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PROMOTING CREATIVE ENGLISH TEACHING USING CHINESE CULTURE

FOR ELEMENTARY SCHOOLING IN TAIWAN

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A Project

Presented to the

Faculty of

California State University,

San Bernardino

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by

Ya-Chi Lee

March 2001

Approved by:

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Lynne Díaz-Rico, First Reader   Date

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Gary Negin, Second Reader

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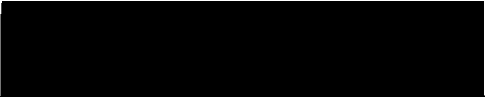
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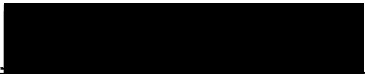
California State University,

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by

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March 2001

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ABSTRACT

In order to promote Taiwanese students' English abilities, the Ministry of Education decided to commence formal English education in elementary schools beginning in the year 2000. The initiation of English language instruction in elementary schools provides a good opportunity to reform the conventional pedagogy employed in Taiwan. However, due to the teachers' limited English competence and the stereotypical curriculum, the teaching methods that teachers use are uncreative, and seldom motivate students to get actively involved in learning.

To make English an interesting subject for elementary school students, teachers need to know what material attracts students, how to motivate students, and how to release students' creativity. Therefore, this project incorporates the concepts of multiple intelligences, motivation, culture and language, and development of creativity to provide a model for promoting creative English teaching in the elementary schools of Taiwan. In addition, the content of the unit, based on Chinese culture and the comparison of Chinese and American cultures, is an innovative curriculum designed to motivate students to learn English.

ACKNOWLEDGMENTS

This project is dedicated to my family. Their support and encouragement have instilled in me the perseverance and confidence to accomplish my study. Moreover, I would like to thank some people who have contributed significantly to the success of this project.

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English Education in Taiwan

English has been instrumental for Taiwanese who seek to keep in touch with global society because English plays a very important role on the international stage economically and politically. In order to bolster the nation's competitiveness, the government of Taiwan stresses the value of English learning and encourages people to improve their English ability.

Nowadays people in Taiwan are aware that the acquisition of grammatical skills is not equivalent to the ability of mastering English because most students cannot use English to communicate their ideas clearly and appropriately, even after six-year of learning English in high school. What students learned from high school is how to succeed on entrance examinations by memorizing the structure of English; but they did not acquire sufficient communicative competence.

The Ministry of Education of Taiwan has tried to find profitable solutions to change the English pedagogy employed in high schools. But there are some difficulties within the teaching environment and the system of selective

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examinations. It takes time to reverse the hegemony of National Entrance Examinations, not to mention the English courses dominated by these examinations. Thus, the Ministry of Education decided to initiate English education in elementary schools because the educators and officials believe that students in elementary schools do not suffer the pressure from entrance examinations and therefore it is a good opportunity for students to start training their English communicative competence. Consequently, the Ministry of Education announced that English will be a requisite course for the fifth-grade and sixth-grade students in elementary schools, beginning from the year 2000.

English Education in the Elementary Schools of Taiwan

The Commencement of English Education

Some elementary schools in bigger cities have practiced experimental programs of English teaching since 1993. The principals of these schools asked the teachers who have an interest in teaching English or whose major was English in university to take charge of teaching. Some of these English teachers learned the necessary teaching techniques from attending workshops; the others obtained the teaching approaches from teaching guidebooks. They have been

commissioned to employ more ideal instruction to substitute

for the current impractical teaching approaches. But this

objective seems to have been overly simple considering the

teaching environments. The fact is that these teachers'

English competence is not adequate enough to employ the

material practically. Most of them just followed the

textbooks to teach the alphabet, phonograms, vocabulary, and

grammar. The way these teachers teach is the same way they

were taught English in school. Their limited English

abilities cause them have difficulties in creating a

communicative learning environment. To counteract this

problem, the Ministry of Education held the first

examination in April 1999 to qualify examinees for teaching

English in elementary schools. This examination evaluates

examinees' level on reading, writing, speaking, and listening

comprehension. Those who pass this examination can get a

credential and teach English in public elementary schools

after one year of training in teaching skills. The government

hopes these competent teachers can contribute to teaching

English and can innovate the teaching instruction in

elementary schools.

