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## **Creative, imaginative English-as-a-foreign-language using storytelling and drama**

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CREATIVE, IMAGINATIVE ENGLISH-AS-A-FOREIGN-  
LANGUAGE USING STORYTELLING AND DRAMA

---

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

---

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

---

by  
Man-Lin Rau  
September 2005

CREATIVE, IMAGINATIVE ENGLISH-AS-A-FOREIGN-  
LANGUAGE USING STORYTELLING AND DRAMA

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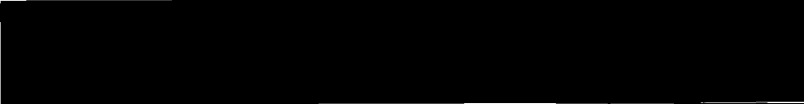
by

Man-Lin Rau

September 2005

Approved by:

  
Lynne Diaz-Rico, First Reader

  
Susan Daniels, Second Reader

*July 29, 2005*  
Date

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## ABSTRACT

English is one of the most important international languages. In many countries, a great emphasis has been placed on English education. Taiwan is no exception. In Taiwan, English is considered the premier foreign language. People who speak English proficiently have greater opportunity for academic and career success.

However, in the past decades, English education in Taiwan has been dominated by test-oriented policies that emphasize reading and grammatical knowledge of English. Therefore, listening, speaking, reading, and writing skills are not equally developed.

With a view to improve English teaching, this project provides creative teaching methods for English teachers of elementary schools in Taiwan. It is hoped that students can learn English through interesting and lively activities rather than by being crammed with grammatical knowledge. Storytelling, creative writing, and creative drama are useful techniques that can be used to motivate students to learn English, so students can bring their imagination and creativity into play.

## ACKNOWLEDGMENTS

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Last, but not least, I would like to dedicate this project to my parents and brother for their endless love, support, and inspiration.

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## CHAPTER ONE

### INTRODUCTION

#### Background of the Project

##### The Role of English in Taiwan

With the onset of worldwide globalization the world has become a global village. Nations are in contact with each other more and more frequently in politics, economics, and culture. Thus English as an international language has become more and more important daily. In many areas--information, technology, business, and even higher education--English is regarded as the most universal second language. Therefore, in most countries, much emphasis is placed on teaching English.

In Taiwan, without exception, English is considered the premier foreign language. People who can speak English more proficiently have advantages in finding jobs and attaining higher social status. In order to build an international environment, raise the level of English speaking, closely link with other countries, and strengthen economic competitiveness, profound changes in Taiwanese English teaching policies have been made. Since 2001, the age to begin learning English for all students has been advanced from junior high to fifth grade. After

2005, compulsory English education in Taiwan will extend from third grade.

### Social Context of English Learning in Taiwan

For several past decades, English has been a compulsory course in Taiwan. Students began their English education in junior high school. Generally, the goal of studying English at that time was to score well on examinations because English was one of the core components of the Joint Entrance Examinations required to enter a prestigious high school or university. For this reason, the higher the score students could acquire in English, the better school they could attain. Therefore, besides going to regular schools, most students went to tutoring "cram" schools to enhance their English proficiency. English "cram" schools in Taiwan are private institutions that provide a variety of intensive English courses to help students to improve their English proficiency.

Taiwanese parents firmly believe that their children can acquire better English education through private institutions than through regular schools. More and more parents send their children to cram schools or private "bilingual" elementary schools to study English. This usually happens in large cities like Taipei, Hsinchu,

Taichung, Tainan, and Kaohsiung. Most schools start to provide English education in the first or second grade. These schools offer many classes for different levels of English. Parents place their children in as competitive a class as possible, so they can attain excellent performance in school.

However, the tuition fees for the cram schools are so high that it becomes a heavy burden for most middle-class families. In addition, there is no standard evaluation to assess the performance of English teachers in these schools, so most parents are often perplexed about selecting an appropriate institution. Because of this pressure, the Ministry of Education decided to start compulsory English education from elementary school.

#### History of English Teaching and Methodologies in Taiwan

In addition to the issues mentioned above, the pedagogy of teaching English in Taiwan is problematic. Traditionally, most English teachers in Taiwan have used the grammar-translation method. This is because the goal of English teaching remains exam-oriented. English teachers put great emphasis on reading and teaching of grammar structures. Students drill and practice and take many tests about what they have learned. This method

seldom allows students to express themselves in English. They do not really know how to apply English in their daily lives and fear to speak, even though they have already learned English for many years. Due to these test-oriented conditions, students have few opportunities to interact with their teachers or peers in class. In that case, reading becomes the main event in English teaching. However, in recent years this distortion of English teaching has been modified to a certain degree.

#### The Innovation of English Education in Taiwan's Elementary Schools

In view of the problem of grammar and reading-based curricula, the professional English education committee in the Ministry of Education announced new course standards for elementary and junior high school English in 2001. The goal is to increase students' interest in English learning and help them apply English in their daily lives. Three current goals are as follows: 1) students have to develop essential English communication skills; 2) students have to cultivate a habit of learning English through different channels; and 3) students have to raise their interest in foreign cultures and customs, aiming to broaden their global view (Taiwanese Ministry of Education, 2001).



According to this policy, the primary goal of the elementary-school English curriculum is to develop students' listening and speaking--reading and writing are secondary. The curriculum with the priority of teaching listening and speaking is based on phonetics. Through ample experience in listening and speaking in class, children are to build a good basis of oral communication. However, the skills of reading and writing are not neglected; on the contrary, they are infused into the curriculum (Taiwanese Ministry of Education, 2001).

Using reading materials and through the appropriate practice of imitation and cloze exercises, students can acquire balanced language skills. The curriculum can help prepare them for later curricula in junior high school, aimed at the equal development of listening, speaking, reading, and writing. Thus, the goal of articulating English teaching from elementary to junior high school will be achieved (Taiwanese Ministry of Education, 2001).

Overall, English courses in elementary school emphasize raising children's interest in learning English. The content of teaching materials and the design of activities have to be oriented towards practical and interesting life skills. Also, a pleasant and stress-free environment for language learning should be maintained.

That is to say, English classes need a relaxing and joyful teaching mode that provides students with many opportunities to interact with their teachers or peers. The benefit is to help students retain and reinforce what they have learned in English. For example, role-playing, songs, stories, and drama are appropriate materials that the teacher can integrate into English curriculum. This provides students with ample opportunities to speak and to interact with their teachers or peers. In a word, the main spirit of elementary school education lies in creative teaching rather than in traditional rote-memory and grammar-translation methods.

#### Target Teaching Level—Third and Fourth Grades

Although I have not had any formal experience in teaching English, as a sophomore at the National Taiwan University I taught English phonics and basic conversation to a group of ten-year-old children for six months. With this short teaching experience, I found that children were eager to learn English and had a strong desire to express themselves in English.

This experience has motivated me to come to the United States to learn advanced and practical teaching techniques so that I can teach children English as a foreign language (EFL) proficiently and professionally. I

prefer to teach the students of the third and fourth grades of elementary school in Taiwan. I believe students of this age like to learn English. And I would like to create a stress-free, inspiring environment for children to learn English and help them put it into practice in their daily lives. Teaching English with pleasure instead of pressure is my teaching goal.

Language is not only a tool but also a life skill. Today, people cannot speak merely one language because the world has become a global village. Therefore, I anticipate being a teacher who helps children enjoy learning English.

#### Purpose of the Project

The purpose of this project is to encourage teachers to give up traditional teaching methods, rote-memory and grammar-translation oriented, and instead apply creative teaching methods to teach English; that is, creative teaching methods that can encourage students to interact with teachers frequently and extensively. Through interactive teaching, English learning can be fun, if students can give play to their creativity and imagination. Storytelling, creative writing, and creative drama are three useful techniques that can motivate children to learn English.

Children love to hear stories. Storytelling can be an ideal teaching strategy to motivate students to learn a foreign language. The fact is that no matter what level a child's language ability belongs to, they all can be motivated by means of stories.

With regard to creative writing, it is the writing that children "want" to do rather than they "have" to do. It provides opportunities for children to express their ideas and feelings freely and completely. Writing is more fun for EFL learners when they have freedom to create their own stories. Integrating drama with English curriculum offers children opportunities to create their own scripts, movement, plots, and action through a different language. It lets EFL students not only practice what they have learned in English but also comprehend a whole story.

Imagination, visualization, and creativity are functions of mind that play an important role in children's learning and language development. These mental functions can help children develop their right-brain skills. According to recent research, intuitive and creative thoughts and other right-brain skills may assist children in learning a new language. Moreover, the assistance of visual aids can help EFL students become

involved in learning English because visual communication is universal. According to the advantages addressed above, it is necessary for teachers and parents to recognize the importance of creativity and imagination, and put more emphasis on them.

### Content of the Project

The project is divided into five chapters. Chapter One introduces not only the background and the importance of English education in Taiwan, but also the purpose, the content, and the significance of the project. Through the explanation of the social and historical aspects of English teaching, this chapter introduces useful techniques that can help Taiwanese children learn English. Chapter Two is a review of relevant literature about creativity and related themes. Chapter Three discusses the importance of the literature review to elementary EFL teaching, and proposes a theoretical framework. Chapter Four describes a teaching unit of six lesson plans based on the concepts presented in the proposed framework in the previous chapter. Finally, Chapter Five previews how the lessons presented in the Appendix should be assessed.

## Significance of the Project

Learning English is a mainstream activity in Taiwan. As the period of compulsory English education has been lengthened by three extra years, teachers, educators, and parents are devoted to seeking effective English instruction for students. This project synthesizes theoretical concepts and proposes relevant curricula that provide Taiwanese English teachers of elementary school with a creative English teaching approach. Students can more easily learn English by being exposed to diverse activities rather than by being crammed with grammatical knowledge. As everyone knows, English has become not only an effective tool for communication between people from different countries, but also a very important life skill that helps people access international information or global knowledge, and enjoys the friendship of peers all over the world. Therefore, it is hoped that through constant effort, the goal of English teaching and learning in Taiwan can be achieved.

CHAPTER TWO  
REVIEW OF THE LITERATURE

Imagination

Introduction

Imagination is an immeasurable potential that exists in the human mind. It is the ability for people to form an image or create a picture in their mind (Hamilton, 1996). From ancient time to the present, history, poetry, dreams and art have been fueled by the imaginary (Díaz-Rico, 2004). It gives people tremendous power to create new ideas and events by using the images in their mind. This powerful force strongly improves humans' lives and brings innovations to the world.

Children are full of imagination; this imaginary helps them remember, dream, create, and improvise (Mandell, 2000). Significantly, this ability can also help them develop their language skills. Therefore, it is necessary for a teacher to help students develop this ability so they can learn better when studying a language. That is, EFL teachers need to create diverse and interesting materials as well as entertaining environments for children so they will love learning English as a foreign language.

Therefore, the purpose of this section is to discuss the definition of imagination, how imagination can help English language learners learn English, and ways teachers can help students stimulate their imagination.

### The Definition of Imagination

There are many different definitions of imagination. In such fields as education, philosophy, psychology and the humanities, different scholars have different explanations for imagination. First, speaking of education, Barrow (1988) pointed out, "Etymologically, 'imagination' derives from the Latin word *imago*, meaning an image or representation. This root meaning is preserved in our use of the verb to *imagine*" (p. 81). It is the capacity for people to conceive, visualize, and conjure up, as well as to think of some circumstances that are not actually happening (Barrow, 1988). For example, children can imagine that they are a bird flying to the sky and going anywhere they would like to go. It means that imagination, as a mental ability, can help children "travel everywhere in the speed of light without obstacles" (Sasson, 2001, para. 4).

Further, Sutton-Smith (1988) stated, "...the imagination is the very source of thought" (p. xiv). Imagination is more than a "link-up" with thinking; it is



"a unique form of intelligence" (Sutton-Smith, 1998, p. xiv). That is to say, imagination is an intelligence tool that is not restricted to seeing pictures in the mind; a well-developed and strong imagination can strengthen people's creative abilities to make their lives better (Sasson, 2001). Namely, imagination can help people to be creative.

Moreover, people with plentiful imagination are able to create new events and produce new ideas, which can benefit the world. For example, as Tsai (1986) stated, inventions by geniuses such as Edison, Einstein, Mozart, and Picasso have made great contributions to all humankind. Their scientific inventions and immortal artistic works originated from their abundant imagination, and this force supported them through the process of trial and error as they tried to realize their dreams. It is believed that imagination is a motivating power of creativity that pushes human society to continue progress (Chen, 2001). If children have abundant imagination, it strengthens their creativity and reinforces their creative thinking (Hsieh & Tsung, 2004).

In philosophy, the definition of the imagination is that it is a power that mediates "between the senses and the reason by virtue of representing perceptual objects

without their presence" (Brann, 1991, p. 24). People can imagine objects through mental representation without having seen real ones. The senses and reason are ways for people to form mental representations. For example, using the senses, people can produce a mental picture in their mind about the taste of ice cream before seeing and tasting it. People can reason about the taste of ice cream without tasting it. This kind of ability can help children promote their learning and memory performance, especially for associative learning performance (Greeson, 1981).

With regard to the role of imagination in humanities and society, it is a capability that allows people to grasp the social and political structures and forms that bring them together as a people (Veninga, 1999). This is called civic imagination, a quality that can stimulate people to create their ideal community. Further, civic imagination can inspire a nation to improve its public life and to bring its citizens to deal with societal challenges and problems, even to encourage people to become innovative. It offers people an opportunity to think deeply about their lives, past, present and future, and to decide what quality of life they want to have (Veninga, 1999). This kind of imagination can offer children an opportunity to think outside the classroom—to

think deeply about their lives and society, and develop their critical thinking.

In view of these various definitions of imagination, it is obvious that imagination is a valuable component in human life. It is a motive power that makes people creative and propels human civilization to make progress.

### The Role of Imagination in English Learning

According to the statements mentioned above, imagination plays an important role in children's learning, to help children enhance their creativity and develop their reasoning and observation abilities. But how does imagination help EFL children learn English?

Díaz-Rico (2004) explained, "Second-language learners must develop some capacity to imagine themselves speaking a different language" (p. 203). One of the capacities that students need to develop is to "link their image of themselves as speakers of their native language to a new image of themselves as speakers of another tongue"

(Díaz-Rico, 2004, p. 204). Moreover, English learners are able to link the images that they have learned in their primary language to English when learning new words or phrases. The purpose is to help these learners get a better understanding of the new language.

For example, the story of The Little Red Hen illustrates how images can be a link to help EFL students learn English.

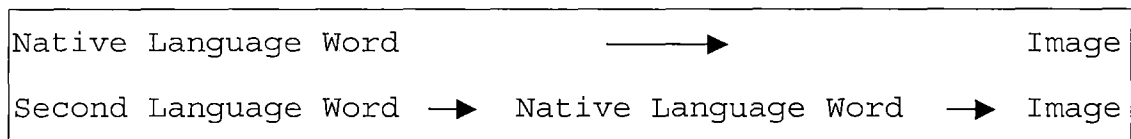
Díaz-Rico (2004) stated that when teachers read a story to students, they may learn the word "cluck," which describes a hen's voice (p. 203). At this time, teachers can act out the word for students who have problems to understand its meaning. It helps these English learners associate the image with the word that they have already learned in their primary language.

In addition, Robles (2003) pointed that when people learn a second language, they are learning a new way of thinking. The reason for it is that different languages have their own ways to organize thinking and experiences; therefore, if people learn a new language, they are going to learn a different way to organize and express their thoughts. For example, Robles (2003) stated that one of her English learners of Spanish wanted to say something like "*simpatico*" in English but they could not find an equivalent word in English (p. 85). This is because the concept of the word *simpatico* does not exist in English. The new language challenges these learners' existing ways of thinking. Therefore, in addition to teaching vocabulary and grammar of the foreign language to students, teachers

need to help students develop how to think in the target language.

Activities that engender images, sounds, and feelings may help ESL/EFL learners increase their awareness of words and grammar rules (Robles, 2003). The reason is that these activities "help students create the link between the foreign language and their inner world by promoting reflection on how they think and how they structure their minds in each language" (Robles, 2003, p. 85). For example, teachers can read a list of words in the foreign language and then ask students to listen carefully. Then, teachers ask them to what comes to their minds as they listen. "Window" is a word that students know well. So, when students hear the word in the foreign language, they can "see" the image of a window in their mind as a mental picture (Robles, 2003, p. 85).

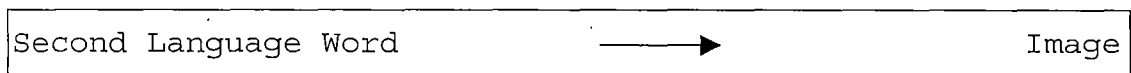
In addition, if students hear an unfamiliar foreign word whose meaning they cannot grasp immediately, they have to translate it into their native language first and get its image in their mind at the same time (Figure 1). For this reason, how can teachers trigger images in the students' mind that can help them link the new words to their images? In fact, teachers can ask students to read a text and spend some time visualizing the text, and then



Source: Adapted from Robles, (2003)

Figure 1. The Role of Image in Second-Language Acquisition for Beginning Students

Describe the images in their mind to their peers (Robles, 2003). Also, teachers can ask students to draw new words, or to link words to feelings and sounds (Figure 2). The following figures illustrate the notions mentioned above.



Source: Adapted from Robles, (2003)

Figure 2. The Role of Image in Second-Language Acquisition: The Process for More Advanced Students

On the other hand, activities such as drama and role-playing can help students learn English by using their imagination. In role-playing or drama, students have the chance to think about writing a story, creating their favorite characters and plots (Cottrell, 1987). These not only make learning English interesting and lively, but also provide English-as-a foreign-language learners with an opportunity to internalize language patterns naturally and joyfully. Singer (1979) stated, "Make-believe play leads to vocabulary growth" (p. 32). Through make-believe

play, children make significant vocabulary gains. The reason is that "active use of the words in a play can strengthen the meaning of the words for children" (p. 32). For example, when children perform a play about a fairy princess, in the script they must recognize the words *crown, wand, castle, gate, dragon*, and more. Through playing a pretend game, those words can be internalized by English learners and be stored into their long-term memory (Singer, 1979).

Moreover, imagination is stimulated when English learners use English to listen, speak, read, and write. Díaz-Rico (2004) indicated that many people who speak other languages still like to watch Hollywood films even though the films are not dubbed into their native language. The reason is that these movies lead people to travel a limitless imaginary space and provide "the sheen of celebrity and the siren call of special effects" so that they can satisfy their fantasy (Díaz-Rico, 2004, p. 203). That is to say, people are easily attracted, motivated, and intrigued by fascinating English films. People cannot wait until those movies are translated into their languages. In a word, movies provide a trigger that makes English learning interesting and fascinating. Learners can learn English through the imaginary by

imaging and imitating the characters' speaking in a play. Strother (1995) stated, "When motivation is increased, learning will be enhanced and then the language will be internalized" (p. 109).

Thus, imagination plays an important role in learning a language. Asher (1993) pointed out, "Without imagination, there would be no language" (p. 20).

Imagination helps people to solve puzzles of a language. In learning a second or foreign language, imagination can be an effective assistant that helps EFL learners learn English joyfully. They can imagine they are people speaking a different language. Also, imaginative activities, for instance, role-playing and drama are effective techniques for teachers to teach English actively; children not only can increase vocabulary but also reinforce the meaning and usage of vocabulary words and phrases.

#### Ways to Stimulate Imagination

All human beings are born with the potential of creativity. Human creativity is like gold hidden in the brain that needs to be unlocked by instruction (Osborn, 1963). Stimulating people's imagination opens a gate to creativity. Therefore, what can people do to stimulate children's imagination? A creative environment, music, use



of fantasy journals, and use of visual image stimuli are ways to encourage children's imagination.

A Creative Environment. Teachers who arrange comfortable and interesting circumstances help children learn without pressure. The goal is to unlock their potential and then develop their creativity. In the climate, children can develop their ideas freely and express themselves fully. Díaz-Rico (2004) pointed out, "Fashioning an environment that promotes creativity is vital to the stimulation of imaginative skills" (p. 207). Therefore, an interesting, lively, and humanistic environment encourages children to learn things vigorously and delightedly. Moreover, decorating the environment with bright posters, students' drawings, and colorful cultural materials sparks students' emotions and spirit in the classroom (Díaz-Rico, 2004). It facilitates students' concentrating on learning and stimulates their imagination.

In addition to enhancing improvements in the environment, teachers need to adapt their attitudes and teaching styles. They should be more flexible and open. It will make students' thinking and learning more effective and flexible (Lee, 2003). For example, when children express their opinions or ideas about given questions,

teachers should not give them correct answers right away. Students need to spend time figuring out the answers to the questions. The reason is that learning process is more important than the answer (Lee, 2003).

Music. To help students acquire a foreign language more easily, music can be used as an effective learning tool. Lenertz (2002) stated that music makes learning a new language a joyful, relaxed, and interesting experience. Music is filled with patterns comprised of rhythm, repetition, and rhyme that can strengthen learners' "speech, sentence structures and spatial awareness" (Lenertz, 2002, p. 33). On the other hand, music can decrease students' tension and anxiety in learning a new language and help enhance their feelings about written language (Brown & Brown, 1997). When students see lyrics, they can interpret these by fantasizing or generating ideas accompanied by graceful melody. Thus, music makes the foreign language more accessible.

For example, Lake (2003) used Van Gogh's painting, "Starry Night" and a song, "Vincent," sung by Don McLean to help his students learn English (p. 98). In his class, Lake asked students to look at the painting first and encourage them to describe in English about what they saw

in the painting, such as color, style, and personal attitude toward the painting. Further, he talked about the Van Gogh's style in simple sentences. Next, he had students read the words of the entire song "Vincent" aloud and then let students work with the text for a while by themselves. If they needed to look up a word they did not know, they could use a dictionary. Later, he and his students looked at the painting and the text of the song together. Students were required to connect descriptive words to the painting, such as starry night, violet haze, china blue, etc. Finally, he and his students listened to Don McLean sing "Vincent" on a tape player in the classroom. The following is the first verse and chorus of "Vincent," by Don McLean:

Starry, starry night  
Paint your palette blue and gray  
Look out on a summer's day  
With eyes that know the darkness in my soul  
Shadows on the hills  
Sketch the trees and the daffodils  
Catch the breeze and the winter chills  
In colors on the snowy linen land.

Chorus:

Now I understand

What you tried to say to me  
How you suffered for your sanity  
How you tried to set them free  
They would not listen they did not know  
Perhaps they'll listen now. (Lake, 2003, p. 103)

Lake (2003) indicated that this teaching style combined verbal activities and visual-image stimulation. The value of this teaching method is that it gives students an imaginative space. When EFL learners see the painting and listen to the music at the same time, they can create their own images to the tune of graceful melodies and enjoy the beauty of English. Therefore, music is a good catalyst to help EFL students learn a foreign language in the class. It facilitates students' motivation and makes learning English interesting.

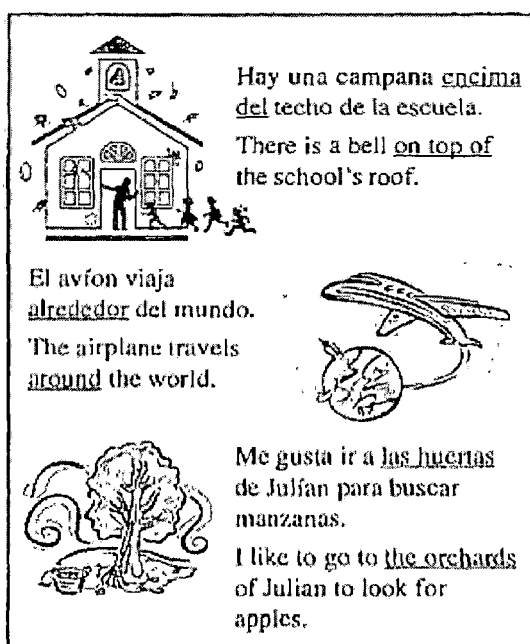
Writing a Fantasy Journal. Writing is an effective way to train students' imagination (Osborn, 1963). Sadow (1994) indicated that writing a fantasy journal is the most approachable and interesting way for students to develop their imagination. Unlike a general journal, the fantasy journal allows students to create and concoct their own stories. It requires students to take on another person, and to inhabit different environments at different times to create a story instead of daily recording of

studying, social life, and work. Each student has to create his or her own storyline and characters, and arrange the story settings. This activity may help children develop their higher thinking skills, such as making contrasts and comparisons, and drawing conclusions. From that reason, it is believed that writing fantasy journals can enforce English learners' writing abilities in a lively and interesting way (Sadow, 1994).

Visual Image Input. Creating visual images can enhance imagination. Nadaner (1988) pointed out, "...visual image is such a strong focus of imaginative activity that it is difficult to ignore" (p. 198). The importance of visual image is that it helps children remember and clarify the meanings of the words and phrases (Newton, 1995). Lapp, Jacobson, Flood, and Fisher (2003) suggested, "...using pictorial images to produce language provides students with opportunities to monitor the language they are generating" (p. 67). It means that using pictures as teaching aids can help learners easily memorize certain concepts and notions.

Lapp et al. (2003) proposed an example of combining "visual cues" with "self-generated language" that can enhance learners' second language development (p. 68). The activity requires ESL learners to produce pictorial

representations of words and sentences in the target language. When learners have at least three pictures in each category, they can share their illustrations and sentences with others. Figure 3 contains an example of a pictorial representation of constructed sentences (Lapp et al., 2003).



Source: Lapp, Jacobson, Flood, & Fisher, (2003)

Figure 3. Pictorial Representations of Sentences

Considering the above statements, establishing creative environments, using music, employing fantasy journals, and making visual images are all effective ways to stimulate the imagination. These make learning English more diverse, active, and fascinating.

## Summary

Imagination is closely related to people's lives. It is "the ability of the mind to build mental scenes, objects or events that do not exist, are not present or have happened in the past" (Sasson, 2001, para. 1). It is the power that gives people the ability to explore their creative potential. With regard to learning a foreign language, imagination can help EFL learners better understand a language in a fascinating way. Imagination builds a bridge for learners to connect the images that they have learned to the new words in a foreign language. Learners can associate the meanings of new words or the representations of new words rapidly.

Doing imaginative activities can also assist EFL students in learning English. By creating scripts, learners can increase their vocabulary and reinforce the meaning and usage of new words and phrases. In a creative environment involving music, fantasy journals, and visual images, EFL learners' imaginations can be stimulated and their creative abilities promoted.

