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Emotional intelligence, storytelling and learning strategies in English-as-a-foreign-language learning

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EMOTIONAL INTELLIGENCE, STORYTELLING AND LEARNING STRATEGIES IN ENGLISH-AS-A-FOREIGN-LANGUAGE LEARNING

A Project

Presented to the

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by

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ABSTRACT

English as a foreign language is an essential skill both in schools and in the domain of work in Taiwan. Students' English ability has become more and more important to their academic and career success. The purpose of this project is to provide instructors methods that enhance students' learning process.

This project consists of five chapters. The first chapter, the introduction, provides a general understanding about the project. The second chapter, the literature review, investigates the theoretical concepts of this project. The third chapter, the theoretical framework, provides the design for a model that shows how theoretical concepts and teaching methodologies are interrelated and can be used to enhance the learning abilities of ESL/EFL learners. The fourth chapter, the curriculum design, explains the manner in the concepts of the model fit into the curriculum. The fifth chapter, the assessment, describes a way to evaluate students' learning processes. The appendix contains a teaching unit that incorporates the theoretical model.

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CHAPTER ONE

INTRODUCTION

Background of the Project

In the contemporary world, English plays an important role on the international stage, both in economics and politics. In Taiwan, proficiency in English is an important skill which most people need. Both the government and the people of Taiwan put much emphasis on English education.

Because a high percentage of the economy of Taiwan relies on import and export trade, English has become the most important foreign language in Taiwan. Most government institutions and private companies require employees to have English proficiency. Those who are proficient in English can more easily find desirable employment and receive a higher salary. Therefore, English is viewed as essential. Due to those reasons, English learning is widespread in Taiwan.

In Taiwan, almost all students undertake formal English education when entering junior high school. In 1995 elementary schools began to consider adding English classes. English is one of the subjects which is tested on the competitive high school and university entrance

examinations. Many parents send their children to study English in after-school tutoring institutions in order to enhance their English ability.

English learning is comprised of four different skills--reading, writing, listening, and speaking. In Taiwanese classrooms, reading is the most basic requirement for learning and teaching English. According to many researchers, the English reading comprehension of most Taiwanese students is limited to the decoding of words and the understanding of only parts of a given text. The reason why most students who study English do not read in their everyday lives is that they think English is just a tool towards a successful future. They do not think of it as a language which can be used for fun and enrichment of their daily lives. Formal English education is considered irrelevant to real life.

In the process of learning to read in English, vocabulary, grammar, and translation are considered the most important factors. Most people contend that learning vocabulary is the most important part of learning a foreign language, and most agree that language learning involves a lot of memorization. English teachers use grammar analysis as a method to help students when they confront a difficult sentence. Most English teachers do

not include reading strategies when asked to define what reading comprehension ability should comprise. Most teachers do not have a clear concept of what constitutes reading strategies.

Most English instructors in Taiwan teach the way that they have been taught. The goal of traditional teaching methods is for students to get good test grades. Students are taught test-taking skills instead of learning skills. Under this type of pedagogy, students with excellent grades actually do not have communicative English ability. Both instructors who teach reading and learners who learn reading do not take reading seriously. They consider reading to be just a small part of English.

Teaching Methods in Taiwan

Instructors and learners in Taiwan use bottom-up methods when learning and teaching reading, such as analyzing grammatical structure and memorizing vocabulary. Research shows that most Taiwanese English learners use bottom-up methods to comprehend text; but when they read in Chinese, they tend to use "top-down" methods. The problem is that it is impossible to know every word in an English text even when English is the reader's first language. If learners always stop to look up words in a dictionary, they will experience no enjoyment from

reading. To the reader, reading becomes merely a process of looking up words in a dictionary.

Teachers must encourage students to actively apply their prior knowledge in comprehending a text rather than passively receiving information from the text. If learners can apply their personal interests, knowledge, and experience to a given text, they will gain much more from learning. By encouraging this, instructors can stimulate students' motivation to learn and make learning more effective. This involves the direct instruction of reading strategies.

Many instructors and learners in Taiwan ignore the importance of textual comprehension. Students are forced simply to memorize words without context, and to analyze the grammatical structure of difficult sentences from the text. Sometimes the outcome of studying a chapter is that learners acquire vocabulary and grammar rules rather than comprehend what the chapter is about.

Teaching reading is a complex job. It includes decoding meaning, introducing vocabulary and grammar rules, stimulating students' imagination, and enhancing their critical thinking. A coherent curriculum enhances learners' motivation and promotes effective learning.

In this competitive world, the computer has become the most needed tool for almost every kind of work. Thus, using a computer as a supplementary method in teaching English reading not only enhances students' learning motivation, but also teaches basic skills in computer use.

Over the past several years, teachers and administrators have been reconsidering how they teach children to read, write, and use language to think and solve problems. Educators are looking for better ways to help children learn to use language effectively in the real world.

Target Teaching Level

There are two hours of instructional time in English every week in Taiwanese elementary schools. English is a new subject for elementary school students. Due to the fact there are not enough qualified elementary teachers to teach those classes, most elementary schools employ teachers who have been teaching in after-school tutoring institutions. Most English teachers have to invent curricula by themselves. Some schools require teachers to teach students English which is based on daily lives instead of grammar. Elementary English teachers emphasize listening and speaking.

The fifth and sixth grade in elementary school in Taiwan are the target levels of my teaching. There are forty to fifty students in an elementary school classroom. In this overcrowded classroom, it is impossible for teachers to pay attention to every student, and students do not have enough chance to do individual practice. Thus teachers can divide students into groups and assign each group different tasks. Every group becomes responsible for its task and the learning of each member of the group. Students can have more chance to practice this way. The higher-level students can help the lower-lever students to learn and at the same time teachers can manage the classroom more effectively and efficiently.

A student's first experience of learning English can affect their subsequent motivation. In order to let students have an enjoyable learning English experience, I would like to arrange the class material to reflect their daily lives and the environment surrounding them. Changing the traditional teaching pedagogy, creating an enjoyable learning environment and improving learners' English abilities are the goals of my teaching.

The Purpose of the Project

Students should not be pushed to learn English under pressure. The English learning environment should be interesting. Students often feel uncomfortable learning English because instruction is test-driven.

The purpose of this project is to devise creative teaching methods which based on a specific theoretical framework, and provide curricula which will give both teachers and students opportunities to implement the enhanced methods. Through active learning, students develop creativity and enjoyment of the learning process. This project also encourages teachers to help students' learning by discovering their unique ways of learning, so they can gain a real language that they can use in daily life.

Content of the Project

This project features a language learning process based on learning strategies and emotional intelligence. The project also emphasizes how teachers can encourage students to use their imagination and creativity in class.

This project consists of five chapters. Chapter One describes the background of teaching and learning English in Taiwan. Chapter Two presents a review of current

literature that contains five important ideas: emotional intelligence, learning strategies, total physical response, storytelling, and creative drama. Chapter Three provides a theoretical framework based on these five concepts. Chapter Four presents a curriculum unit that incorporates with five concepts. Chapter Five explains the purpose and design of assessment in the curriculum. The Appendix contains a sample instructional init.

The Significance of the Project

Learning a second language, including target culture, thought, customs, and beliefs, is a challenge for most of the students in Taiwan. This project is intended to teach English through Total Physical Response (TPR), storytelling, and creative drama. An integrated curriculum offers new ideas for teaching English. It also can bring a spirit of innovation and creativity to traditional curriculum in Taiwan. This project provides teaching methods which will help teachers create more effective learning environments for the benefit of elementary students in Taiwan.

CHAPTER TWO

REVIEW OF THE LITERATURE

Teaching English by using storytelling and drama is an innovative methodology for elementary schools. This pedagogy includes emotional intelligence, which guides students to make good decisions as they learn. Learning strategies provide ways of thinking, acting, and performing that enhance learning. Total Physical Response (TPR) promotes comprehension prior to verbal production. Storytelling and creative drama prompt students to take increased interest in language learning.

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

Emotional Intelligence

The theory of emotional intelligence was proposed in 1990 by two psychologists, Peter Salovey and John Mayer. In Salovey and Mayer's theory, intellectual and emotional intelligence express the activity of different parts of the brain. The intellect is based on the layers at the top of the brain. The emotional centers are lower in the brain. Emotional intelligence involves these emotional centers. Salovey and Mayer (1990) defined emotional intelligence in terms of being able to monitor and

regulate one's own and others' feelings, and to use feelings to guide thought and action.

In Goleman's (1998) theory, emotional intelligence refers to the "capacity for recognizing our own feelings and those of others, for motivating ourselves, and for managing emotions well in ourselves and in our relationships" (p. 317). Callahan (1999) claimed that emotional intelligence is the ability to attend to inner emotions, successfully regulate them, and appropriately respond to the emotions of others.

Emotional intelligence, also called EQ for "Emotion Quotient," is more fundamental than IQ. Time Magazine declared that emotional intelligence might be the best predictor of success in life, redefining what it means to be smart (Gibbs, 1995).

Emotional intelligence consists of five competencies: self-awareness, self-regulation or self-control, motivation, empathy, and social skills (Goleman, 1995). Smigla and Pastoria (2000) indicated that first three competencies determine how well people manage themselves. The last two competencies determine how well people handle relationships.

Self-Awareness

Awareness of one's own emotions is the most fundamental component of emotional intelligence. Self-awareness means recognizing one's emotions, strengths and weaknesses, self-worth, and capabilities (Smigla & Pastoria, 2000). It refers those processes that permit recognition of one's ability to act, to feel, and to regard self as an entity different from others (Kagan, 1981). "Self-awareness can be a nonreactive, nonjudgmental attention to inner states" (Goleman, 1995, p. 47).

Goleman (1995) proposed that people tend to fall into three distinctive styles of dealing with their emotions: self-aware, engulfed, or accepting.

Self-aware. Aware of their moods as they are having them, these people understandably have some sophistication about their emotional lives. They are in good psychological health. They are autonomous and sure of their own boundaries, and tend to have a positive outlook on life.

Engulfed. These are people who often feel swamped by their emotions and helpless to escape them, as though their moods have taken charge. They are not very aware of their feelings, so they are lost in them rather than having some perspective. These people do little to try to

escape bad moods, feeling that they have no control over their emotional life. As a result, they often feel overwhelmed and emotionally out of control.

Accepting. These people are often clear about what they are feeling; they also tend to be accepting of their moods, and do not try to change them. There are two accepting types: those who are usually in good moods and have little motivation to change them, and people who are clear about their bad moods and do nothing to change them despite their distress.

Berkowitz (1987) claimed that mood and self-awareness might be called reciprocal mediators: just as self-awareness helps to determine the consequences of being in a bad mood, so may being in a good mood help to determine the consequences of being self-aware.

Self-awareness can promote prosocial action to the extent that it reminds one of moral obligations or internalized expectations--the gap between that one is doing and what one ought to be doing (Kohn, 1990).

Self-Regulation

Self-regulation, also called self-control, deals with managing emotions and impulses, maintaining integrity, being flexible, and taking responsibility for one's performance (Smigla & Pastoria, 2000). Handling feelings

so they are appropriate is an ability that builds on self-awareness (Goleman, 1995). Self-regulation, managing impulse and distressing feelings, has five competencies, as follows (Goleman, 1998).

Self-control is defined as managing disruptive emotions and impulses effectively. With this competence, people can manage their impulsive feelings and distressing emotions well; stay composed, positive, and unflappable even in trying moments; and think clearly and stay focused under pressure.

Trustworthiness means displaying honesty and integrity. People with this competence act ethically and are above reproach; build trust through their reliability and authenticity; admit their own mistakes and confront unethical actions in others; and take tough, principled stand even if they are unpopular.

Conscientiousness means dependability and responsibility in fulfilling obligations. People with this competence have abilities to meet commitments and keep promises; hold themselves accountable for meeting their objectives; and maintain a high level of organization and carefulness in their work.

Adaptability is defined as flexibility in handling change and challenges. With adaptability, people can

smoothly handle multiple demands, shifting priorities, and rapid change; adapt their responses and tactics to fit fluid circumstances; and be flexible in how they see events.

Innovation means being open to novel ideas, approaches, and new information. People with this competence have abilities to seek out fresh ideas from a wide variety of sources; entertain original solutions to problems; generate new ideas; and take fresh perspectives and risks in their thinking.

Motivation

Motivation deals with why human behavior occurs (Wlodkowski, 1986). Motivation focuses on meeting organizational goals, taking the initiative, and maintaining excellence and optimism (Smigla & Pastoria, 2000).

