2005

The intelligences of creative English-as-a-foreign-language learning

Alvin Charles Yen

THE INTELLIGENCES OF CREATIVE ENGLISH-AS-A-FOREIGN-LANGUAGE LEARNING

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

in

Education:

Teaching English to Speakers of Other Languages

---

by

Alvin Charles Yen

September 2005

THE INTELLIGENCES OF CREATIVE ENGLISH-AS-A-FOREIGN-LANGUAGE LEARNING

A Project

Presented to the

Faculty of

California State University,

San Bernardino

---

by

Alvin Charles Yen

September 2005

Approved by:

[redacted]

Dr. Lynne Diaz-Rico, First Reader

August 23, 2005

Date

[redacted]

Dr. Maria V. Balderrama, Second Reader

ABSTRACT

The main purpose of this project is to address the need for creativity in teaching English-as-a-foreign-language (EFL). Culture and language cannot be separated as students learn a foreign language.

This project consists of five chapters and provides a model of effective second-language instruction. Chapter One outlines the background and purpose of this project. Chapter Two reviews relevant literature. Chapter Three presents a theoretical framework that integrates language learning theories and teaching methodology. Chapter Four provides an overview of the proposed instructional unit. An instructional unit is included consisting of six lessons, along with an explanation of each lesson and an accompanying assessment. The final chapter discusses the forms and methods of assessment that apply to these lessons.

ACKNOWLEDGMENTS

I would like to thank my advisor, Dr. Lynne Diaz-Rico, who made this work possible, for her professional advice, kind assistance, and her encouragement of my efforts. Dr. Lynne Diaz-Rico taught me how to become a professional EFL teacher through her assistance and teaching.

I cannot forget my appreciation to Dr. Maria V. Balderrama, my second reader, for her support, time and understanding throughout the completion of this project. It was my privilege to have her as my second reader.

I would also like to offer my sincere gratitude to Mr. Brandon Tull who proofread my project from the beginning to the end; and Professor Cindy Cotter from the English department who supported me whenever I was frustrated.

DEDICATION

I would like to thank all my relatives here in the United States for supporting me since the beginning of this program and for participating in my commencement ceremony in June 2005.

I would also like to express my love to my two brothers, Lawrence L. Yen and Derek L. Yen. They are always a joy and encourage me whenever I have a hard time.

My greatest appreciation goes to my parents, Charles Yen and Jane C. Yen. They are always there for me when I am down or confused. I always feel their caring and devoted love. I dedicate this project to them with my greatest affection.

TABLE OF CONTENTS

ABSTRACT iii

ACKNOWLEDGMENTS iv

LIST OF FIGURES viii

CHAPTER ONE: BACKGROUND

Background of the Project 1

The Impact of English in Modern Taiwan Society 1

Schooling Inequities in Taiwan 3

Current Condition in English Education in Taiwan 4

My Experience in Teaching English 5

Target Teaching Level: Third and Fourth Grades 5

Purpose of the Project 6

Content of the Project 7

Significance of the Project 8

CHAPTER TWO: REVIEW OF THE LITERATURE

Creativity in English-as-a-Foreign-Language 10

Introduction 10

Definition of Creativity 10

Convergent Thinking and Divergent Thinking 11

The Impact Created by the Imperial Exam System 14

The Significance of Creativity 16

Conclusion 19

Visualization in Education 21

Introduction 21

What is Visualization? 22

Differences between Visualizing and Fantasizing 24

Techniques for Developing Visualization 25

Visualization and Virtual Reality 30

Conclusion 30

Multiple Intelligences 31

Introduction 31

Eight Kinds of Smart: Guide to Eight Intelligences 33

Conclusion 45

Creative Problem Solving 46

The Value of Creativity 46

The Need for Creative Problem Solving 46

Divergent and Convergent Thinking 48

The Creative Problem-Solving Process 50

Creative Problem Solving Activities for Taiwan's English-as-a-Foreign-Language Program 57

Conclusion 58

Gifted and Talented Education 59

Introduction 59

Definition of Gifted and Talented Education 60

Gifted and Talented Students' Characteristics 62

Program Planning in Gifted and Talented Education 63

The Future of Gifted and Talented Education in Taiwan 68

CHAPTER THREE: THEORETICAL FRAMEWORK 70

The Theoretical Model in Detail 71

Students' Background Knowledge 71

Creative Model 73

Program Model: Second-Language Acquisition (SLA) in the Curriculum Unit 75

Philosophy of Teaching and Learning 76

Outcomes 77

CHAPTER FOUR: CURRICULUM DESIGN

Components and Principles of the Instructional Unit 79

Lesson Format 81

Lesson Content 82

CHAPTER FIVE: ASSESSMENT

Assessment of the Project 86

Design of the Assessment for the Curriculum Unit 88

APPENDIX: INSTRUCTIONAL UNIT--CREATIVITY AND CHINESE CULTURAL UNDERSTANDING 92

REFERENCES 134

LIST OF FIGURES

Figure 1. Theoretical Framework 72

CHAPTER ONE

BACKGROUND

Background of the Project

The Impact of English in Modern Taiwan Society

English has been recognized as an international language for the past hundred years. English is useful for example, in a wide range of business and science applications. Many sites on the Internet, which was developed in the United States, have language and coding (such as Hyper Text Markup Language [HTML]) that are in English.

After twelve years of effort, Taiwan has finally entered the World Trade Organization (WTO). This means Taiwan has finally been officially recognized as a member of international society. The voices of the Taiwanese people can be heard and will be treated fairly. Nevertheless, Taiwan is not yet a member of the United Nations, mainly due the enormous influence exerted on this organization by the People's Republic of China, which does not recognize Taiwan as a country. This exclusion hampers Taiwan's ability to gain influence and be fully recognized on the world diplomatic scene.

By joining the World Trade Organization, Taiwan has opened up a door to international society. For example, lawyers from foreign countries can set up their businesses in Taiwan and compete with local lawyers. Competition from foreign companies in any sector will benefit the entire Taiwanese economy. This increased level of competition can provoke greater efficiency and quality of service, as well as stimulate lower prices over the long term. Also, imported products can carry lower prices because of lower customs duties. Consumers will have more options in selecting goods and services. For manufacturers, a more competitive business environment requires a higher level of efficiency. A business that ignores trends and does not innovate quickly enough will fail. The English language is a major key to success in the international business scene. In order for a business to have a competitive edge, it is essential that key employees have a command of the English language.

Responding to this emerging trend, in 1999 the Taiwanese government decided to start formal English training in public schools in fifth grade. Accelerating this trend, by 2001 most of the major cities in Taiwan had English as a compulsory course in first grade. Meanwhile,

the rest of the provinces still kept the policy of offering English as a compulsory subject in fifth grade.

Schooling Inequities in Taiwan

There are four distinct teacher credential programs in Taiwan. Potential teacher candidates are often confused as to which credential program they should pursue. Historically, the major cities receive the greatest amount of attention and financial support from the central government. Rural areas are often left with a disproportionately small piece of the educational budget. This phenomenon has contributed to the creation of two social classes: the rich and the poor. Educational inequities of this type lead the rich to become richer and the poor to become poorer. The knowledge gained in this type of educational environment allows affluent people to achieve more than the lower classes and the knowledge that educated parents pass on to their children allows them to remain the elite of the society.

Private tutoring centers ("cram" schools) offer perhaps the clearest example of the inequitable learning conditions that exist in Taiwan. The main purpose of "cram" schools is to teach skills in advance of public schools. For example, in a regular third-grade class, some children may have been learning English for three years,

whereas the rest may never have had any opportunity to learn English. Thus the private tutoring centers that offer English teaching are helping to create a two-tier society-English "have's" versus "have-nots." This also makes public school English teaching more difficult (students have had diverse prior training).

Current Condition in English Education in Taiwan

One major problem of English education in Taiwan is its methodological foundation. Most Taiwanese students attain a firm grounding in grammar but rarely develop conversational skills. There are numerous reasons to explain this. First, though the official language in Taiwan is Mandarin, students are forced to learn English because it is a part of the required curriculum. Second, many English teachers in Taiwan have not been educated to speak English, but only to teach sentence structures and grammatical rules. In a vicious circle, students are taught in the same manner as were their teachers, and neither group can speak English with an adequate level of proficiency. A language is a tool that people can use for communication and should be acquired and practiced, not just memorized or learned by rote. But for the past three decades, English has been just like any other subject in school. It is not something fun or interesting to learn,

but rather another academic hurdle that must be overcome. English is viewed as just another subject, not as a valuable communicative tool that can increase understanding of other cultures.

My Experience in Teaching English

I used to work part-time for one of the biggest English institutes in Taiwan called Actual Living English (ALE). My job as a telephone English instructor was to receive calls from clients and talk to them in English. The clients decided what they were going to talk about. I had the responsibility to correct their pronunciation and teach them some basic information about language and culture. What I found was that students tended to be more interested in exploring the cultural differences that exist in English-speaking countries such as the United States rather than discussing grammatical structures. I still believe it is necessary for students to have a clear understanding of grammar, but the key is to make learning meaningful and fun so that students will acquire English as a second/foreign language.

Target Teaching Level: Third and Fourth Grades

I have always believed that the earlier people receive language education, the more proficient they will be in the future. I originally planned to teach

kindergarten through second grade. But, due to stereotypical ideas that persist in Taiwan that discourage male teachers from teaching very young children, I have decided to teach in the third and fourth grade. Basically I believe that teaching is more than just passing on the proper knowledge; teachers should serve as role models. For example, I have a seven-year-old brother whom I observe growing up. He is influenced by a variety of stimuli, but his teachers and family seem to have the greatest impact on his development. I clearly understand that education can influence one's life. I am lucky that I have received a lot of love from both my family and the people around me and I am always thinking of serving society in some way. Being a teacher would be the most direct way to do so. I am planning on spending the next six to eight years in the U.S. to gain valuable teaching experiences. Later, I will return to either Taiwan or China to help children build up their confidence in learning and enjoy learning English as a second/foreign language.

Purpose of the Project

This project is designed to address the problem that English is perceived as boring for students and improve

the language-learning environment for English-as-a-foreign-language (EFL) students in Taiwan. By incorporating the concept of using eight kinds of intelligences along with creativity, learning English should be a joyful and meaningful experience, especially for children at the early stages of their education.

Taiwan, at this point, is still searching for the best way to integrate English into its educational system. This project provides guidelines and suggestions for teachers who are currently seeking to apply creativity with multiple intelligences into the EFL education. It is a teacher's responsibility to employ professional techniques and methods to stimulate student's performance, not only in academic but also in extracurricular activities. That is to say, teaching English should never be limited to mere textbook or traditional materials. Music, art, physical education, and other activities can be incorporated into EFL education.

Content of the Project

This project consists of five chapters: Introduction (Chapter One), Review of the Literature (Chapter Two), Theoretical Framework (Chapter Three), Curriculum Design

(Chapter Four) and Assessment (Chapter Five) as well as the appendix that contains a sample instructional unit.

Chapter One describes the problems and the background of EFL education in Taiwan and the purpose of this project. Chapter Two is an analysis of five theoretical concepts: creativity in EFL, visualization in education, multiple intelligences, creative problem-solving and gifted-and-talented education.

Chapter Three introduce a theoretical framework that is based on the five keywords described in Chapter Two. A curriculum unit is presented in Chapter Four that incorporates the theory presented in Chapter Three. Last, Chapter Five offers a proposed assessment for the unit on creative learning in EFL that is contained in the Appendix.

Significance of the Project

In the era of global village, English language has already become a commonly used language all over the world. It is considered a necessity to master the English language. To find the best way of teaching English is a shared responsibility for teachers and administrators.

This project attempts to redefine the meaning of learning English effectively. Unfortunately for many young Taiwanese, learning English has never been joyful and

often considered a meaningless chore. The methodologies and theoretical framework developed in this project are intended to provide teachers with ways to improve the future of EFL teaching in Taiwan.

The methods presented here have the potential to enhance and strengthen students' intelligences. As a future educator, I firmly believe that the essence of education, particularly English education, is to help all learners to develop their intelligence and knowledge to the fullest.

CHAPTER TWO

REVIEW OF THE LITERATURE

Creativity in English-as-a-Foreign-Language

Introduction

Many of the schools in Taiwan still follow strict rules on students hairstyles, although the Ministry of Education had already dismissed it seventeen years ago. The main reason for schools to retain this rule is for the sake of student's "sanitation and academic performance."

It is difficult to imagine that rules like this still remain in a modern society. Perhaps this is an indicator of how Chinese education discourages students to be creative. During daily life, students are forced to wear uniform and carry school bags which look exactly the same. These are examples of how individuality is de-emphasized as all students must act, look, and perform the same. These social and academic expectations have consequences for student expression and creativity.

Definition of Creativity

Creativity has been variously defined. Wallach and Kogan (1965) examined it in terms of novel associations. Torrance regarded it as "an ability to elaborate in a novel way on basic ideas" (Torrance, 1974). The Mednicks

believed that "creative thinking consisted on forming new combinations of associative elements, especially mutually remote elements" (Medick, 1964). Some studies related creativity in reference to personality dimensions, yet others examined it as both process and product.

Creativity, through understanding, practicing, and exercising it, tends to allow humans to live a life with greater pleasure. Creativity plays an important role in human society. According to Hardy (1975), the human individual has an urge not only to survive but also to progress, to contribute, to create,and to bring about something of value to self, to others, and to the total system. The combination of these urges is the energy that fuels progress and survival (Hardy, 1975).

Convergent Thinking and Divergent Thinking

Convergent thinking questions are those that represent the analysis and integration of given or remembered information (Ciardiello, 1998). They lead one to an expected end result or answer. For example: "Why was Adolf Hitler considered an evil dictator?" This is the kind of question where any student can find the one right answer through the text or any related sources. It involved explaining, stating relationships, and comparing and contrasting. Unlike convergent thinking, divergent

thinking questions are those which represent intellectual operations wherein one's free to generate independently one's own ideas, or to take a new direction or perspective on a given topic (Ciardiello, 1998). Examples would be the following: "Can you imagine ways that soccer typifies Brazilian culture?" "How might life in the year 2100 differ from today?" Students will have to use their imagination and thus think creatively, because there is more than one way to examine and answer this question. To process this kind of question requires predicting, hypothesizing, inferring, or reconstructing knowledge (Ciardiello, 1998).

Torrance (1979) examined 147 kinds of training research to increase divergent thinking and demonstrated that two thirds of these can increase a person's way of thinking. He also believed that children should be encouraged to think divergently while they were young so that later they will be able to develop the ability to develop creative problem-solving skills.

However, in Taiwan's education, convergent thinking tends to be the norm and behaviorism (Skinner, 1976) grounds these practices. Following is a brief overview of Skinner's theories and their manifestation in Taiwan's education:

- Positive Reinforcement: For example, give students a sticker after pronouncing or spelling a word correctly. Spelling the word right is the behavior, and the sticker is the positive reinforcement.
- Negative Reinforcement: For example, one will put on sunglasses in order to avoid sunlight going straight into the eyes. The action of putting on sunglasses is the behavior under the negative reinforcement that is harsh sunlight to the eye.
- Punishment: To provoke a negative image that is a positive punishment or cancels the reward which is a negative punishment weakens one's behavior. For example, a guy wearing a red ribbon is the behavior and being laughed at is the punishment; not to wear it again would stand for weakened diminished behavior.

According to Skinner (1976), after a certain number of failure and unpleasant experiences, avoidance learning will occur. Students will learn to avoid any kind of punishment that leads them to the bad experience. In that case, students learned to avoid corporal punishment by "pretending" to work hard. They work hard not because they

are motivated intrinsically, but only to avoid punishment. These are examples of how learning is seen as mechanical, eliminating possibilities for divergent thinking or creativity.

The Impact Created by the Imperial Exam System

Taiwan's educational system can be traced back to a particular system that was invented by the Chinese - The imperial examination system. It has a history over a thousand years (618 AD - 1911 AD) and reflected the economic marketing and cultural development under feudalism. The system was formed during the Sui and Tang dynasties (618 AD - 918 AD) and prevalent in both Ming and Qing dynasties (1368 AD - 1911 AD).

The imperial examination system had characteristics that formed the basis for competitive selection, and in theory, was fair and unbiased. It was a huge attraction for all the intellectuals in China and also influenced the civil official recruitment system in the West. The flaw of the examination system is that the content of the exam was completely out of date. Especially after the mid-Ming dynasty (approx. 1500 A.D.), the content did not reflect the changes and growth of Chinese society.

The examination was based on "the four books" (The Analects of Confucius, The Works of Mencius, The Great

Learning, and The Doctrine of the Mean) and the "five classics" (Book of Odes, Book of Records, Book of Changes, Book of Rites and the Spring and Autumn Annals). The examination official would come up with a question from the four books and the five classics. Examinees had to follow the question and write it into an eight-part essay, with grammar skills such as antithesis were commonly used in the body of the essay.

Besides the liberal arts, the examination system also offered an exam on martial arts. Archery and close combat were the main focus areas in the examination. The examination was a stepping-stone to fame and power. The best way to see a candidate's true talents and merits would be to put what they knew into practice.

Change is inevitable and nothing lasts forever. This is true with regards to these examinations. The system deteriorated little by little, as it did not keep up with the changes taking place in all facets of Chinese society. Also, the Chinese believed that "academic" knowledge was most important and those who pursued science or music were treated as inferior. Thus, students prepared for the examinations even though they may not have been genuinely interested in this areas. This social emphasis on academic

exams may be one reason why the Chinese had difficulty competing with Western society when it came to technology.