## Visualization

### Introduction

Many scholars have discussed visualization from many different aspects. Essentially, Bry and Bair (1979) stated that visualization is the ability that people can create movies in their mind. This ability "allows [people] to rediscover [themselves] as the *cause*, rather than *being at the effect*, of the quality of our lives—and thus win out over life" (p. 6). Through strengthening visualization, people can enhance their learning motivation and promote their creativity. Recently, visualization has been used in foreign-language teaching and learning. Visualization can be a therapy that assists students in lessening their anxiety about taking listening comprehension exams in English. Furthermore, it can be used in facilitating children's comprehension in reading.

In Taiwan, several years ago English was initiated at the elementary-school level. In order to augment traditional teaching approaches such as rote memory and grammar translation, many English teachers are still trying to find out appropriate ways to enhance students' motivation and interests to learn English. Therefore, the goal of this section is to introduce a technique, visualization that can help ESL/EFL students learn



English. The following sections will discuss the significance of visualization, the connection between brain functions and language learning, the ways that visualization helps ESL/EFL learners learn English, and the ways that children can develop their visualization.

### What is Visualization?

Experts have explained the theory of visualization from various points of view. Fanning (1988) proposed a variety of approaches to the topic of visualization and summarized several interesting findings and theories. Three approaches will be introduced as follows. First, from a scientific aspect, Fanning (1988) pointed out, "Visualization is mostly a right-brain activity-intuitive, emotional and nonlinear" (p. 306). It is the ability related to human brain physiology, particularly the development of image processing the right brain. It works well for "solving problems, recovering lost memories, and suggesting creative alternatives" (Fanning, 1988, p. 306).

Second, in the field of philosophy, philosophers indicated "the success of a visualization composed only of images and action" (Fanning, 1988, p. 308). The reason is that philosophers think images are the primary essence that comprises thought. Language is a tool that records and describes images. In addition, "idealism and

interactionism" are the most helpful philosophic perspectives to explain the power of visualization (Fanning, 1988, p. 308). The first reason is that most people are interactionists and use visualization to promote interaction between their minds and bodies. Some people are idealists and regard the mind as all and the body as illusion. The body and the rest of physical reality are considered as "malleable, secondary phenomena, which are created and maintained in existence by universal mind power" (Fanning, 1988, p. 308).

Speaking of the psychological aspect, psychologists have contributed the most to the understanding of visualization. The "ISM" model is one of the most useful theories of how visualization operates (Fanning, 1988, p. 310). A Pakistani psychologist, Akhter Ahsen, developed this theory. He claimed that the mechanics of imaginary follow a triple-code model:

I-Image

S-Somatic response

M-Meaning. (Fanning, 1988, p. 310)

These three components happen in turn. According to Ahsen, all mental activities involve imagery, and all imagery is composed of these three elements. An image must occur first in people's mind; next, a somatic response

associated with the image generates an immediate emotion; finally, some thoughts associated with or commenting on the image and the emotion bring up a meaning. Fanning (1988) introduced an example as follows to explain this process:

When people are remembering painful memories, the somatic (emotional) aspects might be stronger. If you are choosing drapes to go with your new sofa, the image element will probably predominate. If you are computing your car's mileage, the meaning component will be foremost in your mind. (p. 310)

On the other hand, cognitive therapists have proposed that visualization influences human behavior. They discovered that visualization helps people get rid of negative feedback loops and build up a positive feedback loop when they receive or perceive of images such as depression, anger, or anxiety. People can practice creating images again and again that illustrate that they are accepted and loved by others. For example, people can compose and practice beliefs like "I am a likeable person" and "People respond to me when I share my feelings" (Fanning, 1988, p. 312). These help people have more positive images, meanings, and good feelings. People can

visualize themselves as open and spontaneous person through these practices.

Fanning (1988) stated that after doing visualization, people have an increased awareness; people "tend to see more of what is around [them], and see it more clearly" (p. 312). People can gain more control of their thoughts and focus on one thing at time without distraction. Namely, they can think more clearly about their problems and explore better solutions.

#### The Brain Functions and Language Learning

Visualization is discussed in many ways; scholars have various theories about how visualization works for people. Overall, visualization has value that helps people remake their lives. This section introduces the left- and the right-brain functions. People can improve their powers of visualization by "improving other right-brain skills, such as doing craft work, studying dreams, dancing, playing musical instruments, and so on" (Fanning, 1988, p. 306). Also, the right-brain function plays an important role in language learning.

Languis, Sanders, and Tipps (1980) indicated that the human brain is complex and is not just an input-to-output system. People are able to see, speak, hear, and even think due to the operation of diverse brain functions. In

the human left-brain, Broca and Wernicke's areas are mainly responsible for language abilities. The Broca area is the portion of the frontal lobe of the cerebral cortex in the left hemisphere of the brain. If the Broca area is damaged, people lose their speaking ability. Indeed, speech loss from the damage to this area "has more to do with motor control of words and language sequencing than with conceptual aspects of language" (Languis et al., 1980, p. 8).

Wernicke's area "is the portion of the temporal lobe of the cerebral cortex in the left hemisphere" of the brain (Languis et al., 1980, p. 8). If it is damaged, people lose the ability to understand spoken and written language. People may still speak clearly and quickly, but to them, conversation has no meaning (Languis et al., 1980). Hence, if children have their Broca and Wernicke's areas damaged, they have difficulties in learning language. Therefore, the left hemisphere plays a crucial role in human communication abilities.

Traditionally, students are required to develop their left-brain talents in school systems; however, today, the significance of right-brain functions cannot be neglected. It plays an important role in children's language learning. Researchers found out that intuitive and

creative thought--right-brain skills--may assist children in learning a new language. Albert and Obler (1978) asserted, "the right hemisphere plays a major role in the acquisition of a second language, at any age...and it may be useful to teach a second language by using so-called 'right-hemisphere strategies' such as nursery rhymes, music, dance, and techniques using visuo-spatial skills" (p. 254).

For example, Bell (1997) stated that dance can help second-language learners approach their target language. That is, dance in the language classroom offers engaging ways that students can obtain functional control of language by emphasizing "phonological chunks, sentence stress and intonation, conversational rhythm, gesture and body movement, and other paralinguistic features" (Bell, 1997, p. 36). Dancing activities can help English learners attain better understanding how to communicate with others. For example, various ways of using paralinguistic elements like pitch and stress juncture that can change meaning and help students produce new ideas in communication.

Moreover, Bell (1997) stated that dance helps students visualize their goals of language learning, and unites them as a community of language learners. This

performing art provides an opportunity for students to express their ideas, feelings, and concepts in a different way. The active involvement of body movement and gestures help students to comprehend concepts of a language effectively. There is a traditional British skipping or jump rope chant called "Salt, vinegar, mustard, pepper" that serves as an example of how dance can be integrated into English learning:

Here, the dance routine is used as a vocabulary learning exercise in which students are invited to choose their own movement to accompany a particular lexical item. Start by getting students to chant "salt, vinegar, mustard, pepper." Note the extra stress on "pepper" to denote the end of the meter. Get students to accentuate the beat by clapping or by snapping their fingers. Now add a movement to each word. You can predetermine the movement or invite students to suggest an appropriate movement or gesture...The next stage is to divide the class into groups of four and give them new sets of vocabulary items; for example, "knife, pistol, sword, rifle" or "policeman, thief, judge, lawyer," etc. Each group works out a routine by

themselves and then demonstrates to the class as a whole... (Bell, 1997, p. 38)

The human brain is a marvelous and complex system. Left- and right-brains both play important roles in language development. The function of the left-brain is verbal and rational processing; the right-brain is in charge of non-verbal and intuitive functions (Bergland, 1985). The right hemisphere development of the brain has been paid much attention by many recent researchers. Right-brain strategies such as nursery rhymes, music, and dance may assist children in learning a second language.

#### The Role of Visualization in English-Language Learning

Visualization is the thinking model that has received increased attention (Lumsdaine & Lumsdaine, 1995). Traditionally, school education put great emphasis on verbal and written language skills. Lumsdaine and Lumsdaine (1995) stated that people generally only think of the typical aptitude as that measured by an I.Q. test. However, verbal thinking is not the only thinking mode that is appropriate for problem solving. This visualization helps people sketch images and make diagrams to explain the relationships between data and ideas. It helps people connect "seeing, imagining, sketching, and



thinking process" (Lumsdaine & Lumsdaine, 1995, p. 35). The following are several types of visualization that can be applied to language learning: word substitution, visualization to reduce anxiety about English listening comprehension exams, visualization and reading comprehension, and visual texts used to help EFL students who are learning English.

Word Substitution. Memory can be improved using word substitution. This can apply to learning foreign language or English vocabulary (Lumsdaine & Lumsdaine, 1995). Indeed, a memory expert, Jerry Lucas, said, "People first learn as young children by associating the name of an object with seeing the object" (Lumsdaine & Lumsdaine, 1995, p. 41). Then, the image is linked with the name in memory because people have the ability to construct memorable images to help them link information that they have received. When people hear the name of the object, they can quickly visualize it.

Lucas proposed an exercise to explain how visualization works: ask people to let their mind go blank for a moment. As soon as he said the word "zebra," the mental image of a zebra will pop up in their mind (as cited in Lumsdaine & Lumsdaine, 1995, p. 41). They seem to "see" a zebra right away after they hear this word.

Actually, people cannot "think" of a zebra without the mental image. The difficulty comes when people are required to memorize abstract and intangible concepts. However, in that situation people can use word substitution to help them overcome this problem. People can select a word that can remind them of the intangible word. For example, people can visualize the word "pronoun," by imagining a nun playing golf—a "pro-nun" (Lucas as cited in Lumsdaine & Lumsdaine, 1995, p. 42). This is a way to help people visualize the word "pronoun" through substituting a tangible object for an intangible word or concept.

Visualization Reduces Anxiety about Listening Comprehension Exams in English. It is not easy for people to learn a foreign language, especially to understand what teachers are saying in the classroom. Arnold (2000) stated that listening is essential for second-language acquisition because the first step of learning a foreign language is to understand the words that teachers say in the classroom. However, "unfamiliar accents, lack of clarity and proper enunciation" are constraints for students' comprehension in the foreign-language class (p. 779). It is easy for learners to develop anxiety or lack of confidence and to generate negative attitudes

regarding their listening ability (Joiner, 1986; Arnold, 2000). Especially in exam situations the anxiety problem can be much worse because of the feelings of "uneasiness, tension and nervousness" (Eysenck, 1979, p. 364).

Therefore, how can one help ESL/EFL students overcome this problem? A promising technique to cope with anxiety is visualization. It is an inner process about seeing with the "mind's eye" (Arnold, 1999, p. 260). This capability helps students improve and enhance their learning. That is to say, students can create a state of being willing to consider new ideas or listening to other people's opinions to interiorize the knowledge that they have learned and reinforce learning experiences (Arnold, 2000).

Arnold (2000) claimed that visualization-relaxation training might be useful for reducing anxiety during a listening comprehension examination. Working with imagery can modify learners' appreciation of their listening abilities. In response to Arnold's evaluative questionnaire, all the students in an experimental group felt more relaxed and able to better understand spoken English in an exam situation after doing visualization activities. They felt more confident that they would to perform better on the listening comprehension exam.

Twenty students comprised the group of the research subjects. They were taking the second year of advanced-level English language classes at the University of Seville in Spain. They had difficulty in listening comprehension. Therefore, Arnold arranged for these students to do prelistening relaxation and visualization exercises for ten minutes in their primary language before taking the practice exam. The purpose of doing so is to provide students with opportunities to process information more deeply.

First, the students were guided to focus on their breathing, and, as they breathed, to imagine that they were removing all their stress and tension. Next, the treatment asked students to change their attitude and love any self-constructed barriers (Arnold, 2000). Once students attained a relaxed state, visualization or guided imagery activities helped them in two ways. First, they learned to access guidance from within themselves; second, they acquired confidence about themselves and their abilities, and changed their preconceived notions about their poor ability to understand spoken English.

The third and fourth sessions helped students to visualize the left and right sides of the brain and make friends with their brains. In the final session, the

students visualized banishing their difficulties with English. The purposes of the visualization exercises were to activate students' imagery and to modify students' conceptions of their limitations in listening comprehension (Arnold, 2000).

Visualization and Reading Comprehension. Helping children create mental images in their minds is one way to improve their reading comprehension. "Research proves that students who create visual images before, during, and/or after reading enhance their comprehension" (Guerrero, 2003, p. 3). Guerrero, a second-grade teacher, implemented a study on how to help students better comprehend their reading and to see what strategies the teacher can teach to help students understand and recall what they read. Participants were second-grade students in an extended program after school twice a week (Guerrero, 2003).

Guerrero (2003) indicated that participants were evaluated for their reading comprehension by completing reading comprehension questions before and after the instruction of visualization. The questions were about characters, main ideas, inferences, and details from the readings. The stories students read were simple phonics build-up books called Primary Phonics written by Makar (1977). Under the instructions of visualization, Guerrero

allowed students to brainstorm what they believed was happening in a story by looking only at one picture, an image of a man sitting down on the ground as money fell from the sky.

She let students brainstorm on what they thought might happen in the story based on what they saw in the picture. Then, she read the text that went along with the picture. During the activity, she let students close their eyes and told to create a mental picture in their minds while listening to a portion of a story read to them. After finishing reading, she let the students share their mental pictures (Guerrero, 2003). Next, Guerrero used graphic organizers such as web and story maps to help students to review the stories. Guerrero found that "creating graphic organizers and pictures visually" assisted some students to make progress in their reading comprehension (p. 4).

Visual Texts Helps English-as-a-Foreign-Language Students Learn English. Learning a language with visual texts can help ESL learners enhance their comprehension. One of the reasons is that "visual texts communicate certain information more clearly than verbal texts" (Moline, 1995, p. 2). For example, a metropolitan street map provides the routes of thousands of possible journeys.

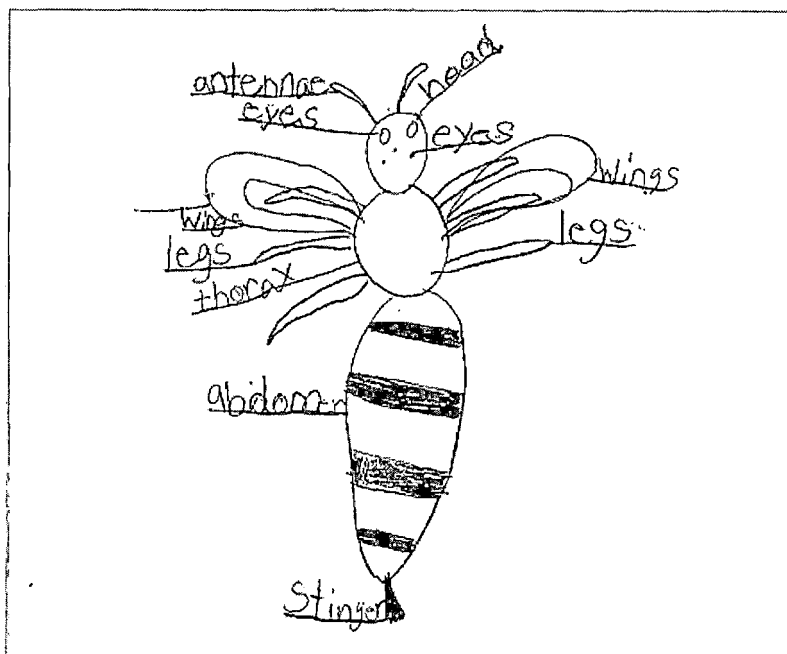
People can use their visual literacy skills to understand distances, direction, and relative positions of the streets; however, if this visual information were converted to words alone, it would be hard for students to comprehend (Moline, 1995).

Moline (1995) stated that visual elements, such as diagrams, graphs, maps, and tables are helpful visual aids accessible to very young children who are not fluent readers of words and older students whose first language is not English. The advantages of these visual aids are many, such as motivating students who are judged to be poor writers and readers and giving support and confidence to those students who communicate well by drawing objects and mapping concepts. Also, these visual texts help students combine their verbal and visual literacy to make an integrated text, and facilitate students' thinking skills.

According to Moline (1995), visual information can be classified as diagrams, graphs, maps, or tables, each of which has its own purposes and functions in students' learning. When teachers expect students to produce visual texts, they need to help them decide which are appropriate. For example, if the topic is how glass is recycled, then students can understand it well through a

visual text such as a "flow diagram, pie graph, and table" rather than relying solely on verbal description (p. 16). The reason is that flow diagrams can display steps in recycling process; pie graphs can explain the number of bottles that are recycled; and tables can describe the items that can be recycled.

Figure 4 is an example of a simple diagram with picture glossaries, which can explain how teachers can combine visual and verbal literacy (Moline, 1995). A second-grade student, Jodi, illustrated this diagram. This picture glossary is used to help the reader "to identify, differentiate, or define items with a group or parts of a



Source: Moline, (1995)

Figure 4. A Simple Diagram



whole" (Moline, 1995, p. 19). Jodi's picture glossary is about a honeybee, which shows the relative size and position of each item and the symmetrical structure of the insect.

### Techniques to Help Children Develop and Enhance Their Visualization

Not all learners can easily handle and use the images in their mind to help them in learning. Therefore, it is necessary for teachers to help learners develop and activate their visualization skill. Three activities can be introduced to help students develop and promote visualization: drawing, guided-imagery practice, and reading.

Drawing. Besides speaking, drawing is another channel for people to communicate with the world. Bassano and Christison (1982) indicated, "This visual communication is universal and international; there are no limitations of pronunciation, vocabulary, or grammar" (p. 1). Also, Buhler (1980) stated that when children are three or four years old, they can draw more than a scribble (as cited in Edwards, 1999). Younger children can express their thinking and emotions by drawing. Drawing is another language that helps children express their inner world. Buhler (1980) stated, "Drawings are graphic accounts of

essentially verbal processes" (as cited in Edwards, 1999, p. 81).

Further, Cohen and Gainer (1976) stated that children develop spatial concepts as a result of visual and motion action, especially drawing from nature. Drawing provides children with an opportunity to develop their right-brain functions (Edwards, 1999). On the other hand, it is common to see younger children draw what they know instead of what they see. They use their own concepts to draw pictures rather than they really see. However, they should not be forced to change their style of drawing even after they are taught correct and clear concepts; they can be guided to revise their concepts through careful observation (Cohen & Gainer, 1976).

Moreover, Edwards (1999) pointed out that drawing is a powerful activity that can "make a shift in brain state to a different model of seeing and perceiving" (p. 5). It means that drawing furnishes visual and brain stimulation. Generally, it is easier for people to look at objects and identify what it is using the left-brain to label, but it is complicated to replicate it in a drawing. If people can see in a special way like an artist, they can draw. People have the ability to make their mental shifts at a conscious level and consciously control their drawing.

"Vases and Faces" is an exercise that provides drawing practice for people to understand the shift from dominant left-hemisphere to subdominant right-hemisphere mode (Edwards, 1999, p. 50). This exercise can cause people to produce the conflicts between the two models when drawing.

When people are drawing "Vases and Faces," they need to know if the thing that they are drawing is an object or a person. The main problem that people may encounter is when they get to somewhere around the forehead or nose, they may experience confusion or conflict. But, the main purpose of this exercise is to let people solve this problem as they experience and observe the state of how L-to-R shifts (Edwards, 1999).

Guided Imagery Practices. Guided imagery "is sometimes referred to as visualization, meditation, guided journeys and imaging" (Kilpatrick, 2001, p. 5). Polsky (1980) stated that guided imagery is a technique to help students develop their imagination; "While students are engaged in the fantasy, they can learn to accept the visualization that their mind's eye has developed for them" (p. 8). For example, Annarella (1999) indicated that when teaching students how to create a drama script, teachers can build up the framework for the story and let

students supply all of the experiences, images, and details of the story through their visualization.

In addition, Kilpatrick (2001) explained that through guided imagery students can be offered an opportunity to use what they already know intuitively and consciously while their creative problem-solving skills are developed in a classroom. By doing so, children's problem-solving skills can be enhanced and they also can get the chance to use their powers of visualization (Wilson, 1994). In her thesis, Guided Imagery with First Grade, Kilpatrick (2001) designed some exercises of guided imagery for her first-grade students to practice. The goal was to help students develop their creativity and promote learning. The series of guided-imagery exercises included one morning exercise for relaxation and ten exercises for enhancing drawing and writing creativity. Students are asked to imagine taking trips to different places with different characters and then create their own stories. Here is a brief summary of the first and the second exercises that she taught in the classroom:

Morning Relaxation: Children focus their attention on their breathing and relax their body and concentrate.

Trip to the Beach: [Children] [imagine]  
walk[ing] on sand, feel[ing] the cool ocean  
water, visit[ing] tide pool creatures and  
find[ing] something special inside a seashell.

(p. 24)

The relaxation exercise is placed at the beginning to help students focus on breathing and relaxation. This exercise is helpful in creating a peaceful and inviting climate. One of her first-grade students' writings is reproduced below.

Trip to the Beach

I went to the beach to take a walk with my Grandpa in the sand. When I was walking my Grandpa told me to pick up a shell. I picked it up and inside I saw a pearl. After that we caught fish together. We got more shells and then I went home. My Grandpa died so I can only see him when I visit the beach. Grandpa always liked the beach because he went boating. (p. 62)

Reading Helps Visualization. According to Lapin (2003), proficient readers can create images in their minds when they are reading: "visualization is like a natural part of reading for them" (p. 5). However, for a variety of reasons, poor readers cannot connect themselves

to the text with their mental pictures. Therefore, to help students visualize as they are reading, a teacher can start with a simple sentence and ask the students questions in order to help them create images. An example of a simple sentence, "Jenny is watering the plants," can help students create images.

Who is this about?

How old is Jenny?

How tall is she?

What is she wearing?

What color hair does she have?

What kind of mood is she in?

Where is she?

Why is she watering the plants?

How many plants are there?

What kind of plants are they?

How is she watering them?

What season of the year is it?

What is the weather like? (Lapin, 2003, p. 5)

These detailed questions can help poor readers create their own visual interpretation of the sentences and then give the teacher their answers. It is a process that transforms a simple sentence into a complete scene. If children can easily work up a single sentence, the teacher

can move on to a paragraph and then to a whole page of text.

### Summary

Visualization is a mental power that provides people with an opportunity to change their lives in order to improve their quality of life. Strengthening children's visualization not only can help them learn better but also can enhance their motivation and creativity. Doing visualization activities can help EFL children reduce their anxiety and stress when taking listening comprehension exams in English. Children's reading comprehension can also be enhanced by appropriate guided visualization. Further, learning language with visual texts, like diagrams, graphs, maps, and tables can aid in the increase of comprehension of class materials.

Therefore, it is necessary for teachers and parents to take visualization seriously. People could improve their powers of visualization by improving right-brain skills. Drawing and guided-imagery practices are the main techniques that can help children develop their visualization ability. Through drawing, children can express their inner thoughts and expression; through guided imagery, children connect their inner world to reality in a comfortable environment. Moreover, to help

students visualize as they read, a teacher can start with a simple sentence and then ask the students questions to help them create images. Visualization is a useful tool that leads students to learn a foreign language with their mind's eye.

## Creativity

### Introduction

Creativity is like building a sand castle and then making it real, and decorating it with beautiful adornments (Tsai, 1986). Indeed, creativity is the ability to create things that have never been seen in the world and then to make them come alive. "When the creative spirit stirs, it animates a style of being: a lifetime filled with the desire to innovate, to explore new ways of doing things, to bring dreams to reality" (Goleman & Kaufmann, 1992, p. 41). In fact, creativity is a kind of human potential hidden in the mind. With appropriate instruction and continuing inspiration, people's creativity can be displayed.

Goleman and Kaufmann (1992) proposed that "creativity takes root in childhood" (p. 45). That is, life for children is a creative adventure wanting to be explored. Teresa Amabile, a psychologist, stated that young children



have "the desire and drive to explore, to find out about things, to try things out, to experiment with different ways of handling things and looking at things" (as cited in Goleman & Kaufmann, 1992, p. 45). However, teachers and parents have the power to encourage or suppress the creativity of their children in the home environment and in school. For example, most parents want their children to be good and obedient. Children are asked to be quiet and behave as adults; however, this may cause diminished curiosity and creative ability (Tsai, 1986). Therefore, parents and teachers have to pay attention to the way children are treated while being educated. The following sections will introduce the concept of creativity, focusing on the definition of creativity, barriers to developing creativity, and ways to enhance children's creativity.

### The Definition of Creativity

According to the Webster's Third New International Dictionary (1993), creativity means "to bring into existence" or "make out of nothing" (Gove, 1993, p. 532). Creativity is the ability to create. However, creativity is a diverse construct and a complicated phenomenon (Mumford & Gustafson, 1988). Different scholars have different views; therefore, creativity has been defined in

many ways. As Torrance (1963) pointed out, creativity is "the process of sensing problems or gaps in information, forming ideas or hypotheses, testing and modifying these hypotheses, and communicating the results" (p. 4). In the process of creative problem solving, one must first clarify the problem; attempt as many ways to solve problem as possible; and finally find an effective approach and put it into practice (Chen, 1995).

In addition, Guilford (1968) defined that creativity "refers to the abilities that are most characteristic of creative people" (p. 77). The primary characteristic of creative people is that they have power to exhibit creative behavior to a remarkable degree, which includes such activities as "inventing, designing, contriving, composing, and planning" (Guilford, 1968, p. 78). People who manifest these types of behavior to an obvious degree are usually recognized as being creative. Further, highly talented people have a great power of creativity to surpass the boundaries of different domains and find interconnections among language, music, dance, social contacts, spatial, and interpersonal aspects (Gardner, 1983).

Moreover, Csikszentmihalyi (1996) considered that creativity can "be observed only in the interrelations of

a system made up of three main parts," such as "domain, field, and person" (p. 27). These three concrete aspects can explain how creativity can be examined. The domain consists of a set of symbolic rules and procedures; for example, mathematics is a domain, or at a finer resolution, algebra and number theory can be regarded as domains. The field contains all the individuals who behave as gatekeepers to the domain. The person means "someone whose thoughts or actions change a domain, or establish a new domain" (Csikszentmihalyi, 1996, p. 28). It means that when someone's ideas are fresh and original, they can make a change or a new contribution to domain. In other words, "Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one" (Csikszentmihalyi, 1996, p. 28). Creativity is regarded as a kind of behavior in which people produce something new and unpredictable (Lee, 2001).