Uncreative Teaching Methods

Although the teachers who passed the qualification English examination are more competent than those elementary school teachers who have not passed the examination, they still encounter some problems trying to make English an interesting subject. First, they are not well trained to choose suitable material for students. Most of them adopt textbooks that the school authorities assign without thinking what material is workable and will stimulate students to learn English. Therefore, the materials are stereotypical, which cannot motivate students to learn English enthusiastically.

Secondly, teachers ignore the other talents of students and only emphasize students' linguistic talents, because they think that to master a language is associated only with linguistic talent. For this reason, the teaching methods and contents only address students with linguistic intelligence, which causes students possessing other intelligences, such as musical and kinesthetic, to lose the motivation to learn English.

In addition, schools and teachers think that to help students improve English is to provide them with continuous

practice without taking into consideration the importance of the learning materials. Therefore, the curricula that elementary schools adopt almost all emphasize grammatical patterns, but lack interesting, attractive learning contents such as Chinese culture.

English teachers should recognize and appreciate diversity in the students they teach. In order to motivate students to engage in active learning, innovative pedagogical methods and lively learning environments are needed. English teachers could help develop students' interest in learning English by incorporating new teaching concepts and content such as multiple intelligence theory, motivation, means for developing creativity, and Chinese culture.

The Challenge of English Instruction

In Taiwan, each class of elementary schools consists of thirty-five to forty-six students. When the class is large, it is more difficult for an English teacher to monitor each student's learning, and students have very little chance to communicate with each other and interact with the teacher. Besides, high-income students generally have more access to English learning opportunities than do low-income students. Many students from high-income families have already been

sent to English cram schools before their English learning in elementary schools. Therefore, these students may lack the interest to learn when English teachers undertake the beginning curriculum.

To solve the problems of oversized classes and the different levels of students, teachers should create more interesting learning activities, which involve more interaction and cooperative learning. When students are placed in small groups, they can interact with and help each other. By doing so, low-level students will be attracted to the vivid learning and high-level students will be motivated by being facilitators.

Target Teaching Level

The sixth grade of elementary school is my target level to teach in Taiwan. I have had enjoyable experience in getting along with children within five-year teaching experience. I have found that each child's mind is like a piece of white paper. The teacher is the painter who can decide what is to be drawn on each piece of paper. I believe that in the process of acquiring second language, the teacher also plays a significant leading role in assisting students to achieve the destination of learning.

Because the differences are so profound between the traditional and current approaches of English teaching in Taiwan, English teachers should strive to create brand-new curricular and methods, which may eventually change the whole teaching system. The formal English program in all elementary schools has commenced in Taiwan. This will be a good opportunity for English teachers to undertake new and creative teaching methods in elementary schools, and it could lead English education in Taiwan into transformation.

Purpose of the Project

The English learning environment should be interesting, not threatening. Teachers should not push students to learn English under pressure. The English instruction in Taiwan has been conventional and uncreative because it has been dominated by the National Entrance Examinations for many years. The aim of this project is to promote creative English teaching in elementary schools of Taiwan. English teachers need to know that students possess multiple intelligences, and the curriculum should be designed to accommodate this multiplicity. In addition, in order to encourage students' involvement in the classroom, teachers should design more vivid and creative activities to develop students'

creativity in learning English. The lively learning

atmosphere not only helps students absorb the materials, but

also improves their attitude toward learning English. The

objective is to give students a foundation which prepares

them for a life-long learning process.

Content of the Project

This project promotes creative English teaching, which

might broaden elementary school English language instruction

in Taiwan. This project will contain the following

components:

Chapter Two is a review of literature, which explicates

five major concepts and themes used in constructing this

curriculum: multiple intelligence, motivation and foreign

language learning, developing creativity, culture and

language learning, and Chinese culture.

Chapter Three presents a theoretical framework which

integrates learning theory and teaching methodology and

illustrates how Chinese culture and the comparison of

Chinese and American culture can be used in the EFL

curriculum.

Chapter Four offers a curriculum unit which demonstrates

how English language instruction through the comparison of

Chinese culture and American culture can be presented to elementary school students. This unit provides various activities designed to motivate students to learn and develop students' creativity in learning English. The lesson plans in this unit appear as Appendix A.