The Significance of Creativity

When a child is born, besides innate instincts, there is limited intelligences performance. With the growth of their brain, children start to have consciousness and begin to recognize, distinguish, and comprehend the world around them. They do this by imitating parents or other adults. When the brain grows into maturity, abstract learning is done through thoughts. Also, other reactions may become observable given certain stimulation. With the growth of brain and accumulation of experiences, children will understand things through their thoughts. Children can be seen as solving problems in different way, inventing new solutions, or even creating new ideas. This is evidence of using creativity.

Being active in discovering the unknown can be treated as the origin of creativity. To be able to create is an active move; creativity is a result of being active. Being active involves seeking various ways of problem resolution is, also a unique aspect of humanity. Building on this active character while developing creativity is important in human development and education.

Eliminating the obstacles that diminish the growth of creativity should be a priority for teachers. According to Torrance (1979), there are seven possibilities that might diminish the growth of creativity:

1. Requiries nothing but success; limited chance of trying or searching in the unknown.
2. Asking students to follow their peers rather then showing their uniqueness.
3. Not encouraging students to discover the truth behind things.
4. Comparing students' performance to one another.
5. Sticking to established practice.
6. Dictatorial classroom system.
7. Depreciating the value of daydreaming.

Children are too young to talk about success. A teacher's job is to help children understand various disciplines in education, such as math, science, music, and literature. Allowing children to seek their interests can help them get a better understanding in various fields even if they are not gifted in these fields. Also, each one of us is unique and different from others. There is no way to ask students to be the same and act the same on every aspect of life. When children are young, teacher should avoid setting limits in limit the students in their

academic performance and instead provide opportunities to seek the truth and encourage the passion of knowing many aspects and perspectives about the world. Da Vinci is regarded as a genius because he always had passion in exploring new knowledge. The motive power of doing so is the joy of learning, which is something that is missing in the education in Taiwan.

Teacher should allow students to daydream. Daydreaming is the core of many creative idea where later turns into great contribution of human kind. An example would be a game called "capturing a daydream" (Epstein, 1996). The objective is to convince students that they are creative. Throughout the game, students write down what they experience when they closed their eyes at the beginning. Just like night dreams, daydreams disappear quickly from memory. Teachers can show students one of Dali's paintings to demonstrate that it is okay to be creative, to think freely, and not to worry about how might define thoughts.

The teacher does not represent the supreme power in the classroom. Teachers are also learners throughout the process of educating students. Teachers who regard themselves as the rulers of the classroom can lead

themselves into a blind spot where they can never interact properly with all the students.

Conclusion

In order to promote creativity in elementary education in Taiwan, teachers can use following recommendations:

1. Work on both convergent and divergent thinking questions. Encourage and positively reinforce divergent thinking.
2. Deemphasize memorization of facts.
3. Evaluate diagnosis, not judgment.
4. Deemphasize spelling, grammar structure, and punctuation. These might diminish the "motive power" of creativity.
5. Provide non-judgmental learning opportunities.
6. Allow students to exchange different opinions.
7. Provide a learning environment where students feel safe to talk risks and make mistakes. Avoid teacher intimation.
8. Allow various ideas to coexist in the classroom.
9. Fulfill students' interest by providing opportunities to do projects and topics of their choice.

It is necessary to balance the growth of students' convergent and divergent thinking questions. Training students to analyze data and conclude with a logical answer should be coupled with the ability to identify ideas and to express these freely. Memorization does have a role in education, especially in English learning. However, language development is hindered if memorization is the only method used toward learning English. Creativity allows the learner to be active toward the use of language in meaningful ways.

The role of the teacher is to be aware of the learning environment that is provided to the students. Because many Taiwanese English teachers may not be confident in their pronunciation, they tend to focus more on grammar, spelling, and writing. Teachers should be cognizant of the consequences of learning English this way.

An environment with no intimidation is important for students' learning, especially in learning English as a foreign language. Creativity is like the flow of water that can be released naturally. There is no way to have creativity present when students are under pressure or threatened by the teacher. In the Chinese classroom, the teacher tend to be the center, and ideas can only exist in the classroom if the teacher allows them. The teacher

should allow for students to express their ideas and perspectives and encourage problem-solving.

Interests plays an important role. Research shows that students tend to have better performance in something in which they are interested. Teachers can foster student input in learning and create opportunities that will increase English language learning.

Visualization in Education

Introduction

Visualization is the ability to picture, relate, and manipulate visions within one's mind. Visualization skill produces mental images that can help children to learn better with creativity. Since the October 1986, National Science Foundation (NSF) sponsored meeting, many scientists, computer scientists, and engineers have worked hard to develop new visualization tools and methods and to apply them to science, engineering, medicine, and education.

Creative visualization, according to Gawain (1979), is the technique of using the imagination to create what desirable features of life. One's natural power of imagination is a basic power that human beings use constantly (Gawain, 1979). Gawain also stated that it is

the ability to create an idea or mental picture in one's mind of what one wishes to manifest, on any level: physical, emotional, mental, or spiritual; whatever allows one to start to believe certain concepts as being possible. Visualization can enrich one's knowledge and experience and help to open up a new positive spirit (Gawain, 1979).

Also, studies of visualization indicate the complex interrelationship of creativity, imagery and other factors (Forisha, 1983). Together these aspects enrich children's educational enjoyment.

Thus, this review of literature will provide the history of visualization, previous investigations, its significance, ways to develop techniques, and the benefits of visualization in EFL classroom.

What is Visualization?

As Olney and Olney (1985) described, when it comes to visualization, "the younger you are the better it will work" (p. 5-6). That is, a younger mind is much more flexible and receptive to new ideas (Onley & Onley, 1985).

Landa (1998) described visualization as a kind of thinking that solves communication problems by "conceptualizing, exploring, and experimentation" (Landa, 1998, p. 9). Bry (1976) believed that visualization is a way to get what one really wants in life:

"one of the most important ways it does that is by having you, the visualizer, be responsible for your possibilities... do this by fully accepting that the images you deliberately program have the power to change your reality" (p. 50).

Bry (1976) described visualization as something often ignored due to the characteristics of Western culture. That is, all experience is understood through the logical, linear, analytical thinking process. "The main way to communicate this kind of thinking--to ourselves and others--is through words. Words have become our primary way of knowing" (Bry, 1976, p. 5).

In addition, Bry (1976) mentioned that visualization could become the way for one to create what one most wanted in life at that moment. One should not preset a limit of what one can be gained from visualization.

Later, Bry (1976) also stated "As we flounder in a sea of rationality, immersed in our thoughts and words, we get further and further away from our intuitive, creative selves" (p. 6). In other words, he believed that visualization can help one reach the experience of oneself as the cause or creator of one's life.

Differences between Visualizing and Fantasizing

According to Bry (1976), there are differences between visualizing and fantasizing, although they seem alike because they both use "inner images" (Bry, 1976, p. 51). Nevertheless, one is a powerhouse of creativity and the other tends to stagnate human potential.

That is to say, the main difference between them is in "the intention we bring to them" (Bry, 1976, p. 51). When one has decided to achieve a certain goal such as second-language learning, one can visualize this, and trust that one can achieve it. He also suggested that one is prepared to follow whatever opportunities present themselves as a result of the visualization. This may not be true with fantasizing.

Marni Binder (2003) confirmed Bry's (1976) claims by suggesting that visualization enables children to see, share, and feel safe. He stated, "In my experience, visualization is one of the most powerful methods in developing spiritual literacy. When I started to use visualization I found a door was opened that allowed children to make meaning in a unique way."

Techniques for Developing Visualization

Visualization can be practiced and developed, Onley and Onley (1985) provided a five-step test to develop imagery:

Step one: Find a tree more the a few inches in diameter. Then collect a handful of small stones. Stand back ten or fifteen feet, and then toss one half of the stones, one by one, at the three trunks. If one is an average stone-tosser, one will miss the tree more times than you hit it. Hitting a small tree trunk with pebbles is not easy.

Step two: This is where the fun part of this experiment. One still has half of the stones. Sit back and take it easy for a few minutes. Think about the stones hitting the tree trunk. Visualize in one's mind every single stone hitting the tree. Imagine that not one stone is going to miss.

Step three: Concentrate even more. Try one's best to imagine the tree trunk actually moving forward to where it is so near that one couldn't possibility missed. Imagine it moving from side to side so that is jumping

in front of the stones you are tossing. Imagine the tree trunk wanting to get hit by the stones.

Step four: Throw the rest of the stones one by one. Keep picturing in the mind that each toss is going to be perfect. With each toss of the stone, visualize the tree is jumping forward to meet it. Try to believe that one couldn't miss the tree if one wanted to.

Step five: This is imagery. Experts call it guided imagery or visualization. This time one will hit the tree more often. If not, perhaps one needs a bit more effort and concentration.

According to Onley and Onley (1985), visualization is a science. "More and more athletes and scholars are using it to improve their performances" (p. 6). In fact, one often misuses visualization in a negative way, which leads to fear.

Samuels and Samuels (1975) provided several exercises designed to strengthen visualization techniques. The first exercise, according to Samuels and Samuels (1975), involves visualization of a room that one remembers from childhood.

Step one: Close your eyes, take several deep breaths and relax.

Step two: Picture yourself in a room from your childhood. Look at the wall in front of you.

Step three: Scan the wall with your eyes just as if you were there. Notice the furniture in front of you and any pictures on the walls.

Step four: Let your gaze travel downward. Notice if you are standing on a rug. Notice what the floor is made of.

Step five: Now look at the wall from left to right...and finally turn around and look at the wall behind you. Notice the door, and any closets. Look at the windows; notice the color and texture of the curtains (p. 124).

The second exercise from Samuels and Samuels (1975) involves visualizing a simple, familiar three-dimensional object such as an apple, a flower, or a cup.

Step one: Place an apple about two feet in front of yourself. You will probably find it easier if the apple is at eye level.

Step two: Set the apple by itself, with no other objects around it to confuse or distract you.

Step three: Take several deep breaths and relax. Then look directly at the apple until you feels you are familiar with it.

Step four: Close your eyes. Imagine that you still see the apple about two feet away. Scan the image just as you did when looking at the apple with your eyes open.

Step five: As you look at the image, notice the shape of the apple, the shading of the color, any irregularities the tilt of the apple, the angle of the stem.

Step six: Open your eyes. Compare your inner image with the outer one. Notice any aspects you were not aware of while visualizing. Close your eyes and repeat the exercise.

The apple exercise, according to Samuels and Samuels (1975), introduces color, texture, and three-dimensionality and emphasizes memory images formed from objects immediately present in the outside world.

Spence's (2000) Information Visualization is the first fully integrated full-color text in this emerging field, using real-world examples and applications. The book emphasizes new interactive and dynamic visualization techniques. Readers will learn how to display information to pick out key information from large data streams,

present ideas clearly and effectively, allow effective data exploration, and support effective decision making and the clear writing style makes this a widely accessible text.

Cullinan (1990) mentioned imagery as of the essence and offers guides for children to learn visualization and abstract thinking through poetry using imagery, and words that create mental pictures. Teaching children to visualize things they cannot see stimulates creativity and develops abstract-thinking skills. She takes Worth's (1999) poem "Dandelion" to explain her ideas about imagery in three steps: first, create mental pictures that encourage students to share the ideas and images that popped into their heads.

Second, draw images tand have them compare their first mental pictures with these real-life ones, taking this opportunity to explain that poetry can inspire many different images in readers' minds. Last, perform for better understanding; acting out a poem helps youngsters remember it longer and understand it more fully. Interpreting a poem dramatically also helps them capture the piece's mood.

Binder (2003) shared additional techniques for developing visualization. Visualization journals are used

to enhance children's ability to understand the signs written in their own experiences. Journals give children the freedom to express and the choice to share, enhancing their ability to read and write. Moreover, Binder brings up painting, reading poetry, use of drama, and music, suggesting ways to use poetry work, role-play, and puppetry to develop children's visualization.

Visualization and Virtual Reality

Visualization plays an essential role in education based on the materials of virtual reality and e-books. Sherman and Craig (2003) described in Understanding Virtual Reality that virtual reality is a medium composed of highly interactive computer simulations that utilize data about the participant's position and replace or augment one or more of their senses--giving the feeling of being immersed, or being present in the simulation. This has powerful potential for online learning.

Conclusion

Visualization is mental imagery in one's mind. Through teachers' innovative teaching methods, children can experience and be inspired by their own visualizations. This paper has summarized information about the meaning of visualization, the differences between visualizing and fantasizing, techniques for developing visualization and

the connection with virtual reality. Visualization is a rich field that could be discussed further, with much possible contribution to second-language learning.

Multiple Intelligences

Introduction

In 1905, Alfred Binet and Theodore Simon came up with Binet-Simon scale, which was the first intelligence testing system, still used today. The purpose of this system was to identify students who might have learning difficulties. A major drawback of the system is that it narrows the definition of intelligence to only the verbal and logical-mathematical aspects, which tends to ignore the uniqueness of each student (Xie, 2001). In 1983, Howard Gardner from Harvard University proposed multiple intelligences theory; it not only disrupted the traditional meaning of intelligence, but also broadened its meaning (Xie, 2001). Gardner (1985) argued that IQ tests rarely assess skill in assimilating new information or in solving new problems. Gardner (1999) also argued that most of the IQ tests ignore one's potential and future growth. Gardner and Hatch (1989) provided a definition of intelligence which supports Garder's (1985) and Xie's (2001) views:

> An intelligence entails the ability to solve problems or fashion products that are of consequence in a particular cultural setting. The problem-solving skill allows one to approach a situation in which a goal is to be obtained and to locate the appropriate route to that goal. The creation of a cultural product is crucial to capturing and transmitting knowledge of expression one's views or feelings. The problems to be solved range from creating an end to a story to anticipation a mating move in chess to repairing a quilt. Products range from scientific theories to musical composition to successful political campaigns. (p. 4)

Gardner (1983) proposed that there are at least seven kinds of intelligence, and more recently, eight. These include linguistic intelligence, logical-mathematical intelligence, visual/spatial intelligence, body/kinesthetic intelligence, musical/rhythmic intelligence, interpersonal intelligence, intrapersonal intelligence, and naturalist intelligence. Each is discussed more in detail in the next section. He also believed that one can develop one's intelligences over a lifetime.

Eight Kinds of Smart: Guide to Eight Intelligences

Before the theory of multiple intelligences, people thought of intelligence as something that one was born with and that changes very little during the course of a life. We know now that this is inaccurate. The work of Gardner and his colleagues at Harvard has demonstrated that there are many forms of intelligences that are not measured or captured by standardized IQ tests. Gardner (1983) defined intelligence as the ability to solve problems and to fashion products that have cultural value. He suggested that psychological and educational research has focused too much in studying intelligence in the testing room and should be looking more at the real world (Gardner, 1999).

Linguistic Intelligence: Word Smart. Armstrong (1993) believed that linguistic intelligence is the most universal of all eight intelligences. Unlike other forms of intelligence, everyone who speaks can be considered to possess some degrees of linguistic intelligence to a certain level. According to Armstrong (2000), linguistic intelligence is the kind of intelligence that relates to using words in an effective way. Besides expression through auditory skills, Gardner (1983) mentioned that this intelligence also could be expressed via words, both

written and oral. Lazear (1992) believed that linguistic knowledge is used when we speak and when we put down thoughts on paper (such as writing a letter, poetry, or a short note). Both Lazear (1992) and Armstrong (2003) gave some examples to strengthen one's linguistic intelligence:

- Write down ideas as you get them: Keep a notebook for writing down ideas or phrases occur to you. (Armstrong, 2003)
- Learn the meaning of a new word everyday and try to apply it to daily conversation. (Lazear, 1992)
- Get a word puzzles game book or play language-oriented games such as Hangman, Scrabble, etc. (Lazear, 1992)

Logical-Mathematical Intelligence: Number Smart. Armstrong (2000) describes logical-mathematical intelligence as:

> ...the capacity to work well with numbers and/or to be deep at logic or reasoning. This is the intelligence that a scientist uses when she creates hypothesis and rigorously tests them against experimental data. It is also the intelligence used by a tax accountant, a computer programmer, or a higher mathematician. (p. 17)

Lazear (1992) believed that this kind of intelligence can help one to understand abstract patterns that are related to numbers. Furthermore, Armstrong also believed that "number smart" is related with one's computer skills (Armstrong, 2003). Both Lazear (1992) and Armstrong (2003) gave some examples to strengthen one's logical/mathematical intelligence:

- Play games such as chess, checkers, computer game that are based on one's strategic creativity. (Armstrong, 2003)
- Work on a project that requires step-by-step directions such as building a doghouse. (Lazear, 1992)
- Try to explain a math or science idea that one just learned because the better one can explain, the better one can understand. (Armstrong, 2003)

Visual/Spatial Intelligence: Picture Smart. According to Lazear (1992), visual/spatial intelligence involves daydreaming or pretending oneself to be invisible. Lazear (1992) also stated that visual/spatial intelligence is employed when one paints a room in a certain color in order to create a certain atmosphere or draw out a particular image. This provides an opportunity to express one's thoughts or feelings at the moment. Gardner (1983)

suggested that this intelligence is the ability to perceive the visual image precisely. Armstrong (1993) contended that visual/spatial intelligence gives the ability to shape the image from one's initial perceptions. Drawing, sculpting, and landscaping seem to cultivate this intelligence. Both Lazear (1992) and Armstrong (2003) gave some examples to strengthen one's visual/spatial intelligence:

- Use one's imagination to describe what life would be like if one lived in a different time period. (Lazear, 1992)
- Build an image library. Collect any kind of images or pictures that one is interested in. Try to seek out the connection between each image. (Armstrong, 2003)
- Having a conversation with a friend by drawing. Draw what you would like to say and ask your partner to answer it by answering with another drawing. (Armstrong, 2003)

Body/Kinesthetic Intelligence: Body Smart. Being body smart means to think with your body (Armstrong, 2003). Armstrong (2000) also believed that "body smart" is not only the intelligence of the entire body (for example, athlete and actor), but also the intelligence of hands

(for example, carpenter, surgeon). Lazear (1992) gave an example of body smart such as using a typewriter. Less or no effort is needed because one's fingers are familiar with the keyboard. One might take body smart for granted without realizing that it not only belongs to gifted athletes or actors with good body language but also to common people. Armstrong (1993) later mentioned an aspect that occurs in the modern American (also in Taiwan) society which is discrimination towards one who is well developed in body smarts (Armstrong, 1993). "Dumb jocks" (Armstrong, 1993, p. 78) is often used to describe athletes. Working with one's hands is also been considered to be disdainful when compared other intelligences such as "higher world of the humanities and sciences" (Armstrong, 1993, p. 78). Both Lazear (1992) and Armstrong (2003) provided examples of ways to strengthen one's body/kinesthetic intelligence:

- Practice using one's non-dominant hand to do things such as brushing teeth, drying hair or eating. (Lazear, 1992)
- Work on hand-eye coordination. Examples would be playing video games or table tennis. (Armstrong, 2003)

- Search for new ideas while moving or exercising. One might find oneself writing new idea for a project while exercising. (Armstrong, 2003)

Musical/Rhythmic Intelligence: Music Smart. One can have a musical mind without being a professional musician (Armstrong, 1993). Armstrong (2003) also mentioned that in American society, being music smart is viewed more like a side talent. Armstrong (2003) believed that music can express one's thinking and feelings, or even be used to make friends with music. Many people demonstrate their own tempo (or steady rhythm) when doing exercise, washing dishes or even writing a letter (Lazear, 1992). Armstrong (2003) also stated that "music smart" could be the first intelligence to which in humans react. "Babies respond and move to music long before they start talking" (Armstrong, 2003, p. 31). Both Lazear (1992) and Armstrong (2003) suggested ways to strengthen one's music/rhythmic intelligence:

- Be aware of the music around you. For example, the sound of machines, traffic or simply people. One can write down what it feels like when hearing certain sounds. (Armstrong, 2003)

- Use one's voice or any instrument; try to creative music that reflects a certain feeling or idea. (Lazear, 1992)
- Read a storybook by adding sound into the plot as if it is a radio show. (Lazear, 1992)

Interpersonal Intelligence: People Smart.

Interpersonal intelligence engages one's verbal and non-verbal communication ability in relationship to others (Lazear, 1992). At the core of this intelligence is being able to make clear distinctions among other's intentions, reactions, moods and, ideas (Armstrong, 1993). Johnson (2003) stated that interpersonal intelligence does not exist in isolation, but rather within relationships with others. It is essential for one to develop and maintain the relationships with others, which can be considered as the center of one's life (Johnson, 2003). This intelligence leads to the concept of empathy (Armstrong, 2003). Empathy relates to one being sensitive to other people's problems or issues. Helping collect canned food for Easter or Thanksgiving is an act of empathy. Both Lazear (1992) and Armstrong (2003) gave some examples to strengthen one's interpersonal intelligence:

- Meet new people. Practice introducing yourself to others. (Armstrong, 2003)

- Try to express encouragement in various ways, by adding more facial expression, body language, or an optimistic tone of voice. (Lazear, 1992)
- Be a volunteer for organizations such as the Red Cross, World Vision, or local charitable organization. (Lazear, 1992)

Intrapersonal Intelligence: Self Smart. Intrapersonal intelligence is the hardest intelligence to understand. On the other hand, it can also be considered the most important of all eight intelligences (Armstrong, 2000). Lazear (1992) believed it is the ability to make self-reflection, to be aware of the internal aspects and the inner feelings of oneself. "To know the enemy and know oneself and one can fight a hundred battles with no danger of defeat" (Sun-Tzu, 2004, p. 76). Approximately two thousand years ago, the famous Chinese philosopher Sun-Tzu had already indicated the benefit of "self smarts," which is that to understand one's self is the first step of victory. Armstrong (2000) reinforced the concept of this intelligence, which is to have faith in oneself. Both Lazear (1992) and Armstrong (2003) offered some examples to strengthen intrapersonal intelligence:

- Reflect on one's self at the end of the day. Recall what happens during the day, both

positive and negative aspects. Think carefully if anything can be improved. (Armstrong, 2003)

- Keep a track of one's dreams. Either write down or record down what one remembers, and thinks of the possible meaning behind the dream. (Armstrong, 2003)
- Find a problem to solve. Study your thinking patterns and keep a record of it. (Lazear, 1992)

Naturalist Intelligence: Nature Smart. Natural intelligence, according to Armstrong (2000), is being able to identify the natural forms around one's life. Gardner (1999) believed that it takes natural intelligence to recognize and able to distinguish "flora and fauna" (Gardner, 1999, p. 48) and other things in the world, such as clouds, wind, and sky. Armstrong (2003) also proposed that this intelligence keeps one pay more attention towards one's surroundings. Recycling can be considered as a part of having "nature smarts." Armstrong (2003) mentioned that donating used books, clothes, and other things to those who need them, but cannot afford them is an act of nature smarts. Armstrong (2003) suggested several ways to increase the naturalist intelligence:

- Start a community garden. Dr. Lynne Diaz-Rico at the California State University, San Bernardino

is an excellent example of starting a garden. She involves graduate students with local elementary schools and together they plan, grow, and maintain community gardens.

- Read any material that relates to nature. Magazines such as National Geographical would be a good way to get to develop "nature smarts" through reading and exploring the natural world in vivid pictures. (Armstrong, 2003)
- Enjoy the change of the nature wherever one may live. Enjoy and be aware of the changes in nature such as the changing leaves on the trees or the vegetables growing in a community garden. (Armstrong, 2003)

Multiple Intelligences in Taiwan's English-as-a-Foreign-Language Education. The officials in Taiwan redesigned the curriculum in 1997 which incorporate many multiple intelligences in grades 1-9. There are ten core competencies in this curriculum.

- Increase self-awareness and stimulate one's potential.
- Develop appreciation of beauty.
- Develop the knowledge of planning a career.

- Develop one's communication skills.
- Develop teamwork skills
- Increase the opportunity for cultural learning.
- Increase the opportunity for planning and organizing.
- Actively use information technology.
- Stimulate the spirit of self-motivated research and discovery.
- Stimulate problem-solving and independent thinking skills.

According to Lin (1996), these new guidelines do not seem to have any theoretical or logical relationship and the ten core competences tend to ignore the value of intelligence theory. Lin (1999) argued that the ten core competences are based on the point of view of authority instead of the individuality of students. Gardner (1993) also cautioned against one uniform view or a curriculum where all are learning the same thing under the same system.

Multiple intelligences, according to Xie (2001), are not a new concept, as these have existed in Chinese history. Approximately two thousand years ago, the Chinese education system focused on six fundamental arts. These

six arts were manners, music, archery, management, literacy, and mathematics. These six arts are strikingly similar to contemporary multiple-intelligences theory. Unfortunately, according to Xie (2001), the new imperial examination system formed in the Song dynasty (960-1279 AD) changed the path of the Chinese educational system by narrowing the meaning of intelligence. Xie (2001) also stated that education in Taiwan, especially English education, seems to be based on solely the purpose of entering a higher-level school. Xie (2001) proposed that intelligence does not work alone. Taking the example of driving a car: Xie (2001) believed that driving a car entails logical, body, people, and self smarts.

The Benefits. Christison (1996) mentioned that EFL teachers work with diverse groups of students. By incorporating multiple intelligences into the curriculum, educators can create a special learning environment for each individual. By applying multiple intelligences into Taiwan's EFL education, students can increase their knowledge in English, which also relating it towards everything around them. Simpson (1996) stated that multiple intelligences provide a happy form of learning by combining different intelligences into one subject manner.

Resolution. Dai (2003) believed that EFL education should focus on not only reading and writing, but also speaking and listening. Dai (2003) later described that there is a possibility of combining English education under grade 1-9 curriculum with multiple intelligences. Elementary EFL education, according to Dai (2003), should focus on lively exercises that can help students relate their prior knowledge to English. Unlike the traditional EFL classroom, activity such as show and tell can be added into lesson planning (Dai, 2003), to encourage learning English in more than one way. Dai (2003) gave an example of bringing storytelling into the elementary classroom alongside activities such as "let's play" or "let's do it" (Dai, 2003, p. 75) to get students involved with active language learning.

Conclusion

Simpson (1996) suggested that both instructors and parents should realize that all children have the ability to learn using all eight intelligences, and that chuldren's learning should not be limited (Armstrong, 2000). As Xie (2001) added, children will be happier with the new ways of learning and thus, learning will be enhanced. The evidence tends to show that teaching EFL

using multiple intelligences will not only be more fun, but more meaningful to the learner.

Creative Problem Solving

The Value of Creativity

According to Osborn (1963), human civilization is linked to creativity. Osborn (1963) believed that creativity is the power that keeps modern society moving because there is so much emphasis on progressive technology. Schools have the potential to develop and increase students' creativity.

The Need for Creative Problem Solving

Unfortunately, schools in modern days seldom focus on the skills that are needed in order to function creatively (Torrance, 1979). Schools instead emphasize teaching geared toward developing rote memorization and analytical skills. Instead, Torrance (1979) recommended that students have more opportunities to experience and strengthen their formal thinking processes so that they may come up with innovative ideas, products, and solutions. Dacey (1989) suggested that many schools do not value the power of creative thinking or ideas; schools should allow the use of creative thinking tools in the classroom, because developing creative skills can assist a student in

problem-solving tasks and raise problem-solving skills to a higher level.

The creative problem solving process, according to Treffinger and Isaksen (1985), is a formal approach for teaching the creative process. Caroll (1990) believed that this skill can help youngster to take control of their lives and future goals; she described it as the future of education. According to McIntosh and Meacham (1992), the core of creative problem solving is to help students look at difficulties as a challenge to be met, rather than as obstacles to one's success. They believed that creative problem solving can teach students ways of breaking away from the limitations of the past and gain more active control of their lives.

Creative problem solving also helps students develop their small-group skills. Students later will enter a world where decisions are often made in small groups. It is important to know how to participate and share ideas in this process (McIntosh & Meacham, 1992). Besides the benefits of applying a creative problem-solving process in the classroom, the teacher should keep in mind that it is a tool for solving actual problems (Treffinger & Parnes, 1980). It is the teacher's responsibility to facilitate a student's acquisition of creative problem-solving skills

and to integrate these skills into their daily lives (Treffinger & Parnes, 1980).

Divergent and Convergent Thinking

McIntosh and Meacham (1992) believed that divergent and convergent thinking are the foundation of creative problem solving. Divergent thinking involves the creation of ideas, and its purpose is to generate as many ideas as possible. Convergent thinking involves the judgment of ideas (Osborn, 1963).

Guide to Divergent Thought. Torrance (1979) suggested that there are four characteristics that represent divergent thinking: 1) Creating many ideas, 2) create ideas from different fields, 3) ideas created through divergent thinking are unique, and 4)the divergent thinking process creates complex ideas with full of detail.

There are five guidelines suggested by Treffinger, Isaksen, and Dorval (2000) to develop divergent thinking skills:

- Avoid judgment; separate idea generation from idea evaluation. Keep one's mind open to any idea. Do not criticize any idea at this point, nor affirm any either.

- Check for all the ideas; the goal of divergent thinking is to come up with as many ideas as possible.
- Accept all kinds of options; do not be afraid of wild or crazy ideas. Being playful is necessary at this stage.
- Stretch one's limitations.
- One idea might lead to another; look for connections from old concepts or ideas to new ones. According to Osborn (1963), most original and creative ideas are generated during the late phase of divergent thinking.

Guide to Convergent Thought. Treffinger (1985) mentioned five ground rules to develop convergent thought:

- Develop a sense of affirmative judgment that focuses on finding good ideas, not diminishing bad ones.
- Be able to reflect on one's ideas. It is necessary to be able to evaluate one's ideas and organize them in a logical form.
- Be specific. It is important to make sure one's ideas are clear, direct, and specific throughout the process of convergent thought.

- Evaluation of each idea should continue until the entire convergent process is done
- Deal with the difficult issues first. Do not avoid or ignore problems throughout the process of convergent thought.

The Creative Problem-Solving Process

One must understand that the creative problem solving process is not easy to master in a short period of time. According to McIntosh and Meacham (1992) one must first learn to use both divergent and convergent thinking, which is the first step to learning creative problem solving. Treffinger and Isaksen (1985) described creative problem solving in the six steps listed below.

Mess-Finding. The purpose of this step is to identify a general topic area that will be applied to the creative problem solving process. Broader topics such as improving academic performance and winning friendships are all considered mess-finding (Sortore & Treffinger, 1990). Naturally, one must know the nature of the mess before applying a creative problem-solving process in many cases. Sometimes mess-finding can combine with the following: date-finding, also called fact-finding (Parnes, 1977). This step is where students clarify the unclear objectives in order to focus on the problem-solving process (Parnes,

1977). The goal of divergent thought in the mess-finding stage is to "probe challenges, opportunities, situations, or concern of the students" (McIntosh & Meacham, 1992, p. 70). The goal of convergent thought, on the other hand, is to evaluate and identify the messes. According to McIntosh and Meacham (1992), there are five questions that may be asked throughout this stage:

- To what extent does one have influence over this mess?
- To what extent is one interested in working with this mess?
- To what extent will addressing this mess require imagination?
- To what extent is this mess important?
- To what extent could one apply this mess in the near future?

They suggested that one should consider each question one at the time and continue the process until all messes have been evaluated.

Data-Finding. Students will be able to look into the mess they had previously identified. According to McIntosh and Meacham (1992), this is a vital step before moving onto the next because it gives students a chance to

explore the mess. It gives students an opportunity to re-select a mess if needed. The divergent thought of this process requiring finding five kinds of data (McIntosh & Meacham, 1992):

- Information: Identifying actual facts that are related to one's mess.
- Impressions: Identifying one's beliefs towards one's mess.
- Observations: Identifying one's feeling towards one's mess.
- Feelings: Identifying one's emotion towards one's mess.
- Questions: Identifying areas that one still holds doubts or uncertainty.

The purpose of these steps is to identify and investigate the mess. Convergent thought in data-finding requires a three-step process that includes name hits, hot spots, and critical concerns (Treffinger, 1985). First, students should look through data that are considered important, in other words the hits. Second, the hot spots, or ideas will be circled and group together to see if they are related to each other. Third, students will rate the hot spots by their importance. The most important ones

will be marked as high priority, medium priority, and low priority (Treffinger, 1985).

Problem-Finding. Problems will be associated with the mess. There are four components in order to forming a problem statement. According to Treffinger (1985), the four components are the invitational stem, the owner, the action verb, and the goal or object of concern. First, the statement comes with a solution and implies that it might have many solutions. One begins the stem, "in what ways might…" (McIntosh & Meacham, 1992, p. 74). Second, students need to have a single action verb that goes after establishing an actor for the problem. Last, there should be a goal or object of concern which is where the action begins (McIntosh & Meacham, 1992).

In divergent thought of problem-finding, Treffinger (1985) suggested a process call key word variations. This process helps to generate new problem statements by substituting synonyms for various parts of previously generated actions and objectives. Parnes (1985) brought out another way to stimulate the number of problem statements, called massaging. McIntosh and Meacham added that this process is quite productive where many problem statements can be made. On the convergent aspect of problem-finding, a process called highlighting was

introduced by Treffinger, Isaksen, and Firestein (1982). First, students look through the list of problem statements and mark the ones that they consider to be important. Second, similar to hit and hot spots, students identify and generate the statement. Last, the best problem statement is picked and rephrased in order to evaluate against the criteria, such as checking the statement to see if it leads to various solutions, and to see which of them is the most interested in generating ideas. As a result, students should end up with one problem statement and be ready to move onto the next step (McIntosh & Meacham, 1992).

Idea-Finding. During this stage, students generate certain ideas that are related to the problem statement. Students should try not to eliminate ideas which later might turns out to be worth while ideas (McIntosh & Meacham, 1992). The divergent thought of idea-finding process requires students write down the problem statement on a piece paper so the rest of the class can see it (McIntosh & Meacham, 1992). Students should try to generate ideas during the divergent process of idea-finding (Parnes, 1985). He added that it is necessary for students to expand their ideas and rise up to a higher level of brainstorming.

The convergent aspect of the idea-finding process is similar to the previous stage of creative problem solving. According to McIntosh and Meacham (1992), students should circle the ideas that can be linked together as hits, then group the ideas together into hot spots. Treffinger (1985) suggested that it is not proper to eliminate ideas at this stage.

Solution-Finding. McIntosh and Meacham (1992) proposed that the purpose of solution-finding is to generate a set of possible criteria for evaluating ideas generated in the last creative problem-solving step. The purpose of divergent thought in solution-finding is generating as many criteria as possible (McIntosh & Meacham, 1992). Treffinger (1985) suggested that there are five types of criteria: cost, time, feasibility, acceptability, and usefulness. Parnes (1985) recommended that students should go back to the previous stage observe the ideas and seek advantages for each idea.