Furthermore, Sternberg and Lubart (1991) indicated that according to the definition of creativity, the product of creativity must be characterized as inventive and appropriate. And it should involve a person's intelligence, knowledge, intellectual style, personality, motivation and environmental context. All of these six

kinds of resources interact with each other to promote people's creativity. In other words, creativity can be "a 'confluence theory' that means the elements of creativity work together interactively, not alone" (Sternberg & Lubart, 1991, p. 614).

Therefore, anyone who wants to cultivate or enhance their creativity has to develop themselves in these six aspects. In the classroom, teachers need to provide a comfortable, safe, and open environment for students to learn without pressure. Students should be allowed to learn in a more autonomous ways; they can think independently and express opinions without reservation. In this way children develop their creativity (Chang, 2003).

#### Barriers to Developing Creativity

Creativity is in all of humankind. It "is not the exclusive possession of a chosen few, like the Mozart, the Rembrandt, and the Einstein" (Shallcross, 1981, p. 2). Indeed, everyone possesses creative abilities to some degree such as "adventurous thinking, imaginativeness, an insatiable curiosity, discovering and inventing" (Birkmaier, 1971, p. 345). However, these characteristics can be nurtured or suppressed by the ways people are treated, especially children.

The development of creativity starts from birth; creative performances are obvious during childhood but they diminish with age. That is because children's inventive abilities are hindered for many reasons and their abilities of invention become fixed and unchangeable (Jian, Huang, & Chen, 2002). Therefore, the first way to develop creativity in children is to know well the factors inhibiting creative development in children; then, people need to find ways to eliminate these factors (Chen, 1995). Discussion of the barriers was introduced as follows by two scholars, Alex Osborn and Teresa Amabile. Osborn (1963) pointed out four factors that tend to cramp creativity: previous habits that hinder problem-solving, self-discouragement that obstructs creativity, timidity that tends to abort ideas, and conformity that impedes the development of creativity.

Previous Habits Hinder Problem-Solving. Most people usually are limited by their previous experiences when trying to solve problems. "One reason why many of us tend to function less creatively as we mature is that we become victimized by habit" (Osborn, 1963, p. 43). People's ideational processes are apt to be dependent on their life history. They solve problems according to their previous experiences because the outcomes have proved workable in

the past. However, depending on previous experiences to solve problems tends to constrain people's thinking. Also, it "militates against" people's attacking new problems or producing ideas with an "imaginative approach" (p. 43). For that reason, when people face a new problem that they have never encountered, it is very hard for them to think up new solutions.

Self-discouragement Obstructs Creativity. According to Osborn's long-term research as a creative coach, many people usually undermine their creativity by self-discouragement. "Our creative efforts will always breed discouragement by others as long as nearly everyone likes to throw cold water" (Osborn, 1963, p. 45). In other words, very few people know how to encourage other people, and even fewer know how to encourage people about ideas that are different or riskier than normal. Therefore, people who have different ideas or opinions are often afraid of expressing their thoughts individually. In that case, creativity is hindered (Chen, 1995).

Conformity Impedes the Development of Creativity. Another tendency that hinders creativity is "a yen to conform" (Osborn, 1963, p. 47). It is influenced by conventionalism, an obstructor of originality. People who are conventional want to be accepted as normal and right

by other people, and are afraid of being different from others. Few people are aware of this anticreative feature. It is an inner voice of judgment that confines people's creative spirit "within the boundaries of what we deem acceptable" (Goleman & Kaufmann, 1992, p. 42). It is the voice that whispers to people, "They will think I am foolish," or "That will never work" (Goleman & Kaufmann, 1992, p. 42). Therefore, the desire to be the same as other people rather than to be original or different will militate against creativity (Osborn, 1963; Chen, 1995).

Timidity Tends to Abort Ideas. Timidity will cramp creativity. The reason is that "due to our expecting too much of ourselves, diffidence may reflect conceit rather than modesty" (Osborn, 1963, p. 47). It means that people try to appear unconcerned when they cannot reach their lofty goals; or they do care because of their conceit or too much pride. Therefore, even though people have new ideas or concepts in their mind, they often hesitate to share their opinions with others for lack of confidence (Osborn, 1963).

Next, Amabile (1996) identified that surveillance, evaluation, competition, overcontrol, and pressure were the main obstructers which can discourage children to develop creativity. These will be discussed in turn.

Surveillance. When parents or teachers hover over their kids and make them feel that they are constantly being watched while they are working, children do not have chances "to explore, to try things out, and to experiment with different ways of handling things" (Goleman & Kaufmann, 1992, p. 45). The reason is that surveillance can impact motivation (Amabile, 1996). Surveillance may lower children's interest, enjoyment, satisfaction, and challenging exploration.

Evaluation. When children worry about how other people judge what they are doing, they may not express themselves, nor do what they really want to do. In fact, they should care mainly about how satisfied they feel with their accomplishments, not about others' judgments (Goleman & Kaufmann, 1992; Amabile, 1996).

Competition. When children are put in a competitive situation, it becomes a win-or-lose situation where only one person can come out on top (Goleman & Kaufmann, 1992). If competition is overemphasized, it may negatively impact children's creativity as a result of being burdened by parents and teachers' high expectations. However, if children are allowed to progress at their rate, they may have chances to assimilate what they have learned completely and produce their own creative ideas.



Overcontrol. Parents and teachers usually like to instruct their children how to do things. They may fail to give their children much space for exploration and leave children feeling that exploration is just a waste of time (Goleman & Kaufmann, 1992). If parents and teachers are overprotective of their children, it may cause children to fear being different from others and then may limit their curiosity (Arasteh & Arasteh, 1976; Jian et al., 2002).

Pressure. Too much expectation for a child's performance will cause a lot of pressure. Rigid or strict training regimes can easily lead to children to dislike learning (Goleman & Kaufmann, 1992).

#### Ways to Enhance Children's Creativity

Taking into consideration the above impediments to creativity, researchers have identified ways to overcome these barriers. It is important for educators and parents to recognize ways to help children eliminate creative inhibitions. The following are ways to enhance children's creativity: building motivation, promoting divergent thinking, stimulating curiosity and exploration, and encouraging confidence and a willingness to take risks (Nickerson, 1999).

Building Motivation. According to Sternberg and Lubart (1991) as well as Yang (2001), motivation plays an

important role in creative endeavors because it is the driving force of creativity. Intrinsic motivation is particularly beneficial in promoting children's creative ability. The reason is that if people perceive the tasks that they do as interesting, involving, satisfying or personally challenging, they become passionately involved and dedicated to their work (Collins & Amabile, 1999). In other words, intrinsic motivation leads children to "focus on tasks rather than on the external rewards that performance of these tasks might generate" (Sternberg & Lubart, 1991, p. 612).

Moreover, intrinsic motivation is potentially a central factor in the educational process because the desire to explore and to understand is intrinsic to human nature (Deci & Ryan, 1985). Intrinsic motivation is catalyst that can make a person learn out of curiosity and for his or her satisfaction and interest (Yang, 2001). For example, teachers may use this approach in allowing students to choose their own topics for individual or group projects. By using this approach, children have freedom to develop their ideas, explore interests, and enjoy their learning.

Promoting Children's Divergent Thinking. One definition of creativity focuses on the process of

divergent thinking that involves "breaking up of old ideas, making new connections, and enlarging the limits of knowledge" (Honig, 2001, p. 34). When teachers encourage students to think divergently, they are helping maintain students' motivation and passion for in-depth learning. If children are encouraged to continue to generate new ideas, it can nurture their creative-thinking abilities.

In his book, Creativity: Flow and the Psychology of Discovery and Invention, Csikszentmihalyi (1996) stated "fluency, flexibility and originality" are three dimensions of divergent thinking that people generally use to enhance their creative ability (p. 368).

Fluency refers to a multiplicity of ideas or thoughts. Guilford (1968) stated that there are three differentiated fluency factors related to divergent thinking: "ideational fluency, associational fluency, and expressional fluency" (p. 100). Ideational fluency refers to the ability to generate a number of ideas. The ideas generated may range from a single word to complex phrases and short sentences that express unitary thoughts. Guilford (1968) gave examples in a test. The examinee was asked to list all the things he could think of that were solid, flexible, and colored. Typical responses were "cloth, leaf, rose petal, hair, skin, leather, and so on"

(p. 100). Any response corresponding to the descriptions was accepted.

Another kind of fluency called "associational fluency" is related to the completion of relationships (Guilford, 1968, p. 100). It involves giving ideas that fit a class. For a test of associational fluency, the examinee was asked to list as many words as he could think of that meant "the opposite, or nearly the opposite, of the word 'good'" (p. 100). For example, the examinee may respond with "bad, poor, sinful, defective, awful, terrible, and so on" (Guilford, 1968, p. 100).

A third kind of fluency is called expressional fluency, which has to do with easily and fluently building sentences. The examinee was asked to write as many four-word sentences as he could, all different, without using the same word twice. He was given the initial letters of the four words, the same four being specified for each sentence. For example, "W..... c..... e..... n....." To this task, he may reply: "We can eat nuts," "Willie comes every night," and "Wholesome carrots elevate nations" (Guilford, 1968, p. 101).

Second, flexibility is the ability to produce ideas that are different from each other. Csikszentmihalyi (1996) proposed, "...having as many different kinds of

ideas as possible" is a way for people to increase flexibility (p. 368). For example, in Guilford's test of the divergent thinking abilities of human intelligence, an examinee was required him to list all the uses he could think of for a common brick in eight minutes. If his answers were: "build a house, build a barn, build a garage, build a school, build a church, build a chimney, build a walk, and build a barbecue," he earned a very low score for spontaneous flexibility because all of these uses fall into the same class (Guilford, 1968, p. 21). However, if his answers were: "make a doorstop, make a paper weight, throw it at a dog, make a bookcase, drown a cat, drive a nail, make a red powder, and use for baseball bases," he got a high score for flexibility because he went from one class to another (Guilford, 1968, p. 21). Therefore, if a person is more flexible in his or her thinking than average, he or she is very good at developing creative responses (Glover, 1980).

Last, originality refers to "the unusualness of a response or production" (O'Tuel & Bullard, 1993, p. 72). Originality is one of the hallmarks of creative thinking. Csikszentmihalyi (1996) stated, "If asked to come up with names for a baby, or ways to use a paper clip or things to do at a party," a creative person may give novel, unusual,

and clever ideas which "are different from the answers of the majority" (p. 369). For example, people can take a random paragraph from the paper each day and find novel and unique ways of expressing the same ideas. If people can come up with many different ideas frequently, they become more creative (Glover, 1980).

Stimulating Curiosity and Exploration. Children like to explore from birth; therefore, arousing their curiosity can help promote the development of their creativity. Torrance (1970) indicated, "One of the most impelling of a child's creative needs is his curiosity" (p. 16). Curiosity in children is like a constant light leading them to discover and take interest in anything around them (Csikszentmihalyi, 1996). That is, curiosity appears when people persistently refuse to accept things taken for granted, or they have a deep desire to find new explanations and doubt the former explanations (Nickerson, 1999).

Most educators recognized that instilling curiosity in students encourages their "disposition to learn" (Arnone, 2003, para. 1). It is believed that curiosity is a heightened state of interest, resulting in exploration. When students are attracted by a new idea or a new situation, and they spontaneously explore further without

caring the reward they will get, they can be said to be truly motivated. Both Arnone and Csikszentmihalyi suggested several strategies to help students foster curiosity. First, Arnone (2003) suggested "creating an atmosphere where students can feel comfortable about asking questions and where they can test their own hypotheses through discussion and brainstorming" (Strategies that foster curiosity in learners, para. 4). This not only nurtures students' curiosity, but also helps them build confidence.

Csikszentmihalyi (1996) suggested that "try to surprise at least one person every day" is an effective strategy to inspire the individuals' curiosity (p. 347). People can try to say something unexpected, express an idea that they have not dared to reveal, or ask a question they would not ask in general. In addition, people may break the routine of their activities, such as inviting friends to go to a restaurant, a show, or a museum that they have never visited before.

Third, Arnone (2003) stated that educators need to give students the opportunity to select topics within a subject area. For example, in a writing class, teachers let students explore a topic of his or her interest when

students achieve the goals of writing assignments. This is a good strategy for teachers to sustain curiosity.

Last, Csikszentmihalyi (1996) recommended, "When something strikes a spark of interest, follow it" is a tactic to foster people's curiosity (p. 348). It is a general thought that when something captures people's attention, such as an idea, a song, or a flower, the impression it leaves on people is brief. And people are too busy to explore the idea, song, or flower further. However, this is not the right concept. The world is everybody's business. We all have to maintain a sense of curiosity to explore the world; then, we will realize which part of the world is best suited to us (Csikszentmihalyi, 1996).

Encouraging Confidence and a Willingness to Take Risks. Timidity and fear are obstacles for children in developing their creativity (Nickerson, 1999). It causes children to hesitate to express their ideas, especially unconventional notions (Freeman, 1983). "Fear of failure, fear of exposing one's limitations, and fear of ridicule are powerful deterrents to creative thinking" (Nickerson, 1999, p. 414). So what can educators and parents do to help children nurture their creativity in school and at home? Nickerson (1999) suggested that "encourage[ing]"



confidence and a willingness to take risks" are ways to enhance creativity in children (p. 413).

First, it is important for children to build up confidence to overcome timidity and fear, the obstacles to developing creativity. They need to be encouraged to try persistently without worrying about the result, and the effort itself must be rewarded regardless of success or failure (Nickerson, 1999). This can promote children's courage to use trial and error, and open the gate to creativity.

On the other hand, a child must be provided a risk-appropriative environment that allows for mistakes (Goree, 1996). A risk may be a chance. A risk does not always lead to a crisis; it may lead to success. Therefore, children should be encouraged not to fear taking a risk. Some of the most creative ideas and inventions are gained through constant trial and error. If children are afraid of failures, and hesitate to take risks, then the opportunities for invention are reduced (Tsai, 1986).

### Summary

Creativity has been defined in many ways. It can be a process of perceiving problems or gaps in information; it can also be a fascinating characteristic that creative

people have. Generally, creativity is the ability to see things in a new way and the ability to come up with new and unusual ideas. Moreover, creativity may be more obvious during childhood but diminish with age. Therefore, it is very important for teachers and parents to know well the factors inhibiting creative development in children and then find ways to eliminate them.

Parents and teachers should be aware of the main factors cramping children's creativity: the negative influence of children's previous habits to solve problems, timidity, self-discouragement, and conformity. Other factors that hinder children's creativity are surveillance, evaluation expectation, competition, overcontrol and pressure. The ways to eliminate these obstacles are building motivation, promoting divergent thinking, stimulating curiosity and exploration, and encouraging confidence and a willingness to take risks. Above all, parents and teachers can offer their loving support to their children when they show curiosity about the things around them.

## Storytelling

### Introduction

People love to hear stories. Lewis Carroll, the author of Alice in Wonderland, called stories "love gifts" (Baker & Greene, 1987, p. 18). Definitely, telling stories is like giving a gift to others. Storytelling has played an important role in human life and history for thousands of years. People tell stories to entertain, to teach, and to pass down traditional values, culture, and heritage from one generation to the next (Baldwin, 1995). Storytelling has an intimate relationship with people's lives.

Storytelling is significant for children because it provides them with an opportunity to reinforce their language skills. Storytelling provides natural opportunities for children to listen, speak, read and write. Through storytelling, children can also exercise their imagination to visualize the characters, actions, and settings in their own way. In addition, through listening to stories or telling stories, learning can be made joyful, which can increase children's motivation to learn. This method can also be applied to teaching English. Cooper (1989) stated that storytelling is an ideal tool for children to combine listening and interest,

focus their attention and memory, and enlarge their repertoire of English vocabulary and phrases. For this reason, EFL teachers should integrate this technique into their curricula. The following sections introduce how storytelling can help EFL children learn English. The sections will focus on the definition of storytelling, the importance of storytelling, the role of storytelling in the EFL classroom, and techniques to help children deliver stories.

### The Definition of Storytelling

Storytelling is an oral tradition. It is "the oldest form of literature" (Chambers, 1971, p. 3). This oral literature has thrived for thousands of years before print and literacy were used commonly in society. In ancient times, people told stories in an attempt to record life experiences, to preserve history, and to transmit cultural values and beliefs (Díaz-Rico, 2004). Today people have opportunities to learn previous generations' lifestyles, cultures, customs, experiences, religions, and history through stories. In addition, Colwell (1980) stated, "The love of stories is universal" (p. 1). It means that everyone loves stories. Particularly, a good story not only entertains, but also evokes emotion and teaches the readers or listeners.

The National Association for the Preservation and Perpetuation of Storytelling (NAPPS) provided a richer definition: "storytelling is an art form through which a storyteller projects mental and emotional images to an audience using the spoken word, including sign language and gestures, carefully matching story content with audience's needs and environment..." (Yarnspinner as cited in Livo & Rietz, 1986, p. 7). Listeners can feel and experience the thoughts and emotions of the characters of the story through the storyteller's vivid words, lively gestures, and facial expressions. The teller creates the story lines and delivers them orally to the listeners; the listeners give back by reacting to the teller. That is, the teller and the listeners need to cooperate to create a story (Roney, 1996).

Zobairi and Gulley (1989) proposed that storytelling is an "oral communication" that requires "imagination and wisdom" (p. 4). A good storyteller not only gives "a presentation of a memorized script" but also conveys "the meaning and mood" of the story to the audience with creative words and dramatic actions (Chambers, 1971, p. 28). Storytelling is a natural way for children to develop their language abilities and to stimulate their abundant imagination. For example, when the teacher tells

students stories, she or he encourages students to participate in the storymaking process, such as creating possible alternative solutions to the problems in the stories. By telling stories, not only do children extend their knowledge of story schemata but also get chances to express their thoughts and emotions with their own words.

### The Importance of Storytelling

Storytelling can be an educational tool that facilitates teachers' making actual lessons much more powerful, and helps children learn academic knowledge and skills effectively (Hamilton & Weiss, 1990). In his book, Teaching as Storytelling, Egan (1989) offered ideas to teachers about how to integrate imagination into curricula such as language arts, mathematics, social studies, and science. Stories that are integrated into the lesson plan can help students remember and understand the information better, and keep their interest and motivation longer (Mason, 1996). Moreover, the process of learning to tell a story can help children build social skills, confidence, and poise; promote language skills and literacy development; and stimulate imagination and creativity.

Promoting Language and Literacy Development. Telling stories can enhance children's language and literacy development. Pesola (1991) proposed that storytelling is

"one of the most powerful tools for surrounding the young learner with language" (p. 340). It is a very flexible technique for children to develop and strengthen skills in the language areas of speaking, listening, reading, and writing. The following explains how storytelling can promote children's language and literacy development.

First, Zobairi and Gulley (1989) indicated that children who have learned to tell a story enhance their speaking skills. Storytelling helps children develop their ability to understand oral language and assists them in communicating effectively. Through telling a story, children convey their ideas and concerns clearly and expressively (Denman, 1994). EFL students can use storytelling to practice English vocabulary and phrases that they are learning. Also, storytellers can develop and apply appropriate gestures and body language by bringing with stories to life (Peck, 1989).

Second, Paquette (1994) reported that listening to stories helps children build listening skills. It is an excellent vehicle to increase children's mastery of vocabulary, phrases, and comprehension. When children listen to stories, they learn the meaning of new words and phrases through context, acquire grammar usage, and practice communicating meaningfully and naturally

(Hendrickson, 1992). Moreover, hearing stories can help children get familiar with "the characteristic rhythms and structures of language and story" (Hamilton & Weiss, 1990, p. 85). It assists them in accumulating background knowledge and comprehending the stories they are reading.

Third, Farrell (1994) stated that storytelling is a vital strategy which helps children learn reading and writing. For example, in preparing to tell a story, children have to choose a story they like to tell and then read the story to determine the structures and components like beginning and end, plot, characters, setting, and theme. That is, they need to map the story structure and make meaningful connections between the components. Reading a story helps children develop the skills to comprehend materials in many formats and learn to "judge literature critically on the basis of personal response and literacy quality" (Paquette, 1994, p. 32).

Finally, Dailey (1994) stated, "storytelling and writing have a natural kinship" (p. 68). Storytelling is an effective way to help students build their writing skills. Through writing a story, children can learn how to generate, select, and organize ideas, and evaluate and revise their own writing. As for EFL students, writing a



story is a method for them to reproduce and apply the words and phrases they have learned in English.

Stimulating Imagination and Creativity. Stories provide an imaginative world that leads children to adventure. Mallan (1992) claimed that storytelling can enable both teachers and students to engage in creative and imaginative learning. In order to teach students how to tell a story, a teacher has to develop various kinds of techniques to help students create their stories. Through storytelling, children can use their imagination to visualize characters, settings, and details of actions without visual aids. Children have a basic ability to create unique images freely with each scene when hearing the story.

Also, exercising children's imagination through hearing stories can stimulate and promote the development of higher-level thinking skills (Mallan, 1992). For example, when teachers tell stories to children, they may ask children some questions to help them predict or examine the circumstances of the story. These questions aid children to "recognize the problems/episode taking place in the story" and give children a chance to consider the implication of the story (Cherry-Cruz, 2001, p. 5). When the teacher starts to discuss with children the

content of the story, children have to exercise multiple skills like association, analysis, imagination, creativity, sympathy, hypothesis, and value clarification, which are very important for higher-order thinking (Zhou, 2003).

Strengthening Social Skill Development. Storytelling provides children with chances to learn how to communicate with peers. Hamilton & Weiss (1990) indicated that "storytelling improves self-esteem, and builds confidence and poise when speaking before a group" (p. 13). As storytellers, children have chances to interact with people naturally, which can help them to increase their confidence when talking actively in front of the public. In other words, children's personal and social development can be developed through telling stories. Hamilton and Weiss (1990) used a fifth-grade student for example. The student explained the benefit of storytelling, which improves his or her self-esteem:

I used to be shy. I still am, but I wasn't shy when I told my story. I didn't think the principal would really come to the program, but he did and then the next day he said "Good morning" to me in the hall. He never knew who I was before. (p. 15)

This fifth-grade student has changed his or her attitude towards seeing things on the bright side, and has overcome the fear of speaking in front of the public.

In addition, Mallan (1990) pointed out that stories provide children with examples of "social contexts that they can see real-life relationship between themselves and other beings acted out and resolved in the literary world" (p. 12). This means that stories provide children with chances to experience different aspects of life in the real world and learn how to cope with conflicts or problems from vicarious incidents. Moreover, storytelling can develop and promote children's sense of humor, which will in turn lead to more satisfying class discussions. Students can be easily encouraged to acquire some important skills necessary for their learning and life such as learning how to listen and be attentive (Scott, 1985).

#### The Role of Storytelling in the English-as-a- Foreign-Language Class

Storytelling plays an important role in the EFL class when students are learning a foreign language. According to Halliday (1977), storytelling is an effective implement for people to learn a language. Hendrickson (1992) stated that when learners hear stories, they can learn the

meaning of unfamiliar words and phrases through context. It helps EFL learners expand their "lexical repertoire of idiomatic and colloquial expressions as well as slang, jargon, and other figurative language" (Hendrickson, 1992, p. 8). Also, EFL learners can obtain a sense of how the grammatical features of a language communicate meaning. For example, when ESL/EFL students listen to stories, they can learn the usage of the simple present and present progressive tenses which are sometimes used for the past narrative. They are: "The cat climbs [climbed] up the tree, then the little boy goes climbing [climbed] after the cat" (Hendrickson, 1992, p. 8).

Hendrickson (1992) stated that paralinguistic features are another benefit that students can learn in order to help audiences understand a story. A storyteller's facial expressions, gestures, and eye contact can facilitate listeners' comprehension of a story and catch their attention. In addition, students can learn intonation and word stress of English by telling stories. For example, the stress of "the white house" and the stress of "the White House" have different meanings.

According to Scott (1985), telling stories can give the classroom an atmosphere of relaxation and intimacy. When feeling relaxed and safe, students will be more

predisposed to learn in the classroom because they feel respected there and believe they can learn something in the classroom. Further, Scott and Ytreberg (1990) stated that students can be encouraged only when feeling relaxed and safe to learn a language independently and to sustain motivation. When students feel interested and safe in the classroom, they will be glad to take part. And they will not feel embarrassed even when making a mistake or attempting to speak (Kauchak & Eggen, 1993).

The advantages of storytelling have been pointed out above. Next, three good ways to tell stories effectively in the EFL class will be introduced to teachers and students: using visual properties in storytelling, story reading, and interactive storytelling.

Visual Properties Used in Storytelling. To help listeners comprehend the meaning of the story, many storytellers use a variety of visual props, including flannel boards, chalkboards, flip cards, paper rolls, photographs, puppets, slides, overhead transparencies, and filmstrips (Hendrickson, 1992). By using these visual properties in storytelling, a teacher or a storyteller can make the story come alive (Morrow, 1979). Not only does this help children get involved in the story, but also it leads students to enter the realm of imagination.

As for EFL learners, Morrow (1979) suggested that teachers can use a variety of visual aids to help students learn English. These make telling stories interesting and active; in addition, they help students better understand a story. For example, before telling a story, teachers can work with students to create their own flannel boards. Initially, students can draw the characters of a story on heavy construction paper and then cut them out. Next, students can paste up strips of sandpaper on those characters' backs so they can cling to the flannel board (Morrow, 1979). As one tells a story, he or she can put the proper character on the flannel board at the appropriate time. It makes the characters and settings of a story come alive.

Story Reading. Reading a story is a good way to add much charm to the story. Allen and Allen (1985) stated that reading familiar stories aloud in a foreign language to students "permits students to head and attend to a significant amount of cohesive literary language" (p. 690). These stories can be important sources of linguistic input. When beginning English learners read stories, they do not need to spend so much time in struggling over words and ideas; on the contrary, they just need to keep reading to become involved in the

characters and plots of the stories. In addition, there are many advantages of reading aloud that strengthen storytellers' techniques in communication; they include "pleasure, flexible voice, clear enunciation, and skillful pacing that captures the rhythms and conveys the mood" (Baker & Greene, 1987, p. 76). Those techniques can be practiced by reading the story aloud, and they make stories much more enjoyable and attractive.