Chapter Five discusses how creative English teaching curriculum using the comparison of Chinese culture and American culture can be evaluated.

Significance of the Project

The methodologies and theoretical framework developed within this project are designed as suggested reforms for English education in elementary schools of Taiwan. Although the traditional grammar-translation and audio-lingual methodologies still persist in EFL instruction in Taiwan, this project and its accompanying activities and pedagogy can be used along with the traditional instruction. As a complementary part of a total curriculum, creative teaching using native culture—Chinese culture--can arise students' cultural awareness, and the comparison of Chinese culture and American culture can stimulate their curiosity and motivate them to learn English.

CHAPTER TWO: REVIEW OF LITERATURE

Introduction

Creative English teaching that incorporates Chinese culture is an innovative methodology for elementary schools of Taiwan. This pedagogy addresses students' multiple intelligences; facilitates students' learning according to their motivation; incorporates imaginative learning activities to develop students' creativity; and integrates culture into language learning.

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

Multiple Intelligences

The Definition of Intelligence

One of psychology's most debated questions is "What is intelligence?" For example, Eysenck (1979) argues that three major, related concepts are prevalent: IQ, biological intelligence and social intelligence. Ryle (1949) defines intelligence as a "dispositional" concept, pertaining to how an individual is disposed to behave. Derr (1989) looked at ways in which the word "intelligence" is used in order to derive some idea of the information in the associated concepts of the word, and found that common ideas were that

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intelligence is innate and is equivalent to general mental capacity. Scarr (1981) has also provided an insightful view of human intelligence. She asserts that human intelligence measured by traditional tests and by more contemporary information processing tasks is about 50% heritable; the remaining variance is due largely to individual experience. The debate among psychologists about a definition of intelligence comes from the fact that they talk about intelligence in two different ways. The first is to use intelligence to refer to intelligent acts, such as designing a new computer program or writing a book. The second way is to use intelligence to refer to mental processes, such as inferring, analyzing, reasoning, or deducing. Indeed, most psychologists state that some finite set of mental processes gives rise to a full range of intelligent human activities (Christison, 1999). In general, there are three different psychological perspectives on intelligence. The first is the psychometric tradition, which concerned primarily with developing tests to measure intelligence (Binet & Simon 1908; Cattell, 1963). The second view of intelligence is the information-processing perspective (Norman & Rumelhart 1975). It uses a computer metaphor to describe mental processes of

information input. The third perspective of intelligence comes from cognitive developmental psychology, which investigated intellectual development. Each of the perspectives has shortcomings. Most theories do not focus on the processes of problem-solving or on how different cognitive factors and skills interact and interrelate (Guilford, 1982). Instead, all psychometric theories and tests of intelligence are based on the products of problem-solving. In other words, they tend to ignore differences among individual and to focus on data of individuals who have completed a specific task (Christison, 1999).

The Theory of Multiple Intelligences

In response to some of these shortcomings of intelligence theory, psychologists formulated eclectic theories of intelligence theories that cut across the traditional boundaries of the psychometric, cognitive, and developmental approaches (Gardner, 1983; Sternberg, 1984). One of these is Howard Gardner's theory of Multiple Intelligences (MI). Gardner (1983) defines intelligence as

> A human intellectual competence must entail
> a set of skills of problem solving--enabling
> the individual to *resolve genuine problems of
> difficulties* that he or she encounters and

when appropriate, to create an effective

product--and must also entail the potential

for *finding or creating problems*--thereby

laying the groundwork for the acquisition of

new knowledge. (p. 60-61)

Using biological and cultural research, Gardner

proposes the theory that human organism possesses seven

distinct units of mental functioning. He labels these units

"Intelligence." This new outlook on intelligence is

different from the limited traditional view which usually

recognizes only two intelligences, linguistic and

logical/mathematical intelligences. In addition, Howard

Gardner's theory of Multiple Intelligences challenges the

traditional view of intelligence as a unitary capacity that

can be adequately measured by IQ test. Instead, this theory

defines intelligence as an ability to solve problems or

create products that are valued in at least one culture. His

pluralistic view of intelligence suggests that each

individual possesses at least seven relatively independent

mental abilities which operate in varying degrees depending

upon each individual's profile of intelligences. He also

asserts that these separate intelligences have their own

specific sets of abilities that can be observed and measured

(Gardner, 1983).