In the convergent aspect of in solution-finding, according to McIntosh and Meacham (1992), a student should first evaluate the criteria and then pick out the important. Hits and hot spots can also be used in this process. The remaining criteria should be divided into two groups, solutions that must meet the criteria and criteria

that students want matched to the solution (McIntosh & Meacham, 1992). The ideas should be evaluated by the overall importance, by numbering them from one to five, best to poorest (McIntosh & Meacham, 1992). Students should be able to use these sources to figure out which idea has the strongest potential.

Acceptance-Finding. Treffinger and Isaken (1985) outline the process to be used during the acceptance-finding stage of creative problem solving. Students at this stage will be asked to design a detailed plan of their solution. The divergent aspect of acceptance-finding is to identify both these assisters and resisters to a solution's implementation (McIntosh & Meacham, 1992). By looking back to the who, what, when, where, why, how of all the possibilities, students should watch for insights that they might missed in the process (McIntosh & Meacham, 1992). Students will be divided into assisters and resisters. During the process students might fall for different sides based on way to identify all possible ideas (McIntosh & Meacham, 1992). The next step, convergent thought, has as its purpose the production of a specific plan of student's solution. By identifying the actions that are considered to be important, students will have to divide them into three stages: twenty-four hour

actions, short-range actions, and long-range actions (McIntosh & Meacham, 1992). Last, students should evaluate the plan based on following the three factors:

- Influence: Does one have responsibility and decision-making authority over the plan?
- Interest: Is one motivated and willing to spend time to put the plan to action?
- Imagination: Does the plan offer any new and unique way of solving the problem?

Any concerns about the plan should be discussed at this stage. Concerns such as what to do if the plan goes wrong should be written down just in case (McIntosh & Meacham, 1992). Also, options towards the concerns should also be written down, which is important when the plan is finally put to action.

Creative Problem Solving Activities for Taiwan's English-as-a-Foreign-Language Program

Chen (2002) mentioned that it is important for Taiwan's EFL education to be based on a learner-centered approach. The traditional English teaching in Taiwan is instructor-centered, with little student-to-student interaction. Chen (2002) suggested that teacher's role in the EFL classroom should be as a supporter instead of a controller. Students, on the other hand, should be more

active and enthusiastic in their learning. According to McIntosh and Meacham (1992), creative problem solving can help develop students' communication skills such as small-group discussion. This reflects Chen's (2002) concept of learner-centered approach. Treffinger (1980) believes that creativity belongs to everyone. It is a misconception that creativity is unpractical and cannot apply to English-as-a-foreign-language education.

Conclusion

Chen (2002) described Taiwan's English education as a close-ended education. Learning English is a requirement, not an option for many youth in Taiwan. During the process of globalization, English plays a role that helps improve the economy competitiveness of a country. Under such pressure, Taiwanese youth are struggling to learn English. Creative problem solving helps to stimulate creativity while learning a language. When applying creative problem-solving skills into the curriculum, students will be able to think through the process of learning; it will no longer be limited to memorizing academic matters, but a lively skill that can be applied throughout one's life.

Gifted and Talented Education

Introduction

The history of giftedness and gifted education can be traced back to ancient Sparta, where military skills were so exclusively valued that all boys beginning at age seven received schooling and training in the arts of combat and warfare (Davis & Rimm, 1989). Giftedness was defined in terms of fighting skills and leadership. The process of selecting candidates for military education took place at birth; babies with physical defects or any other questionable traits were flung off a cliff (Meyer, 1965).

During the Tang Dynasty in China around 618 A.D., there was high value placed on gifted children; their gifts were recognized and cultivated. China historically anticipated four principles of modern gifted/talented education. First of all, they embraced a multiple-talent concept of giftedness. Chinese people valued literary ability, leadership, imagination, and originality, and intellectual and perceptual sensitivity. Second, Chinese recognized that apparently precocious youth grow up to be above-average adults, Third, the Chinese recognized that abilities of even the most gifted children would not fully develop without special training. Support was considered extremely important because of the belief that these

children were weak and unhealthy and would not live long. Last, Confucius belief were such that education should be available to children of all social classes, and they should be educated differently according to their abilities (Tsuin-Chen, 1961).

Definition of Gifted and Talented Education

The definition of gifted and talented has now burst out of its academic confinements to include not only those who are very bright or those with a specific academic aptitude, but also those with exceptional abilities in creative productive thinking, with distinct leadership ability, with talent in visual or performing arts, and with outstanding physical abilities. It also includes those who have the potential to achieve in one or more of these areas as well as those with demonstrated achievement (Kuo, 1994).

According to Renzulli (1986), a definition of giftness must be first based on research about the characteristics of gifted individuals. Second, a process of guidance must be provided. Third, such guidance must be logically related to educational programming practices; and last, research must be gathered that will test the validity of the definition of giftedness. Davis and Rimm

(1989) described that there is no theory-based definition of gifted and talented that is universally accepted.

Stankowski (1978) presented a definition of gifted and talented with five categories. The first criterion of giftedness emphasized prominence in one of the professions. Second, IQ testing had to set a point on the IQ scale, and those who scored above that point should be classified as gifted. Third, a percentage based on intelligence test scores should set a fixed proportion of the school as gifted. Fourth, talent definitions should identify students who are outstanding in art, music, math, science, or other specific areas. Fifth, the focus should be on the significance of superior creative abilities as a main criterion of giftedness.

Congdon (1981) divided gifted children into three categories. First are the children with high intelligence, children who record an intelligence quotient in the region of 130 or more. Second, children of high aptitude should also be considered as gifted. It is a recognized fact that some children never manage to record an intelligence quotient of 130 on any intelligence test but still show a consistent ability to score high on scholastic attainment or achievement tests. Third, children who are creative and artistic should be considered talented. Congdon (1981)

emphasized that there are still many things yet to be learned in this category.

Gifted and Talented Students' Characteristics

The student who is intellectually gifted may or many not also be creatively gifted. While the relationship between intelligence and creativity is a longstanding issue, a contemporary view to which the authors subscribe is the threshold concept (MacKinnon, 1978). According to this view, over the wide range of intellectual ability, from retardation to genius, there is generally a moderate positive correlation. The brighter children and adults tend to do more creative work and score higher on creativity tests. However, above a threshold IQ of about 120, the relationship drops to virtually nothing. In that case, among most gifted students, creativity and intelligence may be independent of each other. The student who scored 120 on an IQ test may or may not demonstrate any more imagination and creativity than the top scholar in the school (Davis & Rimm, 1989).

Renzulli (1975) found out that there are no differences in the quality of creative products produced by students in the top five percent in the intelligence or achievement compared with students in the top 25 percent. Davis and Rimm (1989) suggested that it is important to

distinguish between creativity and intelligence when it comes to the time of selecting students for special or gifted programs. In many cases the creative students will be less visible than the gifted students.

Program Planning in Gifted and Talented Education

Davis and Rimm (1989) suggested fifteen areas in program planning in gifted and talented education.

Needs Assessment. Determining the discrepancy between the current status of gifted education in the school or district and the desired status requires a needs assessment. In this case, the question goes from "Is there a need for a program?" to "What are the needs of the gifted and talented students in the school?"

Preliminary Personal and Staff Education. Teachers must educate themselves and each other in the essential basics before they make uninformed mistakes or assumptions. One might ask such questions as,

- What is being done at the present time?
- What kinds of gifted/talented services are needed?
- Do other schools in the area have gifted/talented programs?

- Is there a written policy? A gifted/talented coordinator/director?

Davis and Rimm (1989) also suggested that one of the best activities for an educator to do is to visit schools with successful programs for the gifted/talented.

Philosophy, Rationale, Goals, Objectives, and a Written Program Plan. It is necessary to have a brief statement regarding the philosophy and goals because everyone (parents, teachers, administrators, the local school board) will like to know exactly what the program entails and why.

Types of Gifts and Talents to Provide for and Estimate Enrollment. It is necessary to state types of gifts and talents so as to define who will be in the program, and how many students will participate.

Identification Methods and Specific Criteria. First, identification methods must be consistent with one's definition of gifted and talented students. It is common for a stated plan to endorse the United States Office of Education (U.S.O.E) multiple-talent definition, and then use IQ scores for the selection procedure. The identification methods define exactly who is gifted and talented for any given program. Second, the methods must be coordinated with the type of program one plans to

implement. If a program incorporates many types of gifts and talents, a variety of ability, achievement, motivation, and creativity tests, inventories, and nominations may be appropriate. Last, the method must be defensible to the community. Parents will ask why one child was selected for the program while another was not. The process of selecting must be justifiable.

Specific Provisions for Identifying Female, Underachieving, Handicapped, Culturally Different, and Economically Disadvantaged Gifted Students. It is key that not only male and female must be fairly represented, but also the economically disadvantaged, English-language learner, minority, and handicapped gifted students. The problem is not that these students have no gifts and talents; it is that educators usually do not look to these populations for gifted and or talented students.

Staff Responsibilities and Assignments. It is common to include some accountability checks; for example, by setting deadlines for obtaining certain information, preparing reports, purchasing test or materials conferring with administrators. Scheduled weekly or biweekly meetings have the effect of establishing accountability.

Arranging Support Services. Expert and professional participation is always vital towards arranging an

outstanding gifted/talented program. School psychologists, counselors, the district or state coordinator, and outside consultants all play important roles.

Acceleration and Enrichment Plans. Educational plans must be designed in a sensible, defensible, and valuable perspective. Renzulli (1984) emphasized that far too many programs entertain the children with fun-and-games time-filler and interest-getters. High-level goals such as scientific research skills, library research skills and college preparatory content plans can be much more useful.

Organizational and Administrative Design. In order to fit into a school's original administrative system, most gifted/talented program require certain degree of reorganizing. Davis and Rimm (1989) stated that regardless of the size and type of the program, a local school staff member must be designated as having administrative responsibility for the gifted/talented program in that school. Without that, even excellent programs will flounder and disappear.

Transportation Needs. This may be simple and relatively minor compared to the other areas, but cannot be ignored (Davis & Rimm, 1989). Transportation costs must be considered for students who attend special schools,

take college courses, or travel to schools with special resource-room programs.

Community Resource: Professionals and Organizers. Davis and Rimm (1989) suggested that when planning a program for the elementary or secondary level, it is important to review the value of community resources. Field trips or career education is useful with any age group. It is a fact that all students will benefit from field trips by increasing their knowledge and improving attitudes toward school.

In-Service Workshops, Training, and Visits. This is considered as part of the continuing education of teachers, administrators, and support staff. A state director of gifted/talented programs, a district coordinator, a professional gifted/talented consultant, or a staff member may lead the program from a nearby college. Davis and Rimm (1989) also suggested that by visiting different schools with different programs, teachers can exchange ideas regarding such matters as how to identify the target students, how to address difficulties that one has experienced, and how to design curriculum.

Budgetary Needs and Allocations. Financial matters must be considered when one is planning the identification strategies, instructional program alternatives, required

order to enrich the learning environment of the gifted/talented. Records are necessary in order to track the growth of gifted/talented student's progress.

CHAPTER THREE

THEORETICAL FRAMEWORK

The purpose of this project is to develop a plan for increasing students' English acquisition by stimulating their multiple intelligences and creativity. In this way children can learn language through meaningful exchanges with other people in their environment.

The rationale for this project is based on the importance of creative cultural awareness in teaching EFL students in Taiwan. It is essential for EFL students to approach the study of English in a creative way with strong cultural awareness so that they have a better understanding of the similarities and differences between the Taiwanese and the target culture. Valdes (1986) stated that it is a teacher's responsibility to assist students in understanding culture; this enables students to seek different methods and approaches to learning English more effectively. The role of the teacher therefore needs to change from that of transmitter of knowledge to that of facilitator. In addition, this project has emphasized the fact that learning is an active process in which learners construct new ideas or concepts based upon their current and past knowledge. By adopting this creative process of

learning, the students will have a great knowledge of how to approach the study in English at any grade level.

The Theoretical Model in Detail

The model presented here is an attempt to introduce an effective way of adopting cultural awareness as a tool to help foster students' content knowledge and language acquisition. Based on the concepts reviewed in Chapter Two, the model includes five major components: creativity, visualization, multiple intelligences, creativity problem-solving, and gifted and talented education in EFL learning. This theoretical framework is graphically represented in Figure 1.

In Figure 1, the goal is to stimulate creativity into elementary EFL education. Each of these will be discussed in turn.

Students' Background Knowledge

The first domain is the background knowledge on the part of students, including knowledge of their native culture, first language, the second language, and the target culture. Students come to class prepared with certain prior knowledge that they can use to learn more knowledge. This prior knowledge varies between students.

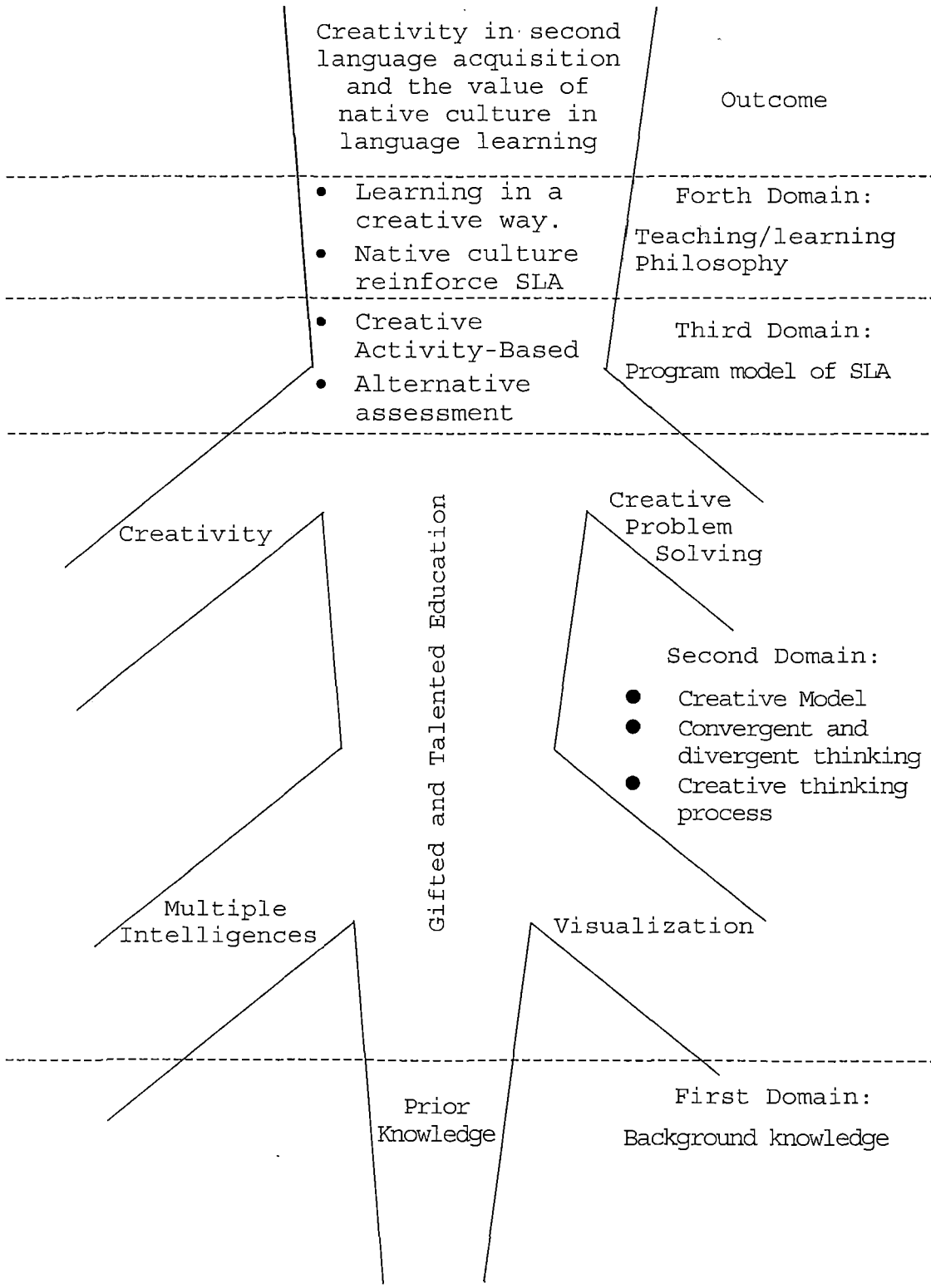


Figure 1. Theoretical Framework

According to Kujawa and Huske (1995), prior knowledge acts as a lens through which they view and absorb new information. Thus, the connection between prior knowledge and native culture is important in this model.

Students learn more effectively when they already know something about a content area when concepts in those areas mean something to them in their particular background or culture. When teachers link new culture and new language to the student's prior knowledge, they activate the student's interest and curiosity, and infuse instruction with a sense of purpose. Teachers also need to encourage integration of the students' first language and culture with the second language and culture.

Creative Model

The second domain is the creative model. It includes convergent and divergent thinking processes as significant in elementary education. Most students apply creativity in their daily lives without noticing it. However, some of them do not have a clear concept about the impact creativity has on their thinking processes and on second-language acquisition (SLA).