Interactive Storytelling. Interactive storytelling can scaffold children's early narratives and foster their language and literacy development. Trousdale (1990) pointed out, "storytelling offers ways to bring children into the act of storymaking, ways of creating stories with children and not just for or to children" (p. 164). The fact is that the teller and the listener become engaged in creating the world of the narratives. For example, in her article, Interactive Storytelling: Scaffolding Children's Early Narratives, Trousdale reported that she told several stories to a young child called Tim and observed his reactions. When Tim became more familiar with the story, he liked to express his ideas about the story events and actions. He could also create possible alternative solutions to the problems in the story rather than listen to the original true story.

Then, she did the same interactive storytelling (with some adjustment) to other children in school settings; she found that it still worked as well, especially with small groups of children. As children are more familiar with the stories, they were invited to take turns in sharing their ideas and telling the stories. One of the stories that Trousdale has told in the classroom is "The Little Red Hen." In order to encourage interactive telling of the story, Trousdale prepared stuffed animals for each character like hen, dog, cat and rat. The stuffed animals were not given to individual children until they had become familiar with the story. Then children spoke the characters' words continuing the story told by the teacher. The children's faces reflected intense concentration as they waited for their turn to speak.

Elementary English-as-a-foreign-language teachers can teach English by interactive storytelling. Teachers can begin telling a story, and then ask students to participate in the story-making process and require students to predict or create the structure of the rest of story, "elaborating on incidents, incorporating characters and information" (Hendrickson, 1992, p. 12). These activities help children brainstorm English words that they have learned and make a story.



## Story Techniques to Help Children Deliver Stories

The first step to help children deliver a story successfully is to choose a tellable story. Baker and Greene (1987) indicated, "A good story for telling is one that has something to say and that says it in the best possible way" (p. 29). A tellable story should have values that can give children something to remember, such as compassion, humor, love of beauty, resourcefulness, kindness, and courage (Baker & Greene, 1987). Hendrickson (1992) suggested that several characteristics of a good story that teachers can refer to when selecting a story are as follows: (1) a clearly defined theme; (2) believable characters; (3) a well-developed plot that gradually unfolds, maintains suspense, and builds to a climax and ends; and (4) a satisfying conclusion. For example, fables are a good choice for the beginning storyteller to deliver a story because they are "short in length, with few characters and single-incident format" (Mallan, 1992, p. 28). It can be easy for beginning storytellers to comprehend the context of the story and the story structure before they tell a story in public.

Once the story has been selected, another crucial consideration in storytelling is the preparation of storytelling techniques, such as voice, facial expression,

gestures, and movement. These are vital elements that influence the performance of storytellers. First, voice is the storyteller's most important tool. A good storyteller avoids a monotone (Hamilton & Weiss, 1990). The storyteller's voice must be filled with diverse expressions when delivering a story. A good storyteller can use his or her voice as an instrument, whispering or shouting to express excitement, happiness, fear, or sadness that a story demands (Chambers, 1971).

Second, Chambers (1971) stated that the body and face are also vital aids to a good storyteller because the teller's face is "often the mirror of the story" (p. 28). The teller needs to change his or her facial expressions flexibly to show frowns and smiles, fear and happiness, and sadness and anger so as to catch listeners' attention and help strengthen the impression of a story. These facial expressions, when natural and convincing, promote the effectiveness of the telling.

Third, eye contact is a crucial aspect during storytelling because the teller's eye contact with the audience can fasten them to the story by implying that the teller is telling the story just for them (Hamilton & Weiss, 1990). In addition, Chambers (1971) indicated that through eye contact the audience can watch the teller's

eyes "for clues, for emotional expressions, and for reassurance of sincerity" (p. 29). This makes the story more persuasive and vivid.

Finally, "The effective use of the hands often adds an extra dimension to the teller's art" (Chambers, 1971, p. 30). The listeners can better comprehend such aspects as size, distance, texture, and weight through gestures or pantomime with hands. The use of gestures in a storytelling session should be honest and natural and free from contrivance. Gestures can bring a story to life naturally and appropriately.

To be a successful storyteller, complete and careful preparations are required before delivering the story in public. Choosing a tellable story is the first major task in developing good storytelling technique. The value of a tellable story is to give children something meaningful to remember in characters, plots, or moral. The second consideration about telling a story is the use of techniques such as voice, facial expression, eye contact, and gestures that help storytellers deliver story actively and persuasively. These elements can cause a story to come alive.

## Summary

Storytelling is a valuable activity that is a natural bridge to listening, speaking, reading and writing (Mason, 1996). Not only does storytelling influence language learning, but it also promotes imagination, creativity, and social-skill development. Also, it is an excellent educational tool for teachers to integrate into the curriculum. Students can better comprehend and remember what is taught. Significantly, students' interest in and attention to learning English can be held longer. Therefore, storytelling is an effective educational tool for EFL teachers to use in the English class.

## Creative Writing

### Introduction

Writing is one of the basic language skills that, once acquired, is used throughout life. According to Webster's Third New International Dictionary, writing is "the act or art of forming letters on stone, paper, wood or other appropriate medium to record and to communicate the ideas" (Gove, 1993, p. 2641). Through writing, people can convey their thoughts, feelings, and emotions. Writing is like "self-portraiture" (Burrows, 1959, p. 219).

Writing provides a chance for children to practice and take risks with language (Randolph, 2000).

With regard to creative writing, Phillips and Steiner (1985) pointed out that it is the writing that students "want" to do rather than the writing they "have" to do (p. 4). It means that creative writing focuses on freedom of expression yet respects the discipline that writing requires. To develop this topic, the following sections will focus on the definition of creative writing, benefits of creative writing in children's learning, the value of creative writing for children, and the role of a teacher in guiding creative writing.

#### The Definition of Creative Writing

Writing, like music and painting, is an art form (Glover, 1980). People can read and experience writers' happiness, sorrow, emotion, impressions, and ideas through their writing, just as people have feelings that spring up when appreciating music or painting. The emphasis of creative writing is on "personal self-expression" (Chenfeld, 1978, p. 288). It means that when children are writing about experiences, they can share many things in their own way.

The experience of trying new things and a desire for creation are elements of creative writing (Chenfeld,

1978). The emphasis of creative writing is on the process rather than the product. It emphasizes "observation, perception, and imagination" that help people reach a "higher level of awareness" in their lives (Chenfeld, 1978, p. 288). The goal is to help people become aware of what they are doing and then help them make their lives better.

Moreover, Witty and LaBrant (1951) pointed out that creative writing is done primarily for such reasons as "the need for keeping records of significant experience, the need for sharing experience with an interested group, and the need for free individual expression which contributes to mental and physical health" (p. 20). Diaries, friendly letters, stories, and poems that children write are all examples of creative writing. Children can express their ideas, thoughts, and emotions through these channels.

Furthermore, Smith (1968) considered, "It is when we add a heart and mind to writing that it becomes creative" (p. 160). Creative writing evokes something inventive, such as a new way to use words or a skillful way to control words. Good writers know how to make comparisons and to perceive relationships between or among the things

around them. In short, creative writing can be unique and novel in expression (Smith, 1968).

### The Significance of Writing in Children's Learning

Why do children have writing? Phillips and Steiner (1985) stated that writing is a pleasurable and fulfilling activity for children that can allow them to express themselves and share that expression with others. Five purposes were proposed by Phillips and Steiner (1985) to explain why children write: "the opportunity for expression, the importance of being able to communicate, the therapy of writing down one's thoughts, the awareness of one's own creative ability and the opportunities to gain increased awareness of the beauty, magic and power of language" (pp. 4-5).

The Opportunity for Expression. Self-expression is a focal point for creative writing. Phillips and Steiner (1985) indicated, "Writing and creative writing in particular, gives children an opportunity to grow, to unfold, and to express their thoughts and feelings" (p. 4). Writing allows children to relive and rethink their experiences and then come up with new ideas or different perspectives. Moreover, children can discover more things about the world and about themselves through

writing. That is, writing helps children know themselves better.

#### The Importance of Being Able to Communicate.

Communicating clearly is the second goal for children to achieve through writing. Creative writing offers a chance for children to say what they really want to say in a way that others can understand (Phillips & Steiner, 1985). This includes learning grammar, punctuation, and the structures of sentences and paragraphs. The purpose is to help children learn to use appropriate words, phrases, and sentences to organize their ideas, and then express their thoughts and feelings clearly.

The Therapy of Writing Down One's Thoughts and Feelings. Writing is a channel for children to relieve their emotions and feelings (Phillips & Steiner, 1985). That is, writing is like a treatment that can cure the mind. Through writing, children have opportunities to set free their thoughts and share their experiences and opinions with others. However, the premise is trust, which has to be built between children and teachers; then, children will have the courage to express or share thoughts without fears. Meanwhile, teachers can identify the children's needs and their inner voice through their writing. Phillips and Steiner (1985) related that a



six-grade student, Donovan, used a poem to express his feelings:

Pencil racing along my page  
Spilling out my sudden rage...  
Swirling with happiness...  
My friend—the pencil. (p. 5)

The Awareness of One's Own Creative Ability. The fourth benefit of creative writing for children is to help them discover their own creative ability (Phillips & Steiner, 1985). Children's creative abilities may be triggered or motivated by teachers' and parents' appropriate instruction. In fact, "children are being bombarded with other people's ideas and thoughts and creation" (Phillips & Steiner, 1985, p. 5). That is, nowadays children are living in the world of abundant information, by which they are influenced unconsciously; they may never become aware that they can be producers or creators. However, movies, music, books, sports, etc. are the things that children contact everyday that can provide stimuli to inspire their creativity.

"As children write they will learn to recognize ideas all about them that can be turned into stories or plays, poems, or journal thoughts" (Phillips & Steiner, 1985, p. 5). Children will find that they can say something in a

way no one else can because they can perceive things in their own particular way.

The Increased Awareness of the Beauty, Magic and Power of Language. The fifth benefit of writing for children is to nurture them to be aware of the "beauty, magic and power of language" (Phillips & Steiner, 1985, p. 5). Writing poetry provides a chance for them to play with words and phrases, and enjoy poetic rhythms and cadence in a language (Maley & Duff, 1989). On the other hand, through creative writing, students are engaged in divergent thinking. In the process of divergent thinking, children can generate many different ideas about a topic or think of many possible responses to a given question (Starko, 2001).

#### Values of Creative Writing for Children

According to the above statements, writing is a part of communication that opens a gate for children to express themselves. In addition to encouraging language development, creative writing can also inspire children's social and cognitive development, as well as their imagination.

In Cowie's book, The Development of Children's Imaginative Writing (1984), he pointed out, "...the writing of imaginative narratives [has] an important

function in the development of reflective thinking and social competence" (p. 64). Through creative writing, people can track children's cognitive and social development. Generally, children at the age of seven can describe directly chains of events and characters with very little emotion in their stories. They focus on descriptions of simple and physical features in their characters. "What" happens in the story is more important than "why" it happens (Cowie, 1984, p. 50).

For example, a seven-year-old girl, Lisa, wrote: "One day there was a witch and a little girl and one day a witch came at her house and took her way but in the nit she wake up and put her witch in the fire" (Cowie, 1984, p. 50). In Lisa's story, she assumed that readers knew about the storyline she arranged from her perspective. She expected that each reader would understand her story. However, readers actually cannot tell the emotion of the character nor identify the plot in the story.

Subsequently, children at the age of nine or ten "are starting to show more empathy for people in their writing" (Cowie, 1984, p. 51). Children at this age use more descriptive words to describe their feelings and intentions in their writing. Take a ten-year-old boy, Daniel, for example. He wrote about his hero, Ronald

Biggs, with impressions of the fluctuating emotions that readers can experience:

I was thirty-seven and I was deforced. I cannot stand it any longer. I said to myself one day and I decided to be a burglar. I was a burglar for three years and I became very wealthy but I still was not satisfied. I decided to get into the bigger business and became a train robber.

(Cowie, 1984, p. 51)

In Daniel's writing, readers can find the description of the character is more elaborate, lively, and detailed. Readers can more readily identify distinct actions, expressions, and feelings of the character.

Moreover, creative writing allows children to develop and exercise their imagination, which makes writing lively and enjoyable. Children can have more freedom to put their imagination and fantasy in their writing. Logan and Logan (1967) reminded, "at any level, it is important to provide each child with freedom to invent before he becomes concerned with the conventions of the discipline" (P. 339). It is all too easy to stop children's "creative flow" if teachers overemphasize much the rules for punctuation, spelling, grammar and handwriting (Lenski, 1949).

Generally speaking, children are often full of ideas with plentiful imagination (Tsai, 1986). Creative ideas should be expressed when they pound on the inner door of the mind to be released (Smith, 1968). Creative writing can have students freely express their imaginative ideas and feelings.

#### The Role of a Teacher in Guiding Creative Writing

Considering the above statement, creative writing can help children become involved in language, cognitive, and social development. Therefore, helping children write creatively is another challenge for teachers to take it consideration. An effective teacher should be able to instruct students to write creatively. Logan and Logan (1967) pointed out factors of effective teaching: "the attitude of the teacher, guidelines for creative writing, spurs to creative writing, and evaluation of written expression" (p. 309-313, 336).

The Attitude of the Teacher. Many aspects of a child's growth are influenced by a teacher's attitude (Pease, 1964). Logan and Logan (1967) stated that in connecting with writing, a teacher should know that it is a daily process, and he or she has to give guidance, patience, and encouragement to students when instructing them to write. An effective teacher has to offer

"sympathetic understanding and guidance" to students other than only teaching the "mechanics" of writing (Logan & Logan, 1967, p. 309). The teacher should let children feel free to express their own ideas and thoughts in an environment of psychological safety.

Guidelines for Creative Writing. In creative writing the focus is on the expression of "ideas, feelings, and imagination of the writer" (Logan & Logan, 1967, p. 309). To guide creative writing successfully, teachers should be familiar with prompts about creative writing. Logan and Logan (1967) suggested seven guidelines for teachers to help students write creatively: enhancing students' motivation, providing opportunities for students to exchange their ideas, helping students express ideas, encouraging new ideas, giving students instructions about their writing, providing for sharing students' writing and evaluating their creative writing.

Providing the motivation is the first way to enhance creative writing. Any exciting experience from real life, literature, or imagination can provide children a theme, such as weather, seasons, stars, and birds. These are the things that children are familiar with in their everyday life. Therefore, children may be inspired to produce ideas easily. Next, teachers need to give time to have children

exchange their ideas. The reason is that not all children are "self-starters"; some of them need to get ideas from peers (Logan & Logan, 1967, p. 310). Then, they need time to think, discuss, and exchange ideas with peers before they start to write.

Helping children express ideas is the third guideline for teachers. Children may have ideas, but they may have problems in finding exact words or phrases to express what they want to say. Therefore, the first thing that teachers can do is to help children enlarge the repertoire of vocabulary and phrases from which they can choose for use in writing. For example, teachers may "keep a list of colorful phrases and descriptive words in a file box" (Logan & Logan, 1967, p. 310). Before writing, teachers can demonstrate how to use these colorful phrases and descriptive words to make sentences or a short story. When children are writing their stories, they can use those for reference.

Fourth, when children express an idea about the topic, teachers can encourage them to produce more ideas related to the subjects, to think further. Fifth, when students are doing their writing, teachers should circulate in the class and give them help or instructions if needed. Sixth, sharing or publishing creative work is

an incentive that promotes students to do further writing because their work will be valued and ideas will be respected (Logan & Logan, 1967).

Finally, the focus of creative writing evaluation is the child's effort (Logan & Logan, 1967). The appropriate way for a teacher to assess the child's writing is that he or she discusses with the child and then makes some suggestions for his or her writing. Logan and Logan (1967) stated, "Since the purpose of creative writing is artistic self-expression, evaluation must be based on the extent to which the child grows in his [sic] ability to express his idea in a manner satisfactory to him at any given point in his improvement" (p. 339).

Spurs to Creative Writing. There are many spurs that teachers can use to help children write creatively. Stories, poetry, and visual-based materials can be prompts to stimulate children's creative expression (Ithindi, 2004). First, "a serial story" is an effective means to spark students' creative expression (Logan & Logan, 1967, p. 312). Teachers can begin a story and share it episode by episode with the whole class. Teachers can work with students or let students work together to create storylines, settings, and characters for the next episode of the story. This can arouse children's interest and



desire to express their creative expression (Staudacher, 1968).

Second, poetry is another effective motivator to students in creative writing because it provides opportunities for students to play with words and phrases, and to enjoy the beauty of the language. Widdowson (1975) stated that the writing of poetry "is an ideal task for language learners because of its tolerance of error" (as cited in Maley & Duff, 1989, p. 9). Even students at the beginning level of language skills can still produce unique poetic works.

For example, Moulton and Holmes (1997) pointed out that a teacher can use "pattern poems" to teach English because patterns provide a chance for students to express their ideas freely without worrying too much about the form (p. 84). They offered an example of the simplest pattern, the catalogue poem (see Figure 5), which works well with beginning language learners. The most characteristic of this pattern is that no knowledge of syntax is necessary. The focus is on "action words—present participles—associated with a particular noun that is not revealed until the last line" (Moulton & Holmes, 1997, p. 85).

Catalogue Patterns	A Sample Poem (second grade student)
	Honking
one present	Speeding
participle	Going
per line,	Turning
with each one	Breaking
describing	Screeching
the noun	Crashing
in the last line of the poem:	Jumping
Noun, noun, noun.	Stopping
	Squealing
	Cars, cars, cars!

Source: Moulton & Holmes, (1997)

Figure 5. Catalogue Pattern and a Student Sample

As the poem's readers, students try to guess what the noun will be, which can also be made into a game by covering up the last line of each student's poem. It is very interesting for them to have a chance to guess. And this can motivate children to write creatively.

Finally, visual-based materials, especially photos and pictures, can be used as "prompts for individual response and idea generating" in creative writing (Ithindi, 2004, p. 5). They provide an avenue of self-expression that inspires creative expression (Chenfeld, 1978). The reason is that visual-based materials can be interpreted in different ways and they give students chances to produce as many ideas as they can.

Teachers can use a magazine as a stimulus. They can bring books or magazines with a variety of pictures to class, such as Newton or National Geographic. Then, teachers can require students to choose a picture that catches their attention, and start "producing ideas for a piece of writing based on their interpretation of and reaction to the picture" (Ithindi, 2004, p. 6). By using visual-based materials, teachers can help students express their ideas, feelings and impressions, and assists them in exercising their imagination.

Evaluation of Written Expression. The focus of evaluation in creative writing is the child's effort. Strickland (1961) supported this idea of self-evaluation on the part of the child in writing. He stated that each child's work can be evaluated according to the standards set not by the teacher, but by the child. In this way, the child will be free from the teacher's authority. As the children become better and better in self-expression through writing, their teacher can help them evaluate their own work (Logan & Logan, 1967). This will enable the child to be aware of his or her own growth in writing.

Logan and Logan (1967) offered some types of questions for children to help them evaluate their work. Children can also discuss these questions with their

teachers in class. First, children can use the following questions to assess how their writings:

Did I say what I want to say—not approximately but as precisely as possible?

Did the words run trippingly along with rhythm, grace, and spontaneity?

Were the words blended with artistry, strength, and finesse?

Were the words briskly alive? (p. 336)

Second, Logan and Logan (1967) introduced some of questions that can help teachers and children work together to evaluate writings:

Do you feel that you said what you want to say?

Did you really know enough about your subject to write about it—either real or imagined experiences?

Did your choice of words express your ideas clearly, vividly, and precisely?

For your stories were your plot structures clear and plausible?

Do you use imaginative, vivid language and appropriate rhythms in your poems?

Did you use variety in sentence structures in your prose? (p. 337)

## Summary

Children are always eager to write something (Chenfeld, 1978). Writing allows children to make writing part of their adventure to taste all aspects of their life (Wiener, 2003). They can share joy and pain with each other, and express their feelings and emotions to others. The main point of creative writing is that it provides an opportunity for children to express what they really want to say. There are many advantages children can acquire from creative writing: it enhances their language development, promotes their cognitive and social skills, and increases their creative ability.

To guide creative writing successfully, there are several guidelines to which a teacher can refer in order to spur students' creative expression in class. A teacher should treat students with positive attitude and empathy when giving them instruction. In this way, students can build up confidence and create "positive feeling about the language learning experience" (Christison, 1982, p. 17). Significantly, this is a vital motivator for children to keep writing, especially for second-language learners. Furthermore, visual-based materials and pattern poems are useful to spur children's creative expression. It gives

children a chance to play with words and phrases and to exercise their imagination.

Last but not least, evaluation in written expression is a necessary component of creative writing. The emphasis of evaluation should be placed on children's efforts (Pease, 1964). As children are affirmed and encouraged, their love for writing will be promoted, hopefully throughout their lives.

## Creative Drama

### Introduction

Pretending at play, for children, is a natural part of childhood. Younger children like to pretend to be the characters that they are interested in or they admire in their daily lives, such as "Cowboys and Indians, Cops and Robbers, or Pirates" (Chambers, 1971, p. 51). In playing games, children not only can have fun in playing but also can develop their imagination and improve oral communication (Chambers, 1971). These activities are the characteristics of imaginative drama.

Indeed, drama has played an important role in human life for thousands of years (Ernst-Slavit & Wenger, 1998). The main purpose of the earliest dramas was connected with religious rituals; today, creative drama is used for other

purposes, including entertainment, instruction, and therapy (Díaz-Rico, 2004). It allows participants to imagine, play, and reflect on their experiences.

With regard to the instructional purposes of drama, research has found that drama is an effective educational tool to help children improve their oral language and writing skills, reading comprehension, vocabulary, and self-concept (Kaaland-Wells, 1994). It is a successful way for ESL/EFL learners to love learning English.

Role-playing, pantomime, or puppets have all proven beneficial in the acquisition of language skills (Ernst-Slavit & Wenger, 1998). To develop this topic, the subsections that follow will focus on the definition of creative drama, the basic principles and values of creative drama in children's education, how creative drama helps children enhance language development, and how creative drama can be used in the English as a foreign language class.

#### The Definition of Creative Drama

There are many terms used interchangeably to define creative drama, such as "informal drama, creative play acting, and improvisational drama" (Heinig, 1993, p. 4). That is, creative drama is an informal drama whose characteristic is that there are no set dialogue or plot

to memorize; participants can create their own dialogue, movement, action and plots, and then perform stories freely and spontaneously (Chenfeld, 1978). In addition, The Children's Theatre Association of America 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 experience" (Davis & Behm, 1978, p. 10). It means that in creative drama, participants have the freedom to explore and express ideas, concepts, and feelings through dramatic enactments without prior preparation.

Moreover, there is no need for scenery, costumes, and make-up in creative drama; time, space, and an enthusiastic and well-prepared leader are the only requirements (McCaslin, 1990). The focus of planning time is on "what will happen" rather than "how it will happen" (Kase-Polisini, 1989, p. 85). Additionally, the planning period in creative drama should last a short time in order to insure spontaneity during the playing period.

Creative drama can also help second-language learners improve their oral communication. Drama provides rich opportunities for interaction in the ESL/EFL class so that learners have chances to practice their conversation and reinforce their repertoire of vocabulary and sentence



structures in English (Mordecai, 1985). In addition, the role of a teacher in creative drama is to act as a consultant, to guide children to develop ideas and opinions instead of directing them to do so (Heinig, 1993). Under the teacher's guidance, children can speak with confidence and enjoyment, and then take more interest in learning English.

#### The Basic Aspects of Creative Drama

Creative drama was started by American dramatist Winifred Ward. Originating from the basic ideas of Ward, two types of teaching have developed: one is dramatic learning activity in the classroom, and the other is an informal performance presented to some specific audiences (Chuang, 2000). Today, creative drama is often included in the design of curricula and the development of teaching methods. The purpose is to help children express themselves well, enhance problem-solving skills, increase social awareness and value judgment, and cultivate understanding of dramatic art (Chuang, 2000). The basic elements of creative drama that are generally used by teachers are presented as follows (McCaslin, 2000; Cottrell, 1987; Heinig, 1993; Kase-Polisini, 1989):

1. Imagination: a creative process in which participants have to combine their body movements and creative thinking
2. Movement and rhythm: a condition in which children can act out the characters' actions and express characters' emotions by coordinating music and rhythmical movement
3. Relaxation: a condition that a teacher guides students to stretch and relax their muscles in order to relieve tension
4. Dramatic plays: activities guided by teachers to accomplish given goals
5. Pantomime: a detailed movement that expresses specific ideas, emotions, characters, and situations
6. Improvisation: doing something without arranging or planning it in advance, memorizing a script, or being told what to do or how to do it by the leader
7. Role-playing: the process of placing oneself in another's shoes to enact the lives of others
8. Storytelling: a verbal activity to help students imagine and create plots

9. Puppetry: the art of making puppets and presenting puppet shows
10. Mask-making: using a facial cover to portray an human, animal, or fantastic creature
11. Story dramatization: a process of retelling or rewriting a story as a play, generally following the structure of a beginning, middle, climax, and ending

Essentially, the purpose of creative drama is to have students learn in a fun and playful environment. Creative drama can also inspire students' imagination and creative expression through role-playing and develop their observation and imitation skills.

#### The Values of Creative Drama in Children's Education

The basic idea about the development of creative drama in education came from the realization of the need to play, which is an important development process for a child (Redington, 1984). In school, if teachers integrate drama with the curriculum, the lesson can be impressive for children so that children's memory of the lesson can last much longer. For example, coverage of literature or history in a textbook is a good basis for children to make a drama script. They can make their own stories

imaginatively from the textbook resources and then act it out. That is to say, drama as a powerful learning medium raises children's interest in studies and helps them get a better understanding of their readings (Bai, 2001).

McCaslin (2000) stated that creative drama is "an art, a socializing activity and a way of learning" (p. 3). People, social activities and daily events can be authentic materials used for creating drama scripts. The significance of it is to have children be aware of the world and learn how to cope with the conflicts in their life through experiencing vicarious events in dramas (Shtu et al., 2004). Further, Heinig (1993) proposed that creative drama is an ideal form for children to strengthen their learning in school; there are four key benefits that children can gain from creative playing. They are as follows: developing language and communication abilities, promoting imagination and creative thinking, increasing social awareness and empathy, and cultivating independent thinking and cooperation.

Developing Language Skills and Communication Abilities. A famous creative drama educator, Dorothy Heathcote (1985), pointed out that drama offers plenty of opportunities and different story situations for children to learn how to express themselves by using language. For

example, in the area of reading, children "who dramatized stories answered comprehension questions better than those who only read the story" (Heinig, 1993, p. 7). This is because children who can dramatize a story have a "greater understanding of cause and effect and the motivations and emotional responses of the characters" (Galda, 1989, p. 105).