The Seven Intelligences

Gardner's theory of multiple intelligences has great potential for helping revolutionize people's concept of human capabilities. His basic premise is that intelligence is not a single construct. Individuals have at least seven distinct intelligences that can be developed over a lifetime (Christison, 1999). Gardner uses core operations to evaluate an individual's intelligence and asserts that each intelligence should have one or more core operations. The follows are a sketch of the seven intelligences and the core operations of each intelligence.

Linguistic intelligence. All people from different cultures possess the ability to utilize language. While some can master only basic levels of communication, others can manipulate language effectively. Linguistic intelligence refers to an individual's capacity to use language as a means of expression and communication (Gardner, 1983). People with linguistic capacity have sensitivity to the meaning of words. They often think in words and are sensitive to the sounds, rhythms, inflections, and meters of words (Armstrong,1993). Besides, they are competent to employ words either orally or in writing. Such people may include poets,

authors, reporters, speakers, politician, lecturers, and
teachers (Gardner, 1983).

Table 1. Multiple Intelligences (Gardner, 1983)

Intelligence	Core Operations
1. Linguistic	Syntax, phonology, semantics, pragmatics
2. Musical	Pitch, rhythm, timbre
3. Logical-Mathematical	Number, categorization, relations
4. Spatial	Mental visualization, transformation of images
5. Bodily-Kinesthetic	Control of one's own body
6. Interpersonal	Awareness of others' feelings, emotions
7. Intrapersonal	Awareness of one's own feeling, emotions

According to Armstrong (1994), students with linguistic
intelligence have the ability to manipulate the structure or
rules of language, the sounds of language, the meanings of
language, the pragmatic dimensions of language (e.g., using
language to remember information, using language to convince
and to explain, using language to talk about itself.)

Logical-mathematical intelligence. This intelligence

is the ability to mentally process logical problems and equations. It refers to an individual's capability to think logically, use numbers effectively, reason soundly, solve problems scientifically, and discern relationships and patterns between concepts and things(Gardner, 1983). Logical-mathematical intelligence often does not require verbal articulation; individuals with this intelligence only to utter it aloud once the problem has been solved (Armstrong, 1993). People who have high logical-mathematical abilities are able to process logical questions at a rapid rate. Mathematicians, engineers, physicists, researchers, astronomers, computer programmer, and scientists may exhibit developed logical-mathematical intelligence (Gardner, 1983). Students with logical-mathematical intelligence have the ability to perceive logical pattern and relationship, statements and propositions (cause-effect), functions and complex process, and related abstractions (Armstrong, 1994).

Spatial intelligence. One's ability to tap the spatial intelligence is commonly seen in how he/she comprehend shapes and images in three dimensions (Armstrong, 1993). When trying to put together a puzzle, mold a sculpture or navigate the

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seas with only the stars as a guide one utilizes his/her

spatial intelligence to perceive and interpret that which he/

she may or may not physically see. Spatial intelligence is

the capability to think visually, to perceive the world

accurately, and to orient oneself spatially (Gardner, 1983).

In addition, spatially intelligent people are able to

graphically represent their visual and spatial ideas, to

recognize instances of the same element, and to recognize

transformations of one element in another. This intelligence

is not limited to visual domain--Gardner (1983) notes that

spatial intelligence is also found in blind people. A blind

person may feel a shape and identify it easily though they

cannot see it. People with a good sense of direction or the

ability to move and operate well in the world would indicate

spatial intelligence. Such people may include sailors,

engineers, surgeons, sculptors, painters, and architects

(Gardner, 1983). Students with spatial intelligence are able

to perceive color, line, shapes and forms, space, and the

relationships that exist among these elements. Furthermore,

these students have the ability to visualize, graphically

represent visual or spatial ideas, and understand one's

position in a spatial matrix (Armstrong, 1994).

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Musical intelligence. The ability to perform and compose music have been scientifically pointed in certain areas of the brain, and instances of artistic and impaired children who can perform brilliantly but are unable to interact with others exemplify this fact (Gardner, 1983). Musical intelligence is the ability to appreciate a variety of musical forms in additions to using music as vehicle of expression. Musically intelligent people are sensitive to rhythm, melody, and pitch. For instance, singers, composers, conductors, and those who enjoy, understand, use, create and appreciate music may have musical intelligence (Gardner, 1983). Students with musical intelligence have sensitivity to rhythm, pitch, or melody; and the timbre or distinctive tone of a musical piece (Armstrong, 1994).