Convergent and Divergent Thinking. Convergent thinking questions are those that represent the analysis and integration of given or remembered information

(Ciardiello, 1998). They lead you to an expected end result or answer. For example: "Why was Adolf Hitler considered an evil dictator?" This is the kind of question where students can find the answer through the text or any related sources. Unlike convergent thinking, divergent thinking questions are those which represent intellectual operations wherein you are free to generate independently your own ideas, or to take a new direction or perspective on a given topic (Ciardiello, 1998). Examples would be: "Can you imagine ways that soccer typifies Brazilian culture?" "How might life in the year 2100 differ from today?" Students will have to use their imagination and divergent thinking, primary because it is almost impossible to answer these questions based on what they already know.

Significance of Creative Thinking Process. As teachers, our job is to help stimulate children's interest in learning. By letting children follow their interests, teachers can help them gain a better understanding in various fields even if they are not gifted in these fields. Second, each one of us is different than others. Teacher should avoid setting up any kind of limitation toward the students in their academic performance. Giving them a chance to seek the truth behind everything gives

them the passion of wanting to know about everything. Fourth, as stated previously, each human was born to be unique. There should be no comparison between students, especially at their early stage of education. If a student received experience in "learned helplessness" persistently, he/she might lose both interest and confidence in education. Fifth, teacher does not represent the supreme power in the classroom. The teacher is also a learner through out the process of educating students. Teachers who regard themselves as the rulers of the classroom can lead themselves into a blind spot where they can never interact properly with all the students. Last, daydreaming is the core of many creative ideas that later turns into great contributions of human kind. The teacher should allow and train students to daydream.

Program Model: Second-Language Acquisition (SLA) in the Curriculum Unit

The third domain is the program model. It serves to develop students' cultural awareness in a creative form of assessment. It helps students to re-evaluate their prior knowledge in their native culture in a wide variety of ways. Language education should not be limited to linguistic and logical intelligences. Instead, by applying intelligences such as visual, kinesthetic, rhythmic,

interpersonal, intrapersonal, and naturalist into the assessment, students will be able to receive a more balanced and well-rounded prospective in second-language acquisition.

Mainstream English programs focus on test results as the way of measuring if a program is successful. The core in this model is to let students have fun with what they are learning. By challenging a student through various kinds of creative activities and assesments, students will learn the language and view English as an international language that is a medium to increase their global awareness.

Philosophy of Teaching and Learning

The fourth domain, the teaching/learning philosophy, combines two factors: learning in a creative way and reintroducing native culture to enforce second-language acquisition.

Learning in a Creative Way. This view challenges the traditional Taiwanese philosophy of education, which is simply based on academic performance. Teaching a language involves not only utilizing a traditional grammar-oriented approach but also exploring social and cognitive process that are involved in a structure of creativity and student's prior knowledge.

In this case, the teacher should be able to plan a lesson based on useful materials that can help increase students' interest in language learning and diminish the fear of it.

Reintroduce Native Culture to Reinforce Second-Language Acquisition. Taiwan, like many Asian countries, is putting a lot of effort towards improving the quality of second-language education. While under a great pressure to learn English, the value of native culture is frequently ignored. While trying to get in touch with international society, it is important to reintroduce the native culture through teaching the second language to the students. Because most of the students are familiar with their native culture in their first language; the teacher can help reintroduce the native culture in the second language, and give students a better understanding of their own culture, while also giving the students the ability to introduce their home to Western society.

Outcomes

The ultimate goal of this model is to increase creativity while acquiring a second language, while also valuing the culture as part of the process of language learning.

Language learning is acquired through meaningful communication and cultural understanding rather than by memorizing grammatical structure. All the lessons in the unit of instruction include traditional Chinese cultural events and related topics. As is presented in the literature review, a creative teaching method can help student learn from a new perspective. Students will gain knowledge of their native culture in a second language which later can be used in events such as cultural exchange with Western society.

In addition, by adapting this model in EFL classrooms, students come to appreciate the target culture as well as the native culture. Even though learning a foreign language in Taiwan is not easy, students will gain more interest as the process of learning goes on. Teachers can link the materials using a creative perspective in which everything can be related to English-language acquisition.

CHAPTER FOUR

CURRICULUM DESIGN

The curriculum unit presented in the Appendix is designed for EFL teachers who are looking for a way to lead students to effective English acquisition through various kinds of creative approaches. The title of this Unit is Creativity and Chinese Cultural Understanding. The target teaching level is 3rd grade EFL students in Taiwan. The purpose is to allow students to learn about their own culture in a foreign language and in a way that can stimulate and strengthen their creativity.

Components and Principles of the Instructional Unit

This unit, Understanding Chinese Cultural Events Creatively, applies the key topics identified in Chapter Two and the principles formulated in Chapter Three. The underlying principles in the unit are aimed to increase the use of creative problem solving skills, multiple intelligences, and visualization.

The curriculum unit containe five lessons designed to introduce Chinese cultural events, traditional musical instruments, Chinese foods, three major festivals, clothes, along with activities focusing on content and language

development using a creative approach. All lesson plans depend on linguistic intelligence to help students learn Chinese culture using English. In Lesson One, "What do You Know about Chinese Traditional Musical Instruments?" students learn to describe the Chinese instruments in English and recognize Chinese instruments by spontaneously saying the English name of Chinese instruments that are introduced in the lesson. In Lesson Two "Which Chinese Food Do You Want to Eat?" students learn the names of Chinese foods that they usually have in their daily diets. because China is famous for its foods, students should know the name of some Chinese foods to build up speaking ability while meeting foreign friends. In Lesson Three, "What Do You Know about the Three Major Chinese Festivals?" focuses on the three main Chinese festivals that represent Chinese culture the most. Lesson Four, "What Do You Know about Traditional Chinese Clothes?" helps students look into traditional clothing that is not commonly seen in modern Taiwan society. Finally, Lesson Five "What Do You Know about Chinese Children's Games?" helps students to take a peek at what was popular among Chinese children in the past.

Lesson Format

Each lesson in the unit of instruction follows a clear format that provides procedures that are systematic and easy to follow. In the beginning of each lesson, the target-teaching level, the objectives, and the materials are designated. All the information that is required for each lesson is presented in focus sheets, and practiced through work sheets. Assessment materials, which will be explained in Chapter Five, are also included in each lesson. There are three main steps in each lesson plan to help optimize learning and language acquisition. These steps include warm-ups, task chain activities, and assessments.

The first step is the warm-up activity that creates anticipation for the lesson. This step will help link up students' prior knowledge and foundation for the lesson. Students will get a clear picture of what the lesson is going to address. The second step is the practice of the lesson in each task chains. Each task chain contains clear information of the basic knowledge for the practice. It contains methods such as eliciting information from the students, demonstrations, handouts, or group discussions to solve the problems together or alone through brainstorming. The practice phase varies according to the

content. Guidance is necessary in certain task chains where new vocabulary appear. For most part, the practice step includes activities such as group or pair work, independent work, and discussions to train creativity in several different ways.

The last step of the lessons is the assessment. This step also includes activities such as peer-or self-evaluation and written tests. Each assessment activity is evaluated with a given number of points. Before the assessment, the teacher explains to the students what they can do in order to achieve a higher result on the assessment.

Lesson Content

The intent of this unit plan is to learn to apply creative learning skills to language learning on a cultural baseis. Therefore, all lessons contain cultural and language-functional components.

Lesson One. The unit plan begins with a lesson in training intrapersonal intelligence self smarts to have students think what they have already known about Chinese musical instruments first before the whole project starts. The objectives are designed for students to learn both by means of musical and bodily-kinesthetic intelligences through the task of using their voices to imitate sounds

of Chinese instruments and imagining how the instruments can be played. This gives students the idea of the importance of applying creativity into language learning. They learn their own culture based on creative teaching methods throughout the activities.

Lesson Two. The second lesson plan is a lesson in using interpersonal intelligences (the opposite of the first one) by role-playing conversational activity. Within this activity, students can also practice their English spoken language. In order to be sensitive about other people's problems, the conversation is designed for students to interact with others. Students can learn communicative skills in this part as well. The match-up assessment particularly examines their ability in "word smarts" after finishing teaching the words of Chinese foods. The students have to learn to visualize the Chinese foods and match the correct English name of Chinese foods.

Lesson Three. The third lesson introduces three major Chinese festivals as a training of intrapersonal intelligence. The first task is planned to have each students express unique ideas in an intrapersonal thinking process. Then, students cooperate with one others to read three short articles and help each other puzzle out the unclear words. But then, the activity goes back to

intrapersonal intelligence to have each student think individually of which festival they like the most. This develops students' own ideas, strengthen one's "self smarts."

Lesson Four. In the fourth lesson, visual intelligence is used to teach students about colors. As spatial intelligence has not been used in the previous three, this unit will use colored paper and Chinese traditional clothes and ask students to design what they would like to wear if they had traditional Chinese clothing. In this unit, students draw their partners' ideal traditional Chinese clothes. Not only will students learn using their visual intelligence, they will also use interpersonal intelligence through asking partners what kind of traditional Chinese clothes they would like to wear and write it down afterwards.

Lesson Five. In the last lesson, students will learn about traditional Chinese homes. The logical-mathematical intelligence is finally put to use in this section to help students to count numbers. The images are no longer abstract in this part; students can count how many rooms or pieces of furniture there are in a traditional Chinese house. This is also a training in the use of spatial intelligence to have students view the plan of a house.

Students can picture how the houses they live now are different from traditional ones. Students are encouraged to use their imagination process to picture the difference as a method to help students to be more creative.

To sum up, the five lessons use creative approaches to enhance students' understanding of Chinese culture using a foreign language. This unit was inspired by Western society's interest in Chinese culture. Many Taiwanese find it difficult to explain their culture and customs to foreigners who speak English as their first language. The internal goal of this unit is to enhance the future generation's ability to share the fun and excitement of Chinese culture with the rest of the world. Meanwhile, by applying creative learning approaches into the lessons, students will be able to strengthen their intelligences and to be able to apply these in the future.

CHAPTER FIVE

ASSESSMENT

Assessment of the Project

Assessment and evaluation of student achievement is considered a crucial component of the entire teaching and learning process. Teachers use assessment to measure what students have learned as well as the effectiveness of their teaching method. Assessment used in Taiwan's elementary education is formal and usually takes the form of standardized tests using multiple-choice, short answers, and true-or-false questions. However, this way of measuring students' academic achievement may not be fully reflect students' real achievement or what they have learned.

In this case, assessment needs to be effective and authentic. Otherwise it will be impossible for teachers to monitor students' language learning achievement and evaluate their progress. Such failure also obstructs the teachers from improving their instruction or guiding students toward appropriate programs. This may lead to a result of failure to students' second-language acquisition. Therefore, efficient assessment methods are required if

teachers would like to lead their students to higher language-skills achievement.

According to Diaz-Rico (2004), performance-based assessments require students to reproduce what is learned in class. That is, performance-based assessments preserved the excitement of students' learning by keeping the focus on learning rather than on testing. Diaz-Rico (2004) suggested two main types of performance-based assessments: Standardized and less-standardized. The standardized assessment include questionnaires and structured interviews. In less standardized assessments, scoring is done using journals, games, story retelling and anecdotal reports as opposed to tests (Diaz-Rico, 2004).

The instructional unit Creativity and Chinese Cultural understanding mainly adopts performance-based assessment. The instruction plans are geared to develop students' language skills and comprehension in the content area, which is understanding the target culture under the instruction of foreign language using creativity, creative problem-solving, and multiple intelligences blended into the lesson planning.

Design of the Assessment for the Curriculum Unit

Each lesson of the curriculum includes content, language, and learning-strategy objectives. Content objectives usually focus on subject-area skills and comprehension. Language objectives focus on the use of language and vocabulary building. The unit also includes assessment of students' capability in creative problem solving, small group discussion skills, communication skills, and self-motivation. The teacher observation method is commonly used in this unit. As mentioned in the previous chapter, the teacher is a supporter during the process of instruction. The teacher observes students' attention to tasks, responses towards various types of assignment, or interactions with other students throughout the activities. It is important that teachers pay extra attention to students' reactions to various instructional approaches.

To strengthen student's prior knowledge, the assessment needs to be recorded systematically. This unit plan provides opportunities to record the teacher's observations. For example, Lessons Two, Three and Five include assessment sheets for the teacher to use to evaluate students' responses and work habits. Teachers can make decision about students' needs and progress based on

these records. It can also be use to plan appropriate instruction in the future.

Students are assessed based on their task performance. Performance-based assessment is very important for English learners. By measuring students' specific performance, teachers can get information about students' learning such as concept comprehension, language use, vocabulary understanding, and creative problem solving abilities. In this curriculum unit, students are asked to perform at least one task in a lesson, and the performance is assessed based on the rubrics provided. The rubrics prepared for task performance are designed to assess sutdents' understanding and language use toward the specific knowledge.

Writing is another assessment that is covered throughout the unit plan. Writing is considered difficult for many EFL students. However, it is necessary for students to become accustomed to this process of assessment. This requires the use of various graphic organizers as well as mediated structures, which can be assessed. The use of Venn diagram is shown in Lesson Two, and a spider web organizer is demonstrated in Lesson Three. In addition, Lessons Five provides graphic organizers and

mediational structures to assist students' reading and writing skills.

To sum up, the assessment techniques used for this unit plan have the same objectives and practices as a thematic unit. Each lesson plan includes a communicative assessment technique such as a group discussion or presentation. The purpose of this unit plan is to develop students' content knowledge, second-language acquisition, cultural awareness, multiple intelligences, and problem solving skills.

Students can identify their own personal strengths and weaknesses and improve their second-language acquisition by having a effective assessment. As mentioned earlier, Taiwanese teachers still grade students' learning achievement by test scores. The key point here is how to encourage and train elementary students into autonomous learners who is enthusiastic about learning English. This can only be done if teachers take on the role of supporter rather than simply being a controller that passes on standardized knowledge.

Assessment is viewed not only as a means of measuring a students' knowledge but also as a process of allowing them to reflect on their own learning through self-motivation. For successful English learning and

effective instruction, appropriate assessment is necessary. The assessment methods used in this unit will make it possible for teachers to guide students toward an appropriate English learning program. It will also help teachers to monitor students' progress and help students not only become self-motivated learners, but also creative thinkers.

APPENDIX

INSTRUCTIONAL UNIT--CREATIVITY AND CHINESE CULTURAL UNDERSTANDING

INSTRUCTIONAL UNIT

Lesson One: What Do You Know about Chinese Traditional Musical Instruments? 94

Lesson Two: Which Chinese Food Would you Want to Eat? 104

Lesson Three: What Do You Know about Three Major Chinese Festivals? 112

Lesson Four: What do You Know about Chinese Traditional Clothes? 120

Lesson Five: What do You Know about Chinese Children's Games? 127

Lesson One
What Do You Know about Chinese Traditional Musical Instruments?

Level: 3rd grade EFL

Background: combines five theoretical concepts: creativity in EFL, visualization in education, multiple intelligences, creative problem-solving, and gifted and talented education in the teaching unit plan to help 3rd grade EFL students to learn English while learning about Chinese culture.

Time: 80 minutes

TESOL Standards: Goal 2 "To use English to achieve academically in all content areas"
Standard 1 "Students will use English to interact in the classroom."
Standard 2 "Students will use English to obtain, process, construct, and provide subject matter information in spoken and written forms."

Objectives:

1. Students will have recognize and describe Chinese musical instruments.
2. The core is to use five theoretical concepts in the teaching methods to help students realize that musical education is as important as academic performance.
3. To help students gain interest in musical education.
4. To achieve the goal of using creativity in EFL, visualization in education, multiple intelligences, creative problem-solving, and gifted and talented education in the teaching.

Language Objectives:

As English is now flourishing in Taiwan, students will understand Chinese instrument related words and use them in group discussions to build linguistic intelligence.

Learning Strategy:

By using the sample concept development charts, students can connect their prior knowledge with what is going to be discussed in the class.

Materials:

Work Sheet 1-1: Sample Concept Development Chart
Work Sheet 1-2: The K-W-L Chart
Poster Sheet 1-3: What Do You Know about Chinese Traditional Musical Instruments?
Work Sheet 1-4: Which Chinese Musical Instrument Do You Like the Most?
Assessment Sheet 1-5: How Much Did You Learn about Chinese Traditional Musical Instruments?

Warm-up: The teacher will play a series of sounds from Chinese musical instruments to show students how Chinese music will be like and have them imagine how Chinese instruments might differ from Western ones.

Task Chain I: What do I know about Chinese musical instruments?

1. The teacher will pass out the Sample Concept Development Chart to the class and let students fill out any Chinese traditional musical instruments they know or have been interested in.
2. The teacher will group students to let them discuss what they know about Chinese instruments and ask them to enter what they know on the chart.
3. By working together, the teacher will ask the students to enter "what we know" on the K-W-L chart that was previously drawn on the blackboard by the teacher.
4. After discussion with students, the teacher will ask student to put fill in "what we want to know" in the K-W-L chart.

Task Chain II: Introduce commonly seen Chinese instruments

1. The teacher hangs Poster 1-3 on the wall. Students will be asked to use their voices to imitate sounds of Chinese instruments shown on the poster. After students discuss the contents of poster, the teacher explains the name of each

instrument on the poster and demonstrate the sound of each instrument.

2. Next, the teacher will request students to visualize in their minds how to play these Chinese instruments.
3. After going over with the students, teacher will ask the students to enter "what we have learned" in the K-W-L chart.
4. After students finish three columns of the K-W-L chart, the teacher will request students to discuss what they have learned from the chart.