According to Goleman (1998), motivation has four competencies: achievement drive, commitment, initiative, and optimism. These are described as follows. Achievement drive means striving to improve or meet a standard of excellence. People with this competence are results-oriented, with a high drive to meet their objectives and standards. They set challenging goals and take calculated risks. They pursue information to reduce

uncertainty and find ways to do better, and learn how to improve their performance.

Commitment is defined as embracing the organization's or group's vision and goals. People with this competence find a sense of purpose in the larger mission and are willing to make sacrifices to meet a larger organizational goal. They use the group's core values in making decisions and clarifying choices. They also seek out opportunities to fulfill the group's mission.

Initiative and optimism are two competencies that mobilize people to seize opportunities and allow them to take setbacks and obstacles in stride. Initiative competency helps people to be ready to seize opportunities, pursue goals beyond what's required or expected of them, and mobilize others through unusual, enterprising efforts. Optimism helps people persist in seeking goals despite obstacles and setbacks. People will operate from hope of success rather than fear of failure, and see setbacks as due to manageable circumstance rather than a personal flaw.

Motivation is an emotion that guide people reaching their goals. Thus, people with self-motivation tend to be more effective and productive in their daily lives (Wlodkowski, 1986).

Empathy

The word empathy derives from the German word "einfuhlung," meaning "feeling into" (Brammer, 1988). Heinz Kohut has defined empathy as "a fundamental mode of human relatedness, the recognition of the self in the other; it is the accepting, confirming and understanding human echo" (Lasher, 1992, p. 7). It requires reading the feelings of others and includes developing others, leveraging diversity, and understanding the need of others (Smigla & Pastoria, 2000).

According to Brammer (1988), empathy has two stages. The first is the "feeling into" experience. One experiences the same feelings of hurt, anger, or happiness as the others. It is akin to a sympathetic reaction. The second stage is more of a cognitive awareness of being in the place of the others, seeing the world as the others see it.

Goleman (1998) indicated that empathy represents the foundation skill for all the social competencies. These include understanding others, having a service orientation, developing the skills of others, leveraging diversity, and being politically aware (p. 137).

Understanding others means sensing others' feelings and perspectives, and taking an active interest in their

concern. People with this competence are attentive to emotional cues and listen well. They show sensitivity and understand others' perspectives, and help out based on understanding other people's needs and feeling.

Having a service orientation means anticipating, recognizing, and meeting other people's needs. People who have this competence understand other people's needs and match them to services. They gladly offer appropriate assistance, and will seek ways to increase other people's satisfaction.

Developing the skills of others means sensing others' development needs and bolstering their abilities. People with this competence can acknowledge and reward people's strengths and accomplishments. They offer useful feedback and identify people's needs for further growth, and offer assignments that challenge and foster a person's skills.

Leveraging diversity means cultivating opportunities through diverse people. People who have this competence respect and relate well to people from varied backgrounds; understand diverse worldviews and are sensitive to group differences; see diversity as opportunity, create an environment where diverse people can thrive; and challenge bias and intolerance.

Political awareness is defined as reading the political and social currents in an organization. People with this competence accurately read key power relationships; detect crucial social networks; understand the forces that shape views and actions of clients, customers, or competitors; and accurately read organizational and external realities.

Flavell (1990) identified five components of empathy taking. One must be able to do these things: (1) recognize that point of view other than one's own can exist; (2) realize that it can be useful for one reason or another to make inferences about someone else's point of view; (3) actually make those inferences; (4) continue summoning the other's point of view to challenge one's own; and (5) apply it to one's own behavior.

Empathy is the echoing within ourselves of another's feeling. This basic response to the inner world of another person represents a human ability. Empathic connection is at the center of all of human relationships. It is one of the most intimate ways that people respond to each other (Lasher, 1992).

Social Skills

Social skills deal with handling others' feelings artfully, thereby inducing desirable responses (Salovey &

Mayer, 1997). This requires listening, conflict management, leadership, and collaboration. Teamwork also falls in this area, which has been identified as a necessary skill for organizational success (Smigla & Pastoria, 2000).

According to Goleman (1998), social skills underlie five competencies. These include: influence, communication, conflict management, leadership, and change catalyst (p. 168).

Influence means wielding effective tactics of persuasion. People with this competence are skilled at winning people over, fine-tune presentations to appeal to the listener, use complex strategies like indirect influence to build consensus and support, and orchestrate dramatic events to effectively make a point.

Communication has defined as listening openly and sending convincing messages. People who have this competence are effective in give-and-take, registering emotional cues in attuning their message; deal with difficult issues straightforwardly; listen well, seek mutual understanding, and welcome sharing of information fully; and foster open communication and stay receptive to bad news as well as good.

Conflict management means negotiating and resolving disagreements. People have this competence handle difficult people and tense situations with diplomacy and tact; spot potential conflict, bring disagreements into the open, and help de-escalate; encourage debate and open discussion; and orchestrate win-win solutions.

Leadership is inspiring and guiding. People with this competence have ability to articulate and arouse enthusiasm for a shared vision and mission; step forward to lead as needed, regardless of position; guide the performance of others while holding them accountable; and lead by example.

Change catalyst means initiating, promoting, or managing change. People have the ability to recognize the need for change and remove barriers, challenge the status quo to acknowledge the need for change, champion the change and enlist others in its pursuit, and model the change expected of others.

Emotional Intelligence in School

Trinidad and Johnson's research (2000) has suggested that students with higher emotional intelligence commit lower incidences of "bad" behavior. Developing students' emotional competencies would result in "caring community, a place where students feel respected, cared about and

bonded to classmates" (Goleman, 1995, p. 280). Newmann (1987) has suggested that higher-order thinking can be enhanced through empathic teaching. Teachers can help students develop the capacity to make decisions on their own in their own context. This involves teaching students emotional knowledge and emotional reasoning, with the hope that this combination would lead students to find their own way toward making good decisions.

The model of emotional intelligence should be empirically defensible, measurable, and clear enough to serve as a basis for curriculum development. An ability-based curriculum, which emphasizes emotional knowledge and reasoning, may have advantage because it reaches more students (Cobb & Mayer, 2000).

In conclusion, researchers emphasize that emotional intelligence tends to increase with maturity. Emotional intelligence along with good communication skills and technical competency is necessary for success in learning.

Learning Strategies

Knight (1993) defined a learning strategy as an individual's approach to a task; it includes how a person thinks and acts when planning, executing, and evaluating performance on a task and its outcomes. Learning

strategies is also defined as goal-directed cognitive operation employed to facilitate performance. According to Davidson and Smith (1990), learning strategies are defined as "methods employed by learners to facilitate their acquisition of knowledge and skills" (p. 228). Learning strategies can involve mental techniques for organizing and elaborating on knowledge, and active study strategies such note taking, as well as tactics for coping with learning anxiety (Davidson & Smith, 1990).

Learning Strategies in Second Language Acquisition

According to Stoynoff (1997), cognitive psychologist have developed a conceptualization of learners as active participants in the learning process who use a variety of learning strategies to organize, implement, monitor, and adjust their learning behavior. The study of learning strategies is "the classification and labeling of what learners do cognitively, affectively, and metacognitively to promote their learning" (Stoyoff, 1997, p. 56).

Educators have struggled to improve learning methods in which students are passive and extensively teacher directed. In contrast, there is much recent evidence that students are capable of controlling the ways in which they learn. Instruction in self-regulated learning and study

strategies may improve academic achievement, particularly in the field of second language acquisition.

The use of learning strategies is a factor in students' academic achievement. The more successful students are better able to manage their study time, prepare for and take tests, identify the main ideas in spoken and written discourse, make better use of social support systems, and spend more time studying than less academically successful students. "American undergraduates students who have a completed courses in learning strategies training make significant gains in their academic achievement and reading comprehension" (Stoynoff, 1997, p. 60). The highest achievers make more use of social assistance as a learning strategy and regularly use peers and teachers to help them learn. International students are able to overcome limitations in their language proficiency and/or cultural background by making use of support personal as needed (Stoynoff, 1997).

Chamot and O'Malley (1994) developed an instructional model called the Cognitive Academic Language Learning Approach (CALLA) to meet the academic needs of students learning English as a second language in American schools. Chamot and O'Malley (1994) indicated that central component of CALLA is the integration of learning

strategies with instruction in academic language and content. It helps students learn academic language and content more effectively by using learning strategies. Students who use strategic approaches to learning comprehend spoken and written language more effectively, learn new information with greater facility, and are able to retain and use their second language better than student who do not use learning strategies. Derry and Murphy (1986) proposed that students who are taught to use strategies and who are given positive experiences where they are applied would learn more effectively than students who have had no experience with learning strategies.

Language learning strategies are tools for active, self-directed involvement which is essential for developing communicative competence. Appropriate language learning strategies can improve proficiency and greater self-confidence (Oxford, 1990).

Language Learning Behaviors

In learning a new language, students employ learning strategies: specific actions, behaviors, steps, or techniques to facilitate the internalization, storage, retrieval or use of the new language (Oxford, 1990).

According Oxford (1990), second language acquisition (SLA) researchers have proven that the appropriate use of language learning strategies results in improved L2 proficiency. Effective second language (L2) learners are aware of the strategies they use on a daily basis. There are many factors which influence these students' choice of learning strategies: their motivation, gender, cultural background, and nature of the task, age, and stage of language learning. "More highly motivate L2 students typically used more strategies than less motivated students, whether in intensive classrooms, regular classrooms, or even in satellite language programs" (Oxford, 1990, p. 13). Researchers have found that cultural values are directly related to L2 students' learning styles and strategies.

Oxford (1990) has developed a strategy system that contains six sets of L2 learning behaviors. This system is based on the theory that the learner is a whole person who uses intellectual, social, emotional, and physical resources and is therefore not merely a cognitive/metacognitive information-processing machine.

According to Oxford (1990), language learning strategies are divided into two classes: direct and indirect. Direct strategies means the language learning

strategies directly involve the target language, which require mental processing of the language. Direct strategies are including memory, cognitive, and compensation. Indirect strategies support and manage language learning without directly involving the target language. Metacognitive, affective, and social are under the indirect class.

Memory Strategies. Memory strategies, also called mnemonics, help students store and retrieve new information, such as by grouping or by using imagery. Four sets of memory strategies exist: creating mental linkage, applying images and sounds, reviewing well, and employing actions. Memory strategies reflect very simple principles, such as arranging thing in order, making associations, and reviewing. This enables learners to store verbal material and then retrieve it when needed for communication. Memory strategies are more effective when the learner simultaneously uses metacognitive strategies, like paying attention, and affective strategies, like reducing anxiety through deep breathing (Oxford, 1990).

Cognitive Strategies. Cognitive strategies, like summarizing or reasoning deductively, enable learners to understand and produce new language by many different means. Cognitive strategies are unified by a common

function: manipulation or transformation of the target language by the learner. There are four sets of cognitive strategies as follows: practicing, receiving and sending messages, analyzing and reasoning, and creating structure for input and output (Oxford, 1990). Cognitive strategies are typically found to be the most popular strategies with language learners (Chamot, O'Malley, Stewner-Manzanares, Küpper & Russo, 1985).

Compensation Strategies. Compensation strategies allow learners to use the language despite their gaps in the knowledge; guessing or using synonyms are examples in this group. Compensation strategies have two sets: guessing intelligently in listening and reading, and overcoming limitations in speaking and writing. Compensation occurs not only in understanding the new language but also in producing it. Compensation strategies allow learners to produce spoken written expression in the new language without complete knowledge (Oxford, 1990). Compensation strategies for production help learners to keep on using the language, thus obtaining more practice (Littlewood, 1984).

Metacognitive Strategies. Metacognitive strategies allow learners to coordinate the learning process by using functions such as centering, arranging, planning, and

evaluating. Metacognitive strategies are actions which provide a way for learners to coordinate their own learning process. Metacognitive strategies include three strategy sets: centering the learning, arranging and planning the learning, and evaluating the learning (Oxford, 1990). Chamot, O'Malley, Stewner-Manzanares, Küpper and Russo (1985) indicated students used metacognitive strategies less often than cognitive strategies and were limited in their range of metacognitive strategies, with planning strategies most frequently employed and with little self-evaluating or self-monitoring.

Affective Strategies. Affective strategies help to regulate emotions, motivations, and attitudes. Good language learners are often those who know how to control their emotions and attitudes about learning. Affective strategies have three main sets as follows: lowering learners' anxiety, encouraging learners, and taking learners' emotional temperature. These strategies are useful for the majority of language learners who have difficulties (Oxford, 1990). Language learners can gain control over emotions, attitudes, motivations, and values through affective strategies (Wenden, 1986).

