intelligences in both teaching and learning processes.

Lastly, teachers need to help students transfer the intelligence. That is, this stage is concerned with the integration of intelligence into different areas such as the process of creative dramatics, solving problems, or challenges in the real life.
In conclusion, being able to recognize students’ distinct intelligences and to nurture students’ different intelligences will help teachers create effective teams where students can achieve best in the process of creative dramatics.

**Talent Development Using TPR**

The main features of Total Physical Response include the following: (1) listening comprehension develops before speaking; (2) understanding is developed through movements of the student’s body; and (3) the amount of stress present in the learning process is minimized. Similarly, in the process of creative dramatics, teachers need to provoke students’ sense-awareness which includes listening, looking, touching, smelling and tasting; teachers need to help students express themselves naturally through movement; and teachers need to mitigate the stress and anxiety of students. Thus, by integrating the Total Physical Response approach in the process of creative dramatics, both teachers and students achieve not only the goal of the performance but also the goal of language learning.

In the Total Physical Response approach, students act on a series of commands. By listening and responding to the commands given by the teacher, students gradually develop their listening comprehension in the target language and provoke one of their sense-awareness—listening. As McIntyre (1974) says, “listening to sounds in the environment, identifying them, and projecting them into characters, feelings, and stories aid in the development of a child’s imagination” (p. 8). The other factors of sense-awareness such as looking, touching, smelling and tasting all involve physical actions,
which is the focus of Total Physical Response. Therefore, the TPR approach can fit well into the process of creative dramatics.

A Total Physical Response lesson often includes hands-on activities, songs, games, and role-play; all of these require students to express themselves through movement. In the process of creative dramatics, movement is an important element of drama. That is, movement and drama merge in the expression of feelings and ideas. By utilizing the Total Physical Response approach, teachers can best prepare students for movement in drama.

Other Means of Talent Development

Sense-awareness and movement. Sense-awareness is the first step in the process of creative dramatics. The purpose of this step is to help students bring their senses to conscious level. These senses include listening, looking, touching, smelling and tasting (McIntyre, 1974). The success of drama work depends on the abilities of the players to use their sensory systems to go exploring in order to make discoveries. That is, creative drama requires students to reach inside themselves for most of what they need in order to imagine, invent, and express. Therefore, keeping sense-awareness alive and strong is essential to growth in drama. Depending on sense-awareness, movement is developed. Linking senses to movement helps students develop their unique powers of self-expression (Cottrell, 1987). By encouraging creative movement, teachers can help students create their own styles of movement, gain confidence in their body, and develop spatial awareness. Thus, it is easy to move from creative movement to drama.
Characterization and improvisation. Characterization is the core of the dramatic process. The essence of drama depends on the development of the ability to enact a variety of characters mentally, emotionally, and physically. After students become aware of their own abilities, they can use them to understand and portray others. This ability in students can lead to the understanding of literature and develop the expanding base for dramatization. One the other hand, improvisation aims to develop a dramatic situation without benefit of a written script. It is not easy at first. Dialogues may not flow easily even when they have been preceded by much work in pantomime and a thorough understanding of the situation. Therefore, it is better to begin with simple situations in order to get accustomed to using dialogue. After the characters develop through pantomime, speech and situation can be added, then an improvisation develops (McIntyre, 1974; McCaslin, 1987).

Thus, in the dramatic process, the teacher’s responsibility is to encourage students to work in teams and to teach them the social language they will need to accomplish this. At the same time, a variety of ways to recognize students’ individuality using the multiple intelligences theory and to develop their talent in movement using kinesthetic means for language acquisition (TPR) help teachers to prepare for dramatic performance in a systematic way.
CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Organization

Two units are included in this curriculum. The first unit focuses on the development of talent and multiple intelligences by means of introducing Japanese culture, Japanese traditional art forms, and Japanese festivals. The second unit focuses on creative dramatics based on a Japanese folktale, "The Magic Sieve," which describes how a poor man finds a magic sieve, how greedy his sister is, and how the sea becomes salty. By incorporating teambuilding and TPR into the dramatic process, this unit provides not only formal staging experiences but also innovative teaching and learning methods.

Each lesson contains a lesson plan, which serves as a teacher's manual. The lesson plan provides activities and ideas for teaching. The focus sheets and work sheets provide ample opportunities for students to learn and practice the skills feature in the lesson. The format of a lesson plan regulates the teaching procedures and provides variety of activities for teaching. The general teaching procedure of each lesson consists of four steps. The first step is to activate or provide background knowledge for students; the second step is to teach the content subject by using various activities; the third step is to provide different teaching methods in order to meet the needs of different students; and the fourth step is to assess or to evaluate students' learning.

Moreover, each lesson of the first unit contains at least one focus sheet and work sheet. Focus sheets contain texts based on Japanese culture, and work sheets contain follow-up practices and activities that reinforce students’ learning. These follow-up
practices and activities include songs, hands-on activities such as making a fish kite, answering questions, comparing and contrasting, and so forth. On the other hand, the focus sheets and work sheets in the second unit emphasize the process of creative dramatics such as evoking sense awareness of students, characterizing the script, role-playing the script, and so on. Lastly, some lessons contain assessment sheets with different items included for testing students’ understanding. The content of assessment sheets is always related to what students have already learned in the specific lesson.

**A Model of the Dramatic Process Incorporated into the Curriculum**

The design of this curriculum is based on the model of dramatic process explicated in Chapter Three. That is, this curriculum incorporates teambuilding roles and the social functions, multiple intelligences, Total Physical Response, and the dramatic process such as sense awareness, movement, and characterization, rehearsals, and the performance. The descriptions of how this curriculum incorporates these concepts of the model are stated as follows.

**Teambuilding Roles and the Social Functions**

Because creative dramatics is a group art form, teamwork is essential. Therefore, teambuilding roles and functions match the design of this curriculum. The first lesson of the second unit incorporates all the teambuilding roles and functions into the lesson so that students know what teamwork is. This also provides a cue for students that they will all work together throughout the whole dramatic process. Thus, the first lesson contains activities such as building team identity, creating team names, and establishing mutual support and synergy in teams. In addition, from the second lesson through the sixth
lesson, each lesson contains teamwork. That is, students are divided into teams and work on different tasks that are assigned by the teacher. For example, in each lesson, students are divided into the cast team, the prop team, and the staging team, and each team has to work on a team project which leads to the final performance of the drama. As the team projects are completed, students also learn the meaningfulness of teambuilding.

Multiple Intelligences

Multiple intelligences theory is used to help students identify their particular tendency of talent and intelligence so that students can best use their talent in drama. The first lesson of the first unit contains a work sheet that provides a basic understanding of multiple intelligences for students. In addition, each lesson contains activities that help students recognize and develop their particular intelligence. For example, students are divided into teams and assigned as Bodily/Kinesthetic Team, Musical/ Rhythmic Team, and Interpersonal Team, then they have to work on different tasks or activities that help them to develop and recognize their intelligences. Step by step, students become more aware of their own development of various intelligences. Meanwhile, teachers get better ideas when they choose a script and do the casting.

Total Physical Response

The Total Physical Response strategies play an important part in this curriculum, especially in the second unit. Before students are ready for the performance of a drama, they need all kinds of warm-ups to get involved in the drama. The warm-up activities include sensory awareness, movement, and characterization, and all of these activities require physical actions which are included in the scope of TPR. In addition, from the
second lesson through the fifth lesson, each lesson contains role-playing. These role-
playing activities aim to activate students’ learning as well as teachers’ teaching. By
participating in role-playing, students learn the dialogue from the script. By having
students act out the dialogues, teachers can evaluate students’ understanding of the script
at the same time.

The Dramatic Process

The dramatic process includes sense awareness, movement, characterization,
rehearsal, and performance. In the second unit of the curriculum, each lesson contains
activities to prepare students for the performance of the folktale. The basic procedures of
each lesson are as follows.

First of all, the sensory awareness activities aim to stimulate students’ four senses.
For example, teachers put a wide variety of small objects in a box and ask each student to
touch one of the objects in the box and describe it. This helps evoke students’ sense of
touch. Second, the creative movement activities aim to warm up students’ bodies and to
break down inhibition and shyness. For example, teachers have students distinguish
between three-dimensional shapes and simple straight lines, then ask them to make a
straight line with their arms. This helps students to warm up their bodies. Third, the
characterization practice aims to prepare students for the language they are about to meet
in the scene to be rehearsed. For example, teachers ask students questions about the
many types of sea creatures which exist, then have them think about the kind of sea
creature each one would like to be and ask them to dance as the creatures perform.
Fourth, rehearsals aim to build up confidence and familiarity for the performance step by step. Lastly, the performance aims to showcase the whole dramatic process.

In addition, the last lesson of this unit contains the whole process of preparation towards the performance. The basic procedures are as follows: (1) physical warm-ups; (2) pre-reading improvisations; (3) rehearsing with the script; (4) consolidation rehearsal with script; and (5) dress rehearsals without script.

In summary, the design of this curriculum aims to introduce Japanese culture and the folktale to elementary upper level students and invite them into the fun land of creative dramatics so that their listening, speaking, writing, and reading abilities are enhanced. By incorporating the model of dramatic process into the curriculum, students can develop their various kinds of skills and intelligence, and thus perform better in English language learning.
CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

According to Schwartz and Aldrich (1985), assessment in creative drama has two purposes. One is to improve implementation of the lesson at hand, and the other is to make some statement about the learners, the learning, and/or the dramatic outcome in order to design objectives to meet the needs of the class in future lessons. In other words, it is difficult for either teachers or students to make progress if there is no feedback provided by effective assessment. That is, at every stage of the lesson, teachers need to judge the group’s level of interest in the theme, the effectiveness of the strategies that are being used, and the engagement of the students with the developing meaning of the work.