Bodily-kinesthetic intelligence. Each person possesses a certain control of his or her movements, balance, agility and grace. Bodily-kinesthetic intelligence refers to the capacity of using one's mental abilities to coordinate one's own bodily movements skillfully as a means of expression (Gardner, 1983). People such as actors, dancers, athletes, acrobats, and instrumentalists all have a natural sense of how their body should act and react in

demanding physical situation (Gardner, 1983). Teachers may

discover that students with bodily-kinesthetic intelligence

have the skills of balance, dexterity, muscle strength,

flexibility, sensitive touching, and coordination

functioning of muscles (Armstrong, 1994).

Interpersonal intelligence. According to Gardner

(1983), interpersonal intelligence is seen how people

"notice distinction among others; in particular, contrasts in

their moods, temperaments motivations and intentions"

(p. 239). Though people have the physical ability to exist

individually and alone, people are also social animals, who

live and grow when involved with others. According to

Gardner (1983), this ability to appropriately and effectively

interact with others, understand their feelings, and

interpret their behavior known as interpersonal

intelligence. Politicians, religious leaders, and those in

the helping professions may exhibit highly developed

interpersonal intelligence (Gardner, 1983). Educators may

find that students with interpersonal intelligence have

sensitivity to facial expressions, gestures, and voice

qualities; ability to discriminate among many personal cues

and the feelings behind these cues; and expertise in

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responding effectively to these cues so as to assuage
negative emotions or to inspire people to positive actions
(Armstrong, 1994).

Intrapersonal intelligence. This intelligence is
one's ability to understand and sense his or her "self"
(Gardner, 1983). Intrapersonal intelligence allows people
to tap into who they are, what feelings they have, and why
they are this way. A strong intrapersonal intelligence can
lead to self-esteem, self-enhancement, and strength of
character that can be used to solve internal problems
(Armstrong, 1993). On the other hand, a weak intrapersonal
intelligence prevents a recognition of oneself as a separate
entity from the surrounding environment. People who possess
intrapersonal intelligence have a certain quality of inner
wisdom, intuitive ability, or a psychic nature. These people
may include some novelists, therapists, psychologists, and
philosophers (Gardner, 1983). Students with intrapersonal
intelligence have an honest, accurate and comprehension of
their strengths and weaknesses; an awareness of their inner
moods, motivations, and desires; and self-discipline
tendencies (Armstrong, 1994).

To sum up, everyone is born possessing different

intelligences. Nevertheless, all students come to the classroom with different sets of developed intelligences. This means that each child has his or her own unique set of intellectual strengths and weaknesses. The theory of Multiple Intelligences states that all seven intelligences are needed to function in society. Thus, the theory of Multiple Intelligences implies that teachers should recognize and teach to a broader range of talents and to revolutionize their concept of student language-learning capabilities in the classroom.

Motivation and Foreign Language Learning

Gardner and Lambert (1959) found that second /foreign language (L2) achievement was related not only to language aptitude but also to motivation. Since then, several studies have used different ways of assessing motivational variables in different contexts and languages to determine the role of motivation in earning an second language (Ely, 1986; Gardner, 1985). The concept of language learning motivation has become a central component of many theories of L2 acquisition (Gardner, 1985; Krashen, 1981).

Motivation determines the extent of active, personal involvement in L2 learning. Conversely, unmotivated students

are involved insufficiently and then unable to develop their potential L2 skills. Therefore, motivation is extremely important for L2 learning, and it is crucial to understand what students' motivations are.

Gardner and Lambert's Motivation Construct

Much of the research that investigates the nature and role of motivation in the L2 learning process has been initiated and inspired by Robert Gardner and Wallace Lambert. Gardner (1985) defines motivation to learn a L2 as " the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity" (p. 10). This definition includes three components: effort to achieve a goal, a desire to learn the language, and satisfaction with the task of learning the language. Gardner (1985) proposes that all three components are necessary to describe appropriate motivation in language learning. He asserts that effort by itself is not a complete description of motivation because individuals might do a lot of effort to please teachers or parents without any motivation to learn the L2. Likewise, desire to learn the language or satisfaction with learning the language does not in themselves reflect true motivation. They have to co-exist

with effort. Gardner's motivation construct has often been understood as the interplay of two components, integrative and instrumental motivation.