Social Strategies. Social strategies help students learn through interaction with others. Learning a language involves other people and appropriate social strategies are important in this learning process. Social strategies have three sets, which include asking questions, cooperating with others, and empathizing with others. Asking questions, one of the most basic social interactions, helps learners get closer to the intended meaning and aids their understanding. Cooperating with peers is imperative for language learners. Cooperative groups do not benefit from competing against others. Cooperative tasks help students to increase confidence and self-esteem (Kagan, 1986). Empathy is essential to successful communication in any language. Social strategies can help all learners increase their ability to empathize by developing cultural understanding and becoming aware of others' thoughts and feelings. Figure 1 gives the six sets of learning behaviors and their examples as developed by Oxford.

L2 Learning Behaviors	Examples
Affective	• anxiety reduction through laughter and mediation • self-encouragement through affirmations • self-reward through praise and tangible reinforcement
Social	• asking questions, cooperating with native speakers of the language • becoming culturally aware
Metacognitive	• paying attention, consciously searching for practice opportunities • planning for language tasks • self-evaluating progress • monitoring errors
Memory Related	• grouping, imagery, rhyming, moving physically, acting, and structured reviewing
General Cognitive	• reasoning, analyzing, summarizing, and practicing
Compensatory	• guessing meanings from the context and using synonyms and gestures to convey meaning

(Oxford, 1990)

Figure 1. L2 Learning Behaviors

Oxford indicated that this theoretical orientation toward L2 learning behaviors has the potential to expand the traditionally limited concept of second language acquisition. The implication of this study has potential for ESL/EFL instruction. ESL/EFL teachers can help

students to recognize the potential power in consciously using language strategies, and make learning fun, quicker, easier, and more effective. ESL/EFL teachers can weave learning strategy training into regular classroom curriculum to provide opportunities for practicing strategies. Recent L2 strategy research offers significant potential for ESL/EFL teachers who want to improve their instructional effectiveness.

Teaching of Learning Strategies

Students' awareness of their own cognitive processes is called metacognition. Both their ability to control these processes by selecting among cognitive strategies, and their ability to monitor, evaluate, and revise their strategy use, have bearing on how well they do in school. According to Davidson and Smith (1990), metacognitive strategies are techniques and knowledge that the learners employ to maintain awareness of their processing. They can select among available learning strategies, and monitor the effectiveness of their use of strategy use. It has been argued that good teaching should include teaching students how to think, learn, and motivate themselves. The learning of strategies through discovery is supported by the developmental theory of Piaget. Although discovery is powerful, direct explanation may be the most successful

and the most applicable in classroom situations. Stoynoff (1997) indicated that students who received explicit training in strategy use outperformed students who were simply informed of the possibility of using a particular strategy.

The learning strategy curriculum is a system of learning strategies that enables students to acquire, store, and express information. The most important point in teaching learning strategies is to use proven methods for strategy instruction (Pressley, 1990). Chamot and O'Malley (1994) developed a five-step procedure for strategy instruction: preparation, presentation, practice, evaluation and expansion.

In the preparation phase, students develop awareness that their prior knowledge can be applied to the topic. The teacher provides an overview of learning objectives, introduces essential new vocabulary, and may provide concrete experience to develop students' prior knowledge. Through a variety of activities, students identify and reflect on prior knowledge related to the lesson topic.

In the presentation phase, new information is presented and explained to students. The information is presented through a variety of modes to accommodate different students' learning styles. The teacher uses

explicit instruction to teach a particular learning strategy and in providing guidance on the use of the strategy.

During the practice phase, the teacher provides many opportunities for strategy practice through activities, such as developing oral and written reports, analyzing literature and cooperative learning. Students actively practice new concepts, skills and learning strategies, so they can assimilate the new information and use it in different ways.

The purpose of the evaluation phase is to develop students' metacognitive awareness of which strategies work for them. In this step, students practice individual and cooperative self-evaluation. Students check the level of their performance so that they can gain an understanding of what they have learned and identify any areas that need review.

In the expansion phase, the teacher encourages students to apply the strategies on other learning areas. Students integrate what was learned in the lesson into their existing knowledge frameworks, restructure and refine prior knowledge as needed. They also apply new knowledge, skills, and learning situations in real-life contexts.

In a special program offered at the University of Kansas, students never hear more than three statements without being asked to provide a response. This is because students learn all essential information through three modalities: visually, from an overhead; orally, from verbal instruction; and kinesthetically, through note taking. The students are walked through the thinking process used in the strategy. The students take turns naming the steps of the strategy, demonstrating understanding of the strategy, and demonstrating mastery of the self-instructional process and related concepts (Knight, 1993). Making use of precise vocabulary is very important for the effective mastery of new skills and strategies. The instructor demonstrates explicit cognitive and metacognitive thinking as well as overt acts used in the strategy. Mastery can demonstrate to students that they can be successful academically.

Intensive instruction in a few strategies has been shown to be more beneficial than superficial instruction in many learning strategies. Learning strategy instruction can affect retention and achievement of low-achieving students. One of the most powerful characteristics of strategic instruction is that it provides students with an opportunity of succeed in academic areas that have always

frustrated them (Knight, 1993). Learning strategy instruction may be one way that schools can meet the challenge of helping students who are unprepared to meet the demands of the courses in which they are enrolled.

In summary, learning strategies are methods employed by learners to facilitate their acquisition of knowledge. They are mental techniques to organize, implement, monitor, and adjust their learning behavior. The use of learning strategies is an important factor in the academic achievement of students. The more successful students are able to use various learning strategies in preparing for and taking tests, and are better at managing their time.

Total Physical Response

Total Physical Response (TPR) is a second language acquisition methodology developed by James Asher (1982/2000), which emphasizes listening comprehension responses that are physical in nature. TPR is a teaching technique in which the teacher gives verbal instructions, commands, or information with accompanying actions; and students respond with body language and/or group answers. The philosophy behind TPR is that concepts are more readily retained when they are accompanied by a physical action; that listening comprehension develops before

speaking; that understanding should be developed through movements of the student's body; and that language learners should not be forced to speak. That is, as students internalize language through listening comprehension, they will eventually reach a readiness to speak, and thus they will spontaneously begin to produce spoken language (Asher, 1982/2000).

The Grounding of Total Physical Response in the Natural Approach

TPR theory was developed in conjunction with Krashen and Terrell's (1983) Natural Approach language acquisition theory. According to Krashen and Terrell, the terms acquisition and learning are used in the following ways: Acquisition is a subconscious process identical in all important ways to the process children utilize in acquiring first language, whereas learning is a conscious process that results in knowing about language. However, the importance of acquisition does not mean that there is no role at all for conscious learning. Learning can provide ways to produce language without waiting for acquisition. Terrell (1982) indicated that acquisition takes place under certain conditions: (1) the focus of the interchange is on the message; (2) the acquirer must understand the message; and (3) the acquirer must be in a

low-anxiety situation. In addition, based on Krashen's Input Hypothesis and Monitor Model in second language acquisition, Glisan (1986) proposed that acquisition takes place when learners are exposed to large quantities of meaningful input. Acquisition provides the means for second language fluency, whereas conscious rule learning serves as a monitor in editing speech output. While applying these ideas in classroom instruction, teachers have to provide maximum opportunities for students to hear the target language in real-life communicative contexts.

The Natural Approach (Krashen & Terrell, 1983) consisted of four general principles. The first principle is that comprehension precedes production. Therefore, listening comprehension must precede speaking abilities. Under this principle, teachers need to help students understand as much as possible; teachers must always use the target language; and the focus of the communication must be based on students' interest.

The second principle of the Natural Approach is that production emerges in stages. These stages in order are as follows: (1) nonverbal responses, (2) single-word responses, (3) combinations of two or three words, (4) phrases, (5) sentences, and (6) complex discourse.

Learners should not be forced to speak before they are ready, and speech errors should not be corrected directly.

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

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

Terrell (1982) claimed that the Total Physical Response technique has proven to be very useful in the context of the Natural Approach. Gilsan (1986) described the characteristics of TPR lessons as follows: (1) language is presented as real communication in meaningful, interesting context; (2) maximum comprehensible target language input is provided in the classroom; (3) listening experiences precede oral production; (4) grammar is taught indirectly for the purpose of developing communicative skills; and (5) before comprehension is achieved, error-free speech is not given undue emphasis. Thus, TPR

has been closely connected to the Natural Approach since its origin, and as a methodology it reinforces the idea of acquisition as opposed to learning.

The Principles of Total Physical Response

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

First, understanding spoken language must precede speaking. Just as children develop listening and comprehension skills far in advance of spoken skills, so do second language learners. Asher (1982/2000) suggested using series of commands to develop listening skill on the

part of second language learners. The main idea is comes from Piaget (1926/1967). He observed that infants acquire language through motor behavior such as touching, grasping, reaching, and crying. Infants in the sensory motor stage trace a map of how things work--including language--and this mapping through direct manipulation is necessary for the more advanced construction of concepts that results in talking, thinking, and solving problems through symbols such as words, numbers and internalized concepts (Asher, 1982/2000). Students begin to map language structure onto meaning by listening to TPR commands and responding physically to stimuli as they internalize language.

Second, children internalize the meaning of the utterances heard through physical response. The Total Physical Response approach suggested that understanding can be developed by having students respond physically to the commands of the teacher. Asher hypothesized that infants decipher the meaning of utterances through the right hemisphere of the brain. Although the right hemisphere cannot express speech, it can express itself by performing the action of a command uttered by someone else. It is by this attempt to enter the right hemisphere of the brain that Asher hoped to remove the stress in

second language learning. This key idea based on Blakeslee's (1980) theory. As he stated: "The two halves of the brain differ mainly in that each does its processing in a different language... they develop their different modes of thought through a sort of training process. The basis of this training process is the competitive mechanism that allows only one hemisphere to prevail in a particular task" (p. 53). The left brain tends to dominate the competition in responding to verbal inputs while the right brain tends to dominate in the production of kinesthetic images.

Third, Asher maintained that children's lengthy period of listening produces in them a readiness to speak. When they are ready, they will spontaneously begin to utter sounds. Total Physical Response, similarly, suggested that students not be forced to speak until they are ready and willing to do so. This is accomplished by the teachers' offering students the opportunity to perform role reversal, which consists of students' giving the commands instead of the teacher. This concept is based on the premise that comprehension, indicated through commands and corresponding actions, is the first step in language acquisition, and once the basic code of the target

language has been internalized, one may proceed to sound production (Bragger, 1982).

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

Teaching and Learning Language through Total Physical Response

Total Physical Response is an outstanding method of teaching language acquisition that makes use of both hemispheres of the brain. It emphasizes how to keep students consistently motivated and speaking, and how to create the foundation for oral language proficiency. TPR allows student to acquire the target language in a manner similar to how children learn their first language. In TPR, all language input is immediately comprehensible, and allows students to pass through a silent period whereby they build comprehension before ever being asked to speak.

Once language is internalized, production emerges, thus setting TPR apart from traditional listening-and-repeat methods (Asher, 1982/2000).

In a TPR lesson, a command is immediately followed by the corresponding action and body movement. Commands, grammatical structures, and vocabulary are repeatedly linked to their referents. Teachers model actions, which students then mimic as they simultaneously hear vocabulary words and commands in the target language. As a particular action is associated with each vocabulary word or phrase, students rapidly and naturally acquire language while establishing long-lasting associations between the brain and the muscles. Students who learn language through TPR will not soon forget it. In Ray and Seely's view (1997), TPR has the following advantages: TPR enables learners to feel comfortable interacting with people in the new language. TPR builds confidence in students' using the language outside the classroom. TPR prepares students to perform role playing with fuller emotion and to converse freely, either with a ready-made dialogue or one created by the students. The students can experience the meaning of new vocabulary items. Therefore, Asher proposed (1982/2000) that TPR can help students internalize complex structures more effectively than any other way.

Krashen and Terrell (1983) also pointed out two other advantages that TPR has in early stages of language learning. They suggested that even though TPR commands are given in oral form, later on, teachers may ask students to write them on the board and let students copy them. This provides students with the opportunity to see in print what they have comprehended in the spoken language, which will help students in their writing in the future. With TPR, students make mistakes only when they fail to understand and execute the command incorrectly. The possibility of students' errors is reduced. Moreover, there will always be a correct model to imitate, so students can constantly check the actions of their classmates and self correct almost immediately. Thus, students feel less pressured and more confident in learning the target language. In addition, experience and research have shown that the TPR students not only achieve greater listening comprehension but also greater reading comprehension than control groups, despite the fact that reading is not specifically taught. In Asher's (1982/2000) study the TPR students acquired these skills five times faster than the control group.