To Improve Further Playing of the Lesson

In assessing the drama experience, teachers may begin by examining their own contribution to the work. It is helpful to look at the teacher’s contribution to the lesson in terms of lesson planning. That is, while planning a lesson incorporating drama techniques, teachers need to be aware of two objectives. The first objective is to help students overcome resistance to the target language, and the second objective is to create a need to speak by putting students in situations where they feel compelled to speak. Therefore, as Wessels (1987) points out, to evaluate a drama lesson, teachers need to take the following considerations into account (see Table 6). If the essential components of a lesson using drama techniques are present in the lesson, if teachers can answer “yes” to most of the evaluation questions, then they are well on the way to applying drama techniques successfully in their own teaching.
Table 6. Criteria for Planning a Drama Lesson (Wessels, 1987)

<table>
<thead>
<tr>
<th>Objective 1: Overcoming resistance to the target language</th>
<th>Objective 2: Creating a need for speaking</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Is the experience enjoyable?</td>
<td>a. Are there situations/problems that demand solution?</td>
</tr>
<tr>
<td>b. Are the targets realistic?</td>
<td>b. Is responsibility placed on the learner?</td>
</tr>
<tr>
<td>c. Is there a creative “slow down” of experience?</td>
<td>c. Would the lesson involve all the students, including the shyer or weaker ones?</td>
</tr>
<tr>
<td>d. Can the lesson be linked to the students’ own experience?</td>
<td></td>
</tr>
<tr>
<td>e. Are the students in a state of readiness to learn?</td>
<td></td>
</tr>
</tbody>
</table>

Identifying Learners’ Special Talents and Needs

Grading students in creative dramatics should be avoided. It is also impossible and unnecessary to assess each individual student during every drama experience. However, a simple checklist may be helpful in evaluating growth and development. It is important to take note of each student’s work regularly and often enough that progress can be noted. Unusual abilities or difficulties should be noted, especially if difficulties seem persistent and are impeding the student’s normal progress and/or interfering with the work of the group. Thus, the checklist should provide with a guide to the emphases in teaching creative drama and an aid to the identification of children’s individual need and progress (McCaslin, 1987). Cottrell (1987) suggests a checklist which can provide immediate feedback to individual student (see Figure 3).
Creative Drama Progress Chart

<table>
<thead>
<tr>
<th>Name</th>
<th>Period Beginning</th>
<th>Ending</th>
</tr>
</thead>
<tbody>
<tr>
<td>Focus</td>
<td>First Observation</td>
<td>Second</td>
</tr>
</tbody>
</table>

Able to use body effectively to show ideas, feelings, imitative actions

Uses sensory recall to guide pantomime

Demonstrates understanding of spatial perception in

(1) self-space
(2) shared space
(3) larger space

Can control body movement in terms of:

(1) tempo (fast, med, slow)
(2) energy levels

Uses facial expression and gesture to demonstrate:

(1) ideas
(2) feelings
(3) roles

Listens to:

(1) follow directions
(2) show respect

Willing to try new things

Shows original thought and imaginative expression

Comments: (note areas of most improvement or greatest strengths and any problem areas)

Figure 3. Creative Drama Progress Chart (Cottrell, 1987, p. 235)
Types of Assessment

According to Courtney (1980), there are three types of assessment in creative drama. They are stated as follows.

The first type of assessment is diagnostic assessment. This type of assessment provides teachers with information about students so that drama activities can begin. This assessment is achieved by observing some criteria such as concentration, sincerity, ability to sustain a role, ability to work with others, and the level of dramatic skills.

The second type of assessment is formative assessment. This type of assessment provides teachers with information about how the program is functioning and the achievement levels of the students at any particular moment. This assessment is achieved by observing the criteria such as achievement in appropriate dramatic forms, achievement in appropriate dramatic roles and models, and ability to work with others and leadership.

The third type of assessment is summative assessment. This type of assessment is usually used at the end of the program. It gives teachers information about what the program has achieved and how much the students have achieved (Courtney, 1980).

Besides these three types of assessment, it is important for teachers to give immediate feedback to several individuals, praising their efforts or giving suggestions. By giving feedback to the group and to the individuals during or immediately following the lesson, assessment and reporting is done. Teachers will find it very useful to keep the goals and objectives clearly in mind so that the feedback can be specific.
Design of Assessment in Creative Drama

Keeping track of each student's progress and growth in drama requires some way to evaluate and keep records that is not overly burdensome yet are sufficient to be useful. If teaching goals and student objectives are clearly stated and determined in the planning, teachers will find it easier to set up assessment and evaluation procedures. Written tests in drama are usually useless. Long-range progress is probably best handled by keeping a one-page check list for each student. The check list should consist of items based on the long-range goals and objectives as well as items associated with specific skills such as ability to show appropriate emotional response through facial and body expression, progress in movement and pantomime work, and so on. In addition, teachers need to design their own check list or evaluation instruments so that they can be cooperatively developed by grade level. Moreover, it is essential to leave room on each student's report for individual comments, for students expect to receive feedback on drama participation just as they would for the other subject matters. Thus, teachers need to be aware of looking at each student’s progress in terms of the student’s own growth rather than as he or she compares to peers (Cottrell, 1987).

In this curriculum, each lesson contains assessment either with or without and assessment sheet. In the first unit of the curriculum, the assessment aims to assess each objective. For example, in Assessment Sheet 1-1, students have to name and describe four traditional arts of Japan and draw the picture of their favorite traditional art of Japan. In addition, students also have to compare and contrast Japanese and Chinese cultural treasures. By doing so, teachers can know what students learn from the lesson and what
needs to be enforced. In the second lesson, students have to work in groups and write
down what they know about Japanese theater, then one of the students has to present it
orally. This is one type of assessment without an assessment sheet. This type of
assessment can also be seen in the fourth lesson of this unit. Moreover, because the
target level of this curriculum is elementary school, some assessment is composed of
drawing pictures so that students can enjoy learning through assessment.

The assessment of the second unit in the curriculum focuses on dramatic
performances. For example, students have to act out the dialogue based on the script, and
the cast team has to act out the scene in each lesson. In order to help students learn the
vocabulary in each lesson, each lesson contains assessment of vocabulary. Students have
to do word searching, fill in blanks, and play vocabulary games such as "Fly Swatter" in
the first lesson.
APPENDIX 1

UNIT ONE: JAPAN—THE CULTURE

Lesson One: The Treasures of Japan
Lesson Two: Japanese Theater
Lesson Three: The Tea Ceremony
Lesson Four: Ancient Robes
Lesson Five: Festivals through the Year
Lesson Six: A Love of Nature
Lesson One: The Treasures of Japan

Objectives:

1. To present the topic of Living National Treasures of Japan
2. To recognize and name four traditional arts of Japan
3. To practice activities that utilize various kinds of intelligence
4. To compare and contrast the treasures of Japan and China

Vocabulary: anxious, preserve, heritage, traditional, throughout, thousand, kill, receive, honor, treasure, reserve, government, recognize, ensure, dedicate, apprentice, slender, delicate, instruct

Materials:

Poster 1-1, Focus Sheet 1-1, Focus Sheet 1-2, Focus Sheet 1-3, Focus Sheet 1-4, Focus Sheet 1-5, Word Bank 1-1, Work Sheet 1-1, Work Sheet 1-2, Assessment Sheet 1-1

Involving students' background, interests, and prior knowledge:

Ask students the following questions:

1. Where is Japan?
2. Have you been to Japan? If you have, please tell us what you think about Japan.
3. Can you describe one thing from Japan?

Teaching with variety:

Visual: Use Poster 1-1 to show students the location of Japan. Word Bank 1-1, illustrations on Focus Sheet 1-3 and 1-4

Task:

1. Pair Work: Pair up students and have them read to each other the article on Focus Sheet 1-1.
2. Writing a Sentence: After students read the article on Focus Sheet 1-1, have each student make up a sentence about what they read.
3. Listening to Description: Read the article on Focus Sheet 1-2 and have students listen carefully to the description of Kokeshi dolls, then ask students to draw pictures from the information they heard.
4. Culture Tour: Distribute Focus Sheet 1-3 and 1-4 to students. Have them work in groups and talk about what they know about each art form.
5. Compare and Contrast: Have students work in groups and do the exercise on Work Sheet 1-1.
6. Expressing Opinions: Give students the opportunity to express their opinions on what they wrote on Work Sheet 1-1.
7. Multiple intelligences: Use Focus Sheet 1-5 to give students a basic understanding of multiple intelligences.
8. Intelligence Recognition: Distribute Work Sheet 1-2 to students. Go through each question on Work Sheet 1-2 in Chinese if necessary. Have students answer the questions.

Responding to diversity with a range of activities:

Divide students into three teams and assign each team as Verbal/Linguistic Team, Logical/Mathematical Team, and Visual/Spatial Team, then have each team work on different tasks. Have the Verbal/Linguistic team write a short essay on what they learn about Japan, the Logical/Mathematical team categorize all the work sheets, and the Visual/Spatial team design a Kokeshi doll. Have each team show the rest of the class what they have done.

Assessment:

1. Have students answer the five questions on Assessment Sheet 1-1.
2. Have students name and describe four traditional arts of Japan.
3. Use Work Sheet 1-1 as assessment.
Lesson Two: Japanese Theater

Objectives:

1. To learn about traditional Japanese theater
2. To identify the characteristics of three traditional Japanese theater performances
3. To practice activities that utilize various kinds of intelligence

Vocabulary: mythology, discover, century, dreamlike, cycle, spectacular, heroine, miserable, bare, audience, whereas, outsmarting, orchestra, chorus, exaggerate, puppeteer, elaborately

Materials:

Focus Sheet 2-1, Focus Sheet 2-2, Focus Sheet 2-3, Word Bank 2-1, Work Sheet 2-1, Work Sheet 2-2

Involving students’ background, interests, and prior knowledge:

Ask the following questions:

1. What are the traditional Chinese theater performances?
2. How do you like Chinese opera or Taiwanese opera? Why?
3. Have you heard about any type of Japanese theater performances?
4. Can you name one type of Japanese theater?

Teaching with variety:

Visual: Illustrations on Focus Sheets, Word Bank 2-1

Task:

1. Listening for Key Words: Ask students to listen carefully to the article on Focus Sheet 2-1. Then ask them to write everything they can remember from their listening.
2. Pair Work: Pair up students and have one of the students read the article on Focus Sheet 2-2, and the other read the one on Focus Sheet 2-3. Then ask them to tell each other what they summarized from their reading.
3. Creating Descriptive Phrases: As a class project, tell students to look at the illustrations on Focus Sheets and ask them to think of different ways of looking at the illustrations. Then record the different descriptions under each illustration.
4. Identifying Characteristics: Divide students into groups of four, and have them answer the questions on Work Sheet 2-1.