Integrative motivation. This motivation is associated with a positive disposition toward the L2 group and the desire to interact with or even become similar to valued member of that community. Students who possess integrative motivation are more interested and open-minded to learn about other cultures.

Instrumental motivation. Gardner and Lambert (1972) introduced instrumental motivation as a form of orientation that contrasts with integrative motivation. They define instrumental motivation as a desire to gain social recognition or economic advantages through knowledge of a second or foreign language. This motivation is related to the potential pragmatic gain of L2 proficiency, such as getting a higher salary or a better job.

Although Gardner and Lambert's motivation constructs did not go unchallenged over the years (Au, 1988), it was not until the early 1990s that a marked shift in thought appeared in papers on L2 motivation as researchers tried to shed new light on the subject (Crookes & Schmidt, 1991). As Gardner

and MacIntyre (1993) state, "The important point is that motivation itself is dynamic. The old characterization on motivation in terms of integrative vs. instrumental orientations is too static and restricted" (p. 4). There is no doubt that Gardner and Lambert's motivation construct does not include details on cognitive aspects of motivation. Therefore, while acknowledging the fundamental importance of the Gardner's social psychological model, researchers are also reopening the research agenda for more pragmatic and education-centered approach to motivation in learning L2 language.

Motivational Components That Are Specific to Learners

Based on some research, there are some motivational components involving a complex of affects and cognition that form fairly stable personality traits and they can be identified by four components: need for achievement, self-efficacy, causal attributions, and goal setting.

Need for achievement. Need for achievement is a relatively stable personality trait that is considered to affect a person's behavior in life, including language learning. Individuals with a high need for achievement are interested in excellence, tend to initiate achievement

activities, work with high intensity at these tasks, and persist in the face of failure (Dörnyei, 1994). McClelland, Atkinson, Clark, and Lowell (1953) suggested that certain environmental cues motivate people because these cues are associated with some past success or failure. Past success in a particular situation would make a person more likely to engage in achievement behaviors in a similar situation in the future; past failure would generate fear achievement.

Need-achievement theory relates directly to an expanded concept of L2 learning motivation. Many L2 students feel the need to achieve; some feel the need to avoid failure. Need achievement theory implies that L2 teachers must provide students with work that leads to success; students have to believe that doing the specified tasks will produce positive results and that these results are valuable.

Self-efficacy. Self-efficacy refers to an individual's judgement of his or her ability to perform a specific action. Although attributions of past accomplishments play an important role in developing self-efficacy, people also appraise efficacy from observational experiences, such as observing peers, reinforcement, and evaluation by others, especially teachers or parents (e.g., "You can do it! or "You

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are doing fine!) (Schunk, 1991). Self-efficacy involves the idea that performance will lead to rewards and focuses on one's ability, creativity, adaptability, and capacity to perform in a particular situational context. Language learners must feel a sense of effectiveness within themselves so that they will want to continue learning the target language. Oxford and Shearin(1994)emphasize that many students do not have an initial belief in their self-efficacy and "feel lost in the language class" (p. 21). Therefore, teachers should and can help students develop a sense of self-efficacy by providing meaningful, achievable language tasks and over which students can have a feeling of control. Self-efficacy can also be developed by giving students a degree of choice in classroom activities from day to day.

Causal attributions. Attribution theory is founded on the assumption that individuals that individuals seek to understand why events have occurred (Schuster, Försterlung, & Weiner, 1989). A hypothesis of this theory is that future behavior is in part determined by the perceived causes of past events (Weiner, 1986). Internal attributions such as ability and effort are perceived as "within the individual," whereas external attributions such as luck and task

difficulty are perceived as "outside the individual."
Bandura (1991) suggested that ability attributions are
associated with high self-efficacy. Thus, an attribution of
success to ability is associated with high self-efficacy
while an attribution of failure to lack of ability is
associated with low self-efficacy. By asking students
whether they would attribute their success to ability,
effort, context, or luck, and their failure to lack of
ability, lack of effort, ability, or bad luck, teachers can
investigate the relationship between their responses and
self-efficacy.