Moreover, Heinig (1993) indicated, "Children communicate in creative drama in a variety of ways as they discuss ideas, argue different viewpoints, share their observations and organize their dramatizations" (p. 7). When children start to create a story, they must find appropriate words and phrases to describe the characters and situation they are playing. This helps children internalize the language patterns that they have learned and unlock their language potential. In addition, children's pronunciation and intonation of a language can be improved and enhanced by engaging in drama performance (Cheng, 2004). That is to say, drama can be effective assistance that helps children develop their language and communication skills naturally and actively.

Developing Imagination and Promoting Creative Thinking. Creative drama provides children with an opportunity to develop their imagination and creativity.

In creative drama, children can break away from reality for the time being and adventure to the imaginary world to "take risks, be inventive, explore situations, and test solutions with safety" (Kukla, 1987, p. 76).

Significantly, drama creates a gate for children to develop their imagination and enhance their higher-order thinking. Both can help children to release and nurture their creative potential (McCaslin, 2000).

Moreover, to work creatively, it is necessary to "push beyond the boundaries of the here and now, to project oneself into another situation or into the life of another person" (McCaslin, 1990, p. 12). That is, if children want to develop their creative abilities, they need to allow their imagination to exceed the limits of their personal experience and thinking, and then to produce new points of view in the work.

On the other hand, nurturing humans' divergent thinking can be a way to promote their ability in creative thinking. Cottrell (1987) suggested open-ended questions are good stimuli to help children think divergently. For example, in promoting sensory awareness activities, teachers can ask children open-ended questions to elicit their creative thinking after hearing several sounds: "If you were hearing this sound all alone one dark winter

night, how would you feel? What would you do? Show me," are some of the useful open-ended questions for children to think over and use to stimulate their own ideas (Cottrell, 1987, p. 53). Each child may have different feelings and impressions arising in the mind. At this point, teachers can encourage children to think over and then produce as many ideas as they can, or teachers can manipulate the rhythm, rate, and volume of the sounds to help children generate a variety of responses. This activity is a useful method to enhance children's creative thinking.

Increasing Social Awareness and Empathy. Drama is a reflection of life. Heinig (1993) declared that through creative drama children can experience different aspects of life by playing different roles. They have chances to play the persons or things that they are interested in or admire in storybooks, history, and in everyday life. In the situational dialogue, children can experience challenges and problems just like the ones in real life; they need think of ways to solve them.

Further, through drama activities, children can learn how to understand feelings and problems from others' points of view; it is the ability of empathy (Heinig, 1993). A Russian theatre director, Konstantin

Stanislavsky, considered this "as if" feeling can also be called "emotional memory" (pp. 11-12); it means that actors were urged to sense and understand the character they were playing by recalling similar situations in their own lives (Heinig, 1993).

Children start to develop empathy as their thinking mature and they can move away from their "egocentricity" (Heinig, 1993, p. 12). At this point, children can open their minds and imagine walking in another's shoes to realize others' thoughts and feelings. Doing so can also generate beneficial effects on their role-taking abilities. That is to say, if children's "inner attitude of another can be identified and understood through creative drama," they can be more tolerant and understanding of others and then communicate with people effectively (Heinig, 1993, p. 12).

#### Cultivating Independent Thinking and Cooperation.

Cooperation and independent thinking are important social values developed by dramatics, which are the very heart of drama activities (Yawkey et al., 1981). In the creative process, each child has the responsibility to contribute his or her group because drama requires teamwork. When the group plans together, each member is encouraged to express



his or her own ideas and thereby contribute to the whole (Heinig, 1993).

Cheng (2004) explained that when children begin to work with others, they learn how to communicate, coordinate, discuss, and modify their ideas, plans, and thoughts with peers. During this process, if children encounter difficulties or problems, they learn to find solutions by themselves. Therefore, through creative drama, children's independent thinking and ability to cooperate can be developed.

#### How Creative Drama Helps Children Enhance Language Development

Drama is an effective tool to help children learn a language. Ernst-Slavit and Wenger (1998) pointed out, "Drama activities allow students to improve their language skills and loosen inhibitions about speaking in front of others" (p. 31). McCaslin (1987) stated that children who tell stories in creative drama can develop language skills. Through telling stories, children not only share their favorites, and work on vocabulary, syntax, and diction but also are helped to express their thoughts and feelings clearly. Drama makes language learning become meaningful and helps students build confidence to speak without fear. The following sections explain how drama

helps children develop and enhance their language development, divided into speaking, listening, reading, and writing aspects.

Drama and Oral Language Skills. One of the strongest contributions drama makes is to oral proficiency (Stewig, 1983). Through drama activities, learners are offered opportunities to speak meaningfully and appropriately in various situations. There are several aspects of oral-language proficiency that drama promotes as follows. Stewig (1983) stated that in drama situations children are challenged to think and create dialogues on their own in drama scripts. This is called "spontaneous oral composition" (p. 95). In this dialogue there are three situational cues that teachers need to give children when teaching the oral composition: (1) where they are, (2) who they are, and (3) what the problem is. Stewig gave an example of a description that teachers may refer to when teaching this composition:

You are coming home from school late and encountering your annoyed mother in the kitchen as she makes supper. Your little brother, who thinks it is funny, make comments. (p. 95)

In this activity, teachers can divide the children into groups of three and have them work together to create

their own dialogue. After they finish their work, each group presents the spontaneous dialogue for the other children.

On the other hand, "pitch, stress, and juncture" are paralinguistic elements, which play the same important role as does verbal communication in creative drama (Stewig, 1983, p. 95). The psychologists Mehrabian and Ferris (1967) stated that of total impact of the message, 7 percent of it came from basic verbal symbols; however, 38 percent was delivered with vocal overlays of pitch, stress, and juncture-paralinguistic. Besides, 55 percent of the message is judged by facial expression. Therefore, paralinguistic has important features that help children attain better understanding when communicating with others. Teachers should teach students different ways of using these paralinguistic elements, which can change meaning and produce new ideas in communication. The following is an example of how accenting different words in the same sentence results in multiple interpretations.

Are you going home already? (Interpretation: I cannot believe you have decided to go!)

Are you going home already? (Interpretation: You, as opposed to your friend)

Are you going home already? (Interpretation: Going, as opposed to coming here)

Are you going home already? (Interpretation: Home, as contrasted to going to some other place)

Are you going home already? (Interpretation: It is too soon for you to be going). (Stewig, 1983, p. 96)

Drama and Listening Skills. Drama creates an environment for children to develop and enhance their listening. Cottrell (1987) stated that early elementary students have a wide range of listening needs, such as answering questions, following directions, being effectively engaged in conversation, figuring out something, and stimulating the imagination and creative thinking. Through performing drama, children can improve and enhance their listening ability. Cottrell (1987) proposed several activities as follows that integrate creative drama and listening, providing students with chances to practice and enhance their listening skills.

In creative drama, the use of sidecoached activities, especially the narrative pantomime, requires children to listen carefully in order to become involved in the drama situation. In narrative pantomime, children must listen

carefully to a narrator in order to know "what to do" and "when to do," following directions based on a literature selection (Heinig, 1993, p. 106). For example, if players are working on place directions, a narrative pantomime could be designed to incorporate such destinations like "looking to the left, then to right, climbing over, ducking behind, or crawling beneath" (Cottrell, 1987, p. 143).

Second, Cottrell (1987) indicated, "Using context as a basis for predicting is a skill that needs to be developed in the receptive processes of reading and listening" (p. 143). Just as when teachers read a story to students, they might stop at some points and challenge students to predict what might happen next, similarly in creative drama a teacher may stop a narrative pantomime or story dramatization to ask students what they believe is going to happen. At this point, students have to listen carefully and make sure that they understand the plot and then predict what may be coming next.

Finally, "Beginning pair work provides non-threatening opportunities for students to practice listening in conversation, particularly listening beyond words, to include feeling" (Cottrell, 1987, p. 144). Generally, this is not easy for young children who are

just developing their abilities to look at events from others' points of view. But children can be encouraged to listen to one another with respect and sensitivity.

On the other hand, in the drama planning and during the discussion after the play, both teachers and students can practice active listening. After that, teachers and students can work together to produce believable dialogue by requiring students to attend to another's speech, hear the other out, and try to reduce interference.

Drama and Reading Skills. There is a natural and strong connection between drama and reading. Dwyer (1990) stated, "Drama is a natural companion to reading" (p. 4). When drama is integrated with reading, it brings the stories or literature alive and then helps children get more involved in the stories or content-oriented reading. Creative drama allows children "walk in another's shoes" in order to experience the situations that they have read in the story. After reading stories, children can act out the story or part of a story several times to reinforce the specific knowledge or concept.

In addition, Gray (1987) conducted an empirical study which proved that creative drama is an effective tool for teachers to help students in reading. The study involved twenty-one sixth graders from a mainly black lower-middle-

class socioeconomic background. The eleven students of the experimental group were engaged in creative drama while studying a basal story; the other ten students of the control group only discussed the story. The finding of this research is that students who "dramatically reenact stories achieve significantly higher scores on a post reading comprehension test than those who are not engaged in the reenactment" (Gray, 1987, p. 9).

Drama and Writing. Drama is a catalyst that motivates children to write. Ernst-Slavit and Wenger (1998) indicated, "When writing is integrated with drama, children can reflect on a problem by expressing their thoughts and feelings in different forms, such as summarizing the story or adding more familiar variations" (p. 31). Through drama, children can keep their interest at a high level of motivation and be stimulated to write creatively.

Further, Tricia (1984) stated that drama can help children build a strong linguistic foundation and support developing written structures, in which children discover how words can work for them. It means that drama offers children good practice to use language in a vivid, dynamic, and thus more memorable way. The relation between drama and writing is complementary. Moreover, "Writing based on

drama" was one of concepts proposed by Cottrell (1987) that supports this relationship (p. 151). He stated the listing poem as one of the examples that leads younger children to have fun in writing. A teacher may ask students to dictate a listing poem based on a prompt they can use after dramatizing the story of Sylvester and the Magic Pebble:

If I had a magic pebble,  
This would be my wish... (Cottrell, 1987,  
p. 151)

Every child could have a chance to add a word or phrase that describes a favorite wish. However, in order to bring the poem to a satisfying close, a teacher may require students to add the last line or use a final sentence stem such as "Wishes are \_\_\_\_\_" to end the sentence (Cottrell, 1987, p. 151).

Drama is usually a miniature of life. Therefore, if the teacher can organize the dialogues happening in every situation to be dramatic, or excerpt (or quote) some situational dialogues from a drama, then he or she can use them as teaching materials. This is an interesting and natural way for students to learn English. From the made-up situations, students pick the roles they like and then compose their own lines. In this way, students can



have a good review of what they have learned and a good chance to show their creativity in coping with problems. Moreover, in the expression, they can also be trained to speak clearly and move naturally (Shtu et al., 2004).

#### The Use of Creative Drama Techniques in the English-as-a-Foreign-Language Class

Role-playing, puppetry, and storytelling are three techniques of creative drama that can help EFL learners develop language skills. These three techniques can encourage students to interact and communicate with each other without feeling constraint or fear of speaking in front of the public. Then, they will discover that it is lots of fun to learn English in this way (Chou, 2003).

Role-Playing. The application of drama skills on teaching conversation is a modern teaching method. Chou (2003) stated that the contribution of role-play, which benefits students' communication skills, has been recognized all over the world. Essentially, role-playing provides students with opportunities to play different roles in their lives, such as of different statuses, ages, jobs and so on. In situational dialogues, students have to learn how to give a speech with gestures, manners, and physical movements (Chou, 2003). This is also a basic

skill for interpersonal communication and preparation for dramatic play.

For an English teacher, role-playing is a useful teaching method that helps learners to practice their English. Family scenes, school situations, and playground incidents can be authentic drama elements that provide opportunities for children to interact in English (McCaslin, 1990).

Indeed, role-playing helps students have fun in learning English and prepare for their future lives. If the language used in the drama resembles that used ordinary life, then students can enhance their potential speaking and listening skills through this activity.

Puppetry. Throughout history, puppetry has been a popular performing art in the world; children need no introduction to it and they eagerly respond to its magic (McCaslin, 2000). In the classroom, puppets have been used as teaching aids for recent years, ranging from the language arts to science and math, because puppetry is "attention-getter"; it helps students concentrate on their studies in class (Landy, 1982, p. 229).

Significantly, the most extensive use made of puppets as a teaching tool has been in the language arts. Puppetry helps students easily produce and listen to a language.

Puppetry can support the speaker who is shy or anxious in speaking, thus enabling him or her to communicate through the puppet (McCaslin, 1990). For example, insecure and shy children gain enough confidence when a puppet helps them speak or communicate. The children are not afraid to make a mistake or say something silly or even have ideas that conflict with those of others, because it is the puppet speaking. Puppets allow a child to do considerable experimentation with a sense of safety (Cottrell, 1987).

For these reasons, a skillful teacher needs to make good use of puppets as helpful assistants in teaching a language because they can enhance the effect of teaching and stimulate students' thinking (McCaslin, 2000). Telling stories with puppets is a valuable and joyful idea for teachers to use at all levels of language learning because it helps children speak with courage and confidence.

Storytelling. McCaslin (2000) stated that storytelling is one of the oldest and best pastimes, not only a popular one but also a beginning step to dramatization. A good storyteller not only can make a story come alive and capture listeners' attention but also can inspire people's imagination and evoke their emotions. For this reason, how to select an appropriate story that can be made into a play is important. Heinig (1993)

indicated that in traditional story dramatization, there are several considerations that should be taken in selecting a story.

First, she indicated that a story should be of good "literary quality" (p. 226). That is, the story should be one that appeals to both the teacher and children. Further, stories can not be complicated beyond children's understanding. And obviously, it is less demanding to read or listen to an enjoyable story than to dramatize one.

Second, it is necessary for a story to contain plenty of interesting "action" that can be played without elaborate staging (Heinig, 1993, p. 226). Third, the dialogue should be interesting, but not so difficult that children may become frustrated in their initial endeavors to improvise from it. Lastly, the story chosen by the teacher should allow as many children as possible, if not the whole class, to take part in the playing (Heinig, 1993).

Moreover, Cottrell (1987) pointed out that stories, both prose and in verse form, should offer enough of the familiar to the listeners. On the other hand, stories should be mixed with the new and the unknown so that the listeners' minds and feelings can be aroused, and their imaginations released. Picture books and books including

many illustrations are obvious examples of stories for primary-grade children to listen to. However, "if the language is well chosen, of appropriate maturity yet rich and expressive, younger children do not need to have pictures to accompany the story" (Cottrell, 1987, p. 37). The reason is that the language and mode of expression provide listeners with enough stimulation so that they can form their own mental images to comprehend the stories.

#### Summary

For children, creative drama is "an art, a socializing activity and a way of learning" (McCaslin, 2000, p. 4). Daily events can produce authentic material to be used for drama scripts. Through drama, children can cope with the conflicts in their life through vicarious experiences and can learn how to approach life imaginatively. Moreover, creative drama provides rich opportunities for EFL learners to improve their language skills in English. Through writing scripts, drama leads children to imagine adventure and develop their creative thinking. Role-playing, puppetry, and storytelling are all effective techniques for creative drama, from which foreign-language learners can benefit in increasing their language skills. These three techniques are used to encourage students to think and talk about the things from

a new angle. Children may feel less constraint or fear of speaking in front of the public after experiencing creative drama. Later, they will discover that it is lots of fun to learn English in this way.

This chapter has provided a literature review of how mental functions help children learn a foreign language and how teachers can use creative teaching techniques to trigger children's imagination and creativity and motivate them to learn English. By stimulating mental functions, teachers not only can help children develop their right-brain skills but also lead children to learn English with their minds' eyes. Through storytelling, creative writing, and creative drama activities, English learning can be fun for children and at the same time their imagination and creativity can also be exercised.

## CHAPTER THREE

### THE THEORETICAL FRAMEWORK

#### Introduction

The literature review in Chapter Two presented research on the significance of mental functions in language learning and introduced the use of three creative teaching techniques to help ESL/EFL learners learn English. The mental functions are imagination, visualization, and creativity; the creative teaching techniques are storytelling, creative writing, and creative drama. In this chapter a theoretical model (Figure 6) is presented that shows the combination of these six concepts and depicts their mutual relationship.

#### Brain Functions and Language Learning

The human brain is a complex system. People are able to see, speak, hear, and think because of the operation of diverse brain functions. The brain is divided into two hemispheres: left and right (Bergland, 1985). These two hemispheres are responsible for different abilities, functions, and body movement. The left-brain is dominant for verbal, analytical, literal, linear, and mathematical tasks, and it controls the right side of the body. The

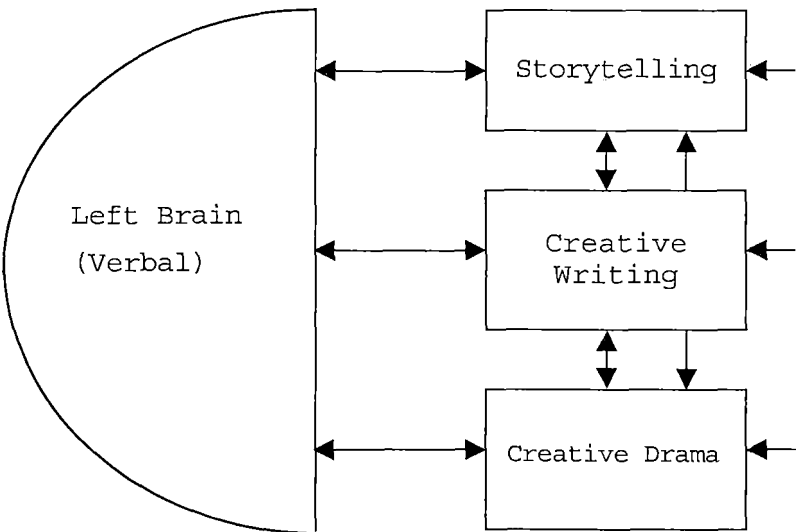
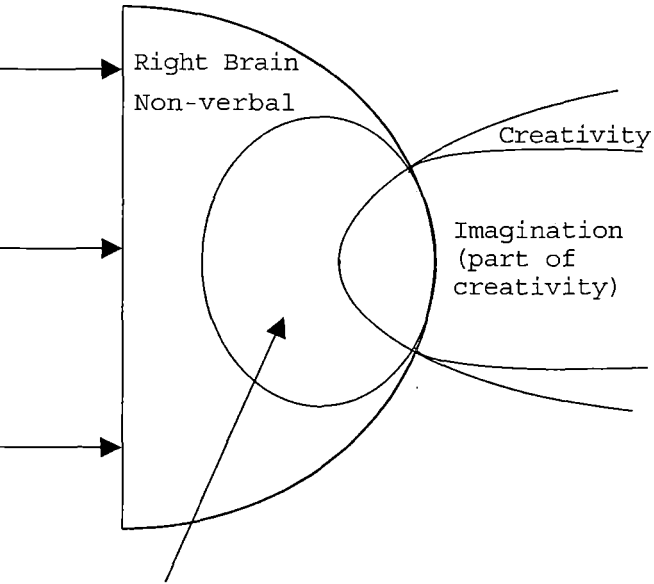


Figure 6. The Interrelationship between Mental Functions and Creative Teaching Techniques in the Brain





Visualization  
(can invoke memory or be  
creative/imaginative)

right-brain is non-verbal, non-linear, spatial, musical, metaphoric, imaginative, artistic, emotional, and spiritual, and it controls the left side of the body (Zdenek, 1983).

The language capabilities are mainly located in the left-brain. Traditionally, school systems have been structured for left-brain success. Rote memory is the regular way that students learn in class. However, today right-brain functions also play an important role in children's language learning. Research has found that right-brain strategies, such as visuo-spatial skills, can help people learn a second language at any age. By doing so, it can be anticipated that great advances in language teaching and learning will be made in the future.

#### The Role of Mental Functions in English-as-a-Foreign-Language Learning

Imagination, visualization, and creativity are mental functions that are related to right-brain activities. They play important roles in children's language learning.

Creativity is a complex phenomenon and is defined in many ways. In education, children develop their creativity mostly because of the appropriate instruction they receive. Teachers who teach creatively can help children unlock their potential, think independently, and solve

problems on their own. When children are learning English, they need to know how to apply English in their daily lives. Therefore, the role of teachers in English education is to teach children how to use the language they are learning, rather than cram them with knowledge that they memorize. Learning a new language is learning a new way of thinking. In addition to teaching children vocabulary, grammar, and sentence structures of English, teachers need to help children develop how to think in English, and how to organize and express their thoughts.

Overall, there are several suggestions for teachers to help children develop and enhance their creativity. First, teachers should maintain a comfortable environment for children where they can learn with ease and no fear of making mistakes. Second, children should be encouraged to take risks with confidence and allowed to obtain various experiences from trial and error. Children's opinions should be paid attention to, and their efforts should be valued and awarded.

Third, teachers have to leave time for discussion among students and their peers in class. Interaction between teachers and children also plays an important role in children's learning. Through discussing and exchanging ideas, children's divergent thinking and critical thinking

can be developed and promoted. Last but not least, when children express their opinions, teachers should not abruptly judge them before their opinions are all presented. After children finish their work, teachers can encourage every child to share what they have accomplished with the whole class (Chen, 1995).

Imagination is the ability for people to create pictures in the mind. "Through imaginat[ive] imagery, people can invent a new reality. People can see themselves doing things that are ordinarily impossible" (Samuels & Samuels, 1975, p. 43). Children can make good use of this talent to help them learn a new language. ESL/EFL learners can develop the capacity to imagine themselves speaking a different language. That is to say, they can learn how to link their image of themselves as speakers of their native language to a new image of themselves as speakers of another tongue. Being a speaker of another language may help ESL learners identify and recreate the ways that native-English speakers organize and express their ideas.

Visualization is the ability for people to create movies in their mind. Doing visualization-relaxation activities can help students reduce their anxiety when taking listening comprehension examinations. The purpose of relaxation activities is to help students activate

their imagery and then modify their conceptions of their limitations in listening comprehension.

Helping children create mental images in their mind or using visual aids such as illustrations and visual texts can improve students' reading comprehension. For example, at first the teacher can guide students to create pictures in their mind while they are listening to a portion of a story. Then, the teacher lets students share what they "see" with others. Through this training, students can get involved in the characters, plots, and actions of stories. Moreover, visual texts such as diagrams and graphic organizers are useful ways to further comprehension and recall after students read or hear stories.

#### The Interrelationship among Imagination, Visualization, and Creativity

The above statement explains the influence of mental functions on language learning. This section explains the interrelationship among imagination, visualization, and creativity. In Figure 6, creativity is represented without boundary. The reason is that creativity is a complicated phenomenon that cannot be counted or measured precisely; every student may show their talent without limit by responding to appropriate instructions or stimulations.

According to the theoretical model, there is an overlap between visualization and imagination. Imagination is a part of visualization. Samuels and Samuels (1975) stated that memory images, eidetic images, imagination, daydreams, fantasy, visions, and hallucination are varieties of visualization. Imagination is a common visualization experience (Samuels & Samuels, 1975). For example, as a person speaks to his or her sister on the phone, he or she can see images of his or her sister's face, house, and family. This is so-called "memory images" (Horowitz, 1970, p. 22). As opposed to memory images, imagination can be free of prior thoughts and it may go beyond the images or experiences people have had before (Samuels & Samuels, 1975).

On the other hand, stimulating imagination and promoting visualization are both good ways to heighten students' creativity. Guided imagery can be a good practice for creating visual images if students want to stimulate their mental creativity (Díaz-Rico, 2004). Through guided imagery exercises, students can strengthen their visual, audio, and kinesthetic intelligences (Kilpatrick, 2001).

Moreover, music, writing fantasy journals, and offering visual-image input are some other ways to promote

students' imagination and visualization. Music comprises rhythm, rhyme, and repetition; therefore, through singing or listening to music, students' sensory awareness can be promoted. With constant sensory stimulation, a person's imagination will surely increase. Writing fantasy journals allows students to create their own stories, with freedom to arrange their characters, plots, and settings. In addition, learning a foreign language with pictorial images can not only help students get involved in their learning but also enhance their visual imagination.

The Interrelationship between Creative Teaching  
Techniques and Mental Functions in  
English-as-a-Foreign-Language  
Learning

Storytelling, creative writing, and creative drama are creative teaching techniques that help children enhance their mental creativity. Stories provide an imaginative world in which children can venture. Through hearing or telling stories, children have opportunities to use their imagination to visualize characters, settings, and actions of the stories without visual aids. They may create their unique images of each scene beyond the reality. In addition, through hearing stories, children are required to predict, discuss, and analyze. These activities can promote their thinking skills.

Creative writing provides children with opportunities to explore a topic of significance and to realize their own feelings, sensory responses, and experiences (Furner, 1973). The emphasis of creative writing is placed on self-expression. Through writing, children can freely express their thoughts, feelings, and emotions. Diaries, friendly letters, stories, and poems are appropriate forms for children to express their creative ideas.

Creative drama opens a door for children to develop their imagination and creativity. In creative drama, children can create any event, even though it exceeds the limits of their personal experiences and thinking. It means that they can break away from reality for the time being and adventure into their imaginative world. In addition, drama provides children with a creative environment to develop and express their creative ideas. Students can freely arrange their characters, plots, movements, and settings.

Moreover, creative drama can help students promote their multiple intelligences (Shtu et al., 2004). For example, interpreting drama in English curriculum can raise children's interest in learning English and help develop their verbal/linguistic intelligence (Gardner, 1983). Children can practice words and phrases through



reading and writing scripts, and enhance their speaking and listening skills through situational conversations. In addition, drama can offer children a good training to control their body. Through acting out stories, children can develop body-kinesthetic intelligence. Moreover, creative drama requires teamwork, which can promote children's interpersonal intelligence. Children can communicate, coordinate, and discuss their ideas and plans with peers.

#### The Interrelationship among Creative Teaching Techniques

According to Figure 6, three creative teaching techniques are reciprocal with each other. Teachers can use stories as prompts for creative writing and as a basis for creative drama. Story writing is a form of creative writing. For example, stories from students' lives, especially significant experiences or events that are meaningful to them, are a good spur for creative writing. The reason is that these significant experiences provide chances for students to explore their inner world and then express their feelings and emotions in their own way.