**Responding to diversity with a range of activities:**

Divide students into three teams and assign each team as Bodily/Kinesthetic Team, Musical Team, and Interpersonal Team, then have each team work on different tasks. Have the Interpersonal team write a dialogue based on the characteristics of the type of performance, then ask the Bodily/Kinesthetic team act out the dialogue based on the characteristics of kabuki plays. Then the Musical/Rhythmic team will sing the song on Work Sheet 2-2 as a chorus in the play.

**Assessment:**

1. Use Work Sheet 2-1 as assessment.
2. Have students work in groups and write down what they know about Japanese theater. Then ask one of the students from each group to present what they write orally.
Lesson Three: The Tea Ceremony

Objectives:

1. To learn about Japanese tea ceremony
2. To identify the utensils used in Japanese tea ceremony
3. To practice activities that utilize Intrapersonal intelligence

Vocabulary: ceremony, ritual, surroundings, master, priest, meditation, discipline, elegant, concentrate, variation, charcoal, pit, harmony, brew, resemble, utensil, smother, frothy

Materials:

Poster 3-1, Focus Sheet 3-1, Focus Sheet 3-2, Word Bank 3-1, Work Sheet 3-1, Assessment Sheet 3-1

Involving students’ background, interests, and prior knowledge:

Bring a Chinese tea set to the classroom and have students demonstrate how to make Chinese tea.

Teaching with variety:

Visual: Use Poster 3-1 to show students the utensils that are used in the Japanese tea ceremony. Word Bank 3-1

Task:

1. Reading Relay Race: Divide students into groups of four, then ask them to take turns to read 2-3 sentences from the articles on Focus Sheet 3-1 and 3-2 till they finish both articles.
2. Summary: Have students write a summary of what they read from the articles on Focus Sheet 3-1 and 3-2.
3. Listening to Each Other: Ask students to share an interesting object or piece of information related to tea drinking with the group.
4. Survey Questions: Have students walk around the classroom and ask 10 people the questions on Work Sheet 3-1.

Responding to diversity with a range activities:

In order to foster students’ intrapersonal intelligence, have each student write a report about Japanese tea ceremony.
Assessment:

1. Use Task 1 and Task 2 as assessment.
2. Have students draw six pictures of Japanese tea ceremony utensils on Assessment Sheet 3-1.
Lesson Four: Ancient Robes

Objectives:

1. To learn how to make a paper kimono
2. To practice developing a sentence into a paragraph
3. To learn about Japanese ancient robes
4. To practice activities that utilize various kinds of intelligence

Vocabulary: embroider, intricate, zipper, sash, cozy, flannel, artisan, exquisitely, loom, slip, waist

Materials:

Poster 4-1, Focus Sheet 4-1, Word Bank 4-1, Work Sheet 4-1

Involving students’ background, interests, and prior knowledge:

Use Poster 4-1 to show students what Japanese ancient robes are and have them describe what they see.

Teaching with variety:

Visual: Poster 4-1, Word Bank 4-1

Task:

1. Listening for the Magic Word: Read Focus Sheet 4-1 to students. Choose the word, “kimono” as the magic word. Ask students to listen for the word and as soon as anyone hears it, to say, “Magic Word.”
2. Make a Kimono: Distribute Work Sheet 4-1 and have students make their own paper kimonos.
3. Treasure Hunt for New Words: Write today’s new words on paper and hide them in the classroom. Have students follow the clues they have to find out where the new words are.
4. Developing a Paragraph about a Special Topic: have students write a paragraph about the topic, “If I had a kimono…”

Responding to diversity with a range of activities:

Divide students into three teams. Assign them as Interpersonal, Verbal/Linguistic, and Bodily/Kinesthetic Teams. Have the Verbal/Linguistic team write a story about any topics, the Interpersonal team write a conversation based on the story, and Bodily/Kinesthetic team act out the conversation.
Assessment:

1. Use Task 4 as assessment.
2. Divide students into groups and have them discuss what they know about kimonos. Then have each group do an oral presentation.
Lesson Five: Festivals Through the Year

Objectives:

1. To gain a basic understanding about Japanese festivals
2. To learn how to make a fish kite
3. To practice finding the main idea of an article
4. To practice activities that utilize two kinds of intelligence

Vocabulary: celebration, debt, sin, add, pine, bamboo, flexibility, destroy, disappear, lure, poke, grab, cave, entrance, fill, competition, competitor, procession, parade, lantern, torch, pageant, fantastic, tug-of-war

Materials:

Focus Sheet 5-1, Focus Sheet 5-2, Word Bank 5-1, Work Sheet 5-1

Additional Materials:

Tagboard strips, butcher paper, crayons, glue, scissors, hole punch, string, stick

Involving students’ background, interests, and prior knowledge:

Ask the following questions:

1. Can you name five Chinese festivals?
2. When is Chinese New Year?
3. Is Japanese New Year on the same day as Chinese New Year?
4. Which Chinese festival do you like best? Why?

Teaching with variety:

Visual: Illustrations on Work Sheet 5-1, Word Bank 5-1

Task:

1. Role-playing a Kite: Divide students into groups and recruit someone in each group to be a kite stuck in a tree. A gust of wind comes along to release it. The kite describes how it feels and what it sees as it is flying.
2. Making a Fish Kite: Distribute Work Sheet 5-1 and ask students to read the directions on the work sheet. Then have them make their own fish kite.
3. Pair Work: Pair up students and have them read to each other the article on Focus Sheet 5-1.
4. Main Idea: Have students listen carefully to the article on Focus Sheet 5-2, then ask each student to write the main idea of the article.

Responding to diversity with a range of activities:

Divide students into two teams and assign one of the teams as Natural Team and the other as Visual/Spatial Team. Ask the natural team to go outside the classroom and find some objects from nature. Then have the Visual/Spatial team design their own styles of Japanese New Year decorations.

Assessment:

1. Divide students into groups and have them discuss what they know about Japanese festivals. Then have each group write their answers on the chalkboard.
2. Have students show their fish kites to the class.
3. Use Task 4 as assessment.
Lesson Six: A Love of Nature

Objectives:

1. To learn how to make an artificial cherry blossom tree
2. To practice summarizing an article
3. To understand Japanese viewpoints of nature
4. To become familiar with descriptive words
5. To practice activities that utilize various kinds of intelligence

Vocabulary: inspire, highlight, appreciate, rejoice, delight, ordinary, bloom, eagerly, exploding, construct, fragrant, stain, varnish, sculpt, pebble, miniature, frame, dwarf, constantly, prune, represent

Materials:

Focus Sheet 6-1, Focus Sheet 6-2, Word Bank 6-1, Work Sheet 6-1, Assessment Sheet 6-1

Additional Materials:

Pink or white tissue paper, little pots, glue

Involving students’ background, interests, and prior knowledge:

Take students outside the classroom and have a campus tour. Ask students to find a branch that has fallen from a tree for use later on in class. In case students can’t find any branches, teachers should prepare branches to give students.

Teaching with variety:

Visual: An artificial cherry blossom tree, Word Bank 6-1, Assessment Sheet 6-1

Task:

1. A Cherry Blossom Tree: Divide students into groups of four, then distribute Work Sheet 6-1 and have students follow the directions to make their own cherry blossom trees.
2. Individual Reading: Distribute Focus Sheet 6-1 and ask students to read the article by themselves. Then have students summarize what they read.
3. Listening for Special Words: have students listen to the article on Focus Sheet 6-2 and ask them to write down the descriptive words they hear from the article.
4. Information Gap: Pair up students. Distribute the cards with pictures and names of plants to one of the students. Instruct the student to give the other student an oral clue about the plant on the card, and have the other student draw a card based on the clue.

Responding to diversity with a range of activities:

Assign the class as Natural and Intrapersonal team. Take the class to a botanical garden near school. Have students walk around the garden and note the significant similarities and differences between the garden they are in and the Japanese garden they read about.

Assessment:

1. Have students decorate the classroom with their cherry blossom trees.
2. Use Task 2 as assessment.
3. Use Task 3 as assessment, and as a class make a list of descriptive words.
4. Use Assessment Sheet 6-1 and have students write down Japanese viewpoints of nature and their own viewpoints of nature.
Poster 1-1

Map of Japan
Focus Sheet 1-1

Living National Treasures

The Japanese are anxious to preserve their rich cultural heritage. Masters of traditional art forms such as sword making, sumi-e painting, Kokeshi dolls, and Noh theater are respected for their skills, dedication, and for the beautiful works they create.

Throughout Japan there are thousands of people skilled in the traditional arts. Only a small number of them, however, receive the great honor of being named a “Living National Treasure.” This title is reserved for the very best artists. Living National Treasures receive money from the government so they can continue their work. Japan is the only country that recognizes its artists in this way. The government wants to honor them and ensure that they will pass on their valuable skills to the next generation.

Dedicated apprentices study many years learning the techniques of the great masters. Today there are about a hundred Living National Treasures, and a few more artists are honored with the title every year.
Focus Sheet 1-2

Kokeshi Dolls

Over a hundred years ago the Japanese began carving kokeshi dolls. Wooden kokeshi dolls have long, slender bodies with large, round heads. After delicate facial features and flower designs are painted on the plain wood, the dolls are coated with a shiny finish. Kokeshi dolls are not only admired by the Japanese, they are also prized by doll lovers all over the world.