In TPR lessons, students respond to the teachers' commands. Students learn the target language in a way

similar to that by which they learned their first language.

Total Physical Response Methodology

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

The use of commands is central to Total Physical Response. Commands are given to get students to perform an action. The meaning of the commands is supposedly clear without further explanation (Asher, 1982/2000). During the first phase of instruction, the teacher issues commands to a few students and performs the required actions with them. In the second phase, these same students demonstrate that they understand the commands by performing the related actions by themselves. The content of students' actions tells the teacher whether or not students understand the lesson. The remainder of the class is also given an opportunity to demonstrate understanding of what is taking place.

The teacher then recombines elements of the initial commands in order to get students to develop flexibility in identifying unintelligible input. These new commands to which students respond are often humorous. Asher (1982/2000) advised teachers to vary the sequence of commands so that students do not simply memorize each action sequence without ever connecting the actions to the language in which they are expressed.

In Asher's view (1982/2000), it is very important that the students feel successful as language learners. Therefore, the teacher should not introduce new commands too quickly. After learning to respond to some oral commands, the students can learn to read and write them, a deviation from the basic method. When students are ready to speak, they become the ones who give commands to others.

In conclusion, TPR provides other benefits over traditional approaches to language teaching. Through consistent and comprehensible exposure to grammatically correct language, students develop a sense for language. By allowing students to proceed with natural language acquisition, fluency is promoted. The low level of stress also enhances fluency, invites participation, and increases motivation. Moreover, TPR eliminates the need

for memorization of lengthy vocabulary lists and complex grammar rules. In contrast, it demands active participation from students and helps them realize that they can respond to, act upon, and use commands, as well as value their progress.

Storytelling

Storytelling, a valuable activity, is a natural bridge to listening, reading, and writing (Mason, 1996). As a part of the literature program, storytelling is an oral literature, a literature that is different from what most students perceive as literature, but none the less valid as a form (Chambers, 1973).

Values of Storytelling

Nesbitt (1940) proposed that storytelling provides the opportunity for children to interpret forces which are beyond their immediate experience, and so prepares them for life itself.

Chambers (1973) claimed storytelling provides an opportunity for students to experience living language, language that communicates in every level and everyday usage. A good storyteller is able to provide rich experiences with the language for listeners. The main idea of storytelling is that through oral literature, words can

create images, influence emotions, solve problems, and provide a vivid world. The storyteller offers listeners to develop the listening skills which worth considerate in language curricular.

In stories, children meet all kinds of people. There are variety of characters and a wide range of human emotions. Storytelling is a way of keeping alive the cultural heritage of a people. Storytellers find that whenever they tell a story originating from the cultural background of their listeners, there is an immediate excitement (Greene, 1996). There is need for awareness that each group of people has its own special traditions and customs. Clark (1969) pointed out that children also needed to know about children of other nationalities and races, so they can accept and respect those differences.

Storytelling Technique

A good story for telling is one that has something to say and that says it in the best possible way. Finding the correct story is the first concern in developing good storytelling style and technique. Greene (1996) suggested that some of the characteristics of good story are as follows: (1) a clearly defined single theme; (2) a well-developed plot; (3) vivid word pictures, pleasing sounds, and rhythm that represents different styles; (4)

believable characters that represent qualities such as goodness, evil, beauty; (5) faithfulness to source material; (6) dramatic appeal; (7) appropriateness for the listeners.

Once the story has been chosen, it must be prepared for telling. A careful preparation in terms of structure, key words and ideas, and mood is the foundation from which style and technique are built.

According to Chambers (1973), there are many tools that storytellers use to tell the story. First, the voice and the vocabulary it transmits are major factors in successful storytelling technique. The storyteller depends upon an effective, expressive voice and clear diction in order to present rich vocabulary words that keep listeners to construct mental images. The successful storyteller utilizes the full scale of tone and timbre that the voice can produce. Even the best and most exciting tale can be presented poorly if the teller is not careful of the words he/she uses and the voice that transmits those words.

Second, the body and face are also vital aids to the good storyteller. The teller's face is the mirror of that story. It reinforces what the listener hears. The teller needs a mobile face that is able to frown and smile, as well as show fear, apprehension, and other emotions that

will affect the telling. These facial expressions must be in the mood of the tale, and must never become a caricature unless the tale demands it. They should be natural, not contrived. The face should not overwhelm or become more important than any other aspect of this art.

Third, the storyteller's eyes are the focal point. Eye contact is important; it pulls the listener into the story and changes an aloof performance into a personal communication. Variation in delivery, such as in pace or volume spices up story and changes moods. During the narration, the effective storyteller will engage the individual members of audience at eye level as teller shifts direct gaze from one to another.

Fourth, the effective use of the hands often adds an extra dimension to the teller's art. The listener can better understand such aspects as size, distance, texture, and weight through gestures or pantomime with the hands. It adds movement and valuable additional physical aspects to the telling. The gestures must spring from the story, not be an addition to it. Using gestures naturally and skill fully aids greatly in bringing a story to life.

The storyteller's art undergirding areas of the curriculum can provide an extra dimension to the teaching process. The world's greatest teachers, such as Jesus,

Plato, and Confucius, used storytelling as a pedagogical technique. It is an instructional technique that does not belong only in the past, but has relevance to today's teachers as well. The modern teacher who employs this technique as a teaching tool is using an ancient method that is as modern as tomorrow. That teacher is using a technique of teaching that has stood the test of time (Mason, 1996).

Total Physical Response Storytelling

An important aspect of Total Physical Response (TPR) in language teaching and learning is TPR storytelling. According to Curtain (1991), storytelling is a very important method for providing students with natural language experiences even during very early stages of language acquisition. The nature of stories allows for endless variety in the classroom. Students add humor, creativity and originality to their own versions of stories. They are highly motivated to communicate these stories to other students.

However, teachers should be aware of the following critical elements while choosing stories. First, stories should be highly predictable or familiar to the students from their native culture. Second, stories should include a large proportion of vocabulary. Third, stories should be

repetitive, making regular use of formulas and patterns. By these elements of repetition, language that students can later use is provided.

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

In an addition, TPR storytelling classes are largely student-centered. Once vocabulary is acquired, students spend their time in class using the language in reading, writing, illustrating, acting out, revising, and sharing stories. Experience has shown that teachers who teach with TPR storytelling have more energy than when they teach with grammar-based approaches. This is true for two reasons. First, teachers spend less energy on issues of

classroom management, because students spend more time on task. Second, because the preparation time is so minimal with TPR storytelling, teachers have more time to do lesson plans or to relax and enjoy their free time (Ray & Seely, 1997).

Steps of Total Physical Response Storytelling. Ray and Seely (1997) developed TPR-storytelling (TPR-S) to expand students' vocabulary by contextualizing it within high-interest stories, which students can hear, see, act, retell, and rewrite. The TPR-S can be broken into the steps as follows:

In the first step, the teacher presents a mini-story which students retell and revise. Using student actors, puppets, or pictures from the text, the teacher narrates a mini-story containing the targeted vocabulary words. Then the teacher uses a variety of techniques to increase exposure to the story and to help the students start telling it. At first, the teacher can pause in the story to allow students to fill in words or act out gestures. Next, the teacher makes mistakes and lets the students correct them. Then, the teacher can ask short-answer and open-ended questions. Once the story plot has been internalized, students then can retell it to a partner, either from memory or with the use of visual-aid, using

guidewords written on the boards as cues. The class then reconvenes and student volunteers retell the story for the other students to act out.

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

In the third step, students use new and old vocabulary to create original stories. Capitalizing on their creativity, students are given opportunities to write. Activities may include drama, essays, videotaping, creating student booklets, contests, and making illustrations.

Instead of telling stories orally without props, this can be done through the use of creative drama. Creative drama can make use of physical gestures and responses used during the preproduction stage while including vocabulary when dialogue accompanies the action.

TPR-S is a modified form of TPR which makes use of words and writing. Students can be stimulated by the processes of acting out and dramatization to acquire language on their own.

Creative Drama

Creative drama can be defined as a short, structured dramatic play activity, wherein the emphasis is placed on the process, rather than on the product (Mason, 1996). Children's Theatre Association of America (1977) defined creative drama as "an improvisational, nonexhibitional, process-centered form of drama in which participants are guided by a leader to imagine, enact, and reflect upon human experiences" (p. 10). Maley and Duff (1982) pointed out that most techniques for teaching any new item of language cover three phases--presentation, practice, and reinforcement. Dramatic activities can clearly be practiced in the first two phases. A judicious selection of activities can be used to reinforce items of vocabulary and structures. This offers students the chance to express themselves freely and to say something they really want to say.

In Chambers' (1973) view, creative drama is a form of pretending at play. It is a structured play experience

that is carefully planned and executed. With creative drama, students create or recreate a scene, an episode, a problem, or an event, under teacher guidance. The performance of creative drama is viewed not from the point of view of a possible audience, but of the participants themselves. The final product is not the major issue in creative drama. The process of creating structured play is the central focus of this activity.

Educational Objectives

Creative drama is non-theatre-oriented. According to Faulkes (1985), creative drama is an exercise or activity involving speech, action and movement, imagination, characterization, and story-making; and uses self interacting with others to create an immediate experience. In creative drama, immediate goals are centered around the development of concentration, absorption, and sincerity. Through creative drama, students will have confidence in all activities involving movement, speaking, imagination and interaction with others, and maximum effort in all circumstances and conditions. It also helps the growth of individuality and the evolvement of self-discipline, with personal responsibility for endeavor.

According to Tucker (1971), creative drama has an influence on developing the verbal skills of reading

readiness beyond that of maturation and normal schooling. Specific abilities such as listening and vocabulary can be developed. Therefore, creative drama can be an exciting and effective approach to language arts.

McCaslin (2000) also claimed that creative drama has seven objectives that share with modern education. These objectives are as follows: 1. creativity and aesthetic development, 2. the ability to think critically, 3. social growth and the ability to work cooperatively with others, 4. improved communication skills, 5. the development of moral and spiritual valued, 6. knowledge of self, and 7. understanding and appreciation of the cultural backgrounds and values of others.

Value in Creative Drama

The values of creative drama are many, as follows: Imagination is the beginning of creative drama work. Creative drama offers an opportunity for students to develop the imagination. McCaslin (2000) claimed that through drama, "the imagination can be stimulated and strengthened to the student's pleasure and profit" (p. 14).

Creative drama offers an opportunity for cooperation. When a group builds something together, members learn a valuable lesson in cooperation. Students share ideas and

improvise scenes (McCaslin, 2000). Chambers (1973) also pointed out that working together in a creative atmosphere is an experience which provides an opportunity for the members in the group to contribute their skills and have them accepted.

Creative drama provides an opportunity to build social awareness. "Putting oneself in the shoes of another is a way of developing awareness and understanding" (McCaslin, 2000, p. 16). Drama provides players this opportunity to study human nature while students live in others' lives during the play.

According to McCaslin (2000), control of emotion means the healthy release of strong feelings through appropriate and acceptable channels. Creative drama offers opportunity to feel and release emotion. Sometimes, students feel anger, fear, anxiety, or resentment. Through playing of a part in drama, the players can release those emotions and relieve tension.

Creative drama offers opportunities for certain kinds of learning. As a way of helping students learn, creative drama does have an important part in the classroom program.

Element and Procedures

Creating an environment that encourages students to participate in drama is a major responsibility for the teacher. Cottrell (1987) suggested that "the drama climate requires that there be mutual trust, respect, and an absence of duress" (p. 21). Chambers (1973) indicated that the classroom climate should be relaxed, safe, and flexible to encourage creative drama activities, and should allow for mistakes. Students' comments and opinions should be heard and valued. The classroom climate should reflect a mutual trust between students and teacher. The teacher should encourage students' planning and evaluation of a learning experience. Maley and Duff (1982) also pointed out that creative drama learning "depends on the student's feeling of well-being and self-esteem. It is better not to force students into roles in which they are acutely uncomfortable" (p. 21).

According to Menagh (1967), the requirements of creative dramatics are few; group of students needs a qualified leader and a space to function. There is no need for a script or for technical aids. The only physical environment required is a space such as classroom with tables and chairs which can be pushed back.