Stories can be a basis for creative drama. It means that stories can be converted to drama scripts. Heinig (1993) stated, "The process of creating an informal play

from a story with the leader's guidance" is so-called "story dramatization" (p. 225). Story dramatization is a process that students learn how to act out the stories. The procedure of story dramatization includes aspects as follows:

1. Sharing a story or other piece of literature with a group
2. Planning the characters, scenes, and events
3. Playing
4. Evaluating
5. Replaying. (Heinig, 1993, p. 225)

On the other hand, students can also benefit by performing a drama. They can obtain the techniques to enrich their body language such as voice, gestures, and movements. Students perform a play with abundant body language, which can make the story come alive and the audiences get more involved in the story.

In summary, both left- and right-brains play crucial roles in language learning. These two parts of the brain function in different and complementary ways to help students develop their verbal skills and enhance their mental functions. Both types of function are necessary for better language comprehension. That is to say, when people are visualizing, or imagining, the right side of the brain

is triggered to work; when people are talking, the left side of the brain is stimulated into action. As these two sides of the brain work together, students will be better able to understand and remember language (Bell, 1991).

This chapter provides a theoretical framework to explain the function of the right and the left-brain in language learning, and to suggest three effective teaching methods. Those methods can benefit English learners with the help of both the right and left-brains.

## CHAPTER FOUR

### CURRICULUM DESIGN

#### Introduction

The curriculum is designed based on the research in Chapter Two and the framework in Chapter Three. The emphasis of this unit plan is on the design of interesting activities, and also on the maintenance of a comfortable environment for Taiwanese third- and fourth-grade students at the speech-emergence stage of second language acquisition to improve and enhance their English. Children love to hear stories. No matter what children's abilities in language, they all can be motivated by stories. Therefore, this curriculum is structured based on diverse story activities to help students develop and enhance their language skills.

#### Sequence of the Unit Plan

Three creative teaching techniques are storytelling, creative writing, and creative drama. One of those teaching techniques will be applied in each lesson. The teaching plans are prepared based not only on the three creative teaching techniques but also on the mental functions of imagination, visualization, and creativity. The timeframe of each lesson ranges between fifty and

seventy minutes. All the lessons are planned for the students at the speech-emergence stage. Every lesson involves three objectives: the content objective, language objective, and learning-strategy objective. The content objective aims to have students understand the subject matter of the lesson; the language objective is to have students gain knowledge of language skills in listening, speaking, reading and writing; and the learning-strategy objective enables students to recognize a strategy that they can then apply to other learning.

Moreover, posters, transparencies, focus sheets, work sheets, and assessment sheets are teaching properties that are included in the unit plan. In the posters there are illustrations accompanied by questions or related vocabulary words from the stories. Posters are used for the purpose of encouraging students to predict the events of the stories or giving students prompts before they listen to the stories. The transparencies help teachers directly mark crucial points of the bio poems for students.

The texts of the stories are printed on the focus sheets, which will be shown to students when they are listening to the story or answering the questions on other work sheets. Work sheets are used for content

comprehension, language practices, or learning-strategy exercises. Students are required to finish these work sheets during the class on their own or with their partners. If students have any questions, the teacher gives them instructions. Assessment sheets are used to evaluate what students have learned in class.

#### Content of the Unit Plan

The curriculum contains six lessons. In all the lessons, English is taught by using stories as a tool. Lessons One, Two, and Six involve folktales; Lesson Three is about the bio poems; and Lessons Four and Five contain fables. All the lessons will be taught by stimulating mental functions and applying the teaching techniques of imagination, visualization, creativity, storytelling, creative writing, and creative drama (see Table 1).

In Lesson One, the content objective is to have students listen to the folktale "The Man, the Boy, and the Donkey" and answer comprehension questions about the story. For the language objective, students will practice making complete sentences by using spatial vocabulary. As for the learning-strategy objective, students will use the story map to sort out the most important information in the story. The key concepts applied in this lesson involve

Table 1. Interrelationship between Key Words and Lesson Plans

Keywords	Lesson One	Lesson Two	Lesson Three	Lesson Four	Lesson Five	Lesson Six
Imagination	✓	✓	✓	✓	✓	✓
Visualization	✓	✓	✓	✓	✓	✓
Creativity	✓	✓	✓	✓	✓	✓
Storytelling	✓	✓			✓	✓
Creative writing			✓	✓	✓	✓
Creative drama					✓	✓

imagination, visualization, creativity, and storytelling. The pictures used in this lesson not only provoke children's interest, but also make the story come alive. The story map makes the story clearly presented and well organized, so students can better comprehend the story. Moreover, when students are practicing making complete sentences, they are also creating simple images in their mind.

Lesson Two is another example of a folktale, "Stone Soup." The content objective of this lesson is that students realize the meanings of a refrain and other crucial elements related to a refrain, such as rhythm, stress, and intonation. The learning-strategy objective is to have students identify the order of the story events by using the story-sequence chart. The language objective is

that students will be able to retell the story with appropriate stress, rhythm, and intonation.

The key concepts applied to this lesson involve imagination, visualization, creativity, and storytelling. The pictures of the story help students imagine the plot. The refrain has a chanting and rhythmic pattern, which allows students to enjoy the beauty of the language. Telling the story with many refrains is fun and easy, and can help students speak without fear in public. In addition, retelling the story can stimulate students' imagination to generate new ideas to make their plays more detail.

In Lesson Three, students are taught to write bio poems. Two sample bio poems are introduced by the teacher in the beginning. Then students then identify the characteristics of the two sample bio-poems. Next, they recognize the patterns of the bio poems and try to create their own ones. Finally, students are required to do peer review by using the peer review chart. The goal is for students to learn how to assess their writing by themselves.

This lesson involves imagination, visualization, creativity, and creative writing. While the teacher is reading the poem to students, he or she covers the



picture. Without seeing the picture, students have to exercise their imagination based on the verbal description. After students learn how to write a bio poem, the teacher allows them to create their own. The subject can be themselves or anyone that they would like to introduce. Then they can draw a picture of the image described in the poem.

Lesson Four is about story writing; the topic of this lesson is "Tortoise and the Hare." The content objective of this lesson is for students to write the story in English according to the pictures that the teacher provides. The learning-strategy objective is to have students use 5 "W" questions to clarify and organize their ideas and weave a story. For the language objective, students must make complete sentences in past tense to describe their own stories. This is a good practice of writing for students in the speech-emergence stage because their writing is still filled with grammatical and spelling errors (Spudic, 2004).

A picture can be worth a thousand words (Randy, 1999). So, the use of pictures can stimulate students to generate different content of the story. Also, it can be a good prompt for students to practice their writing.

Through story writing, students can give play to their imagination and practice their divergent thinking.

In Lesson Five, students will be able to perform the play from the fable "The Boy Who Cried Wolf." Listening to the story and realizing its implication are the content goals of this lesson. As for language objective, students will be able to know how the story is converted into a drama. The learning-strategy objective is for students to express their feelings through an emotion/feeling exercise. The teacher will demonstrate several kinds of feelings to students, such as anger, fear, surprise, excitement, and then students have to follow what the teacher has done. For students, this is a significant practice of their body language. Good body language can help them perform a drama competently.

Six key concepts applied to Lesson Five are imagination, visualization, creativity, storytelling, creative writing, and creative drama. Through creating a script, students will brainstorm to generate ideas and work as a group to create the plot. Through role playing, students have opportunities to experience and realize others' lives and challenges, feelings, and problems from alternative points of view. Moreover, by playing a character in the drama, students can adventure to their

imaginary world and allow their imagination to exceed the limits of their personal experiences. This may stimulate students to get a new angle on the story.

In Lesson Six, the folktale "It Always Could Be Worse" is the basis for the drama script. Students will listen to the story and then discuss in groups the characters, plots, and settings. Before performing the drama, students will learn how to pantomime several kinds of animal behavior. For the drama performance, students are asked to perform an episode of the story groups. Through performing the story, students can practice their oral language and promote their ability to deal with sudden problems. This is a very important practice for students at the stage of speech emergence because these students need more chances to improve their oral communication and expand their English repertoire (Spudic, 2004). The key concepts applied to this lesson are the same as Lesson Five indicated above.

Pretending in the play is one of students' favorite games; they can pretend to be the persons they like or admire in the books or the history or just around them. Therefore, if students take part in drama playing, they will feel it is an interesting and cheerful environment for them to learn English. Scott and Ytreberg (1990)

stated that if students feel interested and at ease in the classroom, they will be glad to take part in the activity and they will not feel embarrassed even when making a mistake or attempting to speak.

This chapter has introduced and explained the purpose of the curriculum design, the sequence of the unit, and the contents of the six lessons. In the next chapter, the assessment of the unit will be discussed.

## CHAPTER FIVE

### UNIT ASSESSMENT PLAN

#### Purpose of Assessment

The purpose of assessment is to evaluate students' performance of the knowledge they are learning. Assessments provide teachers with opportunities to evaluate the effectiveness of their teaching and students can obtain feedback on the quality of their learning (Singh, 2001). A well-designed assessment can help teachers monitor their students' learning process and offer some help if needed so that students' learning can be promoted.

There are different types of assessments for various purposes. In this project, the assessments of the unit plan are designed for Taiwanese students in EFL third and fourth grades. The unit assessment plan focuses on the evaluation of students' performance. The goal for the teacher is to help students identify challenges and successes in their learning and become critical about their work.

#### Formative Assessment

There are formative assessments and summative assessment in each lesson plan. The purpose of formative

assessment is to evaluate the students' performance in each task of the lesson. The formative assessment provides feedback on students' strengths and weaknesses, and helps teachers monitor students' progress. For example, in Lesson One, the learning-strategy objective for students is to use a graphic organizer (story map) to sort out the key points and focus on them. When the teacher is explaining how to make a story map, he or she has to check if all the students can identify the steps to make a story map. If there is any student who does not know how to make it, the teacher needs to explain it in more detail. Through formative assessment teachers can diagnose students' learning problems, needs, and successes, and also improve the effectiveness of teaching. If students can fully understand the objective of learning and perform the instructional activities well, teachers can advance learning, and achieve the lesson objectives more effectively.

### Summative Assessment

The purpose of summative assessment is to examine students' overall understanding of a lesson. It functions as an achievement test to examine how much lesson content students have learned. For example, in Lesson Two, the learning-strategy objective is that students recognize the

repeated refrain. In the summative assessment, the teacher asks students to point out the emphasized words to verify whether students understand their meaning and features. If students cannot point out the right words, the teacher has to teach the content again. The function of the summative assessment is to display the outcome, therefore of students' learning.

#### Self-Assessment and Peer Assessment

Two additional kinds of assessments are self-assessment and peer assessment. Their purpose is to help students take responsibility for their own learning. It means that students can reflect on what they have learned in the lesson. They also can identify their learning strengths and weaknesses. In Lesson Four, Lesson Five, and Lesson Six, self-assessments are provided for students that allow them to evaluate their learning. The subject of Lesson Four is story writing; students are required to use pictures to express their ideas and to generate the content of the story in English. Using the self-evaluation checklist, students can find if their writing meets the teacher's requirements. Therefore, the self-evaluation checklist can help students improve their learning as well as provide the teacher with instructional feedback.

Furthermore, peer evaluation is offered in Lesson Three. This lesson is about writing a "bio" poem. At the end of the lesson, students are asked to peer-evaluate their writing. They check each other's writing according to the assessment standards provided by the teacher. Most of writing rules are general and understandable so that students can evaluate one another's writing independently. Finally, the teacher has to double-check the quality of students' evaluations to make sure that learning has been effective. Table 2 indicates different kinds of assessments for teaching and learning in each of the lessons.

It is said that learning is lifelong. The role of assessment in learning is to improve learning and teaching outcomes. No matter what kind of assessment is used, both teachers and students usually benefit from the assessment. By doing so, students' learning achievement can be enhanced.



Table 2. Types of Assessment Sheets

<u>Lesson Plan</u>	<u>Types of Assessment</u>
One	Formative Assessment Summative Assessment
Two	Formative Assessment Summative Assessment
Three	Formative Assessment Summative Assessment Peer Evaluation Checklist
Four	Formative Assessment Summative Assessment Self-evaluation Checklist
Five	Formative Assessment Summative Assessment Self-Assessment Sheet
Six	Formative Assessment Summative Assessment Self-Assessment Sheet

### Conclusion

This project has presented various levels of information in each chapter. In Chapter One, the role of English in the current Taiwanese educational system, the purpose of the project, the context of the project, and the significance of the project were presented. In Chapter Two, the relevant literature was reviewed, including six key concepts: imagination, visualization, creativity,

storytelling, creative writing, and creative drama. In Chapter Three, these six concepts were combined into a theoretical model, a framework that displays the relationship between the purpose of this project and EFL teaching approaches. Chapter Four connected the model to a proposed curriculum design related to the topic of the project. Chapter Five has consisted of the description of assessment for the unit plan, and concludes the body of this project. The Appendix presents a unit plan which includes the six instructional lessons.

In conclusion, there is a proverb saying, "Live and learn." Second-language learning and teaching is a very long road. It is hoped that this project can bring some inspiration and reflection to English elementary school teachers in Taiwan. Therefore, learning English can be fun for Taiwanese children so they will learn English in a more creative and stimulating environment.

APPENDIX  
INSTRUCTIONAL UNIT - LEARNING TO TELL STORIES  
DRAMATICALLY

LIST OF LESSONS

Lesson One: The Man, the Boy, and the Donkey ..... 160  
Lesson Two: Stone Soup ..... 171  
Lesson Three: Bio Poem ..... 182  
Lesson Four: The Tortoise and the Hare ..... 192  
Lesson Five: The Boy Who Cried Wolf ..... 199  
Lesson Six: It Could Always Be Worse ..... 212

**Lesson One**  
**The Man, the Boy, and the Donkey**

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence  
Subject: Storytelling  
Time Frame: 50 minutes

Content Objective

Students will listen to the story, "The Man, the Boy, and the Donkey" and answer comprehension questions about the story.

Learning-strategy Objective

Students will be able to use a graphic organizer (story map) to help sort out what is most important to focus on as they read.

Language Objective

Students will practice making complete sentences by using spatial vocabulary.

Materials

Poster 1-1 Illustrations of the Story "The Man, the Boy, and the Donkey"  
Focus Sheet 1-2 The Content of the Story "The Man, the Boy, and the Donkey"  
Focus Sheet 1-3 Spatial Vocabulary  
Assessment Sheet 1-4 Spatial Vocabulary (Pattern Hunt)  
Work Sheet 1-5 Story Map  
Assessment Sheet 1-6 What Do You Know about the Story of "The Man, the Boy and the Donkey"?

Warm-up

The teacher tells students that they will listen to a folktale and explains what a folktale is. Then the teacher asks students if they know folktales that they would like to share with the class.

Task Chain 1: Listening to and comprehending the story, "The Man, the Boy, and the Donkey"

1. The teacher hangs Poster 1-1 on the board and gathers the class to sit on the rug. The teacher leads students to take a picture walk of the poster and has them to predict what the story will be about and to rearrange the order of the pictures, which are scrambled.

2. The teacher asks two volunteers to tell the class what may happen in the story based on the pictures.
3. The teacher starts to tell the original story with illustrations to the whole class.
4. When the teacher tells the last part of the story, the teacher asks students about the implication of the words "If you listen to everyone, you will have trouble and no one will be happy." Then, the teacher encourages students to share their thoughts with the whole class.
5. When the whole story is finished, the teacher may orally check students' understanding by asking some questions and then direct students to go back to their seats.

Task Chain 2: How to use story map to identify the story development

1. The teacher passes out Focus Sheet 1-2 and then draws a story map on the blackboard.
2. The teacher explains each item of the story map and then hands out Work Sheet 1-3 to students.
3. The teacher pairs students and lets them work together. They reread the story (Focus Sheet 1-2) in order to find out the characters, settings, and plot of the story and then write their ideas on Work Sheet 1-3.
4. When students are writing their answers, the teacher walks around the class to check their progress and understanding. If students do not know how to do it, the teacher needs to explain it again.

Task Chain 3: Spatial Vocabulary

1. The teacher hands out Focus Sheet 1-4 to students, illustrates each spatial vocabulary word and leads students to read the sample sentences.
2. The teacher lets students reread sentences together to reinforce the usage of spatial vocabulary from the story.
3. The teacher passes out Work Sheet 1-5 and tells students that they are going to make complete sentences with spatial vocabulary on their own.
4. When the students are writing their answers, the teacher needs to answer any question students may have.

## Assessment

### Formative Assessment

By checking the answers made by students while they are working on each task, the teacher can assess if students can follow the lesson.

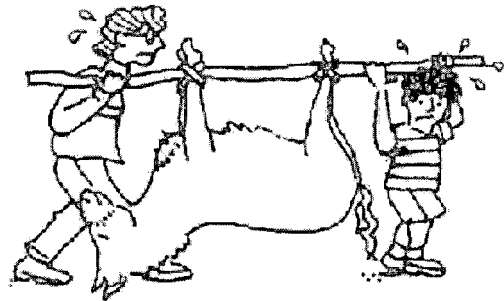
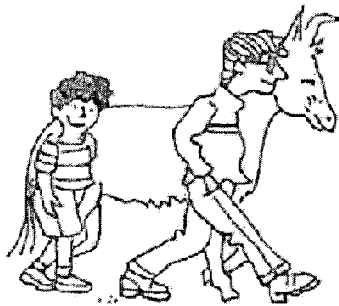
Assessment Sheet 1-5 is used to check students' performance in making complete sentences.

### Summative Assessment

At the end of the lesson, the teacher gives students Assessment Sheet 1-6 to evaluate their comprehension of the content. The teacher reads each question to students, requiring them to answer questions on their own.

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

Poster 1-1  
Illustrations of the Story "The Man, the Boy and the Donkey"



Source: Taylor (2000).



## Focus Sheet 1-2

### The Content of the Story "The Man, the Boy, and the Donkey"

One morning, a man and his son left their house and started walking toward town. They walked along next to their donkey. A man passed them. He said, "You are fools. A donkey is to ride on. Why are you walking?"

So the man put the boy on the donkey. They went on down the road. Soon they passed a group of men. One man said: "See that lazy boy. He rides on the donkey while his old father walks."

So the man said to the boy, "Get off." Then he got on the donkey. They walked a little more. Soon they passed two women. One woman said, "See the lazy man. He rides on the donkey while his young son walks."

The man didn't know what to do. At last he picked the boy up and put him on the donkey. Then he sat on the donkey behind the boy. Soon they came to the town. Some people pointed at them and said, "See that man and boy. The donkey is small and the man and the boy are both big. They are too heavy. The poor donkey...they are very mean."

The man and boy got off the donkey. They cut a pole. Then they tied the donkey's feet to it. Then they put the pole on their shoulders and carried the donkey between them. They went along down to the role. Everyone who saw them laughed. They walked until they got to the Market Bridge. Then the donkey got one foot loose.

Focus Sheet 1-2 (Continue)

The Content of the Story "The Man, the Boy, and the Donkey"

The donkey began to kick. The boy dropped his end of the pole. The donkey fell off the edge of the bridge and into the water. Since his feet were tied, he drowned.

An old man had followed them the whole way. "That will teach you," said the man. "If you listen to everyone, you will have trouble and no one will be happy."

Source: Taylor (2000, p. 66).

Work Sheet 1-3  
Story Map

Name: \_\_\_\_\_ Date: \_\_\_\_\_

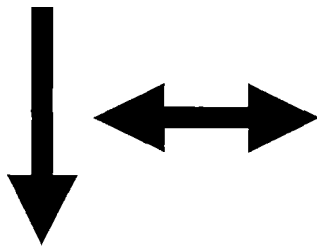
Directions:

1. Reread the story with your partner and record your ideas in the following sections.

Setting:	Time:	Place:
----------	-------	--------

Characters:
-------------

Problem:
----------

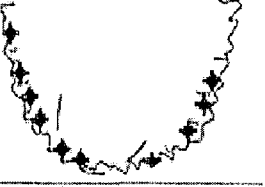
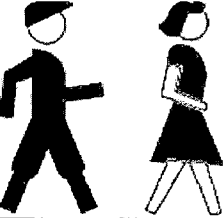


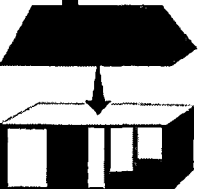



Plot/Events:
--------------

Resolution:
-------------

Source: [http://www.eduplace.com/graphicorganizer/pdf/storymap1\\_eng.pdf](http://www.eduplace.com/graphicorganizer/pdf/storymap1_eng.pdf)

**Focus Sheet 1-4**  
**Spatial Vocabulary**

<u>Spatial vocabulary</u>	<u>Sample Sentences</u>	<u>Illustrations</u>
along	There is lace along the edge of the cloth.	
behind	The boy is behind the girl.	
next to	An oak tree grows next to my house.	
off	His hat is off.	
on	There is a new roof on the house.	
toward	She is walking toward the house.	

Source: the figures are adapted from <http://owl.english.purdue.edu/handouts/esl/index.html>

Work Sheet 1-5  
Spatial Vocabulary (Pattern Hunt)

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Please make complete sentences with spatial vocabulary.

1. ...along...

---

---

2. ...behind...

---

---

3. ...next to...

---

---

4. ...off...

---

---

5. ...on...

---

---

6. ...toward...

---

---

**Assessment 1-6**  
**The Man, the Boy, and the Donkey**

Name: \_\_\_\_\_ Date: \_\_\_\_\_



After you hear about the story "The Man, the Boy, and the Donkey," there are several questions for you to answer. Try to recall the content and do your best!

1. Can you describe what the first person said to the man and the boy after they started walking toward town? (10 points)

---

---

2. Why did some people laugh when the man and the boy were walking toward the Market Bridge? (10 points)

---

---

3. What does the old man say to the man and the boy at the end of the story? (10 points)

---

---

4. Does the story teach you a lesson? What do you learn after reading the story? (10 points)

---

---

Source: Taylor (2000).

Assessment 1-6  
The Man, the Boy, and the Donkey

Name: \_\_\_\_\_ Date: \_\_\_\_\_



The pictures are out of order. Can you rearrange them according to the order of the events happening in the story (60%).

For example, if picture number five happens first, you write number five in the first place.

Correct order: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_



1



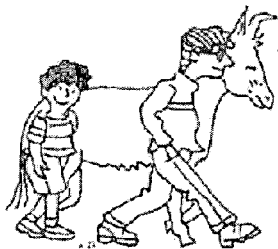
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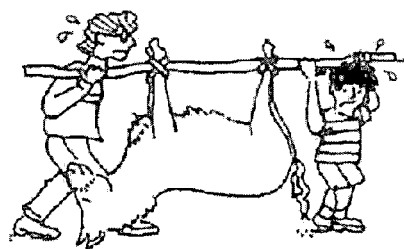
3



4



5



6

Source: Taylor (2000).

## Lesson Two

### Stone Soup

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence  
Subject: Oral Storytelling with a Repeated Refrain  
Time Frame: 50 minutes

#### Content Objectives

Students will be able to use repetition to remember vocabulary and other language from the story, and to work on stress, rhythm, and intonation in pronunciation.

#### Learning-strategy Objective

Students will be able to use a graphic organizer (story sequence chart) to identify the story events in order.

#### Language Objective

Students will be able to orally retell the story "Stone Soup" with appropriate stress, rhythm, and intonation.

#### Materials

Poster 2-1 Illustrations of the Story "Stone Soup"  
Poster 2-2 The Content of the Story "Stone Soup"  
Work Sheet 2-3 Story Sequence Chart  
Assessment Sheet 2-4 Retelling the Story "Stone Soup"  
Assessment Sheet 2-5 The Story "Stone Soup"

#### Warm-up

The teacher encourages students to talk about their favorite soup and picks out three students to share their ideas.

Task Chain 1: Recognizing repeated refrains by reading the story "Stone Soup"

1. The teacher hangs Poster 2-1 on the board and leads students to take a picture walk of the poster and then predict what the story will be about.
2. The teacher encourages students to share their opinions with the class about what they believe may happen in the story.
3. Before reading the story, the teacher teaches students about stress and rhythm. The teacher tells students that English is stress-timed,



which means important words are stressed while connecting words are shortened and squeezed in (Taylor, 2000).

4. Then, the teacher teaches essential words before telling the story, especially words which are repeated. For example, "Imagine that!" and "I think I have some..." appear many times in the story of Stone Soup. The goal is to help some students figure out the expressions from context.
5. The teacher hangs Poster 2-2 on the board and then starts to read the story with the illustrations to the whole class.
6. When the teacher gets to the first refrain, he or she chants it twice, and then asks students to repeat it after her or him with their clapping hands. The purpose of clapping is to emphasize the rhythm.
7. Each time the teacher gets to the refrain, students are asked to join in. For example, when the teacher says, "So the woman said..." and students can relay "Imagine that! Soup from a stone" (Taylor, 2000, p. 85). Also, the teacher reminds students that when they see the bold word in the context, it reminds them of the appearance of a repeated refrain; they need to follow the actions that the teacher does.
8. Finally, when the whole story is finished, the teacher may orally check students' understanding by asking some questions.

Task Chain 2: Using story sequence chart to recognize the events of the story in order

1. The teacher pairs students and draws the story sequence chart on the blackboard.
2. The teacher encourages students to recall the story and then writes students' responses on the story sequence chart.
3. The teacher explains to students that using a story sequence chart is a way to help define the structure of the story and avoid confusion.
4. The teacher gives students Work Sheet 2-3. Students are required to practice using complete sentences to write down each event of the story in order.
5. When students are writing their answers, the teacher walks around the class to check their

progress and understanding. If students do not know how to do it, the teacher needs to explain it again.

Task Chain 3: Retelling the story "Stone Soup" orally with a repeated refrain

1. After finishing the story sequence chart, the teacher tells students that they are going to retell the story with appropriate word stress, rhythm, and intonation.
2. The teacher divides students into five groups and gives each group about ten minutes to discuss and prepare.
3. Meanwhile, when the students are discussing their ideas, the teacher circulates to check students' understanding and make sure they all participate in group discussion.
4. Each group takes turns performing and retelling the story, and the teacher uses Assessment Sheet 2-4 to evaluate students' oral performance.

#### Assessment

##### Formative Assessment

Task Chain 1: All students can recognize the repeated refrain by reading the story.

Task Chain 2: All students are able to use a graphic organizer (story sequence chart) to identify the story events in order.