Woodworkers living in different areas of Japan have developed their own styles of kokeshi dolls. If you were to go to the village of Togatta, you could visit Mr. Sato, an eighty-five-year-old doll maker. Although Mr. Sato is now too old to make any more dolls, he is still dedicated to his craft. He instructs his oldest son in the Togatta style of kokeshi doll making, just as his father and his father’s father have done before him.
Focus Sheet 1-3

Japanese Traditional Art Forms

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><img src="image1" alt="Japanese sword" /></td>
<td><img src="image2" alt="Sumi-e painting" /></td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Japanese weaving" /></td>
<td><img src="image4" alt="Kokeshi dolls" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Pottery</th>
<th>6. Lacquer ware</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="Pottery" /></td>
<td><img src="image6" alt="Lacquer ware" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7. Woodcarving</th>
<th>8. Writing materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image7" alt="Woodcarving" /></td>
<td><img src="image8" alt="Writing materials" /></td>
</tr>
</tbody>
</table>
**Focus Sheet 1-4**

**Traditional Chinese Art Forms**

<table>
<thead>
<tr>
<th>1. Jade-carving</th>
<th>2. Weaving</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Jade-carving" /></td>
<td><img src="image2" alt="Weaving" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. Papercutting</th>
<th>4. Pottery</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3" alt="Papercutting" /></td>
<td><img src="image4" alt="Pottery" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Carved stamps (Seals)</th>
<th>6. Writing materials</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image5" alt="Seals" /></td>
<td><img src="image6" alt="Writing materials" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7. Paper joss</th>
<th>8. Embroidery</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image7" alt="Paper joss" /></td>
<td><img src="image8" alt="Embroidery" /></td>
</tr>
</tbody>
</table>
Focus Sheet 1-5

Multiple intelligences

1. Verbal/Linguistic: This prefers words, word games, reading, writing; has good memory for words; think in words.

2. Logical/Mathematical: Likes numbers, abstract reasoning, formulas, symbols, and patterns.

3. Bodily/Kinesthetic: Uses the complete body in expressing ideas and feelings, is creative with sports, gestures often and has good coordination.


6. Interpersonal: Quickly senses the moods, intentions, motivations, and feelings of other people and can act smoothly in social situations.

7. Intrapersonal: Likes to work alone; sense own complex feelings.

8. Naturalist: Enjoys the outdoors, plants, animals, and is sensitive to the natural environment and living things.
Worksheet 1-1

Comparing Japanese and Chinese Cultural Treasures

Work in groups and write down as many answers as you can.

1. Make a list of Japanese arts.

2. Brainstorm and make a list of the famous Chinese art forms.

3. What cultural treasures are similar in Japan and China?

4. What cultural treasures differ between these two cultures?
**Worksheet 1-2**

**Intelligence Recognition**

If your answer is “yes” to the question, put an “x” in the box by it, but do not use “x” more than 15 times.

<table>
<thead>
<tr>
<th>1. Linguistic</th>
<th>2. Logical/Mathematical</th>
</tr>
</thead>
<tbody>
<tr>
<td>► Do you like reading and writing?</td>
<td></td>
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<tr>
<td>► Do you like keeping a journal?</td>
<td></td>
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<tr>
<td>► Do you like puns and telling jokes?</td>
<td></td>
</tr>
<tr>
<td>► Do you have a good memory for words?</td>
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</tr>
<tr>
<td>► Do you enjoy play word games?</td>
<td></td>
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<tr>
<td>► Do you like abstract thinking?</td>
<td></td>
</tr>
<tr>
<td>► Do you like playing games like chess?</td>
<td></td>
</tr>
<tr>
<td>► Do you solve puzzles, number sequences, and codes for fun?</td>
<td></td>
</tr>
<tr>
<td>► Do you use graphic organizers to think?</td>
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</tbody>
</table>

<table>
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<th></th>
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</thead>
<tbody>
<tr>
<td>► Do you like to see designs?</td>
<td></td>
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<tr>
<td>► Do you enjoy creating products using design and layout skills?</td>
<td></td>
</tr>
<tr>
<td>► Can you easily form mental pictures when you plan?</td>
<td></td>
</tr>
<tr>
<td>► Are you sensitive to balance and composition in art?</td>
<td></td>
</tr>
<tr>
<td>► Is music a language for you?</td>
<td></td>
</tr>
<tr>
<td>► Are instruments your friends?</td>
<td></td>
</tr>
<tr>
<td>► Does music relax and inspire you?</td>
<td></td>
</tr>
<tr>
<td>► Can you hear harmony and melodies in your mind?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>5. Bodily/Kinesthetic</th>
<th>6. Interpersonal</th>
</tr>
</thead>
<tbody>
<tr>
<td>► Do you like dancing, biking, swimming or skating?</td>
<td></td>
</tr>
<tr>
<td>► Are you skillful in using your body?</td>
<td></td>
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<tr>
<td>► Do you gesture often when you speak?</td>
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<tr>
<td>► Can you easily read the body language of others?</td>
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<tr>
<td>► Do you enjoy person-to-person communication?</td>
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<tr>
<td>► Do you prefer work in groups?</td>
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<tr>
<td>► Can you sense the motives of others?</td>
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<tr>
<td>► Can you correctly interpret a social situation and make adjustment?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>7. Intrapersonal</th>
<th>8. Natural</th>
</tr>
</thead>
<tbody>
<tr>
<td>► Do you learn from silent reflection and deep emotional processing?</td>
<td></td>
</tr>
<tr>
<td>► Can you detect your own complex feelings?</td>
<td></td>
</tr>
<tr>
<td>► Do you often up-date your self-image?</td>
<td></td>
</tr>
<tr>
<td>► Do you usually enjoy working alone?</td>
<td></td>
</tr>
<tr>
<td>► Do you enjoy the outdoors and animals?</td>
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<tr>
<td>► Do you have a sensitivity to living things?</td>
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<tr>
<td>► Do you enjoy gardening?</td>
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<tr>
<td>► Are you usually aware of the rhythms of nature?</td>
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</tbody>
</table>
Assessment Sheet 1-1

Traditional Arts of Japan

1. Name and describe four traditional arts of Japan.
2. Draw the picture of your favorite traditional art of Japan in the box below.

<table>
<thead>
<tr>
<th>Names</th>
<th>Descriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
Word Bank 1-1

1. anxious: troubled and uneasy in mind
2. preserve: to keep in an unchanged condition
3. heritage: values or traditions passed from earlier generations
4. throughout: in every parts, in all respects
5. thousand: ten hundred
6. skill: ability to do something well
7. traditional: the handing down of beliefs or customs from one generation to another
8. receive: to accept or take in
9. honor: great respect, high public regard
10. reserve: to put aside for later occasion
11. recognize: to identify from one’s previous knowledge or experience
12. ensure: to make certain
13. dedicate: to devote one’s time or energy to a special purpose
14. apprentice: a person learning a craft from a skilled worker
15. slender: slim and graceful
16. delicate: fine in texture
17. instruct: to give instruction in a subject or skill
According to Japanese mythology, theater was first discovered by the gods. The gods then passed on their knowledge to the Japanese. Over the centuries Japanese theater has developed into several rich traditions.

Noh is Japan’s oldest form of theater.

Performances date back to the fourteenth and fifteenth centuries when plays were put on for the samurai and upper classes. Noh theater is still performed today. The most famous plays are based on legends and folktales. Noh plays often have a dreamlike quality and feature ghosts and spirits. Their timeless themes stress that life is like a wheel. Good and bad fortune come and go in never-ending cycles.

Noh theater is well-known for its masks and spectacular costumes. The two main characters change their masks frequently to reveal different emotions. If the heroine is miserable, she wears a mask to show her sadness. When she feels better, she puts on a happy mask. The scenery of a Noh play is simple; sometimes the stage is almost bare.
Focus Sheet 2-2

Kabuki

Kabuki theater is also very old. It was first created in the early seventeenth century. Kabuki was started by a woman and was originally performed by women actors. Today men play all the parts, even the women’s roles. The plays are colorful spectacles performed just as they were two hundred years ago.

Kabuki performances are very long. Some plays last up to six-and-a-half hours! For many, a Kabuki play is a social occasion. It is acceptable for members of the audience to make noise and voice their opinions during the performance. People bring their own food and eat while they enjoy the show.

Whereas the Noh plays were once performed for the samurai, Kabuki was the theater for the lower classes. The plays teach a lesson but are meant to be funny. They are often about ordinary people outsmarting members of the upper classes of long ago.

An orchestra, chorus, and dancers are all part of a Kabuki play. The chorus sings the story while the performers act out their parts. The actors wear elaborate costumes and heavy makeup and use exaggerated gestures. This may explain why the word Kabuki means “to get freaked out!”
Bunraku puppets

Bunraku is a musical puppet theater for adults. Bunraku puppets are almost as big as real people. Clothed in black, the puppeteers stand right on stage behind the elaborately dressed puppets. They work in full view of the audience, but the audience soon forgets about them because all attention is focused on the lifelike puppets. It takes three skillful puppeteers to work a puppet: one for the body and right arm, one for the left arm, and one for the feet. A narrator, called a tayu, tells the story and says the puppets’ lines. A samisen accompanies the action. It is a stringed instrument that is played like a guitar.
Work Sheet 2-1

Work in groups and answer the following questions.

1. What are the characteristics of Noh theater?

2. What are the characteristics of Kabuki theater?

3. What are the characteristics of Bunraku puppets?
Cultural Background
The song below is sung throughout Japan by primary children. Everyone knows it. The song is written in romanized Japanese. The translation is as follows:

Springtime came. Springtime came.
Where did it come?
It came in the mountains.
It came in the village.
It also came in the fields.

Preparation
You might want to become familiar with the pronunciation and the melody of the song. It has a simple tune.

Activity

Pronunciation

| Hah’-roo ga | hah’-roo ga | Doh’-koh | nee | kee-tah’ | kee-tah’ |
| Yah-mah’ | nee | kee-tah’ |
| Sah-toh’ | nee | kee-tah’ |
| Noh-nee’ | moh | kee-tah’ |
Word Bank 2-1

1. mythology: the study of myths
2. discover: to obtain sight or knowledge of
3. century: a period of one hundred years
4. dreamlike: like a dream
5. cycle: a series of operations that repeat regularly in the same order
6. spectacular: striking, impressive, amazing
7. heroine: a woman who is admired for her brave or noble deeds
8. miserable: feeling very unhappy or uneasy or uncomfortable
9. bare: plain, without detail
10. audience: people who have gathered to hear or watch something
11. whereas: since it is the fact that
12. outsmarting: to outwit
13. orchestra: a large body of people playing various musical instruments, including stringed and wind instruments
14. chorus: a group of singers
15. exaggerate: to make something seem larger or better or smaller or worse than it really is
16. puppeteer: a person who handles puppets
17. elaborate: with many details or parts, complicated
Poster 3-1
The Utensils in the Japanese Tea Ceremony

- 茶入れ (ceramic tea jar)
- 茶しゃく (bamboo tea scoop)
- 茶わん (tea bowl)
- 釜 (kettle)
- 風炉 (brazier)
- 水さし (freshwater)
- ひしゃく (bamboo ladle)
- 建水 (waste-water bowl)
Focus Sheet 3-1

A Long Tea-Drinking Tradition

There is much more to the Japanese tea ceremony than just drinking a cup of tea. It is a ritual that involves a series of actions carried out in simple and quiet surroundings. It takes several years to master the art of making, serving, and taking Japanese tea correctly.