Creative drama, like any creative activity, needs proper procedures before it can grow. Mason (1996) suggested the procedures as follows:

In the first step, the teacher presents the story. The teacher selects a good story for creative drama and tells it; then breaks the plot down into sequences, or scenes, that can be played; reviews the basic part of a story, stages the movement, and explains the responsibilities of actors and audience.

In the second step, the teacher helps students organize the material and plan. Students choose the scene or scenes they will play. The teacher discusses the scene or scenes, setting, motivation, and characterization with the class. Next, teacher helps students to develop mental images of the characters. The teacher will choose the players, so he or she can put students' abilities into good use. Teacher should remind students who are not in the play that play will be re-cast and re-played. Then, players should be allowed to plan in detail what they will do in the play and how they will do it.

In the third step, students begin their play. The players should have a brief orientation period before they start the play. Then, the players take their positions, ready for the creative drama. The teacher signals the

start, and the playing time begins. The teacher joins the audience and enjoys the play.

In the fourth step, students evaluate the play. Evaluation is an important aspect of creative drama and leads into the replaying. Students are asked to watch for the aspects they like, and those that can be improved. It gives students an opportunity to watch for specifics in the total scheme of the play.

In the fifth step, students begin planning the replaying. After the evaluation is complete, the teacher and students do the scene again, but with new insight and greater facility. The teacher chooses a new cast. The cast is instructed to plan their drama, as did the first group. If they wish to change the scene, they may do so by explaining it before they start.

Educational Implications

Creative drama has significant implications for education. Chambers (1973) indicated that creative drama offers opportunities for certain kinds of learning, as follows:

Literary Analysis. The skills of literary analysis are important in planning for creative drama. Creative drama provides students opportunities to analyze literature in depth, and at their own level. Students

become aware of literary analysis and interpretation when they prepare, execute, and evaluate a creative drama experience. They should know plot structure, and understand the sequence of events, characters, motivations, and setting before they can dramatize. Literary analysis is emphasized in the experience of creative drama. The educational value of creative drama makes it an important technique to be employed in the language curriculum.

Listening Skills. The learning process depends upon students' ability to listen. Many students have not learned to distinguish what is, and is not, important. When students realize their responsibility in building the play, their listening becomes more focused, and they know why they are listening. Creative drama provides an opportunity for students to put what they have heard to immediate use. Their listening skills can be enhanced when students experience creative drama activity.

Oral Language. Creative drama demands action, and it demands oral language. Students must use oral language in preparing, executing, and evaluating a creative drama session. Oral language is used in a dramatic context where words and their delivery are most important in the drama.

Oral language in this context must be distinct and easy to understand.

The oral skills of discussion, planning, and evaluation develop when creative drama is at work. The growth of effective oral language is noticeable when students are given experiences inherent in creative drama.

Creative Thinking. The act of imagining is basic to a successful session with creative drama. Students are given a story as stimulus, and the creative process operates from that point on. Students do not use costumes, properties, and scenery in creative drama. All of these variables in the drama must be created in the imaginations of the players and viewers.

Planning. It is difficult for students to take an abstract idea and develop that idea into a reality. The planning demands a high level of thinking and acting. The educator should provide opportunities for students to learn the values and skills of planning that will develop an idea into reality. The planning periods in a creative drama activity offer students a primary, firsthand experience with taking an abstract idea through the planning phase to develop a product. Creative drama can help students learn this process.

Effective Evaluation Skills. Evaluation is an important part of building for creative drama. Students are expected to evaluate the drama. The skills of effective evaluation are important to learn. It is important to help students know that evaluation is a positive activity. It is a valuable step in developing an idea, and represents a high level of productive thinking.

The evaluation session of the creative drama experience can be a valuable learning situation. Students can learn that effective evaluation is a positive activity. They also can learn how to criticize from a positive viewpoint so that the product or idea being criticized is made stronger as a result of the criticism.

Pretending at play is a natural part of childhood. To structure that play and convert it into learning experience is a valid educational practice. Creative drama does have significant implications for education. It can be regarded as a way of learning, a means of self-expression, a social activity, and an art form.

In summary, this chapter provides an overview of five key words. Emotional intelligence can help students understand their and others feelings, develop social skills, and make right decisions along the learning process. Teachers should use different learning

strategies, so students can learn how they learn and what kind the learners they are. Total Physical Response (TPR), storytelling, and creative drama are teaching techniques which increase students learning interest in language learning. Those key words should be applied in English teaching.

CHAPTER THREE

THEORETICAL FRAMEWORK

A Theoretical Model of Emotional Teaching Techniques

The purpose of this project is to discover appropriate and effective ways to help ESL/EFL learners to become engaged in the classroom. The review of current literature in the previous chapter surveyed a number of theoretical concepts about the learning process. These theoretical concepts include application of emotional intelligence and learning strategies, and teaching methodologies including total physical response (TPR), storytelling, and creative drama. This chapter presents a model based upon integration of the above concepts from Chapter Two (see Figures 2 and 3). The components of the model are explained in each section that follows.

Emotional intelligence consists of five components: motivation, self-control, self-awareness, social skills, and empathy (Goleman, 1995). The first three components determine how well people manage themselves, whereas the last two components determine how well people handle relationships (Smigla & Pastoria, 2000). Therefore emotional intelligence as a concept can be divided into components that relate to "self" (motivation,

self-control, and self-awareness) and components that relate to "group" (social skills and empathy).

The three teaching methodologies—total physical response (TPR), storytelling, and creative drama—also can be divided into two types: self and group. In the "self" type, students work as individuals to create a story, work on their roles, or act out a story. In the "group" type, students tell stories in a storytelling activity, plan a creative drama, or act out creative drama, thus interacting with other students in groups.

Total physical response (TPR) can also be divided into "self" and "group" types: TPR1, TPR2, and TPR3. TPR1 focuses on individuals creating or acting out stories. In this stage, students are trained to respond to commands, or create a story without the cooperation of other students, which helps students prepare themselves when they work as groups for TPR2 and TPR3. TPR2 and TPR3 focus on relations within group acting in storytelling or creative drama. Students in those types would respond to others' commands, cooperate with other group members, and act as groups.

Figure 2 shows the mutual support of language learning activities. Students prepare for TPR, storytelling, and creative drama based on their emotional

intelligence. They use motivation, self-control, and self-awareness to create a story or prepare the role for themselves. Then, they use social skills to cooperate with other students, channeling the group's collective emotional into positive group interaction. When students watch or play a drama, they empathize with other characters.

At same time, teachers play an essential role in the process of creative drama. They need not only to monitor the talent development of students but also to prepare for the performance and to apply effective teaching strategies to the process.

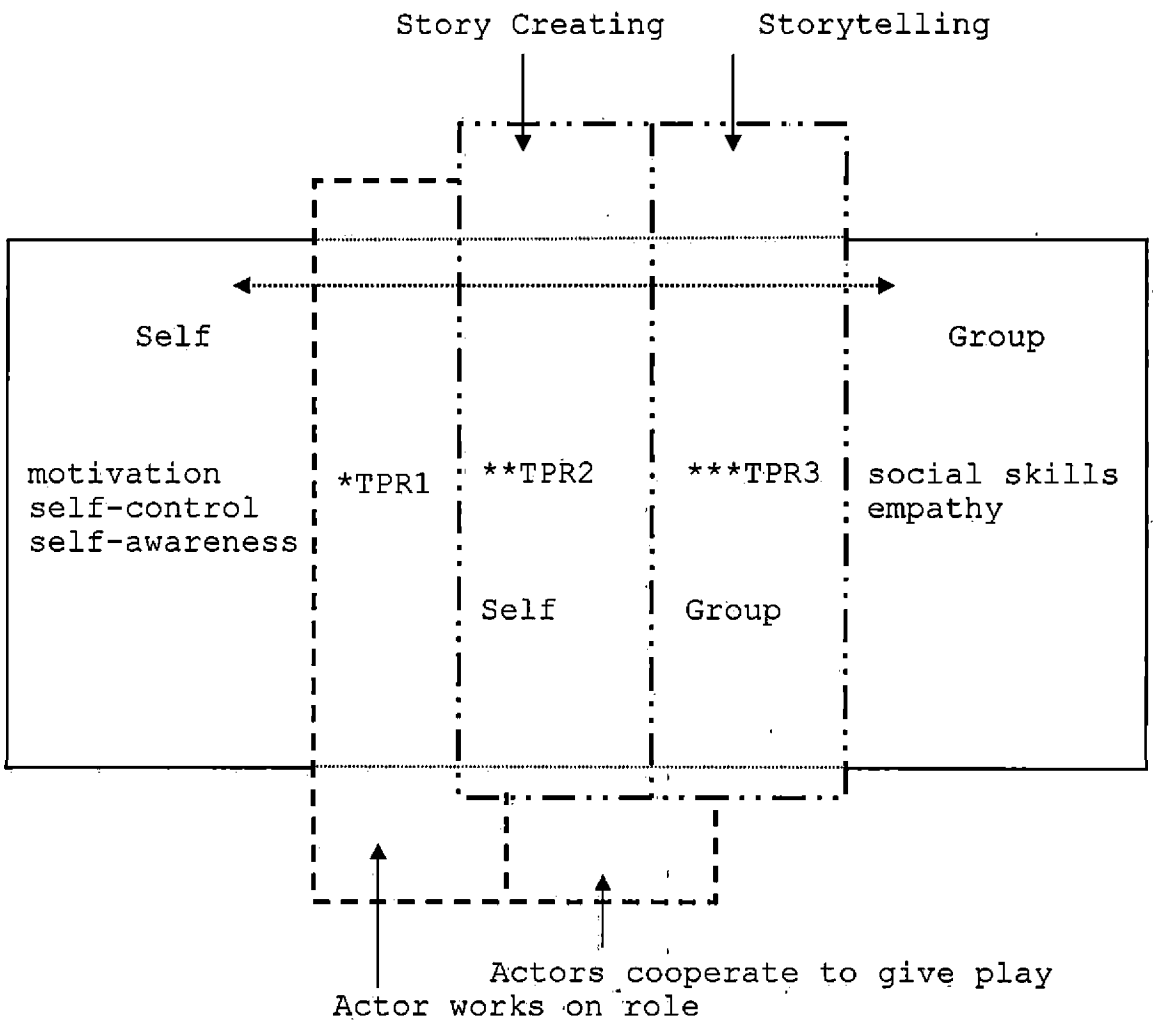
Relationship of Learning Strategies to Emotions and Creative Teaching Techniques

Emotional intelligence and creative teaching techniques correspond to learning strategies as well. Learning strategies include six components: affective, social, metacognitive, general cognitive, compensatory, and memory-related (Oxford, 1990). Affective strategies help to regulate emotions, motivations, and attitudes. Social strategies help students learn through interaction with others. Metacognitive strategies allow learners to coordinate the learning process. General cognitive

strategies enable learners to understand and produce new language. Compensatory strategies allow learners to use the language despite their gaps in knowledge. Memory-related strategies help students store and retrieve new information.

Each component has two parts: self and group. "Self" applies when students work as individuals in learning activities. "Group" applies when students to work in relation to others in groups. Figure 3 shows how components of learning strategies connect to emotional intelligence in the creative teaching techniques of storytelling and creative drama.

In summary, Figures 2 and 3 demonstrate how concepts such as emotional intelligence, TPR, storytelling, and creative drama are interrelated and can be used to enhance the learning abilities of ESL/EFL learners. This model provides ways for teachers to use creative activities to improve students' learning in the classroom.



Emotional Intelligence

Creative Drama

Storytelling

*TPR1: Individual acting out story

**TPR2: Group acting out story

***TPR3: Group acting in creative drama

Figure 2. Emotional Intelligence Applied to Storytelling and Creative Drama with Total Physical Response

Components of L. S.	How Learning Strategies Connect to Emotional Intelligence in Storytelling and Creative Drama
Affective	Self: used to write story, tell story, based on self-awareness and motivation
	Group: used to control emotions, based on storytelling and creative drama
Social	Self: used to practice role, based on empathy
	Group: used cooperate with actors, based on social skills
Metacognitive	Self: used to plan play, based on self-awareness and self-control
	Group: used to evaluate play, based on empathy and social skills
General Cognitive	Self: used to analyze character, based on self-awareness and empathy
	Group: used to create play in group, based on social skills
Compensatory	Self: used to guess story's meaning, and respond to command in TPR1, based on self- awareness
	Group: used to practice play, based on social skills
Memory-Related	Self: used to apply images and sound, based on self-awareness and motivation
	Group: used to act out as a group in TPR2 and TPR3 based on self-awareness

Figure 3. How Learning Strategies Components Connect to Emotional Intelligence in Storytelling and Creative Drama

CHAPTER FOUR

DESIGN OF CURRICULUM

The goal of this project is to design a curriculum using creative learning activities which complements current teaching methods in Taiwan. This curriculum provides students with opportunities to learn in groups and to become motivated to learn more effectively through teamwork. All lessons in this unit provide various tasks in which students can involve themselves cooperatively and use their creativity and emotional intelligence in learning English. Through these activities, students can enjoy learning English and experience a more interesting instructional environment.