Task Chain 3: Students as a group can retell the story "Stone Soup" in an appropriate tone.

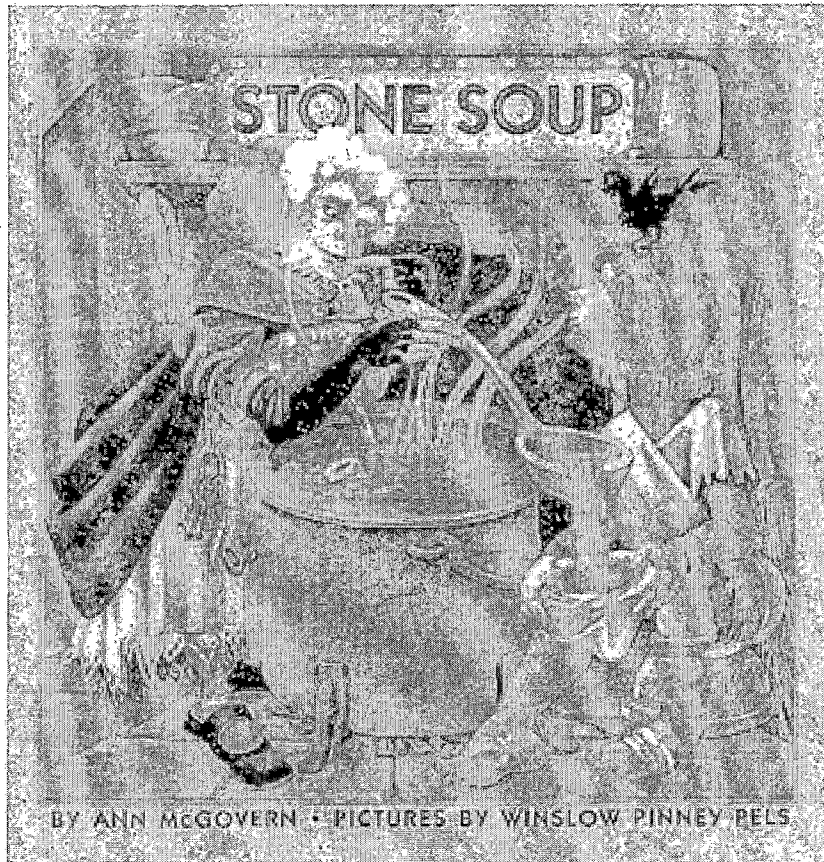
##### Summative Assessment

At end of the lesson, the teacher gives students Assessment Sheet 2-5 to evaluate students' comprehension of the content. In addition, they can identify the characteristics of a repeated refrain.

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

Poster 2-1

The Illustration of the Story "Stone Soup"



Related Vocabulary:

Food: cabbage, onion, carrots, bone, butter, flour

Color: yellow, red, orange, gray, white, purple, creamy

Shape: round, long, fine, leafy

Source: [http://www.neatsolutions.com/images/Books/stone\\_soup.jpg](http://www.neatsolutions.com/images/Books/stone_soup.jpg)

Poster 2-2  
The Content of the Story "Stone Soup"

Once a beggar knocked on an old woman's door.

"Excuse me," said the beggar, "but could you share some of your food with me? I am very hungry."

"I have nothing to share," said the woman. "My food is all gone."

"Well then," said the man, "I will feed you. All I need is a large pot, some water, and a stone. I will make you Stone Soup."

"Imagine that," said the woman. "Soup from a stone!" Then she went to get a pot.

The woman brought a pot of water and put it over the fire, and the man dropped in a round gray stone and began to stir.

After a little while the man tasted the soup.

"This soup is good," said the man, but "it would be better if we had some salt and pepper."

"I think I have some salt and pepper," said the woman, and she went and got some.



So the man stirred the pot with the salt and the pepper and the round, gray stone.

And the woman said, "Imagine that—soup from a stone."

After a little while the man tasted the soup again.

"This soup is tasty," said the woman, "but it would be tastier if we had some carrots."

Poster 2-2 (Continued)  
The Content of the Story "Stone Soup"

"I think I have some carrots," said the woman, and she went and got some long, orange carrots.

So the man stirred the pot with the long, orange carrots; and the salt and the pepper; and the round, gray stone.



And the woman said, "Imagine that-soup from a stone."

After a little while the man tasted the soup again.

"This soup is delicious," said the man, "but it would be more delicious if we had some cabbage."

"I think I have some cabbage," said the woman, and she went and got a leafy, purple cabbage.



So the man stirred the pot with the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.

And the woman said, "Imagine that-soup from a stone."

After a little while the man tasted the soup again.

"This soup is hearty," said the man, "but it would be heartier if we had a bone."

"I think I have a bone," said the woman, and she went and got a long, red bone.

So the man stirred the pot with the long, red bone; and the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.



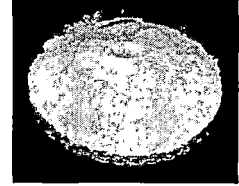
Poster Sheet 2-2 (Continued)  
The Content of the Story "Stone Soup"

And the woman said, "Imagine that—soup from a stone."

After a little while the man tasted the soup again.

"The soup is thick," said the man, "but it would be thicker if we had some flour."

"I think I have some flour," said the woman, and she went and got some fine, white flour.

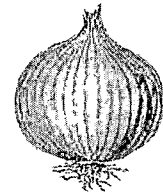


So the man stirred the pot with fine, white flour; and the long, red bone; and the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.

After a little while the man tasted the soup again.

"This soup is wonderful," said the man, "but it would be more wonderful if we had an onion."

"I think I have an onion," said the woman, and she went and got a yellow onion.



So the man stirred the pot with the yellow onion; and the fine, white flour; and the long, red bone; and the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.

After a little while the man tasted the soup again.

"This soup is rich," said the man, "but it would be richer if we had some butter."



Poster Sheet 2-2 (Continued)  
The Content of the Story "Stone Soup"

"I think I have some butter," said the woman, and she went and got some creamy, yellow butter.

So the man stirred the pot with the creamy, yellow butter; and the yellow onion; and the fine, white flour; and the long, red bone; and the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.

And the woman said, "Imagine that—soup from a stone."

After a little while the man tasted the soup again.

"This soup is just right," said the man. "Let's eat!"

So the woman got two bowls, and they ate the soup. It was delicious.

"Imagine that," said the woman, "Soup from a stone."

"Imagine that," said the man.

Taylor (2000, pp. 83-85).

**Work Sheet 2-3**  
**Story Sequence Chart**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Let us practice recalling the plot and separate the story into sections of beginning, middle, and end.

Topic (Beginning)
Next
Next
Next
Next
Next
Next
Next
Next
Last (End)

Source: Adapted from <http://www.eduplace.com/graphicorganizer/pdf/sequence.pdf>



**Assessment Sheet 2-4**  
**Retelling the story "Stone Soup"**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Category (10 points for each item)	Students' performance			
	<u>Excellent</u>	<u>Good</u>	<u>Fair</u>	<u>Needs Improvement</u>
States the main idea and problem in the story				
Identifies the main characters and settings				
Retells the story in sequential order				
Sentences are well structured				
Correctly stresses the words in the refrain				
Clarity & fluency				
Content is creative				
Group cooperation				
Total				
Comment:				

**Assessment Sheet 2-5**  
**The Story "Stone Soup"**

Name: \_\_\_\_\_ Date: \_\_\_\_\_



1. The following is the repeated refrain which describes the food that the man cooked. Try to circle the words that have to be stressed in the refrain. (10%)

So the man stirred the pot with the round yellow onion; and the fine, white flour; and the long, red bone; and the leafy, purple cabbage; and the long, orange carrots; and the salt and the pepper; and the round, gray stone.

2. The following words are scrambled; please find the correct order of each word. (10%)

	<u>Scrambled</u>	<u>Answer</u>
1	nooni	
2	uofrl	
3	oebn	
4	gcbeaab	
5	rcrotas	
6	ertubt	
7	flyae	
8	ycrame	
9	rodnu	
10	uerppl	

Source: <http://superkids.com/aweb/tools/words/scramble/>

### Lesson Three Bio Poem

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence

Subject: Writing Poetry

Time Frame: 50 minutes

#### Content Objective

Students will identify the characteristics of two samples of bio poems.

#### Language Objective

Students will recognize the bio-poem pattern and then follows the patterns to create their own bio poems.

#### Learning-strategy Objective

Students will be able to evaluate peer bio poems by peer evaluation chart.

#### Materials

Transparency 3-1 Content of the Model Poem

Transparency 3-2 Content of the Model Poem

Focus Sheet 3-3 Bio-Poem Pattern Hunt

Work Sheet 3-4 Writing a Bio Poem

Assessment Sheet 3-5 Peer Evaluation Chart

#### Warm-up

The teacher pairs students and asks them to think about one of their best friends. The teacher encourages students to describe their friends' personalities and characteristics to the whole class.

Task Chain 1: Identifying the characteristics of the model bio poems

1. The teacher tells students that they are going to read two bio poems. Also, the teacher explains to students that they can use a bio poem to describe the characteristics of a person or an animal, or anything or anyone.
2. Then, the teacher puts Transparency 3-1 on the projector and uses a white paper to cover the picture "turkey."
3. The teacher encourages students to read this poem silently and encourages them to guess the last name of Tom.

4. The teacher calls three students to share their opinions. Then, the teacher leads students to read the poem to find the answer.
5. After reading the first bio poem, the teacher explains some words that students may be not familiar with, such as vicious, vegetarian, nourishment, pilgrim, and revolt.
6. The teacher leads students to read the poem again and asks students how many traits the author mentions in the poem.
7. The teacher puts Transparency 3-2 and leads students to read another poem. In this poem, the teacher helps students identify how many events that the author describes in her poem.

Task Chain 2: Recognizing the bio-poem patterns

1. The teacher passes out Focus Sheet 3-3 and leads students to go over the two patterns first.
2. The teacher explains the elements of the patterns in the first poem. The teacher puts Transparency 3-1 back on the projector and asks students to watch carefully the features of each pattern in the first poem. For example, the teacher tells students that in the second line of the poem there are four descriptive words.
3. The teacher put back Transparency 3-2 on the projector and asks students to look at the second model poem. The teacher tells students that in the second model poem there are more things to be noticed than the first one, so students have to read the poem carefully.
4. In the second poem, the teacher asks students to look at the poem and try to point out the pattern in each line meeting the pattern requirement.
5. After explaining the elements of the poems, the teacher divides students into four groups. Then teacher tells each group that the topic is the teacher; each group is required to think how to describe the teacher.
6. The teacher hands out a blank paper to each group and gives them five minutes to discuss.
7. When each group is discussing, the teacher tells students that they can use Transparency 3-1 and 3-2, and Focus Sheet 3-3 for reference.

8. The teacher asks each group to share their ideas and the teacher writes their opinions on the board.

#### Task Chain 3: Writing and evaluating your bio poem

1. After reviewing how to make a bio poem in group, the teacher gives students Work Sheet 3-4 and tells students they are going to write their own bio poems.
2. The teacher reminds students that they need to think of a topic first and then continue to other parts.
3. When students are writing, the teacher needs to walk around the class to check students' understanding. If students have any questions, the teacher needs to help them out.
4. After students finish their writing, the teacher pairs students and hands out Assessment Sheet 3-5. Then, the teacher tells students that they are going to do peer evaluation. Its purpose is to check if they know how to write a poem.
5. In order to help students assess their peers, the teacher explains each rule of evaluation and leads them to read those rules all together. The teacher does so to make sure every student understands the rules.
6. While students are doing their peer evaluation, the teacher circulates to check students' understanding and progress.
7. After finishing the review, the teacher encourages several students to share their poems with the class.

#### Assessment

##### Formative Assessment

- Task Chain 1: Students can identify the characteristics of bio poems.
- Task Chain 2: All students can recognize the bio-poem patterns
- Task Chain 3: Students can complete their bio poems and accomplish the peer evaluation.

##### Summative Assessment

At the end of lesson, the teacher collects Work Sheet 3-4 and Assessment Sheet 3-5 to evaluate how much of the content that students can

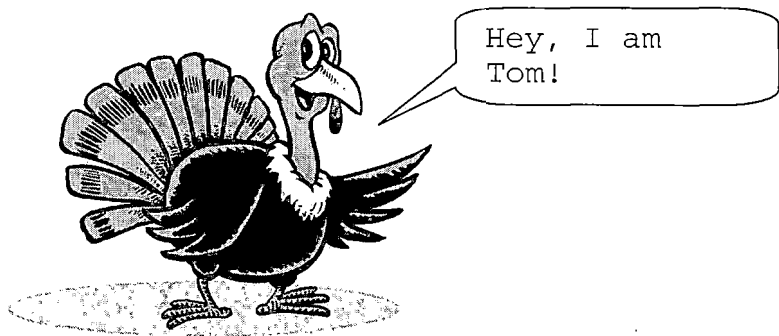
comprehend and to check if they can help each other to make their writing better.

Scores	Representative
60	Excellent
50	Good Job
40	Needs Improvement
0-40	Study Harder

Transparency 3-1  
Who is Tom?

Tom

Tall, tasty, feathery, vicious,  
Sibling of Clucky Chicken and Big Bird,  
Lover of vegetarians and ham eaters,  
Fears Mr. Butterball and pilgrims,  
Needs to run around,  
Gives nourishment and left overs,  
Would like to see birds unite and revolt,  
Resident of Old MacDonald's Farm,  
Turkey.



Source: [www.canteach.ca/elementary/poetry1.html](http://www.canteach.ca/elementary/poetry1.html)

Transparency 3-2  
Who is Judy?

Judy

Happy, Active, Generous, Neat

Daughter of Sylvia and Morris, sister of Abbie

Lover of warm weather, the beach, traveling

Who feels excited on the first day of school, happy to be  
on a computer, free as a bird when riding a bike

Who has been to Jamaica, Mexico, and many rock concerts

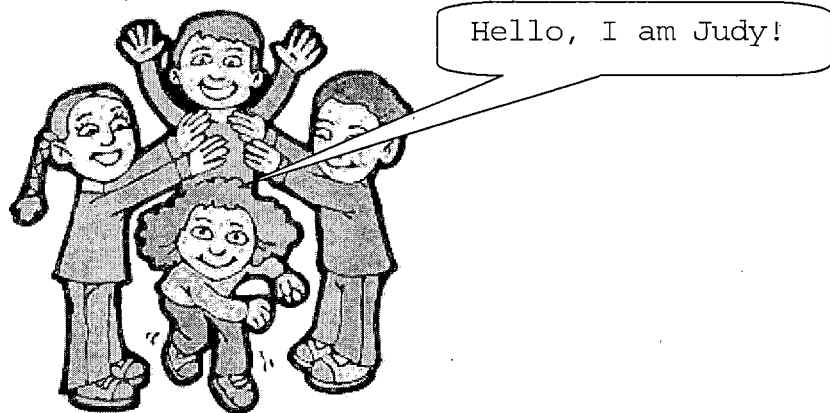
Who needs good friends, family vacations, my car

Who fears big insects, roller coasters, or rides with huge  
drops

Who would someday like to visit Australia, be rich, see  
peace around the world

Resident of Washington Township, New Jersey

King.



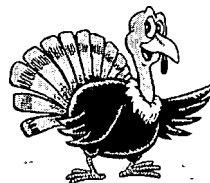
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**Focus Sheet 3-3**  
**Bio-Poem Pattern Hunt**

(Turkey)

- Line 1: First Name
- Line 2: Four descriptive traits
- Line 3: Sibling of...
- Line 4: Lover of
- Line 5: Who fears...
- Line 6: Who needs...
- Line 7: Who gives...
- Line 8: Who would like to see...
- Line 9: Resident of...
- Line 10: Last Name



(Judy)

- Line 1: Your first name
- Line 2: List 4 words that describe you or your personality)
- Line 3: Son/Daughter of...or Brother/Sister of...
- Line 4: Lover of...(List 3 things, activities, people, or places)
- Line 5: Who feels...(List 3 different feelings and tell when or where you feel them)

**Focus Sheet 3-3 (Continued)**  
**Bio-Poem Pattern Hunt**

Line 6: Who has been...(List 3 places or special events)

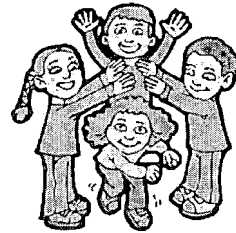
Line 7: Who needs...(List 3 things you need to do or  
have)

Line 8: Who fears...(List 3 things that scare you the  
most)

Line 9: Who would someday like...(List  
3)

Line 10: Resident of...(City and State)

Line 11: Your last name



Source: [http://192.107.108.56/portfolios/k/king\\_j/biopoem/howtowriteabiopoem.htm](http://192.107.108.56/portfolios/k/king_j/biopoem/howtowriteabiopoem.htm)

Work Sheet 3-4  
Writing a Bio Poem

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Write your bio-poem and draw a picture of your poem.

**Assessment 3-5**  
**Peer Evaluation Checklist**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Writer's Name: \_\_\_\_\_

<u>Checklists</u>	<u>Yes/No/Comment</u>
Does every sentence begin with a capital letter? (10 points)	
Is there a heading (name and date) and title (the first name you give to the poem) in your poem? (10 points)	
Is there any pattern skipped in the poem? Which one? (Write in the right column) (10 points)	
Is there any misspelling? (10 points)	
Is any part wrongly written? Which part? (Write in the right column) (10 points)	
Did the writer draw a picture of his or her poem? (10 points)	
Peer Review Recommendation:	
Instructor of Record _____ Date _____	

**Lesson Four**  
**The Tortoise and the Hare**

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence  
Subject: Story Writing  
Time Frame: 50 minutes

Content Objective

Students will be able to use pictures to express their ideas and then generate the content of the story in English.

Learning-strategy Objectives

Students will be able to use 5 "W" questions to clarify their ideas and organize the plots of their stories.

Students will identify the implication of the story "The Tortoise and the Hare."

Language Objective

Students will practice using past tense and complete sentences to describe their stories.

Materials

Poster 4-1 Illustrations of the Story "The Tortoise and the Hare"  
Work Sheet 4-2 5 "W" questions  
Work Sheet 4-3 Story "The Tortoise and the Hare"  
Assessment Sheet 4-4 Self-Evaluation Checklist

Warm-up

The teacher asks students if they have ever participated in a running competition. Then the teacher encourages students to share their own experiences with the class. The teacher may also ask students if the runner who runs the fastest in the beginning can surely win the race.

Task Chain 1: Looking at the pictures and brainstorming ideas

1. The teacher pairs students and hangs Poster 4-1 on the board.
2. The teacher leads students to take a picture walk of the poster and has them to predict what the story will be about.
3. The teacher encourages students to share their opinions with the class about what they believe

may happen in each picture and then he or she writes students' ideas on the board.

4. The teacher tells students that they are going to write a story based on these pictures. Before writing the story, the teacher writes down some words on the board that students may use in their writing, and explains the meaning of the words to students. For example, the words are hare, tortoise, foot (feet), animals, race, run, jump, stop, hop, fast, and slow.

Task Chain 2: How to create a story by using 5 "W" questions

1. The teacher passes out Work Sheet 4-2 to students and then writes 5 "W" questions on the board.
2. The teacher tells students that in order to write a concise and well-organized story, using 5 "W" questions can help them clarify the ideas and organize the content of the story.
3. The teacher asks students to look at the first picture in Work Sheet 4-2 and then he or she models making several questions about the picture, such as "Who are they?" "What are they doing?" "Where are they?" Or the teacher tells students that they can just replay these 5 "W" questions, such as "Who: The tortoise and the hare."
4. Then, the teacher encourages students to complete the rest of the questions in each picture.
5. When students are writing their answers, the teacher circulates to check students' progress and understanding.

Task Chain 3: Writing the story "The Tortoise and the Hare" and discussing its implications

1. The teacher checks if every student finishes writing questions or answering the questions. Then, the teacher hands out Work Sheet 4-3 to students and tells them that they will write a story based on the questions or answers they have generated.
2. Before writing the story, the teacher tells students that they need to remember to use past tense and complete sentences to describe the story.

3. Also, the teacher reminds students of basic writing rules, such as the use of capital letters, punctuation, a topic sentence, a conclusion, spelling check, and so on.
4. When students are writing their stories, the teacher walks around the class to check their progress and understanding. If students do not know how to do it, the teacher needs to help them.
5. After finishing their stories, the teacher gives students Assessment Sheet 4-4. Then the teacher explains each item in the checklist step by step in order to help students assess their writing.
6. The teacher asks students to look at Poster 4-1 again and asks them about the implications of this story. The teacher asks three volunteers to share their opinions with the class. Then, the teacher reveals the exact implication of the story: Slow and steady wins the race.

### Assessment

#### Formative Assessment

Task Chain 1: Most students can share their ideas with the class about what they believe may happen in each picture.

Task Chain 2: All students can write 5 "W" questions for each picture.

Task Chain 3: Students can write their stories with past tense and complete sentences.

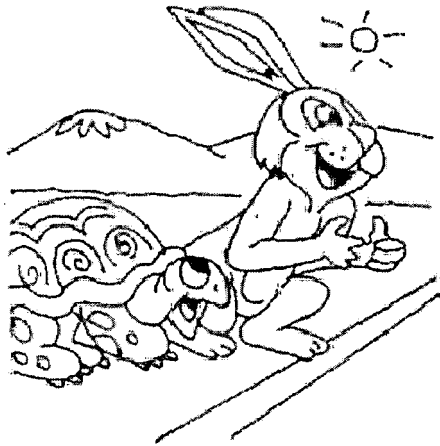
#### Summative Assessment

At the end of the lesson, the teacher gives students Assessment Sheet 4-4 and lets them evaluate their story writing. Then, the teacher will collect Assessment Sheet 4-4 to verify if students have finished the story as they have been told, and have completed their self-evaluation checklists.

Scores	Representative
80-90	Excellent
70-79	Good Job
60-69	Needs Improvement
<60	Study Harder

Poster 4-1

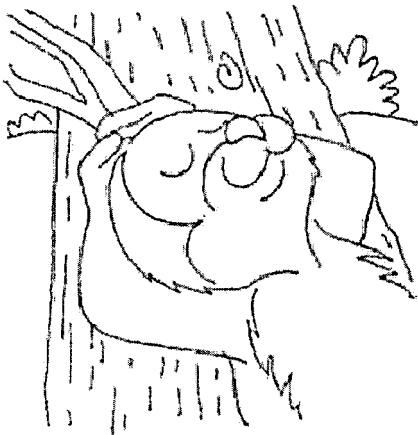
Illustrations of the Story "The Tortoise and the Hare"



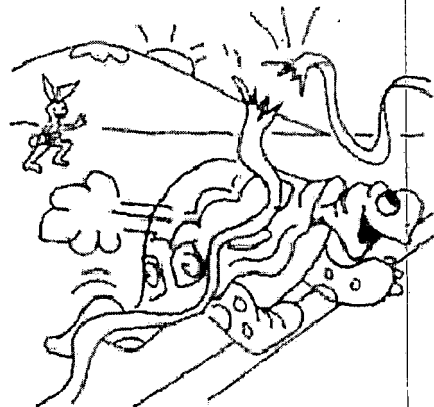
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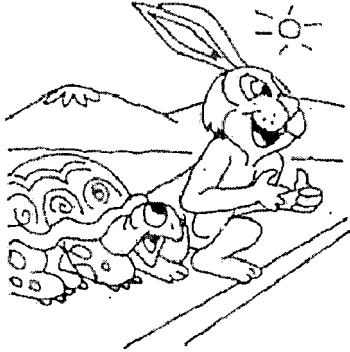
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Source: Taylor (2000).

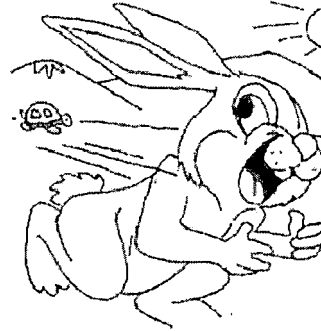


Work Sheet 4-2  
The 5 "W" Questions Chart

Name: \_\_\_\_\_ Date: \_\_\_\_\_



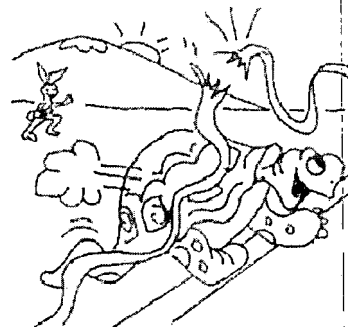
Who \_\_\_\_\_  
 What \_\_\_\_\_  
 Where \_\_\_\_\_  
 When \_\_\_\_\_  
 Why \_\_\_\_\_



Who \_\_\_\_\_  
 What \_\_\_\_\_  
 Where \_\_\_\_\_  
 When \_\_\_\_\_  
 Why \_\_\_\_\_



Who \_\_\_\_\_  
 What \_\_\_\_\_  
 Where \_\_\_\_\_  
 When \_\_\_\_\_  
 Why \_\_\_\_\_

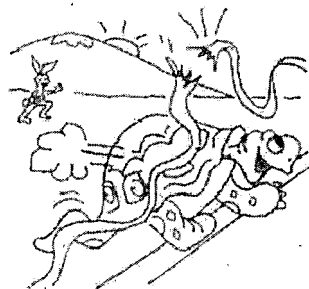
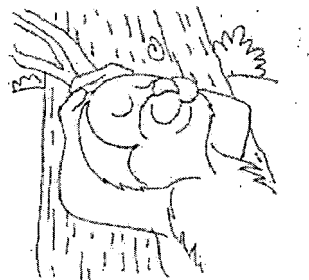
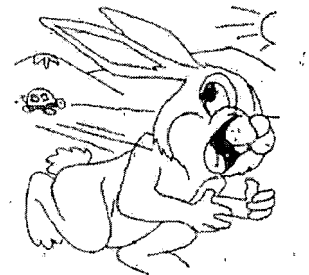
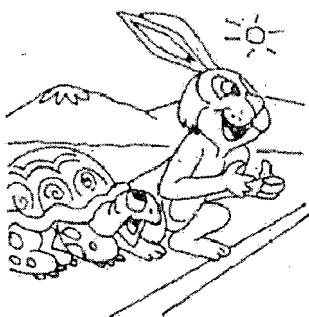


Who \_\_\_\_\_  
 What \_\_\_\_\_  
 Where \_\_\_\_\_  
 When \_\_\_\_\_  
 Why \_\_\_\_\_

Source: Taylor (2000).