Tea drinking in Japan dates back to the Middle Ages when the Japanese were introduced to tea by the Chinese. At first, tea was used by Zen priests to help them stay awake during meditation. Over the centuries all kinds of rules were developed for carrying out the tea ceremony.

The tea ceremony is more popular today than ever before. Not only does it teach people about Japanese culture, it also helps them think in disciplined way. Some people say that learning the tea ceremony is like learning the steps of complicated and elegant dance. The host and guests concentrate throughout the long ceremony, and everyone involved knows in advance what they are expected to do.
A Formal Noontime Tea

There are many variations of the tea ceremony. The way each one is performed depends on the occasion or time of day. A formal noontime tea ceremony is performed by a host for up to five guests. The guests are invited to a special tea house surrounded by a garden. When they arrive, they must wait fifteen minutes in a small room near the garden gate. An attendant leads them to an outdoor waiting area. The host and guests greet one another with silent bows and walk together toward the tea room, admiring the gardens along the way. After cleansing their hands and removing their shoes, they file into the tea room headfirst through a small door. The last person shuts the door with a bang and locks it. This is a signal to the host that he or she may light the charcoal fire in the fire pit.

While the coal grows hot, and the water in the kettle boils, the guests are served a small snack. After it is eaten, the host collects the dishes in silence. Keeping silent is meant to bring the feelings of the host and guests into harmony. The host makes a thick, green brew using the hot water and powered tea. The tea resembles a paste. The guests concentrate on every movement the host makes. The group hold a brief, formal conversation while sipping the tea. Each guest admires the beautiful cups and utensils. Then everyone is silent again, and the fire is smothered. A thin, frothy tea is served at the end, drawing the ceremony to a close.
Work Sheet 3-1

Survey

Ask ten people what they like and dislike about Japanese tea ceremony.

<table>
<thead>
<tr>
<th></th>
<th>like</th>
<th>dislike</th>
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<tbody>
<tr>
<td>person 1.</td>
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<td>person 2.</td>
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<td>person 7.</td>
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<td>person 8.</td>
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<td>person 9.</td>
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<tr>
<td>person 10.</td>
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</tbody>
</table>
Assessment Sheet 3-1

Draw 6 picture of Japanese tea ceremony utensils.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
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<tbody>
<tr>
<td>3.</td>
<td>4.</td>
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<tr>
<td>5.</td>
<td>6.</td>
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</tbody>
</table>
Word Bank 3-1

1. ceremony: a set of formal acts
2. ritual: the series of actions used in a religious or other ceremony
3. surroundings: the things or conditions around
4. master: to acquire knowledge or skill in
5. priest: a person who is appointed to perform religious rites in non-Christian religions
6. meditation: deep and quiet thinking
7. discipline: training that produces obedience, self-control, or a particular skill
8. elegant: tasteful, refined, and dignified in appearance or style
9. concentrate: to use employ all one’s thought or attention or effort on something
10. variation: varying, the extent to which something varies
11. charcoal: a black substance made by burning wood used as fuel
12. pit: a hole in the ground
13. harmony: agreement, concord
14. brew: a liquid made by brewing
15. resemble: to be like
16. sip: to drink in small mouthfuls
17. utensil: an instrument or container for domestic use
18. smother: to put out or keep down
19. frothy: foamy
Poster 4-1

Japanese Kimonos
Focus Sheet 4-1

Seasonal Kimonos

As much as the Japanese love modern clothes, they treasure their traditional kimonos. The kimono is a floor length silk robe embroidered with intricate designs. This garment, which has no buttons or zippers, is held together by a sash at the waist. For two thousand years Japanese men, women, girls, and boys have worn many varieties of this lovely robe. On New Year’s Day, people all over Japan wear their best kimonos to Shinto shrines.

Kimonos are nearly all made to standard size, style, and cut. They differ only in color and quality. Light and comfortable kimonos called yukata are worn in summer, and cozy flannel kimonos called nemaki are worn in winter. There are formal kimonos in dark shades for men and colorfully embroidered kimonos for women. Japanese artisans are well known for their creation of exquisitely patterned kimonos. The most complicated designs are woven on hand-operated looms.

The formal women’s kimono is the most difficult to put on. The first layer is a slip called a nagajuban. Tabi, special socks that separate the big toe from the rest are put on at the same time. the outer kimono, which is made of heavier silk, comes next. It has sleeves that hang down to the ground. The kimono is always folded with the left side over the right. Instead of a light sash, a woman puts on an obi, which is a wide band of embroidered silk that wraps very tightly around her waist area. A woman in a kimono may look beautiful, but she is not very comfortable. It is difficult to breathe, lift the arms, bend over, or take normal-sized steps.
Make a Kimono

Make the kimono pictured below by following these steps. Use two kinds of Japanese paper. You can also use gift wrap for the outside and tissue paper for the lining.

1. Measure the parts of the kimono shown on this page—the length and width of the body, sleeves, and belt. Use these measurements for your kimono.

2. Cut a rectangular piece of patterned paper that is the length of the body of the kimono and twice the width shown. Cut a piece of one-colored Japanese paper or tissue paper the same size.

3. Paste the wrong sides of the two pieces together.

4. Fold the body of the kimono lengthwise towards the middle. You can do this by dividing the width of your paper into four exact parts. Mark these divisions lightly at the top and bottom of your paper. Fold one quarter in towards the middle. Now do the same on the other side. Fold back the collar and left side of skirt into small triangles to reveal the lining of the kimono.

5. Cut one long rectangle for the sleeves as shown.

6. Make the neck piece of the kimono from another rectangle of colored paper twice the length of the width of this kimono. Fold as shown.

7. Insert the neck piece and fasten it with a dab of glue. Make a belt, or obi, from the same-colored paper and glue the ends to the back of the kimono.

8. To finish, glue the body onto the sleeves.

Use your own kimono to decorate a gift or your binder. Frame it and hang it on your wall. Get your friends to make kimonos and put up a kimono display on your classroom bulletin board. Glue your kimono onto a card, write a haiku poem inside, and send it to a friend.
Word Bank 4-1

1. embroider: to ornament with needlework
2. intricate: very complicated
3. zipper: a fastening device consisting of two flexible strips
4. sash: a long strip of cloth worn around the waist
5. cozy: warm and comfortable
6. flannel: a kind of loosely woven woolen fabric
7. artisan: a skilled manual workman in industry or trade
8. exquisitely: having special beauty
9. loom: an instrument for weaving cloth
10. slip: a long narrow strip of thin cloth
Focus Sheet 5-1

New Year

The Japanese hold festivals during every season. The year begins with the biggest celebration of all, New Year. People start preparing for it early in December. They pay all their debts, clean their home, and put up decorations. They buy new clothes for themselves and gifts for their friends. At midnight on New Year’s Eve the ropes of the giant bells at the Buddhist temples are pulled 108 times to ring out 108 sins. Everyone visits Shinto shrines sometime during the first week of the year.

New Year’s Day is like a birthday party because everyone adds a year to his or her age. People eat a special breakfast and dress in their best kimonos. They open New Year cards. Children receive gifts of money. The day is reserved for visiting family and friends.

Pine, bamboo, and rope are used in New Year decorations. Pine stands for long life, and bamboo represents flexibility. Rope is a symbol of the sun goddess, Amaterasu. According to legend, Amaterasu hid in a cave after her brother, the wind god, destroyed her rice fields. The sun disappeared from the sky, and the whole world was thrown into darkness. Eight million god and goddesses gathered outside the cave with a plan to lure out Amaterasu. They began singing and dancing. When the sun goddess poked her head out to see what was going on, the gods grabbed her. They placed a rope over the entrances of Shinto shrines and decorate homes at New Year.
Festive Flying

In spring the sky is filled with thousands of kites. People spend a great deal of time and energy making great big ones. Some are so large that they need to be skillfully controlled by many people holding several strings. The best place to see spectacular kites is in Nagasaki, where there is a giant kite festival every April. Kite-flying competitions are held in which competitors try to keep their kites in the air as others try to knock them down with their kites.

Summer Festival

In Japan, summertime seems like one big festival. During the warm weather you can see people climbing poles, walking in processions, racing boats, playing tug-of-war, and making a lot of noise. You might even be lucky enough to spot a giant creature.

Many summer ceremonies are held at night. The participants carry lanterns or torches and parade through the darkness. During Gion Matsuri, the most important summer festival, a pageant of fantastic floats on great wooden wheels winds its way through the city of Kyoto.
May 5 is Children's Day in Japan. It was once celebrated as Tango no Sekku (Boy’s Festival). A kite in the shape of a carp was flown outside the house for each boy in the family. The carp represents qualities parents want their children to possess... strength, courage and determination.

**Preparation**

Each child will need:

- Tagboard strips - 1" X 12" (2.5 X 30.5 cm)
- Material for fish - butcher paper, tissue paper or unbleached muslin for this project.
- 12" X 20" (30.5 X 50.7 cm) - 1 per child
- 2" X  8" (5.0 X 20.5 cm) - 2 per child
- 2" X 12" (5.0 X 30.5 cm) - 6 per child
- Crayons or felt pens
- Glue
- Scissors
- Hole punch
- String
- Stick - 1 per child - This can be dowling, bamboo plant stakes, or thin branches

**Steps to follow:**

1. Form a ring by stapling the tag strip.
2. Decorate your material with eyes, gills, scales using crayons or marking pens. If paper, draw your designs. If cloth, draw your design with wax crayon, cover with newspaper and press with a warm iron to set the color. (Teacher needs to do this for younger students.)
3. Glue the fish together to form a tube. Glue long fin strips to the end. Glue short fin pieces to sides. Glue the ring inside the front to keep it open.

Make three holes in the ring end with a hole punch. Tie 15" strings to each hole. Tie the other end to your stick.

4. Make three holes in the ring end with a hole punch. Tie 15" (38.5 cm) strings to each hole. Tie the other end of each string to your stick.