The topic of the curriculum focuses on stories from both Eastern and Western traditions that can function for students as intellectual and emotional resources. The curriculum contains five lessons. Lesson One and Two are from Aesop's Fables, Lesson Three and Four are from Chinese traditions, and Lesson Five contains Zen parables. These lessons provide a variety of different situations and show how characters in these stories deal with their problems. Exposure to these stories will enhance students' emotional intelligence.

The purpose of the unit is to include various creative learning activities to motivate and accommodate students' various learning abilities. Each lesson contains an instructional plan. The plan serves as an instructor's manual for the teachers, providing activities and ideas for teaching. The focus sheets and work sheets offer ample reading materials, activities, and exercises for students to learn and practice the skills featured in each lesson.

Each lesson includes objectives, materials, warm-up, task chains, and assessments. In the warm-up section, the teacher presents background information. The teacher asks some questions relating to the lesson in order to stimulate students' motivation. The task chains contain focus sheets and work sheets. Focus sheets provide reading texts which are used to present information to the class. Every lesson has various activities. Work sheets are used to allow students to practice what has been presented. Students can read, write, discuss, and plan together.

In order to provide help for students' needs, teachers need to identify students' learning processes by using assessment sheets. At the end of each lesson, a self-assessment sheet a summature assessment sheet are provided for students, and teacher's evaluation. Students use self-assessment sheets to evaluate their understanding

of each lesson. It also helps them find out how they learn and what type of learner they are. Teachers use assessment sheets to monitor student's learning processes so they can adjust the teaching methods to match students' needs.

Figure 4 shows how concepts from Chapter Two fit in each lesson. Each lesson has three task chains. Every lesson's first task chain focuses on emotional intelligence. In Lesson One, Task Chains 2 and 3 focus on emotional intelligence and general cognitive learning strategy. In Lesson Two, Task Chains 2 and 3 feature the components Total Physical Response and compensatory learning strategy. Lesson Three contains storytelling and affective learning strategies in Task Chains 2 and 3. Lesson Four concentrates on storytelling, memory-related and social learning strategies in Task Chains 2 and 3. In Lesson Five, Task Chain 2 offers the components creative drama and metacognitive learning strategy, whereas Task Chain 3 focuses on creative drama and social learning strategy.

In summary, methods of teaching English should be renewed in today's classroom. This project is designed to provide opportunities for active and student-centered instruction and fulfill students' needs. In this curriculum, students have chances to learn every key word

component which help them learn how they learn. It may motivate students learning.

Lesson	Task Chain	Key Word Components
1	1	Emotional Intelligence
	2 & 3	Emotional Intelligence Learning Strategies- General Cognitive
2	1	Emotional Intelligence
	2 & 3	Total Physical Response (TPR) Learning Strategies- Compensatory
3	1	Emotional Intelligence
	2 & 3	Learning Strategies- Affective Storytelling
4	1	Emotional Intelligence
	2 & 3	Storytelling Learning Strategies- Memory-Related Learning Strategies- Social
5	1	Emotional Intelligence
	2	Creative Drama Learning Strategies- Metacognitive
	3	Creative Drama Learning Strategies- Social

Figure 4. Content of the Lesson Plans

CHAPTER FIVE

ASSESSMENT

The purpose of assessment is to help students to move ahead and improve, to become aware of their own roles in the learning process, to regulate their understanding of the target language, and to set goals for the next stage of learning. A good assessment can tell teachers a great deal about their students' achievement.

It is important to assess students in several different ways in order to get a clear description of how well students have learned. According to Diaz-Rico and Weed (1995), there are three methods to assess students' achievement: performance-based assessment, standardized tests, and teacher observation and evaluation. The purpose of performance-based assessment is to test directly what is taught in the classroom. Most of the schools in Taiwan use standardized test to assess students. Assessment is designed as a tool to evaluate students' academic achievement. The purposes of teacher observation and evaluation are to document student's progress and diagnose students' needs.

In this curriculum design, the teacher can use work sheets, self-assessment sheets, and assessment sheets to assess what students have learned.

From the activities on the work sheets, students can find out how well they have learned. In the group activities, students can evaluate their performance by comparing themselves with their peers. During the activities, the teacher observes students' learning processes, so the teacher can help students who need more attention and practice. It also help the teacher to adjust the teaching methods and schedule for the class.

Self-assessment or self-evaluation is a way for students to evaluate their own learning. Every student has a unique way of learning. In order to help students find their own way of learning, a self-assessment sheet in each lesson enables students to evaluate how they learn, and what kind learner they are. In Lesson Four and Five, students will perform in groups. There are different self-assessment sheets for students to self-evaluate both themselves and their group's performances. This helps students learn to cooperate with others, which can improve their social skills.

Assessment is another important piece to this unit, which provides the means to evaluate students' performance

based on their language skills. All components work together to facilitate students' learning and provide them an opportunity to demonstrate progress in the second language. Every lesson has an assessment sheet for students. It helps the teacher evaluate what students learn from each lesson, as well as addressing the school's requirements for academic record keeping.

Figure 5 shows every lesson has different assessment sheets. Each lesson has an assessment sheet for students to self-evaluate how and how much they have learned; it also has an assessment sheet for teacher to evaluate students' learning process. Lesson Four and Five provide group activities for students, so there are assessment sheets for students to evaluate themselves as groups. In that way, students have chances to learn through their peers' opinions.

To conclude, teachers can grade achievement using a variety of ways that are discussed above. Teachers should try to use different ways to evaluate students' achievement instead of using only test scores.

In summary, there are various new concepts provided for teachers in this project. By incorporating the given model of emotional teaching techniques into the

curriculum, students can develop various kinds of skills and thus perform better in English language learning.

Lesson	Assessment Sheet	Type of Assessment
1	Assessment Sheet 1-6	Student's Self-assessment
	Assessment Sheet 1-7	Teacher assessment
2	Assessment Sheet 2-6	Student's Self-assessment
	Assessment Sheet 2-7	Teacher assessment
3	Assessment Sheet 3-5	Student's Self-assessment
	Assessment Sheet 3-6	Teacher assessment
4	Assessment Sheet 4-5	Student's Group-assessment
	Assessment Sheet 4-6	Student's Self-assessment
	Assessment Sheet 4-7	Teacher assessment
5	Assessment Sheet 5-7	Student's Group-assessment
	Assessment Sheet 5-8	Student's Self-assessment
	Assessment Sheet 5-9	Teacher assessment

Figure 5. Content of the Assessment Sheets

APPENDIX

STORYTELLING EASTERN AND WESTERN TRADITIONS

Lesson One

North Wind and Sun

Level: Elementary EFL: Age 10-12

Objectives: Students will be able to perform the following:
1. To read the story "North Wind and Sun
2. To analyze characters in the story
3. To apply character analysis in the story

Materials: Focus Sheets 1-1,1-2; Work Sheets 1-3, 1-4, 1-5; Self-Assessment Sheet 1-6; Assessment Sheet 1-7.

Warm Up: The instructor introduces what a fable is and asks students if they know any fables that they would like to share with class.

Task Chain 1: To Read the Story "North Wind and Sun"
1. Students are given Focus Sheet 1-1 ("North Wind and Sun"). Students read the story with partners.
2. Using Focus Sheet 1-2, the instructor teaches new vocabulary.
3. Students answer questions from Work Sheet 1-3.
4. The instructor discusses answers with students.

Task Chain 2: To Analyze Characters in the Story
1. The instructor explains personality traits and emotions.
2. Students analyze the characters of the story. Using Work Sheet 1-4, students write their analysis.
3. The instructor discusses and summarizes each character's personality traits.

Task Chain 3: To Apply Character Analysis in the Story
1. Students discuss personality traits with a partner.
2. Students use Work Sheet 1-5 as homework.
3. The instructor collects Work Sheet 1-5, then discusses and summarizes personality traits.

Final Assessment: Character Description

1. Using Self-Assessment Sheet 1-6, students self-evaluate their work on this lesson.
2. Using Assessment Sheet 1-7, the instructor evaluate what students have learned from the activity.

Focus Sheet 1-1

North Wind and Sun

Sun and North Wind have never been good friends. Sun likes to be warm and kind. But North Wind is bad-tempered. Sun likes to help plants grow tall and strong. North Wind likes to destroy trees and flowers and blow away bushes.

Long ago North Wind said to Sun, "Let's see who is stronger." "Well," said Sun, "that's easy." Sun smiled. North Wind said, "Do you see that man walking down the road? Whoever can get his coat off first, will be declared stronger." "Whatever you say," said Sun.

North Wind started to blow. But the harder the angry North Wind blew, the tighter the man held on to his coat. North Wind could not get the man's coat off.

After some time, Sun said, "Now it's my turn. Let me try." Sun started to shine. It got warmer and warmer. The man soon took off his coat, his shirt and even his pants!

Finally Sun said, "Now you see, North Wind. Warm love is stronger than cold anger" (Chang, 2001, p. 27).

Focus Sheet 1-2

North Wind and Sun: New Vocabulary Words

north	wind	sun	temper
warm	kind	cold	anger
destroy	help	grow	blow
coat	shirt	pants	strong

Work Sheet 1-3

North Wind and Sun: Questions

Discuss with your partner and answer the questions.

1. Why are North Wind and Sun not good friends?

2. How did North Wind and Sun decide who is stronger?

3. Why did the man take off his coat?

4. Who is stronger and why?

Work Sheet 1-4

North Wind and Sun: Chart of Personality Traits

Discuss with your partner and chart your analysis.

North Wind Personality Traits	Sun Personality Traits

Which one of the traits is your favorite?

Why?

Work Sheet 1-5

North Wind and Sun: Personality Traits

Ask your family members or friends to describe three personality traits. Record their answers.

1. _____

2. _____

3. _____

Which one of the traits is your favorite?

Why?

Choose a friend of yours; write his/her name, and identity two personality traits.

1. _____

2. _____

Which one of the traits is your favorite?

Why?

Self-Assessment Sheet 1-6

North Wind and Sun

Name:

How do you understand what you read? Circle the number that tells what you do.

1. Before I read, I try to think of what I already know about the topic of the story.

   5 4 3 2 1

2. I pay special attention to what the characters in the story do and say.

   5 4 3 2 1

3. As I read, I try to make good guesses at the meaning of new words.

   5 4 3 2 1

4. After reading, I write down the most important ideas.

   5 4 3 2 1

5. I read the story to someone else and listen to someone else reading the story.

   5 4 3 2 1

6. What other things help me learn this lesson?

Assessment Sheet 1-7

North Wind and Sun

Name:

Answer the following questions:

1. What does "grow" mean?

_____

2. What does "destroy" mean?

_____

3. Are North Wind and Sun good friends? Why?

_____

4. What is their contest about?

_____

5. What did North Wind do to the man?

_____

6. How did Sun take off the man's coat?

_____

7. Who won the contest?

_____

Lesson Two

Tortoise and Hare

Level: Elementary EFL: Age 10-12

Objectives: Students will be able to perform the following:
1. To read the story "Tortoise and Hare"
2. To distinguish the action words in story
3. To practice Total Physical Response (TPR) command

Materials: Focus Sheets 2-1, 2-2; Work Sheets 2-3, 2-4, 2-5; Self-Assessment Sheet 2-6; Assessment Sheet 2-7.

Warm Up: The instructor introduces action word (verb) and Total Physical Response (TPR).

Task Chain 1: To Read the Story "Tortoise and Hare"
1. Students are given Focus Sheet 2-1 ("Tortoise and Hare"). Students read the story with partners.
2. Using Focus Sheet 2-2, the instructor teaches new vocabulary.
3. Students answer questions from Work Sheet 2-3.
4. The instructor discusses answers with students.

Task Chain 2: To Distinguish Action Words in Story
1. The instructor explains Total Physical Response (TPR).
2. The instructor demonstrates the TPR commands by acting out the verbs' meaning.
3. The instructor asks 3-5 students to volunteer for demonstration. The instructor commands, and volunteers response with physical action.
4. Students are divided into small groups, 4-6 students in each group. Using Work Sheet 2-4, students distinguish the action words and not-action words.
5. The instructor discusses answers with students.