Task Chain III: Express one's thoughts and cast a vote

1. The teacher will let the students recall their favorite Chinese traditional musical instruments.
2. The teacher will give Work Sheet 1-4 to students and ask them to look the example first and then follow the direction. Students are required to use full sentences to express their thoughts about the Chinese instruments.
3. The teacher should go around the classroom and give proper assistance to the students.
4. When this process finishes, teacher will ask the students to fold their work sheets into half and put it in a box where later the teacher will read each student's ideas.

Assessment:

Assessment Sheet 1-5 is to assesses students' cognition. The main purpose is to check students' understandings or not and have them brainstorm to address the questions on the sheet.

Necessary for the up-coming class:

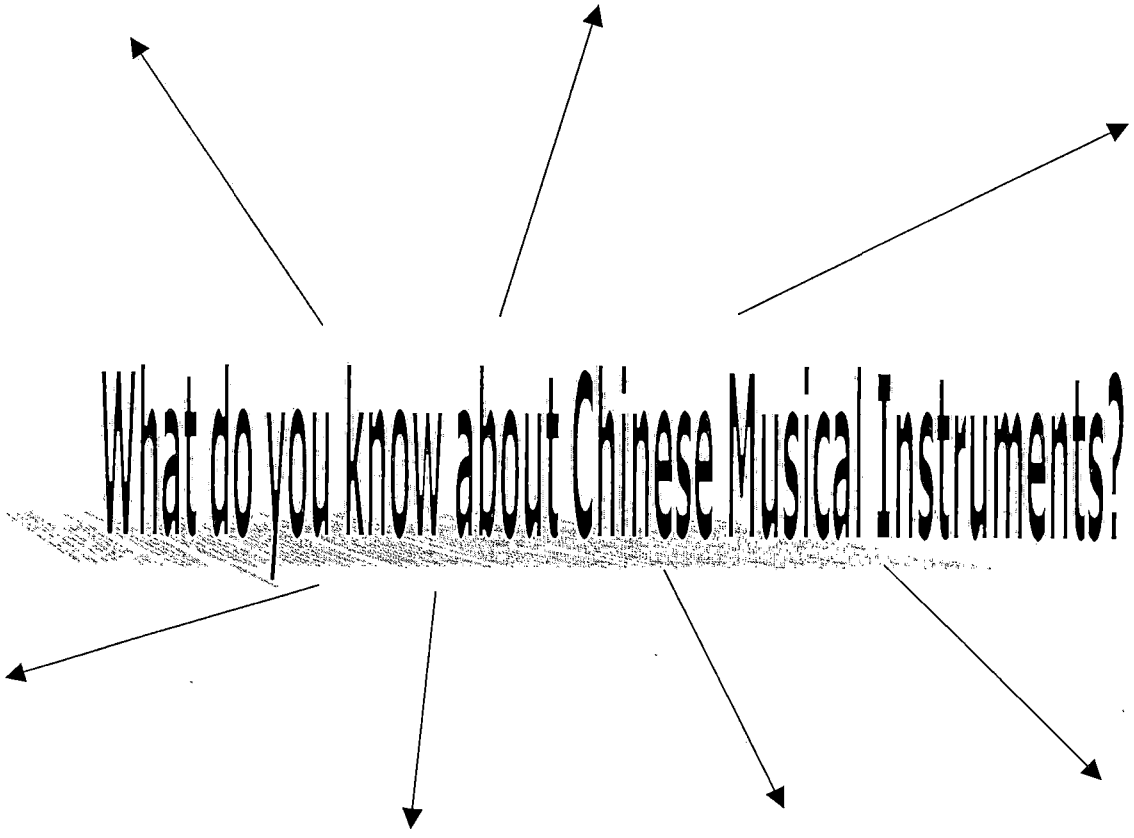
The teacher should generate the feedback from the students and decide whether to take the students to participate in a Chinese musical event or let them have an outdoor class to gain more musical experience in many of the Chinese instruments that had been taught in English previously.

Scores	Representative
90-100	Excellent
80	Good Job
70	Needs Improvement
60	Study Harder

Work Sheet 1-1
Sample Concepts Development Chart

Name: _____

Date: _____



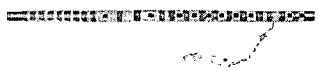
Work Sheet 1-2
The K-W-L Chart

Name: _____

Date: _____

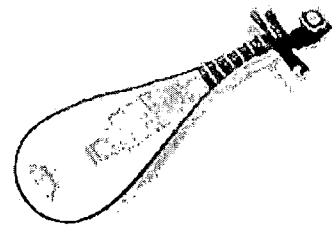
What We Know	What We Want to Know	What We have Learned

Poster Sheet 1-3
What Do You Know about Chinese Traditional Musical Instruments?



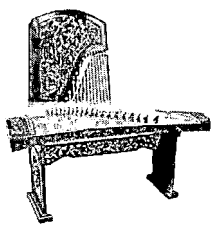
Flute

retrieved 2005 from
http://www.ccnt.com.cn/



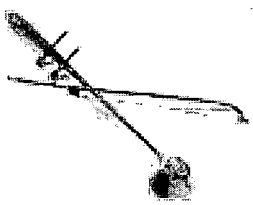
Lute

retrieved 1996 from
http://www.curio-city.com/



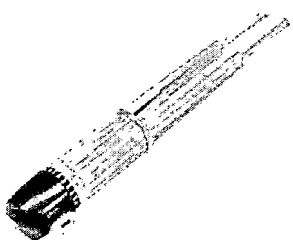
Zither

retrieved 2005 from
http://www.chineseculture.net/



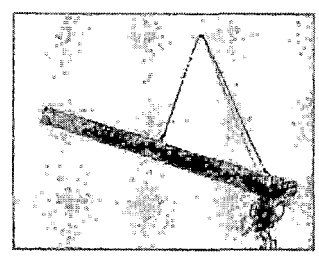
Two-Stringed Violin

retrieved from
http://www.china.org.cn



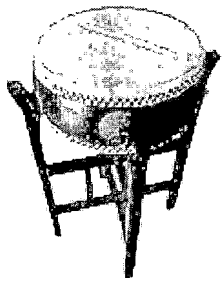
Pan Pipe

retrieved 1997 from
http://www.rakuten.co.jp/

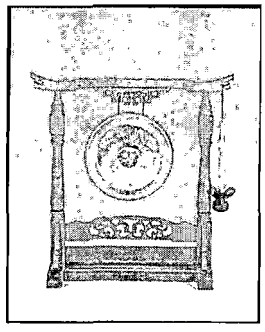


Recorder

retrieved from personal collection



Flat Drum
retrieved Apr.20.2001 from
http://www.melodyofchina.com



Gong
retrieved 2005 from:
http://www.president.gov.tw/

Work Sheet 1-4
Which Chinese Instrument Do You Like the Most?

Name: _____

Date: _____

Please use three full sentences with words to explain what which Chinese traditional musical instrument you like most.

Example: I love lute the most. The reason why I love basketball the most is because it can make beautiful sounds and I love the shape of it, too. I wish I could have one myself.

_____

_____

_____

_____

_____

Assessment Sheet 1-5
How Much Did You Learn about Chinese Instruments?

Name: _____

Date: _____

Please answer the following five questions.

1. What is used for a Chinese violin? (25 points)

   a. Thread
   b. String
   c. Yarn

2. If you want to hear a Chinese musical concert, where do you go? (25 points)

   a. Shopping Mall
   b. McDonald's
   c. National Concert Hall

3. Which cannot be played by mouth? (25 points)

   a. Recorder
   b. Flute
   c. Pan Pipe
   d. Zither

Are there any other Chinese instruments that you want to try? Please tell details of what they are and why! (25 points)

Lesson Two
Which Chinese Food Would you Want to Eat?

Level: 3rd grade EFL

Background: Multiple intelligences are applied in this lesson to help 3rd grade EFL students to learn English while learning about Chinese culture.

Time: 80 minutes

TESOL Standards: Goal 2 "To use English to achieve academically in all content areas"
Standard 1 "Students will use English to interact in the classroom."
Standard 2 "Students will use English to obtain, process, construct, and provide subject matter information in spoken and written forms."

Objectives:

1. As China is famous for its foods, the name of the foods and the some special dishes are usually discussed with foreigners. Students need a better understanding about Chinese foods.
2. The core is to use five theoretical concepts in the teaching methods to help students translate what they are familiar with into English.
3. Help students gain interest in Chinese culture throughout the process of learning about Chinese foods.

Language Objectives:

Students will do the role-play in a meal ordering situation to interact with each other.

Learning Strategy:

To draw an image of many different Chinese foods that they have in daily life.

Materials:

Poster Sheet 1-1: What Do You Want to Eat?
Work Sheet 1-2: Order Chinese Foods in the Restaurant.
Work Sheet 1-3: Which Chinese Foods Do You Like to Cook?
Assessment Sheet 1-4: How Much Did You Learn about Chinese Foods?

Warm-up: The Teacher will prepare one dish of Chinese food and have students taste it. Students will try to guess what they taste.

Task Chain I: What do you want to eat?

1. The teacher will put Poster Sheet 1-1 (without Chinese food names) on the blackboard. Students will be asked to raise their hands to tell the class what they want to eat in daily life.
2. The teacher will ask the students to set around in a big circle with a desk in the center.
3. Teacher will ask the students what Chicken Chow Mein is and let them draw on a piece of paper first.
4. Teacher will begin introducing each Chinese food on the poster and write the names down beside the Chinese foods.

Task Chain II: Order Chinese food from the menu

1. The teacher will ask students to take turns to role-play waiters or customers in the restaurant.
2. The teacher will pass out Work Sheet 1-2.
3. The students will be asked to pair up and do the conversation written on the sheet in turns.
4. Students will write down what their partners would like to eat while they are customers in the restaurant. The students will change partners three times; students have to write three different Chinese foods in the blank columns during the conversations.

Task Chain III: What do you like to make?

1. The teacher will pass out Work Sheet 1-3.
2. Students will be asked to write three full sentences to explain which Chinese food they would like to make by themselves.
3. The instructor will tell students to pay extra attention to grammar mistakes. Students will be asked to write all three sentences again if grammar mistakes are found.

Assessment:

The Assessment Sheet 1-4 is to assess the students' cognition. The main purpose is to check students' understandings and have them brainstorm to match the right Chinese food name with the correct pictures shown on the left side.

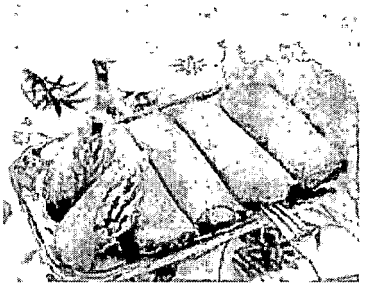
Necessary for the up-coming class:

The teacher will ask students to bring a Chinese dish to share with other students.

Scores	Representative
90-100	Excellent
80	Good Job
70	Needs Improvement
60	Study Harder

Poster Sheet 1-1
What do you want to eat?

Chow Mein
retrieved 2005 from
http://linshi.twbbs.org/blog

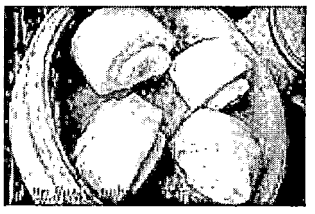


Spring Rolls
retrieved 2005 from
http://bulletin.coa.gov.tw

Sweet and Sour Pork
retrieved 2005 from
http:// www.sc.xinhuanet.com

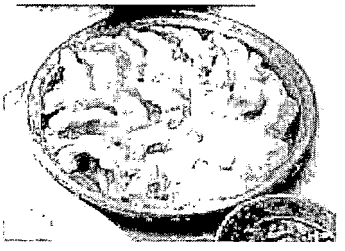
Dim Sum - Turnip Cake
retrieved 2005 from
http://www.cookpower.com.tw

Grab Pastries
retrieved from
http://my.poco.cn/myPhotos



Steamed Buns
retrieved 2003 from
http://www.twhinet.com/

Numbingly Spicy Hotpot
retrieved 2005 from
http://www.ning-chi.com.tw



Dumplings
retrieved 2003 from
http://bbs.sina.com.tw/cgi-bin/

Work Sheet 1-2
Order Chinese Food from the Menu

Name: _____

Date: _____

Directions: Use Poster Sheet 1-1 as a restaurant menu, and students take turn to role-play a meal-ordering situation; meanwhile, they have to write down the names of food in the blank columns which have been answered by other students.

Waiter: How can I help you?

Customer: What's today's special?

Waiter: Fried rice.

Customer: No, I will have _____.

_____.

_____.

Work Sheet 1-3
What Do You Like to Cook?

Name: _____

Date: _____

Please use three full sentences with words to explain what you would like to cook in the future.

Example: I would like to make a spring roll. The reason why I want to make a spring roll is because I can put all other of my favorite foods into it. I love to eat crispy food.

_____

_____

_____

_____

_____

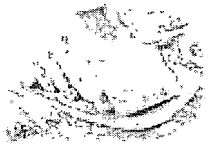
Assessment Sheet 1-4
How Much Did You Learn about Chinese Food?

Name: _____

Date: _____

Please match up the Chinese foods with the terms listed on the right. One example has been done. (Notice: Each correct answer worth 20 points out of a total of 100 points.)

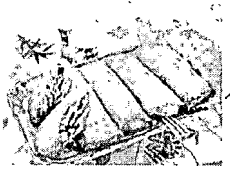
Steamed buns



Spring rolls

Sweet and sour pork

Numbing spicy hotpot



Chow Mein

Turnip Cake

Lesson Three
What Do You Know about Three Major Chinese Festivals?

Level: 3rd grade EFL

Background: The creative thinking process is applied in this lesson to help 3rd grade EFL students to learn English while learning about Chinese culture.

Time: 80 minutes

TESOL Standards: Goal 2 "To use English to achieve academically in all content areas"
Standard 1 "Students will use English to interact in the classroom."
Standard 2 "Students will use English to obtain, process, construct, and provide subject matter information in spoken and written forms."

Objectives:

1. Students usually celebrate the Chinese holidays without understanding the origins of the festivals. Students need a better understanding of the source of three major Chinese festivals.
2. The core is to use five theoretical concepts in the teaching methods to help students realize the origins, legends, and specialty of the festivals.
3. To help students gain interest in learning Chinese history and culture at the same time.
4. To achieve the goal of using creativity in EFL, visualization in education, multiple intelligences, creative problem-solving, and gifted and talented education in the teaching.

Language Objectives:

As English is now flourishing in Taiwan, students will be able to express their thoughts trough reading and writing.

Learning Objectives:

By using the classification chart, students can connect their prior knowledge with what will be discussed in class.

Materials:

Focus Sheet 1-1: Three Major Chinese Festivals
Focus Sheet 1-2: Words that are Related to These Three Major Chinese Festivals
Work Sheet 1-3: Classification Chart
Assessment Sheet 1-4: How Much Did You Learn about Chinese Festivals?

Warm-up: The teacher will play a mixed video with activities what are usually held in these three major Chinese Festivals.

Task Chain I: "What do I Kknow about three major Chinese festivals?"

1. The teacher will ask students their ideas about Chinese festivals. What are important holidays in their lives? There is no correct answer since it is totally based on one's ideas.
2. The teacher will pass out Focus Sheet 1-1 and divide students into three groups.
3. The teacher will ask students in each group to read their assigned Chinese festival. Throughout this process, teacher will let students see the video of how Chinese people celebrate these festivals.

Task Chain II: Express one's likes and dislikes about Chinese festivals

1. The teacher will pass out Work Sheet 1-4 and ask students to look at the example first and then request them to follow the directions. Students are required to use full sentences to express their thoughts about three major Chinese festivals.
2. The teacher will go around the classroom and give proper assistance to the students.

3. Based on the knowledge that students have just learned, students will try to think logically and express their own thoughts in writing.
4. When the assignments have been completed, the teacher will collect student's work and read through it after class.

Task Chain III: Words that are related to Chinese festivals

1. The teacher will pass out Focus Sheet 1-2 and ask students to read along.
2. The teacher will pass out Work Sheet 1-3 and ask students to use Focus Sheet 1-1 and 1-2 to complete the classification chart.
3. After students finish the chart, the teacher will request students to discuss what they learn from the chart.

Assessment:

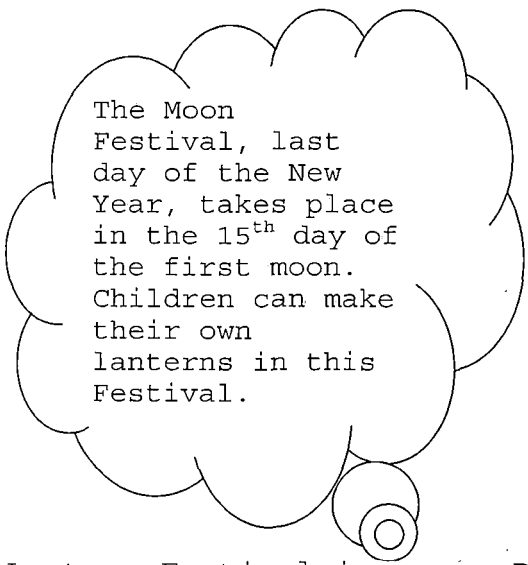
The purpose of Assessment Sheet 1-4 is to make sure that students have clear concepts of different Chinese festivals and related information.