Take outside - run across playground to make the fish "swim" in the air.
Word Bank 5-1

1. celebration: doing something to show that a day or event is important
2. debt: something owed by one person to another
3. sin: the breaking of a religious or moral law
4. add: to join as an increase
5. pine: an evergreen tree with needle-shaped leaves
6. bamboo: a giant tropical grass with hollow stems
7. flexibility: adaptability, ability to be changes to suit circumstances
8. destroy: to reduce to a useless form, to spoil completely
9. disappear: to cease to be visible
10. lure: to attract
11. poke: to thrust with the end of a finger or a stick
12. grab: to take something suddenly
13. cave: a natural hollow in the side of a hill, cliff, or underground
14. entrance: a door or passage by which one enters
15. fill: to make or become full
16. competition: a contest
17. competitor: one who competes
18. procession: a number of people or boats or vehicles, etc.
19. tug-of-war: a contest in which two teams hold a rope at opposite ends and pull until one hauls the other over a central point
20. lantern: a transparent case for holding a light
21. torch: any of several devices that direct a very hot flame on a selected spot
22. parade: a procession of people or things in a display or exhibition
23. pageant: a public show consisting of a procession of people in costumes
24. fantastic: designed in a very imaginative style
Focus Sheet 6-1

Cherry Blossom Viewing and the Beauty of Wood

Nature is the most important theme in Japanese culture. Its beauty and harmony have inspired poets, painters, and musicians. Many Japanese customs and festivals highlight nature’s endless cycles. Although most people appreciate nature, the Japanese celebrate every change the seasons bring. In spring they rejoice at the arrival of new flowers, and in autumn they delight in the spectacular colors of the leaves. Even in winter people go to icy, peaceful parks and forests to view the snow.

For fifty-one weeks of the year the cherry tree looks ordinary. But when it blooms for one short week in spring, everyone in Japan celebrates. People watch the news eagerly to find out the locations of the more spectacular viewing spots. Thousands of picnickers gather under boughs exploding with pink and white flowers. People are often joyful and sad at the same time because they know that the blossoms are only at their peak for a day or two and then will be gone for another year.

For many centuries the Japanese constructed all their buildings from wood. Wood is admired for its natural beauty, its fragrant scent, and its warmth. The Japanese say that a tree has two lives; one while it is growing and another when it has been made into a useful object.
Sculpted Garden

Japanese gardens are works of art created by unseen hands. Wherever there is space, people make a garden. Instead of lawns and flower beds, Japanese gardens contain rocks, pebbles, sand, trees, ponds, and running water. These elements are used to create a miniature world. Rocks represent mountains, a pond stands for an ocean, trees symbolize a forest, and a running stream of water reminds people of a river. In many homes a sliding door opens onto a carefully tended garden. Framed by the doorway, the garden becomes a living picture.

Bonsai

Bonsai, the art of raising miniature trees, is more than a thousand years old. Dwarfed trees are placed in pots, and the branches and roots are constantly pruned. This pruning and lack of space restrict the growth of the trees, causing them to become tiny versions of huge trees. Many bonsai are handed down from one generation to the next.

Ikebana

The art of flower arranging is called ikebana. Japanese flower arrangements are simple in design, and different flowers and plants are used depending on the season. The flowers and branches are always arranged to symbolize heaven, earth, and people. The main upward branch represents heaven, the branches to the right are people, and the lowest branches on the left stand for the earth.
Make a Cherry Blossom Tree

A cherry blossom tree
Even though the cherry tree blooms only once a year, you can make an artificial tree that will decorate your classroom or home all year round. Find a branch that has fallen from a tree. Remove all the leaves and then prop the branch up in a pot filled with earth. Paint the branches brown or black to resemble the cherry tree's dark bark. Make tiny blossoms from white or pink tissue paper. Cut out circles, pinch the centers, and glue the flowers to the branches. Unlike a real cherry tree, your tree will not lose its blossoms after a few days. The beautiful blooms can decorate your room or classroom for as long as you wish.
Assessment Sheet 6-1

Viewpoints of Nature

1. Write down Japanese viewpoints of nature

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. Write down your own viewpoints of nature

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
1. inspire: to stimulate a person to creative or other activity or to express certain ideas
2. highlight: to draw special attention
3. appreciate: to value greatly
4. rejoice: to feel or show great joy
5. delight: to feel great pleasure
6. ordinary: usual, not exceptional
7. bloom: to bear flowers
8. eagerly: full of strong desire
9. explode: to burst out
10. construct: to build
11. fragrant: having a pleasant smell
12. stain: to discolor or become discolored by a substance
13. varnish: to coat with varnish
14. sculpt: to sculpture
15. pebble: a small stone
16. miniature: very small, made on a small scale
17. frame: to put or form a frame around
18. dwarf: a person, animal, or plant much below the usual size
19. constantly: happening or continuing all the time
20. prune: to trim by cutting away dead or overgrown branches
21. restrict: to put a limit on
22. represent: to symbolize
APPENDIX 2

UNIT TWO: THE MAGIC SIEVE

Lesson one: Getting to Know Each Other

Lesson Two: The Poor and the Rich

Lesson Three: The Goblins

Lesson Four: The New Year’s Feast

Lesson Five: The Greedy Sister

Lesson Six: The Magic Sieve
Lesson One: Getting to Know Each Other

Objectives:

1. To share personal information with each other
2. To build team identity
3. To establish mutual support and synergy in teams
4. To create a team name
5. To present their team to the class

Materials:

One sheet of scratch paper per team, one sheet of butcher paper, felt pens (a different color for each team member), glue, paste, scissors, construction paper, and other items as needed by the teams

Involving students’ background, interests, and prior knowledge:

Have students form two concentric circles. Circles face each other to share personal information by asking the questions below. Then have students rotate to share their information with a new partner.

1. What is your name?
2. What is your favorite animal/color/food/cartoon/story?
3. When is your birthday?
4. How many brothers and sisters do you have?
5. What do your mother and father do?

Teaching with variety:

Task:

1. Numbered Heads Together: Divide students into teams. Ask students in teams to come up with one or two guidelines or rules which it might be good to have when developing team names. Call on teams and record some of their ideas to consider. Make a list of the ideas and decide what are the most important.

2. Roundtable: Ask each team to get out one piece of scratch paper and one pencil. When directed to start, the team member with the piece of paper will write his idea for a team name, and pass the paper to the right. The next person will write down another idea. Students continue until you call time. If students cannot think of a name to write, they write "PASS" on the paper before they pass it to the next person. Ask students to write down as many ideas as they can. As
teams are writing names down, circulate around the room to monitor
the team's progress.

3. Spend-A-Buck: Distribute the same amount of play money to each
team member. Ask them to spend the money on the names they like
the most. They can spend their money on one or more names. After
the students have spent their money, add the total value for each team
name. The team name with highest value is the team’s name.

4. Team Project: Give students twenty minutes or more to develop a way
to present their team to the class. They can use a skit, song, poster,
poem, or other way to introduce their team and its name. Assign each
team roles to do as they do this task such as “Gatekeeper” to see that
everyone on the team participate, “Taskmaster” to watch time and
keep everyone on task, “Cheerleader” to have teams celebrate good
ideas, and “Recorder” to write down ideas.

5. Team Presentations: Have teams take turns presenting their team to
the class. After each presentation, have the class give a round of
applause.

Assessment:

Pair up students in each team and have them answer the questions on Assessment
Sheet 1-1.
Lesson Two: The Poor and the Rich

Objectives:

1. To increase sensory awareness by experience with both real and imaginary objects and stimuli
2. To begin work in both relaxation and simple movement
3. To try being someone else in a familiar situation
4. To role-play the first scene of the play
5. To work simultaneously on team projects

Content: The first scene of the play

Vocabulary: relative, fortune, separate, coal, shiver, celebrate, alas, favor, lend, spare, ashamed, fisherwoman, mend, net, clumsy, selfish, mountain, towards

Materials:

Work Sheet 2-1, Work Sheet 2-2, Work Sheet 2-3

Additional Materials:

Pictures of trees

Involving students’ background, interests, and prior knowledge:

Ask students the following questions:

1. Have you ever read any folktales? If yes, what are they about?
2. Have you ever heard any stories about the sea?
3. Which Chinese stories talk about the poor people and the rich people?

Teaching with variety:

Visual: Pictures of trees

Task:

1. Sense Awareness: Take the class outside the classroom and have a walk. Have students think about the questions on Work Sheet 2-1 while taking a walk. After they return to the classroom, have them discuss what they found. Then have them discuss going out in different weather or at a different time of year such as what to wear, how the air will feel, and what they will find that will be different.
2. Creative Movement: Use pictures of trees and have students look at the pictures and talk about them. Encourage words like “straight, strong, tall.” Have students stand the way the trees stand.

3. Characterization: Set a simple situation—e.g., a storekeeper and two customers (see Work Sheet 2-2). Divide class into groups. Talk about what kind of store it is, and what the customers might be buying. Use chairs to define areas for each group. Have them play all at once. Encourage movement and dialogue consistent with situation and character.

4. TPR: Role-play—Divide students into groups. Have them practice the dialogue on Work Sheet 2-3, then ask them to act out the dialogue.

5. Team Project: Assign students into teams, then assign each team a different task. The cast team focuses on today’s scene; the prop team starts to work on goblin’s masks; and the staging team works on the boat (see Team Project Work Sheet).

Responding to diversity with a range of activities:

Creating Chain Stories: Use today’s scene as a start, then have students take turns adding one or two sentences to continue the story. Put all the sentences together and read the story they create.

Assessment:

1. Have students act out the dialogue of the scene.
2. Fly Swatter: Divide students into groups. Have them work on today’s vocabulary for a few minutes, then ask them to come to the front. Put the vocabulary words on the board, and the teacher says one of the definitions of the words, then one of the students from the group has to slap on the word using the fly swatter. Whoever slaps on the right card first wins a point.
Lesson Three: The Goblins

Objectives:

1. To explore a familiar sensory experience with its related feelings
2. To enjoy rhythmic activity involving five senses
3. To explore characters of fantasy
4. To role-play the second scene of the play
5. To work simultaneously on team projects

Content: The second scene of the play

Vocabulary: goblin, swarm, fill, trap, murder, bother, bribe, exchange, whisper, greedily, special, plead, pretend, consider, shake, sieve, treat, grab, goblin words: weird, spooky, strange, ghostly, eerie, monstrous, freakish, beautiful, charming, elegant, graceful, gentle, calm, easygoing

Materials:

Focus Sheet 3-1, Work Sheet 3-1, Work Sheet 3-2

Additional Materials:

Rain music, record (Dance of the Sugar Plum Fairy by Tschaikovsky)

Involving students’ background, interests, and prior knowledge:

Ask students the following questions:

1. What happened in the first scene of the play?
2. Do you like any story with goblins in it?
   If yes, what is the story about?
3. Can anyone use a sentence to describe a goblin?