Task Chain 3: To Practice Total Physical Response (TPR) Command

1. The instructor appoints the first group leader for each group.
2. Students use Work Sheet 2-4 as a guide, the group leaders give commands and other students response with action. Each leader gives 5 command sentences; each command sentence should have two or three verbs.
3. After group leaders finish their commands, they appoint replacements who have not been leaders yet. Every member in the group has a chance to be the leader.
4. Students write their commands on Work Sheet 2-5. Students also answer the questions on Work Sheet 2-5. The instructor collects work sheet 2-5, discusses and summarizes commands.

Final Assessment: Action Words Evaluation

1. Using Self-Assessment Sheet 2-6, students self-evaluate their work on this lesson.
2. Using Assessment Sheet 2-7, the instructor evaluates what students have learned from the activity.

Focus Sheet 2-1

Tortoise and Hare

Once there was a hare. Hare ran very fast so he was very proud. He thought he was the fastest runner in the forest.

One day, he met a tortoise. Tortoise said, "Hare, let me race with you!" "Tortoise wants to race with hare?" asked the other animals in the forest. "He's too slow. He can never win!"

Hare said, "All right, Tortoise. Let's race. Let's do it now." Hare spit on his hands and said, "I'm gonna win!" while tortoise slowly warmed up.

The race was about to begin. Bear cried, "On your mark!" Tortoise and Hare stood side by side. "Get set!" They bent forward. "Go!" Just as Bear cried out, Hare ran as fast as lightning and soon faded out of sight. At the same time, Tortoise started to crawl forward. "Oh, he's too slow," said the animals. "He can never win."

A few minutes later, Hare stopped to look back. He couldn't even see Tortoise. He knew he had left Tortoise far behind. And just then he saw a big tree right beside himself. He thought, "It's so hot. Maybe I'll take a rest here." Then he lay down under the tree and fell asleep. It was as hot as an oven. Tortoise was still crawling along

with great effort. "I must keep going. Really, I must keep going!" He just kept crawling on for hours. And then he slowly passed by the tree with Hare under it in the cool shade.

All the animals were waiting by the finish line. And to their surprise, they saw Tortoise far away but getting nearer and nearer. At that time, Hare was still snoring under the tree.

Finally, Tortoise reached the finish line and the animals cried out, "Tortoise has won! Tortoise has won!" the noise woke up Hare. He jumped up and saw that Tortoise had reached the finish line. He felt very ashamed and hopped away (Chang, 2001, p. 8).

Focus Sheet 2-2

Tortoise and Hare: New Vocabulary Words

hare	tortoise	forest	Animal
fast	slow	race	Ashamed
run	crawl	snore	jump
stop	hop	cry	look

Work Sheet 2-3

Tortoise and Hare: Questions

Discussing with your partner and answer the questions.

1. Why did Hare think he was the fastest runner in the forest?

2. Why did the animals think Tortoise couldn't win?

3. What did Hare do under the tree?

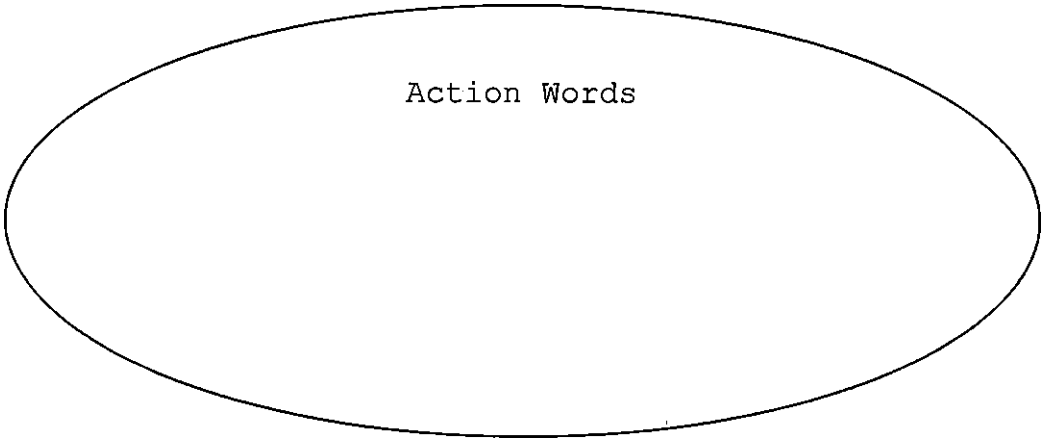
4. Who won the race? Why?

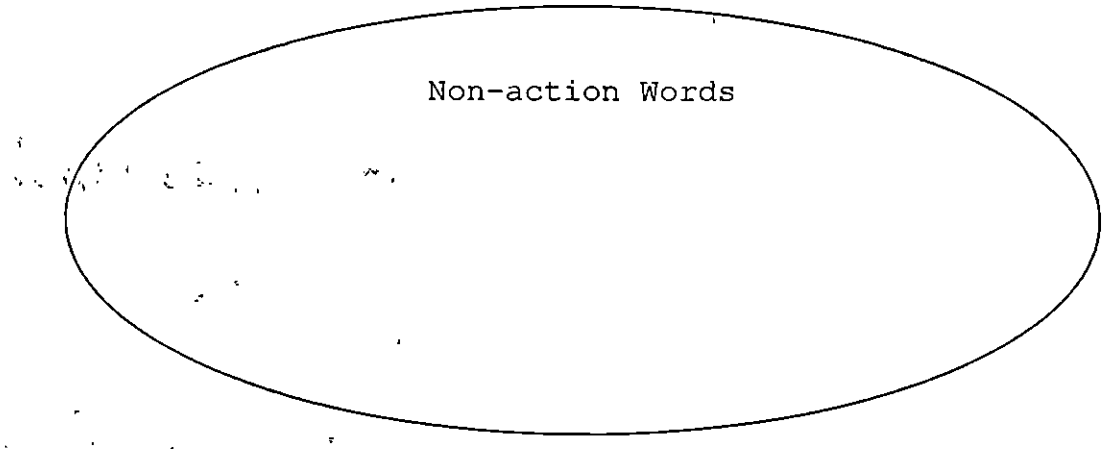
Work Sheet 2-4

Tortoise and Hare: Action and Non-action Words Circle

Discussing with your group, divide the words listed below into action words (verbs) and non-action words.

head, foot, jump, chair, hop, run, cry, teacher, student, stop, crawl, door, chair, look, table, sit, floor, stand, window, fast, animal, slow





Work Sheet 2-5

Tortoise and Hare: TPR Commands

Write down your commands.

1. _____

2. _____

3. _____

4. _____

5. _____

Answer the questions.

1. Write down three action words that your group is most familiar with.

2. Write down three action words that your group is "not" familiar with.

3. Who may need more practice?

Self-Assessment Sheet 2-6

Tortoise and Hare

Name:

How do you understand what you read? Circle the number that tells what you do.

1. Before I read, I try to think of what I already know about the topic of the story.

   5 4 3 2 1

2. I pay special attention to what the characters in the story do and say.

   5 4 3 2 1

3. As I read, I try to make good guesses at the meanings of new words.

   5 4 3 2 1

4. After reading, I write down the most important ideas.

   5 4 3 2 1

5. I read the story to someone else and listen to someone else reading the story.

   5 4 3 2 1

6. What other things help me learning this lesson?

Assessment Sheet 2-7

Tortoise and Hare

Name:

Answer the following questions:

1. What does "race" mean?

_____

2. Who is the fastest runner in the forest? Why?

_____

3. What is their contest about?

_____

4. What did Hare do in the race?

_____

5. Who won the contest? Why?

_____

6. What did you learn from this lesson?

_____

7. Please distinguish the following words into "action word" and "non-action word"?

hop door smile white hare sit fast dog run walk talk

action words:

non-action words:

Lesson Three

The Wisdom of the Crows

Level: Elementary EFL: Age 10-12

Objectives: Students will be able to perform the following:
1. To make a list of new vocabulary words
2. To create new answers for young crows in the story
3. To tell new answers for young crows in the story

Materials: Focus Sheet 3-1; Work Sheets 3-2, 3-3, 3-4; Self-Assessment Sheet 3-5; Assessment Sheet 3-6.

Warm Up: The instructor asks students what they know about crows. Students share the crows' story with class.

Task Chain 1: To Make a List of New Vocabulary
1. Students are given Focus Sheet 3-1 ("The Wisdom of the Crows"). Students read the story with partners.
2. Using Work Sheet 3-2, students choose 5 vocabulary words from the story. Students find definitions of the words and use them to make sentences.
3. The instructor discusses and summarizes vocabulary with students. Students use Work Sheet 3-3 to make new vocabulary cards.

Task Chain 2: To Create a New Answer for Young Crows in The Story
1. Students are divided into small groups, 5-6 students in each group. Using Work Sheet 3-4, students create their own answers for the young crows.
2. Students use their imagination to create new answers for a different animal, then write it on Work Sheet 3-4.

Task Chain 3: To Tell New Answers for Young Crows in The Story

1. Students volunteer to tell the story they have made.
2. The instructor discusses and summarizes volunteers' stories.

Final Assessment:

1. Using Self-Assessment Sheet 3-5, students self-evaluate their work on this lesson.
2. Using Assessment Sheet 3-6, the instructor evaluates what students have learned from the activity.

Focus Sheet 3-1

The Wisdom of the Crows

There comes a time in the life of every kind of creature when they have to go out on their own and join the company of their elders. Crows are no exception.

It happened one day that the elder crows were testing three young ones to see if they had reached the age where they had had the wit and maturity to fly with their elders. To the first of the young ones, the leader of the crows put the following question: "In this whole world, what do you think crows should fear the most?"

The young crow thought a moment and then answered, "The most fearsome thing is an arrow, for it can kill a crow with one strike."

When the elder crows heard this, they thought it was a very clever answer. They flapped their wings and cawed with approval. "You speak the truth," said the leader. "We welcome you into the flock."

Then she asked the second young crow, "What do you think we should we most fear?"

"I think a skilled archer is more to be feared than an arrow," the young one said, "for only the archer can aim and shoot the arrow. Without the archer, the arrow is no more than a stick, like the twig I am perching on."

The crows thought this was one of the most intelligent comments they had ever heard. The parents of the second young crow croaked with pride and beamed at their brilliant child. The leader said, "You speak with great intelligence. We are pleased to have you as a member of the flock."

Then she asked the third young crow, "And what do you think is the thing most to be feared in the world?"

"Neither of the things mentioned already," responded the young bird. "The thing in the world most to be feared is an unskillful archer."

Here was a strange answer! The bewildered crows stood about silent and embarrassed. Many thought the third young crow was simply not bright enough to understand the question. "Why do you say a thing like that?" the leader of the flock finally asked.

"The second of my companions is right. Without the archer, there is nothing to fear from an arrow. But a skilled archer's arrow will fly where it is aimed. So when you hear the twang of the bowstring, you only have to fly to one side or the other, and his arrow will miss you for sure. But with an unskilled archer, you never know where his arrow will go. If you try to get away, you may fly

right into its path. You never can know whether to move or stay still."

When the birds heard this, they knew that the third young crow had real wisdom, which sees beyond the surface of things. They spoke of him with admiration and respect. Not long afterward, they asked him to become the leader of the flock (Chödzin & Kohn, 1997, p. 36).

Work Sheet 3-2

The Wisdom of the Crows: My Vocabulary Words

Discuss with your partner, and write five new words and their definitions.

Vocabulary Words	Definitions

Please make sentences by using the words you have chosen.

1. _____
2. _____
3. _____
4. _____
5. _____

Work Sheet 3-3

The Wisdom of the Crows: New Vocabulary Words

Work Sheet 3-4

The Wisdom of the Crows: The Most Fear

Discuss with your group, and write your own story:

In this world, what do you think crows should fear the most? As a crow, my answer would be:

Because:

Choose a different animal, and then answer the question.

As a (an) _____, my biggest fear would be:

Because:

Self-Assessment Sheet 3-5

The Wisdom of the Crows

Name:

How do you understand what you read? Circle the number that tells what you do.