Necessary for the up-coming class:

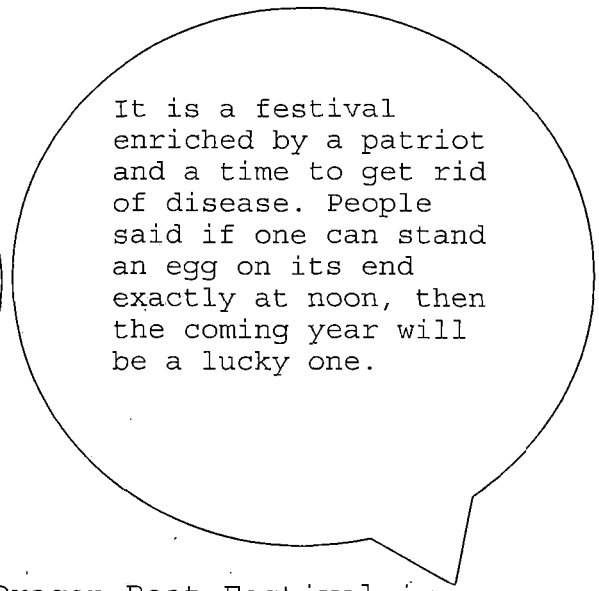
The instructor should evaluate the feedback from the students and perhaps consider taking the students to celebrate a Chinese festival that is celebrated nearby.

Scores	Representative
90-100	Excellent
80	Good Job
70	Needs Improvement
60	Study Harder

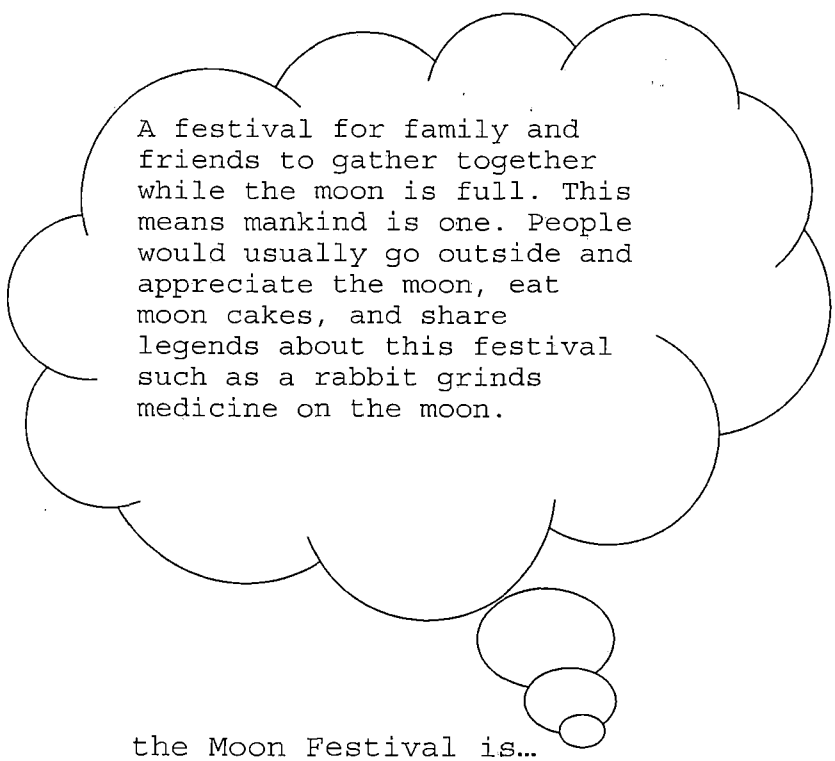
Focus Sheet 1-1:
Three Major Chinese Festivals



Lantern Festival is…



Dragon Boat Festival is…



the Moon Festival is…

Focus Sheet 1-2
Words that are Related to Three Major Chinese Festivals

Lantern Festival

Dragon Boat Festival

Moon Festival

official festival food

round dumpling (Tang Yuan)

glutinous rice dumpling

mooncake

pomeloes

fragrant sachets

patriot

grind

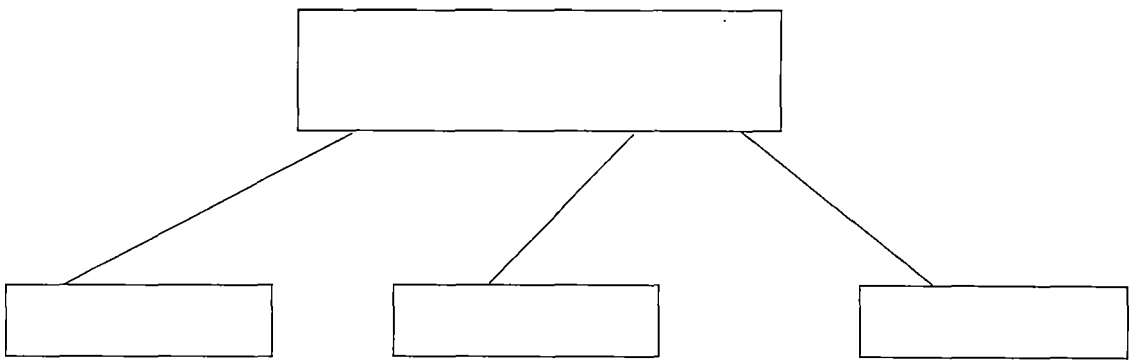
diseases

Work Sheet 1-3:
Classification Chart

Name: _____

Date: _____

Directions: Below is a classification chart for you to classify the different Chinese festivals and the related information that is provided in Focus Sheet 1-2. After filling out the subfield in Chinese festivals, draw your own classification boxes and connect them to each genre.



Work Sheet 1-4
Which Chinese Festival do You Like the Most?

Name: _____

Date: _____

Please use three full sentences to explain which Chinese festival you like most.

Example: I love Moon Festival the most. The reason why I love the Moon Festival the most is because I always have picnics with my family at night to see the moon. The moon Festival is also a holiday where my family can get together.

_____

_____

_____

_____

_____

Assessment Sheet 1-5
How much did you learn about Chinese Festivals?

Name: _____

Date: _____

Please answer the following five questions.

1. Which food below is always seen in the Moon Festival? (5 points)

   a. round dumpling
   b. moon cake
   c. glutinous rice dumpling

2. When will children be given the fragrant sachets? (5 points)

   a. The Moon Festival
   b. Dragon Boat Festival
   c. Lantern Festival

3. Which festival has the meaning of mankind is one? (5 points)

   a. The Moon Festival
   b. Dragon Boat Festival
   c. Lantern Festival

4. Which one is the official food of Lantern Festival? (5 points)

   a. moon cake
   b. glutinous rice dumpling
   c. round dumpling

*Score_____

Lesson Four
What do You Know about Chinese Traditional Clothes?

Level: 3rd grade EFL

Background: Imagination skills and visualization are applied in this lesson to help 3rd grade EFL students learn about Chinese culture.

Time: 80 minutes

TESOL Standards: Goal 2 "To use English to achieve academically in all content areas"
Standard 1 "Students will use English to interact in the classroom."
Standard 2 "Students will use English to obtain, process, construct, and provide subject matter information in spoken and written forms."

Objectives:

1. As fine feathers make fine birds, the tailor makes the man. The specialty of Chinese clothes is well known worldwide. It is for students to have a better understanding of the Chinese traditional clothes of Chinese culture.
2. The core is to use five theoretical concepts in the teaching methods to help students translate what they are familiar with into English.
3. Through teaching about Chinese traditional clothes, students will gain interest in Chinese culture.

Language Objectives:
Students will use English to interact with each other and write short sentences to express their own ideas.

Learning Objectives:
To draw an image of many different Chinese traditional clothes that their ancestor might have worn to understand the history of Chinese clothes.

Materials:
Focus Sheet 1-1: What Is in the Wardrobe?
Work Sheet 1-2: What Kind of Chinese Traditional Clothes Do You Want to Wear?
Work Sheet 1-3: Which Chinese Clothes Do You Like the Most?

Assessment Sheet 1-4: How Much Did You Learn about Chinese Traditional Clothes?

Warm-up: The teacher will play a Chinese traditional film to show students how Chinese people usually wore in ancient times.

Task Chain I: Listing Chinese traditional clothes that can be put in the wardrobe.

1. The teacher shows the photo on Focus Sheet 1-1 and ask student to repeat after him/her
2. The teacher will ask students the name of it, and list them on the blackboard.
3. When the listing is done, the teacher will ask students to think if there is anything to be added that is not on the Focus Sheet 1-1.

Task Chain II: What kind of Chinese traditional clothes do you want to wear?

1. The teacher will ask students what they feel about the Chinese traditional clothes.
2. The teacher will pass out Work Sheet 1-2, a blank sheet of paper and lots of colored pencils.
3. The teacher will pair students into several groups.
4. The students will be asked to draw what kind of Chinese traditional clothes he/she would like to wear with each other if they could design their own.

Task Chain III: Which Chinese clothes do you like the most?

1. The teacher will pass out Work Sheet 1-3.
2. Students will be asked to write three full sentences to explain which Chinese traditional clothes they would like to wear by asking their partners.
3. The instructor will tell students to pay extra attention to grammar mistakes. Students will be asked to write all three sentences again if grammar mistakes are found.

Assessment:

The Assessment Sheet 1-4 is to assess the students' cognition. The main purpose is to check students' understandings and have them brainstorm to find out the right Chinese traditional name out of the combination of some other fashion clothes nowadays.

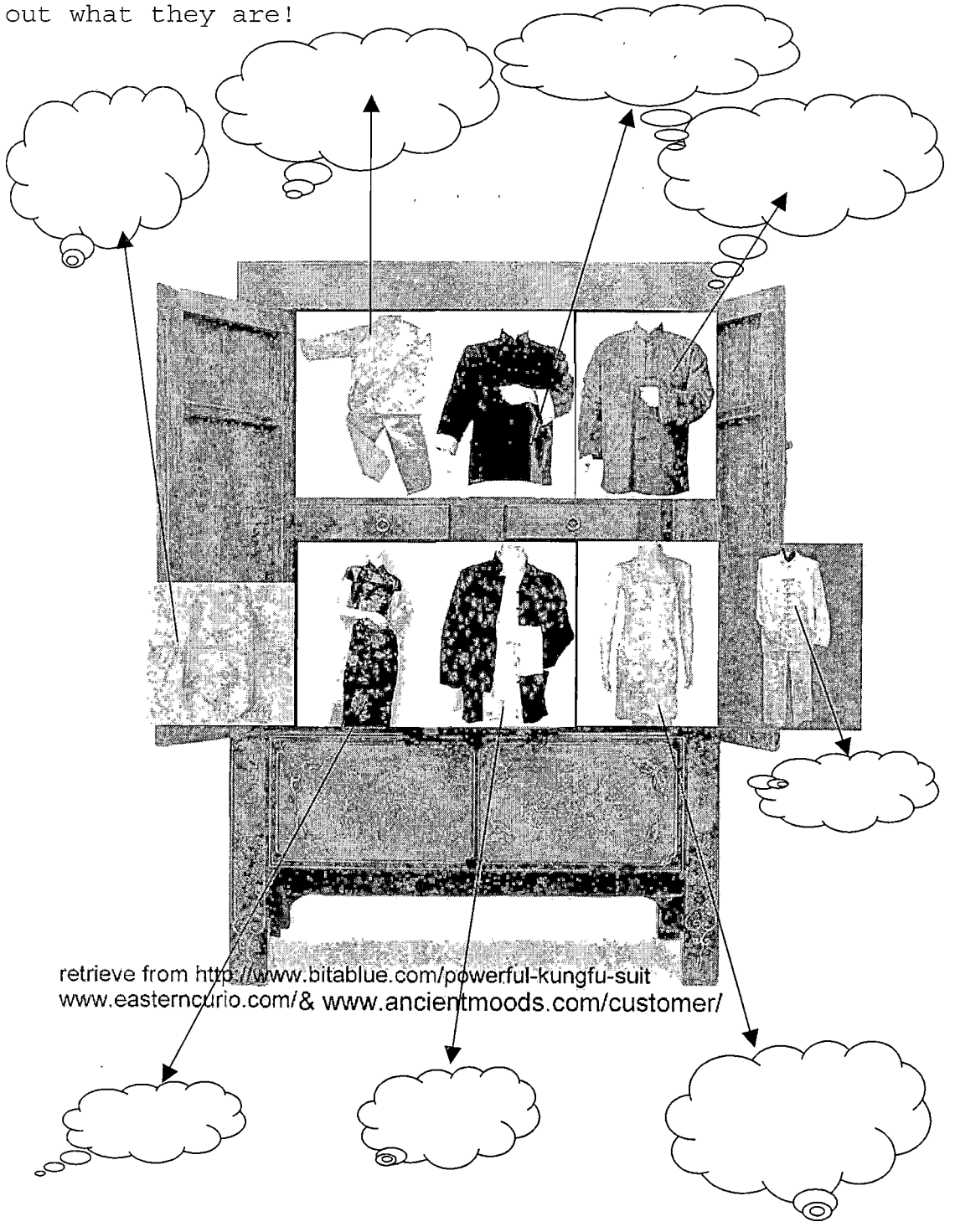
Necessary for the up-coming class:

The teacher will ask students to bring some clothes that they no longer wear or be willing to donate to kids whom cannot afford the clothes themselves.

Scores	Representative
90-100	Excellent
80	Good Job
70	Needs Improvement
60	Study Harder

Focus Sheet 1-1
What Is in the Wardrobe?

Take a guess! Ask your classmates see if you can find out what they are!



retrieve from http://www.bitablue.com/powerful-kungfu-suit
www.easterncurio.com/& www.ancientmoods.com/customer/

Work Sheet 1-2
What Kind of Chinese Traditional Clothes Do You Want to Wear?

Name: _____

Date: _____

Directions: Draw what Chinese traditional clothes you would like to wear. You can design your own personal style of Chinese clothes.

Work Sheet 1-3
Which Chinese Clothes Do You Like the most?

Name: _____

Date: _____

Please use three full sentences with words to explain what which Chinese traditional clothes you like most.

Example : I love the Kung Fu uniform the most. I would get to learn Kung Fu just like the movie stars. I wish I get this uniform as a Christmas gift.

_____

_____

_____

_____

_____

Assessment Sheet 1-4
How Much Did You Learn about Chinese Traditional Clothes?

Name: _____

Date: _____

Please circle the Chinese clothes.

Kung Fu uniform	Swimming suit	jeans	Mini skirt
Matching set	Belly cover	Chinese short dress	sweater
t-shirt	Twin shirt	chiffon cheongsam	Quilted silk winter jacket

Lesson Five
What do You Know about Chinese Children's Games?

Level: 3rd grade EFL

Background: Creative problem-solving, along with visualization skills, and multiple intelligences are combined in this lesson to help 3rd grade EFL students stimulating their talents.

Time: 80 minutes

TESOL Standards: Goal 2 "To use English to achieve academically in all content areas"
Standard 1 "Students will use English to interact in the classroom."
Standard 2 "Students will use English to obtain, process, construct, and provide subject matter information in spoken and written forms."

Objectives:

1. Because traditional Chinese children games may not be handed down from past generations, this plan is to help students to get familiar with the games which they play currently and which have lasted for hundred of years till now.
2. The core is to use five theoretical concepts in the teaching methods to help students better understand Chinese culture.
3. To help students gain interests in traditional Chinese children games and history.

Language Objectives:

As English is now flourishing in Taiwan, students will understand traditional Chinese children game related words and use them into group discussions to build linguistic intelligence.

Learning Objectives:

By using the sample concept development sheets, students can connect their prior knowledge with what is going to be discussed in the class.

Materials:

Poster Sheet 1-1: How Much Do You Know about Chinese Children's Games?

Work Sheet 1-2: Let's Count!

Work Sheet 1-3: What Do You Know about Chinese Traditional Children's Games?

Assessment Sheet 1-4: How Much Did You Learn about the Chinese Traditional Children's Games?

Warm-up: The teacher will bring out Chinese traditional toys to display in the front of the students, and have the observe these toys first and then try these toys themselves.

Task Chain I: What do I know about Chinese children games?

1. The teacher will draw the diamond chart (Poster Sheet 1-1) on the blackboard.
2. The teacher will give each student a sticky ball which they can throw on the blackboard to hit the column in the diamond chart.
3. By hitting the game which is written in the column, the students have to guess how to play this children game that he/she hits with the sticky ball.
4. The teacher will explain the correct rules of each game and discuss with students.

Task Chain II: "Let count!"

1. The teacher hands over Work Sheet 1-2 which is filled with different Chinese children's toys or sets.
2. Next, the teacher will request students to count how many different Chinese children games there are on the sheet.
3. Students have to count how many Chinese children toys or sets there are on the sheet themselves.
4. Later, the teacher will have students to answer by raising their hands and speak out the right numbers.

Task Chain III: Express one's thoughts and cast vote

1. The teacher will let the students recall their favorite traditional Chinese children's game.
2. The teacher will give Work Sheet 1-3 to students and ask them to look the example first and then request them to follow the directions. Students are required to use full sentences to express their thoughts about the Chinese children's games.
3. The teacher should go around the classroom and give proper assistance to the students.
4. When this process finishes, teacher will ask the students to fold their work sheets into half and put it in a box where later the teacher will read each student's ideas and see which game is the most popular one.