Teaching with variety:

Task:

1. Sense Awareness: Take the class outside the classroom to the sandbox. Read the poem on Focus Sheet 3-1 to students. Then have students remove shoes for fun. Have them all establish their own imaginary sandbox in their own space. Return to the classroom and have students discuss about the questions on Work Sheet 3-1.
2. Creative Movement: Begin the music, talk about rain sounds and about listening at that time. Have students express their own individual responses to the rain. Running, splashing, dancing, laughing in glee, lifting faces, tasting, feeling the rain beating on their backs.

3. Characterization: Tell a story of leprechauns and pots of gold. Pair students so that one is a leprechaun and one is a happy child; later reverse roles. Show pictures of fairies, elves, and goblins and have them talk about it. Then have them listen to the record and ask them turn into whichever one they choose.

4. TPR: Role-play—Divide students into groups. Have them practice the dialogue on Work Sheet 3-2 and ask them to act out the dialogue.

5. Team Project: Divide students into teams. Have the cast team work on both the first and the second scene. Have the prop team work on “gold” and “salt” and the staging team work on bamboo screens (see Team Project Work Sheet).

Responding to diversity with a range of activities:

Drawing Pictures: Have students use their imagination and draw a picture of a goblin based on their imagination. Then ask them to write five sentences to describe their pictures.

Assessment:

1. Have students act out the scene for today.
2. Have the cast team act out the second scene in the class.
3. Use Assessment Sheet 3-1 to assess today’s vocabulary.
Lesson Four: The New Year’s Feast

Objectives:

1. To move from perception of sensory qualities to communication of them verbally
2. To explore the basic physical and emotional factors in body movement
3. To explore body shapes and movement of creatures different from human beings
4. To role-play the third scene of the play
5. To work simultaneously on team projects

Content: The third scene of the play

Vocabulary: precious, anxiously, spread, tatami, amaze, appear, neighbor, indeed, plenty, envy, afford, presence

Materials:

Work Sheet 4-1

Additional Materials:

Pictures with different things happening, triangle, small drum, and stringed instrument, pictures of sea creatures, music

Involving students’ background, interests, and prior knowledge:

Divide students into groups and have each group make up the ideal menu for a New Year’s party.

Teaching with variety:

Visual: Pictures with different things happening, pictures of sea creatures

Task:

1. Sense Awareness: Touch—Put a wide variety of small objects in a Surprise Box. Ask each student to reach in, touch, and describe one thing, not by what it is or how it is used, but by what can be learned by handling it. Hearing—Ask students to close eyes and listen carefully to all the sounds around them. They may raise hands to name the sounds they heard. Encourage them make sounds with voices, or turn
into the sound using the whole body. Seeing—Present pictures with many different things happening. Have students examine them carefully and put them away. Divide the class into groups and ask them to act out different things they saw. Then have them discuss the pictures and the actions.

2. Creative Movement: Have students distinguish between three-dimensional shapes and simple straight lines, then ask them to make a straight line with their arms. Use one arm and see how many different ways and at how many different places it can make bent lines. Use sound of triangle as a signal, and at each signal ask students to make a bent line using as many arms and legs as they want.

3. Characterization: Ask students questions about the many types of sea creatures which exist. Have them think about the kind of sea creature each one would like to be. Play the music and ask students to dance as the creatures perform. Then discuss about what it is like to be someone other than themselves.

4. TPR: Role-play—Divide students into groups. Have them practice the dialogue on Work Sheet 4-1, then ask them to act out the dialogue.

5. Team Project: Divide students into teams. Have the cast team work on the first, second, and the third scene. Have the prop team work on props and the staging team work on “waves” (see Team Project Work Sheet).

Responding to diversity with a range of activities:

Developing a Sentence with Action Words: Have students come up with a list of action words that they can find from Work Sheet 4-1. Then ask each student to make a sentence with one of the action words. Their sentences have to be different from others.

Assessment:

1. Have students act out the dialogue of the third scene.
2. Have the cast team act out the third scene in class.
3. Use Assessment Sheet 4-1 to assess today’s vocabualry.
Lesson Five: The Greedy Sister

Objectives:

1. To discover the inner body sensation related to movement, balance, tension, and relaxation
2. To explore different movements, as percussive, limp, and rigid
3. To gain in understanding of family feelings and problems
4. To role-play the fourth scene of the play
5. To work simultaneously on team projects

Content: The fourth scene of the play

Vocabulary: doubtful, determine, creep, steal, row, trick, heavy, pour, sink, bottom, motion, taste, salty, spirit, stiff, rigid, unbending, inflexible, limb, loose, slack, elastic, limber

Materials:

Work Sheet 5-1

Additional Materials:

Record (Fireworks by Stravinsky)

Involving students’ background, interests, and prior knowledge:

Have students sit in one large circle, and a sieve is passed around. In turn, each student must make a wish, turn the sieve to the right, turn the sieve to the left and say, “Stop, sieve, stop.”

Teaching with variety:

Task:

1. Sense awareness: Ask students to tense different parts of the body and sense how the muscles feel when being used, when coming into and out of action. Have them raise and lower first right arm, then left, to slow count to five. Same with right and left leg. Have them talk about different feelings of muscles in use and in relaxation.
2. Creative Movement: Play the record and ask students to move about being their own favorite kind of fireworks. Ask students to imagine they are marionettes and have them move like marionettes. Then develop opposite ideas of stiff and limp. Have students sit on the floor limply until the teacher pulls the strings, then move like marionettes stiffly until the strings are dropped.

3. Characterization: Have students talk about members of a family, their ages, relationships, feelings; love, respect, doing things together. Divide students into groups and have them play real life situations such as picnic, making sandwiches, shopping, etc. Have them talk about understanding each other, about needs, hopes, fears, dignity, problems of aggression and hostility, and how they can solve them. Have students play out a scene in which one member of the family has one of the problems discussed.

4. TPR: Role-play—Divide students into groups. Have students practice the dialogue on Work Sheet 5-1, then ask them to act out the dialogue.

5. Team Project: Divide students into teams. Have the cast team work on the first, second, third, and the fourth scene of the play. Have the prop team work on the rest of the props needed. Have the staging team work on “walls” (see Team Project Work Sheet).

Responding to diversity with a range of activities:

Using the Author’s Descriptive Words: After students read the whole play, talk together about the descriptive words the author uses. Have students place the words in their vocabulary booklets and on the room chart or ask the class members to use these words in written sentences of their own.

Assessment:

1. Have students act out the dialogue of the fourth scene.
2. Have the cast team rehearse the whole play in class.
3. Word Charades: Divide the class into two teams. From each team member collect a vocabulary word written on a slip of paper that could be easily be dramatized. Place the words into a team envelope. Students take turns to pantomime a word taken from the opposite team’s envelope. The team that collects the most points wins.
Lesson Six: The Magic Sieve

Objectives:

1. To gain the whole idea of the play
2. To rehearse the whole play
3. To perform the whole play

Materials:

All the props needed, the materials for staging, and costumes

Rehearsals:

Physical warm-ups:

1. Have students stretch up as high as possible, then flop forward so that the head and arms hang downward loosely.
2. Have students walk around the class, changing direction frequently but taking care not to bump into anyone.

Pre-reading improvisations:

Divide the class into seven groups, each one including a narrator and make up of the number of students required for each scene. Give each group sufficient time to discuss character and motivation in the scene they are working on.

Group 1. Works on the relationship between the two families, and includes a scene before the play begins that clarifies the feelings between the brother, the sister, and the wife. Cast of four (including narrator).

Group 2. Explores the scene between the brother and the fisherwoman. Is the fisherwoman other than she seems to be? Groups may elaborate on any textual theories or ideas to strengthen the work. Cast of three (including narrator).

Group 3. Works on the meeting with the goblins. Students elaborate on the creation of different types of mountain men, each with a distinctive voice, walk, and attitude; and the verbal and physical exchange between the goblins and the brother. Cast of seven (including narrator).

Group 4. Works on the arrival of the brother, the trying out of the gift, and the decision to have a big New Year’s celebration for the whole neighborhood. Cast of three (including narrator).
Group 5. Stages the actual celebration. The students make decisions about the neighbors and their relationship to the brother and wife. Cast of nine (including narrator).

Group 6. Begins as the party is over, and the sister determines to steal the treasured object. Cast of two—the sister and the narrator.

Group 7. This is the final scene, ending in the death of the sister and the loss of the sieve. Cast of three (including narrator).

**Rehearsing with the script:**

Have students read through the scene with the group, and point out particular pronunciation problems. Guide students’ movements and utterances.

**Consolidation rehearsal with script:**

Have students rehearse the scene once more using the script. Then use the last few minutes to discuss any problems relating to the scene, and let students write additional directions on their scripts.

**Dress rehearsals without script:**

Have students put on their costumes and rehearse. Treat dress rehearsals like full performance. This means insisting on silence back-stage, correct positions at the start of scenes, and full concentration. Each member of the group should responsible for his or her outfit.

**Performance**

Have students work collaboratively. The cast team work on their lines; the prop team checks every prop; and the staging team sets up the stage. Help students relax before the performance and have fun!
Assessment Sheet 1-1

Reflections and Affirmations

Part one: Reflection questions

1. How did your team do during the Roundtable section of the task?

2. Why was this easy or difficult for your team?

3. How did each member of the team participate in developing the team presentation?

4. What was the most difficult part of presenting your team?

5. What might you do differently to help your team be more successful?

Part two: Affirmations

1. I liked your suggestion of

2. You were great when

3. Thank you for
Work Sheet 2-1

Exploring the Four Senses

Discuss the following questions with your partner.