Work Sheet 4-3  
The Tortoise and the Hare

Name: \_\_\_\_\_ Date: \_\_\_\_\_




Source: Taylor (2000).

**Assessment Sheet 4-4**  
**Self-Evaluation Checklist**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Self-Evaluation of Story Writing**

Put an **X** next to the statements that are true about your writing. (each of item is 6 points)

- This sounds good when I read it to my self.
- I said what I want to say.
- I think the reader will be interested in it.
- There is beginning in my story.
- There is middle in my story.
- There is an ending in my story.
- I paid attention to the usage of tense (past tense).
- Every sentence is a complete sentence.
- When someone else reads my story, I think they will be able to understand it.

**Mechanics Self-Check List**

Put an **X** next to the statements that are true about your writing.

- I put periods or other punctuations marks at the end of sentences. (each of item is 6 points)
- I used commas when necessary.
- I started each sentence with capital letter.
- I reread this story for misspelling words.
- I started every paragraph by indenting.
- A reader could read my handwriting.

Instructor Record: \_\_\_\_\_ Date: \_\_\_\_\_

Source: Cohen & Wiener (2003).

**Lesson Five**  
**The Boy Who Cried Wolf**

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence

Subject: Story drama

Time Frame: 70 minutes

Content Objective

Students will listen to the story "The Boy Who Cried Wolf" and realize its implication.

Students will be able to perform this story through drama.

Language Objective

Students will recognize how to convert the story to a dramatic dialogue.

Learning-strategy Objective

Through an emotions/feelings exercise, students will be able to know how to express their feelings. This is a preparation before students perform their drama.

Materials

Properties: brooms, newspapers, blank papers, scissors, glue, elastic bands, and markers  
Poster 5-1 Illustration of the Story "The Boy Who Cried Wolf"  
Focus Sheet 5-2 Content of the Story "The Boy Who Cried Wolf"  
Work Sheet 5-3 Story Map  
Work Sheet 5-4 Drama Script  
Self-Assessment Sheet 5-5 The Boy Who Cried Wolf  
Assessment Sheet 5-6 The Boy Who Cried Wolf

Warm-up

The teacher asks students if they have heard any fable before and if they know the exact meaning of "fable." The teacher encourages students to express their opinions. Then, the teacher explains the real meaning of fables.

Task Chain 1: Listening to and realizing the implication of the story "The Boy Who Cried Wolf"

1. The teacher hangs Poster 5-1 on the board and leads students to take a picture walk of the poster and then predict what the story will be about.

2. The teacher encourages students to share their opinions with the class about what they believe may happen in the story.
3. Then, the teacher hands out Focus Sheet 5-2 to students and starts to tell the story. Students can look at Focus Sheet 5-2 to follow the text or just listen to the teacher instead of looking at the paper.
4. When the story is finished, the teacher may orally check students' understanding by asking some questions.

Task Chain 2: Recognizing how to convert the story into a drama by using a graphic organizer

1. The teacher tells students that they are going to change the story into a play. Then, the teacher passes out Work Sheet 5-3 and draws the story map of Work Sheet 5-3 on the board.
2. The teacher starts to explain the key to converting the story to a drama is to change narration to dialogue. For example, if sentences have quotation marks around them, such as "Wolf! Wolf!" These are the words spoken by characters. The rest of the writing in the story may be "narration." Besides the original text, students are also encouraged to invent new dialogue for characters or events.
3. Before writing their scripts, the teacher asks students to identify the characters, settings, problems, events, and outcome of the story. The teacher will write down students' responses on the board and then students write down the answers on their Work Sheet 5-3. The goal of doing so is to help students clarify their ideas and help them prepare to adapt the story for a play.
4. The teacher hands out Work Sheet 5-4 to students. The teacher tells students that this work sheet can be a format of a dialogue script.
5. The teacher asks students to identify the number of the characters in the story and write down the answers in the first column of the Work Sheet 5-4.
6. The teacher tells students that it is necessary to have a "narrator" in the script because he or she can describe some simple background to the audiences between the conversations. Then, the

teacher encourages students to review the story and story map in order to figure out the rest of the events.

7. When students are writing their script, the teacher should remind students that they have to use the words especially for the characters in drama.
8. When the students are writing their answers, the teacher has to answer any questions students may have.

#### Task Chain 3: Stretching your body and practicing your emotions

1. After the students finish their drama script, the teacher asks them to stretch their body and do some exercise before performing the drama.
2. The teacher lets all the students stand and stretch their bodies. First, students swing their head from one direction to another. Second, students put their legs about one foot apart and flop down, nice and loose; at last, students hum, feeling the vibration in the nose part and the voice going up and down the scale (Erion, 1997).
3. The teacher divides students into four groups with five members each. The teacher demonstrates several kinds of feelings for students, such as anger, fear, aggressiveness, surprise, confusion, cheer, excitement, fun, and so on. Students are required to follow the teacher's demonstration.

#### Task Chain 4: Performing the story "The Boy Who Cried Wolf"

1. After the activities, the teacher gives each group about ten minutes to discuss the way they would like to perform their drama. During their discussion, the teacher gives each group some objects and suggests that they can use these to make stage props. For example, the teacher suggests that they draw pictures of a sheep and a wolf, and cut them out to make masks to wear in the play.
2. When students are discussing, the teacher circulates to make sure each students participate in group discussion. If students have any questions, the teacher can help them.

3. The teacher has each group perform their play for the rest of the class. During the process, the teacher will evaluate students' performance by using Assessment Sheet 5-6. After each group finishes performing, the teacher passes out Work Sheets 5-5 and 5-7 to students, with which they can evaluate their own performance and comprehension.

### Assessment

#### Formative Assessment

- Task Chain 1: Students listen to and realize the implication of the story "The Boy Who Cried Wolf."
- Task Chain 2: Students can recognize how to convert the story into a drama.
- Task Chain 3: Students can stretch their body and practice their emotions.
- Task Chain 4: Each group can perform their story to the whole class.

#### Summative Assessment

At the end of lesson, the teacher gives students Self-Assessment Sheet 5-5 and Assessment Sheet 5-7 to evaluate how much of the content they can comprehend, to check if they really identify the implication of the story, and if they know how to change the story to the drama.

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

Poster 5-1  
The Boy Who Cried Wolf



Who are they?

Where are they?

What are they doing?

Source: [http://www.ipicturebooks.com/books/covers/schecter\\_boywholg.jpg](http://www.ipicturebooks.com/books/covers/schecter_boywholg.jpg)



**Focus Sheet 5-2**  
**The Boy Who Cried Wolf**

There once was a Shepherd boy who tended a flock of sheep at the edge of a great forest not far from a village. His life in the pasture was quiet, and there was not much to amuse him. He could talk to his dog and play on his pipe, but nothing more than that.

One day he decided to play a trick on the nearby villages to amuse himself.

"Wolf! Wolf!" he cried at the top of his voice.

The villagers came rushing across the pasture as quickly as they could. They carried sticks and stones to help the poor Shepherd Boy protect his flock from the enemy.

The Shepherd Boy sat back and laughed.

"You should see yourselves" You look so foolish carrying sticks and stones, running across the pasture!" he said. "I may never stop laughing."

The angry villagers returned to their homes. The Shepherd Boy's joke did not amuse them at all.

Several weeks later, the Shepherd Boy played his trick again.

The villages could not imagine that the Shepherd Boy would play the same trick again. When they heard his cry they rushed to the flock, thinking that he was in great trouble.

Again, they found that the Shepherd Boy laughing at them when they arrived at the flock. He was surrounded by his sheep, quiet and safe.

The villagers were tired of the Shepherd Boy's trick. They vowed they would never be laughed at again.

**Focus Sheet 5-2 (Continued)**  
**The Boy Who Cried Wolf**

A few days later, as the sun was setting, a wolf crept out of the great forest. He ran straight to the pasture and attacked the Shepherd Boy's flock.

"Wolf! Wolf!" cried the Shepherd Boy at the top of his voice.

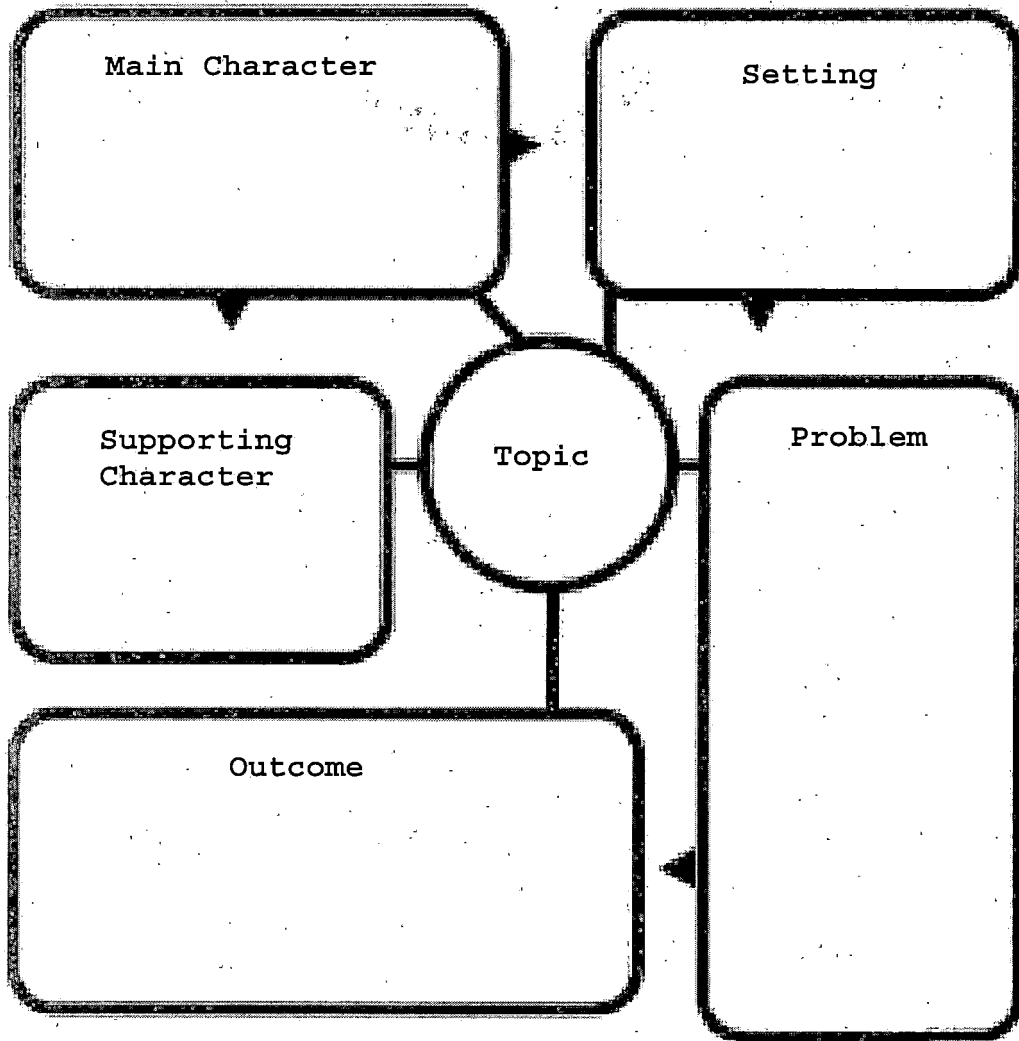
But none of the villagers came to help him.

Without the help of the villagers, the Shepherd Boy could not protect his flock from the wolf. The wolf killed many of the sheep before he returned to the great forest.

Source: Houghton Mifflin Company (1989, p. 7).

Work Sheet 5-3  
Story Map

Name: \_\_\_\_\_ Date: \_\_\_\_\_



Source: <http://teacher.scholastic.com/lessonplans/graphicorg/pdfs/storymap.pdf>

Work Sheet 5-4  
Drama Script

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Characters

Narrator \_\_\_\_\_

Narrator:

\_\_\_\_\_  
\_\_\_\_\_

Character 1 (Name : \_\_\_\_\_):

\_\_\_\_\_  
\_\_\_\_\_

Prompt: Write about the settings... \_\_\_\_\_

\_\_\_\_\_

Work Sheet 5-4 (Continued)  
Drama Script

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Self-Assessment Sheet 5-5**  
**The Boy Who Cried Wolf**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Do you really understand what you read and performed today? Try to answer each of the questions as follows to check it out. (10%)

<u>Checklists</u>	<u>Yes/No/Comment</u>
Did I participate and share my experience with my group?	
Can I understand the meaning of the drama?	
Can I identify how to convert a story into the drama script?	
Did the story map help me organize my ideas and prepare for the drama script?	
Is it helpful for me to do some body stretch before performing the drama?	
Which group did you think performed well? (Write your opinion in right column)	
Who is the best actor?	
Is there anything I can do to improve the performance of my group?	

**Assessment Sheet 5-6**  
**The Boy Who Cried Wolf**

Scene Performed: \_\_\_\_\_ Date: \_\_\_\_\_

To what extent does performance show:	Group 1	Group 2	Group 3	Group 4
Careful reading and rehearsal (10 points)				
Understanding of characters (10 points)				
Understanding the plot (10 points)				
Understanding of language (10 points)				
Ability to use language to portray character (10 points)				
Well-planned movements (10 points)				
Well-planned use of props and costumes (10 points)				
Total: 70 points				

Source: the figure is adapted from  
<http://curriculumfutures.org/assessment/a05-04.html>

**Assessment Sheet 5-7**  
**The Boy Who Cried Wolf**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Try to recall the content and answer each question as follows.  
(20 points totally)

1. In the story, the boy thought he was clever when he played tricks on the villagers. Do you think his trick is clever? If so, explain your reasons. If not, why not?

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2. After listening to the story, what do you think you learned from this story?

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3. What are the reasons why you need to stretch your body and practice your emotions?

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**Lesson Six**  
**It Could Always Be Worse**

Grade Level: Elementary EFL 3rd & 4th grade: Speech Emergence  
Subject: Multipart story drama  
Time Frame: 70 minutes

Content Objectives

Students will hear and comprehend the story "It Could Always Be Worse."

Students will be able to perform this story through drama.

Learning-strategy Objective

Students will be able to pantomime several kinds of animals' behavior by the teacher's instruction. This is the preparation and warm-up exercise to help students act out their part of the story.

Language Objective

Students will practice their oral language while presenting part of a story through drama.

Materials

Poster 6-1 Illustration of the Story "It Could Always Be Worse"

Work Sheet 6-2 Content of the Story "It Could Always Be Worse"

Self-Assessment Sheet 6-3 It Could Always Be Worse

Assessment Sheet 6-4 The Teacher's Checklist

Assessment Sheet 6-5 It Could Always Be Worse

Warm-up

The teacher asks students if they have faced a challenge or difficulty in their time. The teacher may ask them how they felt and how they solved the problems. The teacher encourages students to share their experiences with the class.

Task Chain 1: Hearing and comprehending the story "It Always Could Be Worse"

1. The teacher hangs Poster 6-1 on the board and leads students to take a picture walk of the poster and then predict what the story will be about.
2. The teacher encourages students to share their opinions with the class about what they believe

may happen in the story. For example, the teacher may ask students: "How many people are there in the house?" "Where are they?" "What are they doing?" "Are they happy?" "What does it happen?"

3. Then, the teacher starts to tell the original story with the illustrations to the whole class.
4. When the whole story is finished, the teacher may orally check students' understanding by asking some questions. For example, "What is the main idea of the story?" "Does the rabbi really help the unhappy man solve the problem?"

#### Task Chain 2: Animal pantomime practice

1. After the storytelling activity, the teacher tells students that they will perform the story by groups. Each group will act out one part of the story.
2. Before the performance of the story, the teacher leads students to do a pantomime. The subject is "animal." The teacher demonstrates how to pantomime an animal and then students follow the teacher's action.
3. Then, the teacher divides students into four groups, five members for each, and asks students to put the desks and chairs against the wall to leave enough room in the middle of the classroom for students to stand in a circle. Once the teacher call out the name of an animal, students start to act out the animal by pantomime. For example, the teacher may call out, "a cat," "a dog," "a chicken," or whatever and then students act it out like that kind of animal. During the activity, the teacher, if necessary, reminds students of the most important characteristics of these animals that can help them play the pantomime.
4. After the activity is finished, the teacher lets students go back to their seats.

#### Task Chain 3: Performing the story "It Always Could Be Worse"

1. Before assigning each group a part of the story for them to play, the teacher tells students that they may select one person to be a narrator if needed, and they may assign roles in any way they wish. In addition, the teacher can suggest

- that they add some dialog to help them present the story and they leave out the details that they do not think are essential (Taylor, 2000).
2. The teacher hands out Work Sheet 6-2 to each group and gives students 20 minutes to read their sections of the story together and prepare to act out their part of the story.
  3. When students are discussing, the teacher circulates to make sure each student participates in group discussion. If students have any question, the teacher can help them out.
  4. The teacher asks students to take turns performing the play. While one group is playing, the rest of the students watch them.
  5. During the process, the teacher will evaluate students' performance by using Assessment Sheet 6-3. After every group finishes performing, the teacher passes out Work Sheet 6-4 to students to evaluate their performance and comprehension.

### Assessment

#### Formative Assessment

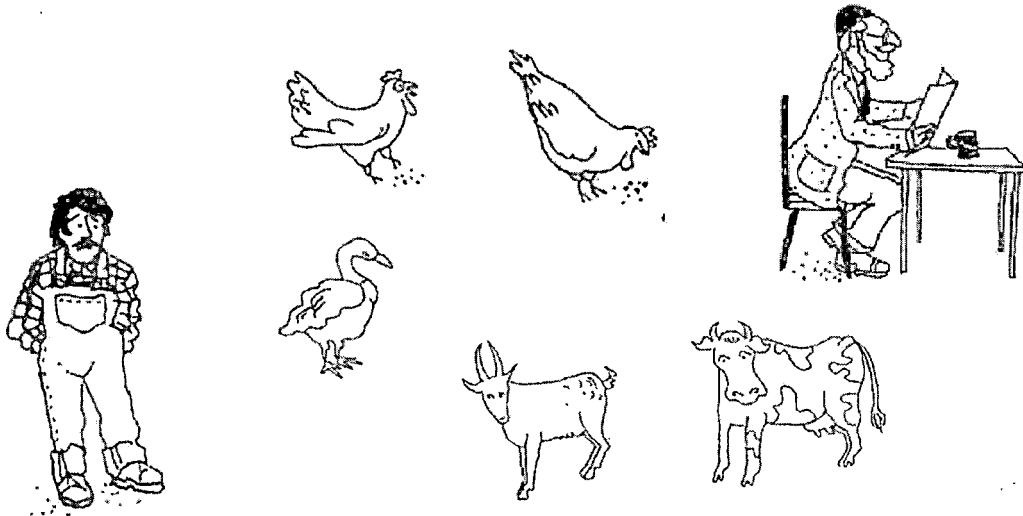
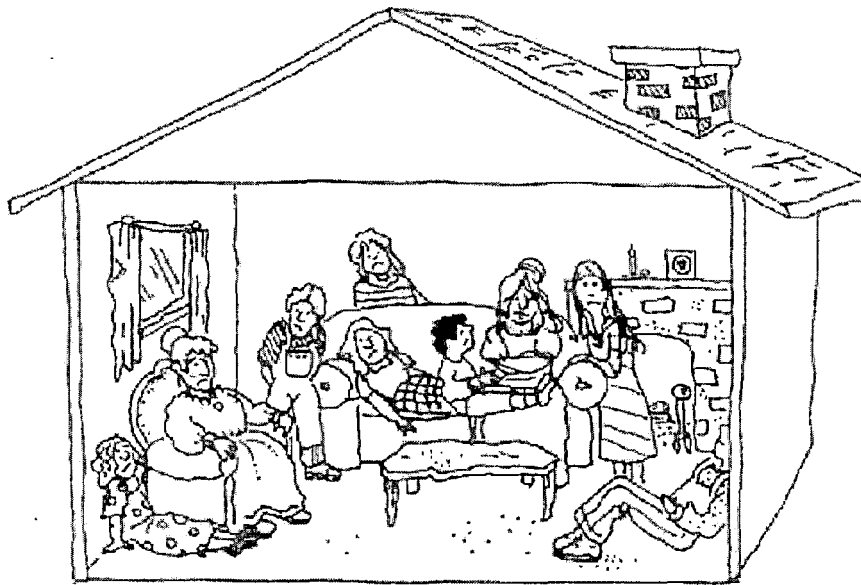
- Task Chain 1: Students listen to and comprehend the story.
- Task Chain 2: All students do pantomime under the teacher's instruction.
- Task Chain 3: Each group performs their part of the story to the whole class.

#### Summative Assessment

At the end of the lesson, the teacher gives students Self-Assessment Sheet 6-4 and Assessment Sheet 6-5 to evaluate how much of the content they can comprehend and to check if they really know how to perform the play.

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

Poster 6-1  
It Could Always Be Worse



Who are they?  
Where are they?  
What are they doing?

Source: Taylor (2000).

## Work Sheet 6-2

### The Content of the Story "It Could Always Be Worse"

#### Part 1 (Group 1)

There was once a poor, unhappy man. He and his wife, and his mother, and his seven children all lived in a one-room house. The house was always noisy and crowded, and someone was always fighting or yelling. When the poor, unhappy man could stand it no longer, he went to his rabbi for help.

"Wise and holy rabbi," said the poor, unhappy man, "please help me. My house is too small and too noisy, and someone is always fighting or yelling. I can't stand it any longer."

"Tell me," said the rabbi, stroking his beard, "do you have a chicken or two?"

"Yes," said the man. "In fact, I have four."

"Good," said the rabbi. "Go home and take them into your house to live."

So the poor, unhappy man went home and took the chickens into the house.

After a few days or a week had gone by, things were much worse. The chickens squawked, the children yelled, and the house was noisier than before. So the man went back to the rabbi.

#### Part 2 (Group 2)

"Wise and holy rabbi," said the poor, unhappy man, "please help me. The chickens are squawking, the children are yelling, and my house is noisier and more crowded and smaller than before."

Work Sheet 6-2 (Continued)

The Content of the Story "It Could Always Be Worse"

I can't stand it any longer."

"Tell me," said the rabbi, stroking his beard, "do you have a goose?"

"Yes," said the man, wondering why the rabbi asked.

"Good," said the rabbi. "Go home and take the goose into your house to live."

So the poor, unhappy man went home and took the goose into the house.

After a few days or a week had gone by, things were much worse. The goose honked, the chickens squawked, the children yelled, and the house was noisier than before. So the man went back to the rabbi.

**Part 3 (Group 3)**

"Wise and holy rabbi," said the poor, unhappy man, "please help me. The goose is honking, the chickens are squawking, the children are yelling, and my house is noisier and more crowded and smaller than before. I can't stand it any longer."

"Tell me," said the rabbi, stroking his beard, "do you have a goat?"

"Yes," said the man, feeling very worried.

"Good," said the rabbi. "Go home and take the goat into your house to live."

Work Sheet 6-2 (Continued)

The Content of the Story "It Could Always Be Worse"

So the poor, unhappy man went home and took the goat into the house.

After a few days or a week had gone by, things were much worse. The goat butted, the goose honked, the chickens squawked, the children yelled, and the house was noisier than before. So the man went back to the rabbi.

"Wise and holy rabbi," said the poor, unhappy man, "please help me. The goat is butting, the goose is honking, the chickens are squawking, the children are yelling, and my house is noisier and more crowded and smaller than before. I can't stand it any longer."

"Tell me," said the rabbi, stroking his beard, "do you have a cow?"

"Yes," said the man, trembling.

"Good," said the rabbi. "Go home and take the cow into your house to live."

So the poor, unhappy man went home and took the cow into the house.

After a few days or a week had gone by, things were much worse. The cow stepped on everything, the goat butted, the goose honked, the chickens squawked, the children yelled, and the house was noisier than before. So the man went back to the rabbi.

Work Sheet 6-2 (Continued)  
The Content of the Story "It Could Always Be Worse"

Part 4 (Group 4)

"Wise and holy rabbi," said the poor, unhappy man, "please help me. The cow is stepping on everything, the goat is butting, the goose is honking, the chickens are squawking, the children are yelling, and my house is noisier and more crowded and smaller than before. I can't stand it any longer."

"My poor, unhappy man" said the rabbi, "go home and take all the animals out of your house."

"Yes, Rabbi," said the man happily. "I will do that at once."

So the poor man went home and took the cow and the goat and the goose and the chickens out of the house. The house seemed very quiet and not crowded at all.

The man went back to the rabbi.

"Wise and holy rabbi," said the man, "you have helped us very much. My house is so quiet and peaceful now.

"Thank you so much."

Source: Taylor (2000, pp. 88-90).



**Assessment Sheet 6-3  
The Teacher's Checklist**

Scene Performed: \_\_\_\_\_ Date: \_\_\_\_\_

To what extent does performance show:	Group 1	Group 2	Group 3	Group 4
Careful reading and rehearsal (10 points)				
Understanding of characters (10 points)				
Understanding the plot (10 points)				
Understanding of language (10 points)				
Ability to use language to portray characters (10 points)				
Well-planned movements (10 points)				
Well-planned use of props (10 points)				
Total: 70 points				

Source: the figure is adapted from  
<http://curriculumfutures.org/assessment/a05-04.html>

**Self-Assessment Sheet 6-4**  
**It Could Always Be Worse**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Do you really understand what you read and perform today?  
Try to answer each of the questions as follows to check it  
out. (10 points totally)

<u>Checklists</u>	<u>Yes/No/Comment</u>
Did I participate in and share opinions with my group?	
Can I understand the meaning of the drama? What is it?	
When discussing with my group, do I know how to assign roles and add dialog to help our group present the story better?	
Can I recognize the details which can be left out but do not influence the main idea? (Give one or two examples.)	
Do I like to pantomime? Why?	
Which group is performing well? (Write your opinion in the right column)	
Can I tell who the best actor is? (Give the name)	
Do I know if my group can do something to improve our performance? What is that?	

**Assessment Sheet 6-5**  
**It Could Always Be Worse**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Try to recall the content and answer each question as follows. (20 points totally)

1. Why did the poor, unhappy man have the problems?

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2. What did the rabbi do to find a solution?

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3. Do you think the rabbi really helped the man solve his problem? If so, explain your reason; if not, why not?

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