Assessment:

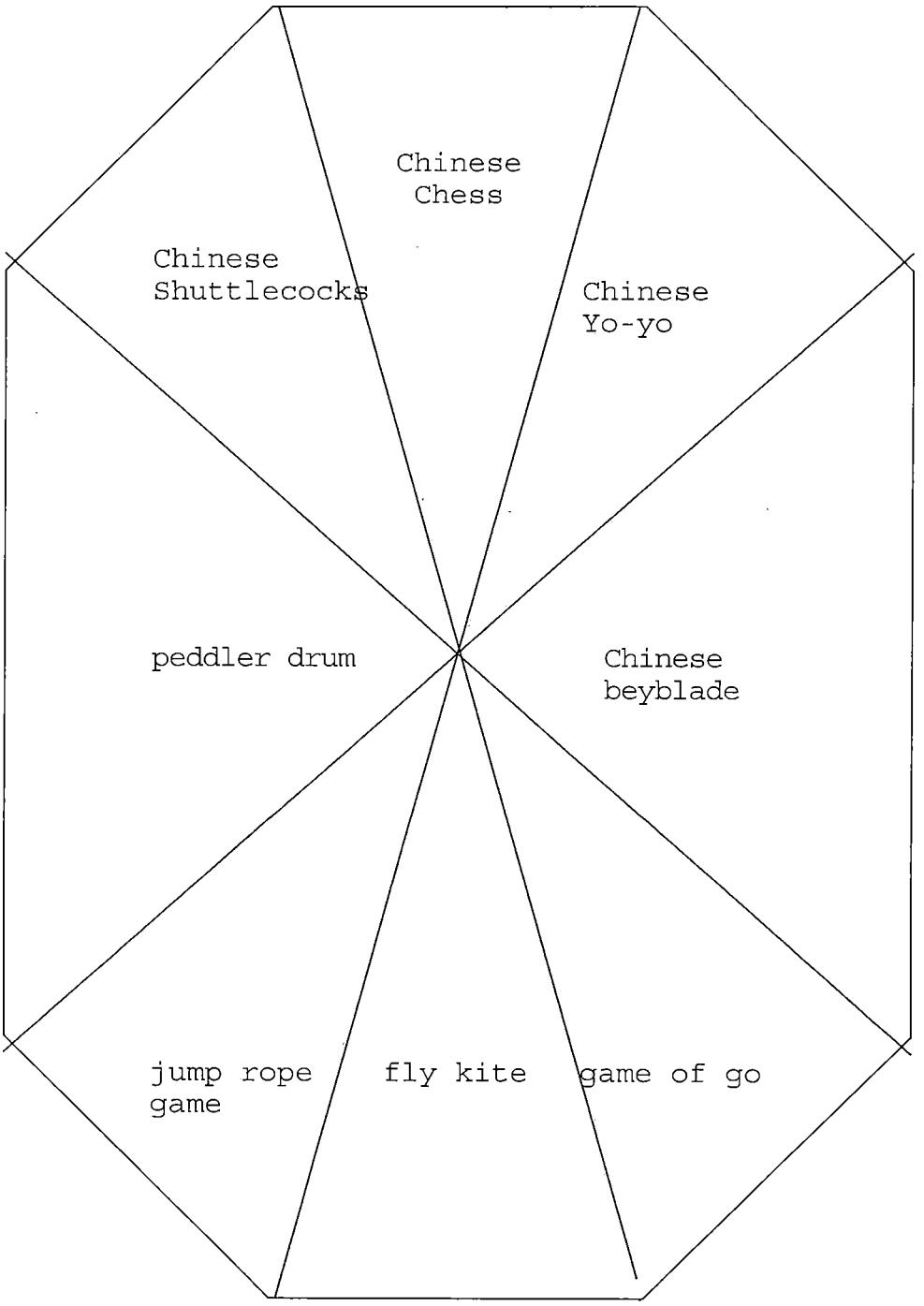
Assessment Sheet 1-4 assesses students' cognition. The main purpose is to check students' understandings or not and have them brainstorm to solve the questions listed on the sheet.

Necessary for the up-coming class:

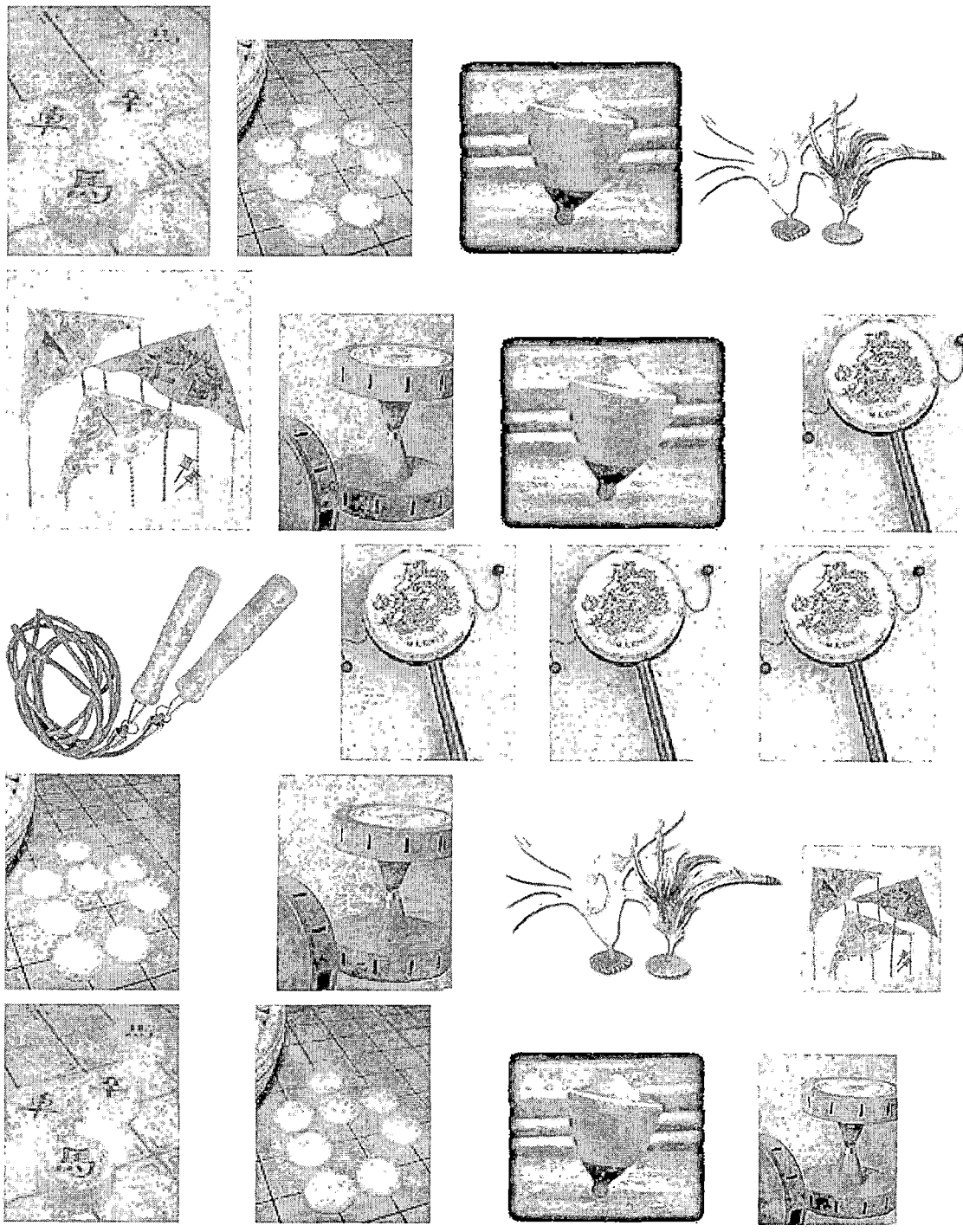
The teacher should ask students to use the daily material to make their own traditional Chinese toys which are taught in the class. After finishing the artwork, they can play the Chinese toys themselves or other students.

Scores	Representative
90-100	Excellent
80	Good Job
70	Needs Improvement
60	Study Harder

Poster Sheet 1-1
How much do I know about Chinese Children Games?



Work Sheet 1-2
Let's Count!



retrieved 2005 from www.ejd.com.tw & www.rayli.com.cn/ & edu.ocac.gov.tw & www.topedu.com.tw

Work Sheet 1-3
Which Chinese Children's Game Do You Want to Play?

Name: _____

Date: _____

Please use three full sentences with words to explain what which Chinese traditional children game you like most.

Example: I want to play the jump rope game. The reason why I want to play jump rope game is because it is easy to start and play with other students. I can do some exercise by jumping.

_____

_____

_____

_____

_____

Assessment Sheet 1-4
How Much Do You Know about Chinese Children's Games?

Name: _____

Date: _____

Please answer the following five questions.

1. Where can we play the Chinese beyblade? (25 points)
   a. Restaurant
   b. Playground
   c. Department store

2. Which Chinese traditional toy is usually used by students? (25 points)
   a. Chinese shuttlecocks
   b. Game of Go
   c. Chinese yo-yo

3. Which can be played only two people? (25 points)
   a. Jump rope game
   b. Fly kite
   c. Chinese Chess

Think one of the Chinese children's games that we discussed today and write down its rules or ways of playing it. (25 points)

REFERENCES

Amsler, M. (1987). Creativity and the imagination: Case Studies from the classical age to the twentieth century. Newark, NJ: Associated University Presses, Inc.

Arasteh, A. R. (1976). Creativity in human development: An interpretive and annotated bibliography. New York: Schenkman Publishing Company, Inc.

Armstrong, T. (1993). Seven kinds of smart. New York: Penguin Books.

Armstrong, T. (2000). In their own way: Discovering and encouraging your child's multiple intelligences. New York: Penguin Putnam.

Armstrong, T. (2003). You're smarter than you think: A kid's guide to multiple intelligences. Minneapolis: Free spirit Publishing, Inc.

Binder, M. (2003). Reading the pictorial world of the child: Emerging Literacy's in child art. From http://www.ierg.net/documents/conferances/july2003/proceeding/Binder%20%20Reading%20the%20Pictorial%20World%20of%20C.pdf

Bry, A. (1976). Directing the movies of your mind: Visualization for health and insight. New York: Harper and Row.

Caroll, B. (1990). A hard look into the future. The Prufrock Journal,3, 15-17.

Chen, L. (2002). Creative problem solving in Taiwan's education. Taipei: Normal University Press.

Cheng, Z. M. (2003). Creativity in education. Retrieved December 5, 2003, from http://192.192.169.101/et/Query/epaper_text.phtml-id=15.htm

Christison, M. A. (1999). Teaching and learning Llanguages through multiple intelligences. In I. A. Heath, & C. J. Serrano (Eds.), Teaching English as a second language, pp. 103-107. Guilford, CT: McGraw-Hill.

Ciardiello, A. (1998). Did you ask a good question today? Active cognitive and metacognitive strategies. Journal of Adolescent & Adult Literacy, 42, 210-219.

Congdon, P. J. (1981). Identifying gifted children: A community approch. In A. H. Kramer (Eds.), Gifted children: Challenging their potential. New York: Trillum Press.

Cullinan, B. (1990). Imagery is of the essence. Teaching children visualization and abstract thinking through poetry. Http://www.findarticles.com/cf_dls/m0STR/8_108

Dai, W. Y. (2003). Multiple intelligences in English education. Taipei, Taiwan: National Taiwan Normal University Press.

Davis, G. A. & Rimm, S. B. (1989). Education of the gifted and talented. Englewood Cliffs, NJ: Prentice Hall.

Decay, J. (1989). Fundamentals of creative thinking. Lexington, KY: Lexington Books.

Eberle, B. (1996). SCAMPER. Texas: Prufrock Press.

Epstein, R. (1996). Creativity frames for trainers: A handbook of group activities for jumpstarting workplace creativity. New York: McGraw-Hill Training, Inc.

Fleming, M. L. & Hutton D. W. (1983). Mental imagery and learning. Berkeley: University of California Press.

Gardner, H. (1985). Frames of mind. New York: Basic Books.

Gardner, H. (1993). Creating minds: An anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Gandhi. New York: Basic Books, A Division of HarperCollins Publishers, Inc.

Gardner, H. (1993). Multiple intelligences: The theory in practice. New York: Basic Books.

Gardner, H. (1999). Intelligence reframed: Multiple intelligences for the 21st century. New York: Basic Books.

Gawain, S. (1979). Creative Visualization. New York: Bantam Books, Inc.

Gawain, S. (2002). Creative Visualization. New World Library.

Glover, J. A. (1980). Becoming a more creative person. Englewood Cliffs, NJ: Prentice-Hall, Inc.

Hardy, E. E. (1975). Oops! I never though of that creativity is just common sense. Ohio: E.K. Enterprises.

Kagan, J. (1967). Creativity and learning. Boston: Houghton Mifflin Company, Inc.

Kosslyn, S. M. (1980). Image and mind. Cambridge, MA: Harvard University Press.

Kuo G. Z. (1994). Gifted and talented education. Taipei: National Taiwan Normal University Press.

Landa R. (1998). Thinking creatively: New ways to unlock your visual imagination. Cincinnati, OH: North Light Books.

Lazear, D. G. (1992). Teaching for multiple intelligences. Bloomington, IN: Phi Delta Kappa Educational Foundation.

Lin, H. Z. (1999). Grade 1-9 Curriculum: A new way of teaching and learning. Taipei, Taiwan: Lin Yu Cultural Enterprise Co., Ltd.

Lindstrom, M. (1970). Children's art: A study of normal development in children's modes of visualization. Newark, NJ: Humanities Press, Inc.

Lytton, H. (1972). Creativity and education. New York: Schocken Books, Inc.

MacKinnon, D. W. (1978). Education for creativity: A modern myth? In G. A. Davis & J. A. Scotts(Eds.), Training creative thinking. Melbroune, FL: Krineger.

Massialas, B. G. & Zevin, J. (1967). Creative encounters in the classroom: Teaching and learning through discovery. New York: John Wiley & Sons, Inc.

McIntosh, J. E. & Meacham, A. W. (1992). Creative problem solving in the classroom. Waco, TX: Prufrock Press.

McKim, R. H. (1980). Thinking Visually: A strategy manual for problem solving. Belmont, CA: Lifetime Learning Publications.

Melrose, L. (1989). The creative personality and the creative process. New York: University Press of American, Inc.

Meyer, A. E. (1965). An educational history of the western world. New York: McGraw Hill.

Michalko, M. (2001). Cracking creativity: The secrets of creative genius. Berkeley,CA: Ten Speed Press.

Olney, R. R. (1985). Imaging: Think your way to success in sports and classroom. New York: Antheneum.

Osborn, A. (1963). Applied imagination. New York: Charles Scribners Sons.

Parnes, S. (1985). A facilitating style of leadership. New York: Bearly Limited.

Parnes, S., Nollar, R., & Biondi, A. (1977). Guide to creative actions. New York: Charles Scribners Sons.

Pickard, E. (1979). The development of creative ability. Princetion, NJ: Humanities Press, Inc.

Renzulli, J. S. (1975). A guidebook for evaluating programs for the gifted and talented. Ventura, CA: Office of the Ventura County Superintendent of Schools.

Renzulli, J. S. (1984). The triad-revolving door system: A research-based approch to identification and prgramming for the gifted and talented. Gifted and Talented Quarterly, 28, 163-171.

Renzulli, J. S., (1986) The three-ring conception of giftedness: A developmental model for creative productivity. In R. J. Sternberg & J. E. Davidson (Eds.), Conceptions of giftness. Cambridge: Cambridge University Press.

Richardson, A. (1969). Mental Imagery. London: Routledge & Kegan Paul.

Samuels, M. & Samuels N. (1975). Seeing with the mind's eye: The history, techniques and uses of visualization. Berkeley: The Bookworks.

Sanders, D. A. (1984). Teaching creativity through metaphor: An integrated brain approach. New York: Longman, Inc.

Schier, F. (1986). Deeper into pictures: An essay on pictorial representation. London: Cambridge University Press.

Sherman, W. R. & Craig, A. B. Understanding virtual reality: Interface, application, and design. San Francisco, CA: Morgan Kaufmann Publishers.

Simpson, L. S. (1996). Multiple intelligences and reading ability. San Bernardino, CA: California State University, San Bernardino

Skinner, B. F. (1976). About behaviorism. New York: Random House, Inc.

Sortore M. & Treffinger D. J. (1990). Creative probllem solving: The need, the process, the metamorphosis. The Prufrock Journal, 2, 6-15.

Spence, R. (2000). Information visualization. Addison Wesley.

Stankowski, W. M. (1978). Definition. In R. E. Clasen & B. Robinson(Eds), Simple gifts. Madison, WI: University of Wisconsin-Extension.

Torrance E. (1979). Education and the creative potential. Minneapolis: University of Minnesota Press.

Treffinger, D. J. & Isaksen, S. G. (1985). Creative problem solving: The basic course. Buffalo: Bearly Limited.

Treffinger, D. J., & Parnes, S. J. (1980). Creative problem solving for the gifted and talented. Roeper Review, 2, 31-32.

Treffinger, D. J., Isaksen, S. G., & Dorval, K. B. (2000). Creative problem solving: An introduction. Texas: Prufrock Press.

Treffinger, D. J., Isaksen, S. G., & Firestein, R. (1982). Handbook of creative learning. New York: Center of Creative Learning.

Tsuin-Chen, O. (1961). Some facts and ideas about talent and genius in Chinese history. In G. Z. E. Bereday & J.A. Lauwerys (Eds.), Concepts of excellence in education: The year book of education. New York: Harcourt, Brace & World.

Worth, N. (1999). All the small poems and fourteen more. Minnesota: Sagebrush Corp.

Xie, S. T. (2001). A broader vision of Taiwan's education. In C. B. Zhang (Eds.), Smaller class education (pp. 1-4). Taizhong, Taiwan: Ministry of Education Secondary Education Press.