1. What colors do you see? What is the most interesting shape?

2. What does the air feel like? Sun? Wind? Rain?

3. What can you touch? Do you like the way it feels?

4. How many smells can you smell? When you smell some kind of food you like, have you noticed how you can almost taste it too?

5. What sounds do you hear? What sounds can you make with feet on the ground?

6. What do you see moving in a way that you like? Could you move that way?
Narrator: Two relatives, whose fortunes had separated, prepared to welcome in the New Year.

Brother: The brother...

Wife: His wife...

Sister: And his sister...

Narrator: Lived next door to each other.

Sister: The sister was very rich and had many things. 

*Sister puts on necklace and rings.*

Brother: But her brother was poor; he did not even have enough coal left in his hibachi to heat his home.

*The sister warms herself at her fire. The couple shivers.*

Wife: His wife longed to make cakes to celebrate the New Year, but alas, she had no rice. She asked her husband, “Please take this empty bowl and ask your sister, as a special favor, to lend us some rice.”

Brother: So the brother went next door (he bows). “We have no rice for New Year’s breakfast. Will you lend us just a little? I will return it as soon as I can.”

Sister: I have none to spare (turns him away).

*He exits from the sister’s house. Depending on staging, sister and wife should exit during next speech, removing any props with them.*

Brother: The brother was ashamed to return home to his wife empty-handed. He decided to walk for a while. He took the path towards the sea. The day was as cold as his sister’s words.

Fisherwoman: A fisherwoman was mending her nets. Her fingers were old and clumsy. She said, “please, young man, help me turn my net.”

Brother: Gladly.
Fisherwoman: Thank you, the net is heavy for my fingers. You are kind. Tell me, why do you look so sad? Don’t you know that tomorrow is the New Year?

Brother: Yes, but my wife and I go hungry, while others celebrate. The world is a cold and selfish place.

Fisherwoman: Not all the world is bad. You helped me; now I will help you in return.

Take this corncake and go back along the path until you reach the mountains. Wait quietly, and you will see the mountain men. They will beg you for that cake. You may give it to them only in exchange for their sieve. Don’t forget.

She exits.

Brother: the young man bowed his thanks and began to walk towards the mountains.
A and B are sisters/brothers. They are going shopping together in a store. Here is the dialogue among these two friends and the storekeeper.

Storekeeper: Hi, how are you doing today?
A+B: Pretty good, thanks.

Storekeeper: Can I help you find anything?

A: Yeah, we are looking for a birthday gift for our mom.
B: And we have only $50.

Storekeeper: I do have a lot of good gifts that are under $50. This necklace is the best selling gift in our store.

B: The style is too old-fashioned, I don’t think our mom would like it.

A: But I think it’s cute.

Storekeeper: How about this pin?

A: I like this pin. It’s so beautiful.

B: Yeah, I like it, too. How much is it?

Storekeeper: $45.

A: Here is $50, and can you wrap it for us?

Storekeeper: Sure. It would take a few minutes, is that ok?

B: No problem, we’ll wait.

Storekeeper: Here you go. Thank you, please come again.
Focus Sheet 3-1

My Sandbox

Sand on my tongue and in my hair.

Sand in my eyes, but I should care!

Between my toes down in my socks,

The sand is grand in my sandbox.

There's nothing else found anywhere

That builds my castles fine and fair

Of heavy bricks and massive rocks

Like moisty sand in my sandbox.

--by Val Camenish
Work Sheet 3-1

Having Fun with the Sand

Discuss the following questions with your partner.

1. Do you like to squiggle your toes in the dry sand? How do they feel in the moist sand?

2. Will you build a low fort? A tall castle?

3. Why do we wet the sand for building?

4. Do your fingers like the wet sand?

5. Does the sand smell different when it is wet?

6. How do you feel in the sand in the sun? Are you sad or glad, busy or tired?
The Goblins

Goblins appear.

Narrator: A noise like a swarm of bees around a hive filled the air.

Brother: Those must be the mountain men the fisherwoman told me about. How noisy they are! I did not know they were goblins. They seem to be quarreling. I'll wait here and watch.

Goblins shout and push each other, trying to lift a log from a hole in the ground.

They turn and see the brother and begin to drag him to the hole.

Goblin 1: A goblin was trapped there, and cried, "Help, murder, I'm caught under this log!"

Brother: The young man quickly freed him. "There you are," he said.

Goblin 1: The goblin did not bother to thank him. "I must have that corncake in your pocket; it smells better than all the things I have ever eaten."

Brother: The young man remembered what he had been told and said, "No, I cannot part with it."

Narrator: All the other goblins came around and offered him bribes for the cake.

Goblin 2: Give us the cake for our dinner and you shall have a bag of gold.

Goblins: Gold, gold, gold.

Brother: But the man would not change his mind. "I'll not exchange this cake for all the gold on the mountain."

Narrator: The goblins whispered together, greedily.

Goblin 3: "Not for all our mountain gold?" asked one.

Goblin 4: "That must be a very special cake," said another.

Goblin 5: "What will you take for it?" pleaded the last.
Brother: The man looked around, pretending to consider for a long time, then he spoke, “I’ll give you this special corncake for…”

Goblins: Yes, yes, go on, for what?

Brother: In exchange for the sieve in which you shake the mountain earth.

Narrator: The goblins put their heads together and argued loudly, but at last they said:

Goblins: We are all agreed.

The brother holds out the cake temptingly, just out of the goblins’ reach. One of them holds out the sieve.

Goblin 1: Here is our magic sieve. It cannot give you gold, but it will give you anything else that you really need. Treat it well.

Goblin 2: When you make a wish you must turn the sieve to the right…

Goblin 5: And when you have enough, then…

Goblin 3: Turn the sieve to the left.

Goblin 4: And don’t forget to say, “Stop, sieve, stop.”

Goblin 1: Here.

Grabs the cake and runs, with other goblins.
Assessment Sheet 3-1

Vocabulary Searching

Circle the following words.


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Narrator: And all the goblins ran with it into the mountains, and were never seen again.

Brother: Holding the precious sieve the brother went home.

Wife: His wife had been waiting anxiously for his return, for it was getting dark and cold. “Where have you been for so long? It is almost New Year. I hope you have brought the rice.”

Brother: I have brought you something much better than a bowl of rice. Here is a magic sieve that will give us whatever we really need. Let’s try it right away.

Narrator: They spread a clean tatami mat and put the sieve on it.

Wife: Sieve, sieve, please make us some rice.

Brother: And he turned it to the right.

Wife: The wife was amazed to see so much rice appear, enough for many meals.

Brother: Then her husband turned the sieve to the left, and said, “Stop, sieve, stop.”

Wife: This is a wonderful magic sieve. Let’s share our good fortune and make a New Year’s feast for all our friends and neighbors. And of course, we’ll invite your sister, too.”

Narrator: All their neighbors and friends came and enjoyed the feast.

Neighbor 1: What excellent food, such tasty fish and chicken!

Neighbor 2: How kind of you to share your good fortune!

Neighbor 3: You must have worked hard to provide all this for us.

Neighbor 4: A feast to remember.

Neighbor 5: May fortune be with you all through the years.

Wife: Indeed.
**Brother:** The brother said, “It is nothing at all. There is plenty more for all of you, as much as you can eat.”

**Sister:** The sister looked on and was so full of envy that she could not eat. How could her brother afford all this, and where did it come from? She asked her brother, “Did you have a big catch yesterday after all?”

**Brother:** An old fisherwoman showed me a lucky place. Thank you for honoring us with your presence.

*The neighbors bow and leave, followed by the sister, looking doubtful.*
Assessment Sheet 4-1

Vocabulary

Fill in the blanks and write down the Chinese for each word.

1. pr— ci—

2. — nxious____

3. spr _____d

4. t—ta ——

5. a __ze

6. ap____r

7. n ___ gh _ r

8. ind___d

9. ___en___

10. __vy

11. aff____

12. pr — sen____
Sister: This time she had to turn away, but she determined to discover her brother’s secret. That night, when all was quiet, she waited outside in the darkness and looked and listened.

*She holds an open fan—the “wall” at which she listens.*

Wife: The wife put the sieve in a safe place and said, “Thank you for your magic gifts.” And then she went to sleep.

*The couple exits or sleeps.*

Sister: The sister crept into the house and stole the sieve. She walked down to the sea and climbed into a boat that she kept there. She rowed out to sea so that she could not be seen or heard. “I’ll wish for gold,” she said, and started to shake the sieve as hard as she could. “Make me, lots of gold…”

*The spirit of the sieve appears upstage.*

Spirit of the sieve: Those who wish gold from me will get white salt to fill the sea.

Narrator: Then the sieve started to make salt.

Sister: Who spoke? I have been tricked. I want gold, not salt! Help me, the salt is too heavy for the boat. It will sink! Stop, help me!

Sieve: But the sieve went on pouring salt, and soon the boat was covered in white salt. Slowly the boat and the selfish sister and the magic sieve sank to the bottom of the sea.

*The spirit and the sister sink in slow motion to the ground, covered by a white cloth that the spirit places over them. Freeze.*

Narrator: The sieve is still making salt, and that is why the sea will always taste salty.
Team Project Work Sheet

Cast

Narrator Male/ Female
Sister Female
Brother Male
His wife Female
Fisherwoman Female
Goblin 1 Male/Female
Goblin 2 Male/Female
Goblin 3 Male/Female
Goblin 4 Male/Female
Goblin 5 Male/Female
Neighbors 1 to 5 Male/ Female
Spirit of the sieve Male/Female

Staging

The boat may be represented by an upturned bench or a riser, and may remain on the stage throughout.
A pair of bamboo screens set upstage are useful for entrances and exits, and are sufficient to suggest various locations.
Blue cloth may be used to represent waves.

Props

Charcoal brazier (a low waste-paper basket), one for each family
Jewelry
A large sieve
A log of wood
A corncake or muffin
A fishing net or rope
A tatami or woven mat
A small bowl
A white sheet or cloth
A fan
A bag of gold
A bag of salt
The goblins may be played by holding small stick mask. Have students cut out face shapes from felt pieces and give each a “goblin-like appearance” then stiffened the faces
by backing them on to pieces of cardboard, and staple the whole to the front of twelve-inch pieces of dowel.

Costumes

Simple clothes or short kimonos.
The spirit of the sieve should wear something white.
A large, shabby shawl for the fisherwoman.
REFERENCES