1. Before I read, I try to think of what I already know about the topic of the story.

   5 4 3 2 1

2. I pay special attention to what the characters in the story do and say.

   5 4 3 2 1

3. As I read, I try to make good guesses at the meanings of new words.

   5 4 3 2 1

4. After reading, I write down the most important ideas.

   5 4 3 2 1

5. I read the story to someone else and listen to someone else reading the story.

   5 4 3 2 1

6. What other things help me learning this lesson?

Assessment Sheet 3-6

The Wisdom of the Crows

Name:

Answer the following questions:

1. Make a sentence with the word "fear."

_____

2. Make a sentence with the word "intelligence."

_____

3. What is the first crow's answer?

_____

4. What is the second crow's answer?

_____

5. In elder crows opinion, who is the smartest? Why?

_____

6. Who becomes the leader? Why?

_____

7. What is it that crows' should feat most? Why?

_____

Lesson Four

The Chinese Idiom

Level: Elementary EFL: Age 10-12

Objectives: Students will be able to perform the following:
1. To Read the story "The Fox Outwits the Tiger"
2. To create a story based on a Chinese idiom
3. To tell the idiom story students have created

Materials: Focus Sheets 4-1, 4-2; Work Sheets 4-3, 4-4; Self-Assessment Sheets 4-5, 4-6; Assessment Sheet 4-7.

Warm Up: The instructor introduces idioms. Instructor asks volunteers to give examples of idioms, and writes them on the board.

Task Chain 1: To Read the Story "The Fox Outwits the Tiger"
1. Students are given Focus Sheet 4-1. Students read the story with partners.
2. Using Focus Sheet 4-2, the instructor teaches new vocabulary.
3. Students answer questions from Work Sheet 4-3.
4. The instructor discusses answers with students.

Task Chain 2: To Create a Story Based on a Chinese Idiom
1. Students are divided into small groups, 2-3 students in each group. Students tell and discuss idioms they have known.
2. Students create a story based on an idiom they choose. Students then write it on Work Sheet 4-4.
3. The instructor encourages student to write the idiom story creatively.

Task Chain 3: To Tell the Idiom Story Students Have Created
1. The instructor introduces the techniques and characteristics of storytelling.

Instructor tells the story on Focus Sheet 4-1 as a sample.

2. Students tell the idiom story they have create to their partner. Students use Self-Assessment Sheet 4-5 to evaluate their storytelling techniques.
3. Students volunteer to tell the story they have made.
4. The instructor discusses and summarizes volunteers' stories and storytelling techniques.

Final Assessment:

1. Using Self-Assessment Sheet 4-6, students self-evaluate their work on this lesson.
2. Using Assessment Sheet 4-7, the instructor evaluates what students have learned from this lesson.

Focus Sheet 4-1

The Fox Outwits the Tiger

One fine day, a tiger in search of a tasty morsel for dinner met a fine, plump fox and was just about to sample him when the fox spoke up and said "Come now, you don't really intend to eat me!"

"Why not, pray tell?" demanded the tiger.

"Oh, there's a reason," answered the fox smugly.

"And what may the reason be, I should like to know?"

"Well, it's clear you don't know that Heaven has appointed me the ruler over this district. You would scarcely dare to make a meal of an Officer of Heaven, I should think."

The tiger was taken aback. "Anyhow, I've got to have proof of that," he growled.

"Nothing more reasonable," agreed the clever fox. "Nothing simpler, either. Let us simply walk together through my domain, I in front and you behind me to see that I do not escape. Then you will see for yourself that all the beasts of the forest fear me as an Officer of Heaven."

So they started off down the road, the little fox walking along in front, his crafty eyes gleaming, and the tiger padding along close behind him.

As they came along through the forest, the animal paid no attention to Mr. Fox; but just as he had known would be the case, no sooner did they catch sight of their old enemy the tiger than they scurried off into the jungle as fast as their legs could carry them.

Then the sly little fox turned around to the tiger and said: "Now you see what happens when I make my rounds through my domain. And the animals fear the Officer of Heaven and run away."

"Well," answered the tiger, "since all the animals do seem to be afraid of you, It must be true, as you claim. You are truly and Officer of Heaven and of course I would not think of eating so important a person."

And the tiger turned about and started back into the forest himself. But suddenly the tiger turned around again, bowed his head politely, and said "Good-bye, Your Excellency" (Hume, 1989, p. 67).

Focus Sheet 4-2

The Chinese Idiom: New Vocabulary Words

morsel	plump	smug	scarce
district	domain	beast	gleam
polite	sly	growl	excellency

Work Sheet 4-3

The Chinese Idiom: Questions

Discuss with your partner and answer the questions.

1. According to fox, why should tiger not eat him?

2. What is fox's method to prove he is the ruler?

3. Why do animals run away from fox?

4. What is the idiom underlying this story?

Work Sheet 4-4

The Chinese Idiom: My Idiom Story

Discuss with your group, and write your own story:

The idiom I chose:

Main characters and what they do:

My idiom story:

Self-Assessment Sheet 4-5

The Chinese Idiom: Storytelling Techniques

My Name: My Partner's Name:

Circle the number that tells what you do.

1. When I tell the story, my words and voice are clear.

5 4 3 2 1

2. I use my facial expressions and hands to help listener understand the story.

5 4 3 2 1

3. During the storytelling activity, I make eye contact with the listeners.

5 4 3 2 1

4. When my partner tells the story, his/her words and voice are clear.

5 4 3 2 1

5. My partner uses his/her facial expressions and hands to help me understand the story.

5 4 3 2 1

6. I make eye contact with my partner when he/she tells the story.

5 4 3 2 1

7. How can I improve my storytelling techniques?

8. How can I help my partner improve his/her storytelling techniques?

9. Am I a good partner? Why?

Self-Assessment Sheet 4-6

The Chinese Idiom

Name:

How do you understand what you read? Circle the number that tells what you do.

1. Before I read, I try to think of what I already know about the topic of the story.

   5 4 3 2 1

2. I pay special attention to what the characters in the story do and say.

   5 4 3 2 1

3. As I read, I try to make good guesses at the meanings of new words.

   5 4 3 2 1

4. After reading, I write down the most important ideas.

   5 4 3 2 1

5. I tell the story to someone else and listen to someone else telling the story.

   5 4 3 2 1

6. What other things help me learning this lesson?

Assessment Sheet 4-7

The Chinese Idiom

Name:

Answer the following questions:

1. What does "beast" mean?

_____

2. What does "district" mean?

_____

3. What happen when the fox and tiger walk together? Why?

_____

4. Why animals are afraid of the fox?

_____

5. Why did the tiger decide not to eat the fox?

_____

6. What is the Chinese idiom underlying this story?

_____

7. What did you learn from this lesson?

_____

Lesson Five

The Zen Parables

Level: Elementary EFL: Age 10-12

Objectives: Students will be able to perform the following:
1. To read and understand the stories "The Most Important Thing" and "Useless Work"
2. To create a parable that tells a moral
3. Rewrite the parable to perform as a drama

Materials: Focus Sheets 5-1, 5-2, 5-3; Work Sheets 5-4, 5-5, 5-6; Self-Assessment Sheet 5-7, 5-8; Assessment Sheet 5-9.

Warm Up: The instructor introduces the term "Zen parable." Students will share parables they know with class.

Task Chain 1: To Read and Understand the Stories "The Most Important Thing" and "Useless Work"
1. Students are given Focus Sheets 5-1 and 5-2. Students read the story with partners.
2. Using Focus Sheet 5-3, the instructor teaches new vocabulary words.
3. Students discuss these two parables, then answer questions from Work Sheet 5-4.
4. The instructor discusses answers with students.

Task Chain 2: To Create a Parable that Tells a Moral
1. Students are divided into small groups, 4-6 students in each group. Students tell and discuss parables they know before the class.
2. Students create a parable based on stories they discussed, then write it on Work Sheet 5-5.

Task Chain 3: Rewrite the Parable to Perform as a Drama
1. The instructor uses the parable "Useless Work" as a sample; students discuss the main characters, idea, and plan of parable.

2. The instructor appoints the group leader for each group.
3. Students follow the instructor's direction; write the main characters from their parables on Work Sheet 5-6, then create a drama.
4. Each group rehearses the play.
5. Each group acts out their play and shares with other students.
6. Using Self-assessment Sheet 5-7, students self-evaluate their play.

Final Assessment: Self-assessing the Creative Drama

1. Using Self-Assessment Sheet 5-8, students self-evaluate their work on this lesson.
2. Using Assessment Sheet 5-9, the instructor evaluates what students have learned from the activity.

Focus Sheet 5-1

The Most Important Thing

Once a famous poet wanted to study the wisdom of the Buddha. He traveled a long distance to see a famous teacher and asked him, "What is the most important thing in the Buddha's teaching?"

"Don't harm anyone and only do good," replied the teacher.

"This is just too stupid!" exclaimed the poet. "You are supposed to be a great teacher, so I traveled miles and miles to see you. And now is that all you can come up with? Even a three-year-old could say that!"

"Maybe a three-year-old could say it, but it is very hard to put into practice, even for a very old man like myself," said the teacher (Chödzin & Kohn, 1997, p. 14).

Focus Sheet 5-2

Useless Work

An old monk and a young monk were walking along the road when they came to a rushing stream. It was neither too wide nor too deep and they were about to wade across when a beautiful young woman, who had been waiting on the bank, approached them. She was elegantly dressed and she fluttered her fan and batted her eyelashes, smiling at them with big eyes.

"Oh," she said, "the current is so swift, the water is so cold, and if my dress gets wet, it will spoil the silk. Won't one of you please carry me across the stream?" And she edged invitingly towards the young monk.

Now the young monk thought the woman's behavior was disgusting. He thought she was spoiled and shameless and ought to be taught a lesson. On top of that, monks are not supposed to have anything to do with women. So he ignored her completely and waded across the stream. But the old monk gave a shrug, picked up the young woman, carried her across the water and set her down on the other side. Then the two monks continued on their way down the road.

Though they walked in silence, the young monk was furious. He thought his companion had done entirely the wrong thing by indulging that spoiled young woman. And

even worse, by touching her he had broken the monks' rule. He raved and ranted in his mind as they walked over hills and through fields. Finally, he could stand it no longer. Shouting, loudly, he began scolding his companion for carrying the woman across the stream. He was beside himself with anger and completely red in the face.

"Oh, dear," said the old monk. "Are you still carrying that woman? I put her down an hour ago." He gave a shrug and continued down the road (Chödzin & Kohn, 1997, p. 24).

Focus Sheet 5-3

The Zen Parables: New Vocabulary Words

famous	important	wisdom	distance
harm	reply	stupid	monk
stream	approach	elegant	swift
inviting	behavior	disgust	shrug
silence	furious	scold	companion

Work Sheet 5-4

The Zen Parables: Questions

Discuss with your partner and answer the questions.

1. Why did the poet travel a long distance?

2. Imagine that you are the great teacher. What would you say to the poet?

3. Why did the young monk not carry the woman across the stream?

4. What did you learn from these stories?

Work Sheet 5-5

The Zen Parables: My Parable

Discuss with your group, and write your own parable:

Main characters:

My parable:

What is the meaning of this parable?

Work Sheet 5-6

The Zen Parables: Creative Drama

Name:

Group leader's name: _____

Actors and Actor's Characters:

Actor's Name	Character

What I need in this play:

Main idea of play:

Self-Assessment Sheet 5-7

The Zen Parables

Name:

How do you understand what you read? Circle the number that tells what you do.

1. During the activity, I participate and share with my group.

   5 4 3 2 1

2. I pay attention to the dramas that other groups play.

   5 4 3 2 1

3. I can understand the meaning of those dramas.

   5 4 3 2 1

4. Who is the best participant?

5. Who needs more practice?

6. Which group's drama is the best?

7. How can I improve my group's drama?

Self-Assessment Sheet 5-8

The Zen Parables

Name:

How do you understand what you read? Circle the number that tells what you do.

1. Before I read, I try to think of what I already know about the topic of the story.

   5 4 3 2 1

2. I pay special attention to what the characters in the story do and say.

   5 4 3 2 1

3. As I read, I try to make good guesses at the meaning of new words.

   5 4 3 2 1

4. After reading, I write down the most important ideas.

   5 4 3 2 1

5. I read the story to someone else and listen to someone else reading the story.

   5 4 3 2 1

6. What other things help me learn this lesson?

Assessment Sheet 5-9

The Zen Parables

Name:

Answer the following questions:

1. What does "wisdom" mean?

_____

2. What does "behavior" mean?

_____

3. What is the most important thing according to the great teacher?

_____

4. Why did the woman wait by the bank?

_____

5. Why was the young monk angry with the old monk?

_____

6. Which is your favorite drama in class? Why?

_____

7. What did you learn from this lesson?

_____

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