Goal setting. The theory of goal setting (Locke &
Latham, 1990) has a clear prediction on how to improve
individuals' work performance. It suggests that individuals
who accepted specific and difficult goals will perform
better than individuals with nonspecific (e.g., do my best)
and easy goals. Lee, Locke, and Latham (1989) state that the
conceptualization of goals as immediate regulators of
behavior is principal to goal setting theory. In the context
of language learning, one could hypothesize that individuals
who assign themselves specific and difficult goal learn
better that individual who do not have such goals. The

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studies that compare specific difficult goals with "do your best" goals have found that individuals with specific and challenging goals persist longer at a task than individuals with easy and unclear goals. For this reason, teachers should be aware that it is essential to help students set challenging but achievable goals in order to keep them staying on tasks and obtain the language skills.

Motivational Components That Are Specific to Learning Situations

Since the end of the 1980s more importance has been attached in the L2 motivation literature to motives related to the learning situation (Julkunen, 1989). To grasp the array of variables and processes involved at this level of L2 motivation, it appears that there are three separate sets of motivational components: course-specific motivational components, teacher-specific motivational components, and group-specific motivational components.

Course-specific motivational components. The teaching methods, and teaching tasks are grouped into the category course-specific motivational components. Based on Keller's (1983) motivational system, which is relevant to classroom learning, Grookes and Schmidt (1991) postulate four major

motivational factors to describe L2 classroom motivation: interest, relevance, expectancy, and satisfaction.

The first category, interest, is related to intrinsic motivation and is about an individual's curiosity and desire to know more about him or herself and his or her environment. relevance refers to the extent to which students feel the instruction is connected to important personal needs, values, or goals. Expectancy refers to the perceived probability of success and is related to learners' self-efficacy. In addition, it concerns perceived task difficulty, the amount of effort required, the teacher's presentation of the task, and familiarity with the task type. Satisfaction concerns the outcome of an activity, referring to the combination of extrinsic rewards such as praise or good marks and to intrinsic rewards such as enjoyment and pride.

Teacher-specific motivational components. The teacher's personality, teaching style, feedback, and relationship with students form teacher-specific motivational components. The most important teacher-related motive has been identified in educational psychology as affiliative drive (Ausubel, Novak & Hanesian, 1978).

Affiliative drive refers to students' need to do well in school in order to please the teacher whom they like and appreciate. This desire for teacher approval is an extrinsic motive, but it is a precursor to intrinsic interest, as is attested by good teachers whose students become devoted to the learning (Blumenfeld, 1992).

The second teacher-related motivational component is the teacher's authority type; that is, the teacher is autonomy-supporting or controlling. Sharing responsibility with students, offering them options and choices, and involving them in the decision making enrich student self-determination and intrinsic motivation (Deci & Ryan, 1985).

The third motivational aspect of the teacher is his or her role in direct and systematic socialization of student motivation (Brophy & Kher, 1986). In other words, this is related to whether the teacher actively develops and stimulates learners' motivation. There are three main processes for socialization: The first is modeling: Students' attitude and orientations toward learning will be modeled after their teachers in terms of effort and the interest in the learning. The second process is task presentation: Efficient teachers can call students' attention to the

purpose of the learning activity, the practical value and the

strategies that are useful in achieving the task, thus raising

students' interest and awareness. The third process is

feedback: This process carries a message about teachers'

priorities and is reflected in students' motivation. There

are two types of feedback. Informational feedback is about

teachers' comments on students' competence. That teachers

judge students' performance against external standards is

controlling feedback. For example, praise is a type of

informational feedback which attributes success to effort

and ability and implies that similar success can be expected

in the future. Comparison of students' success to the success

or failure of others is one kind of controlling feedback.

Ames (1992) points out that social comparison is often imposed

in different ways in the classroom, including announcement

of grades, displays of achievements and ability grouping.

Group-specific motivational components. Classroom

learning occurs within groups as units of organism; these

units are powerful and their dynamics can influence

students' affects and cognition (Forsyth, 1990). In

addition, group goals do not coincide with individuals'

goals, but may reinforce or reduce them. Goal-orientation,

norm and reward system, group cohesion, and classroom goal

structures are four aspects of group dynamics are that

relevant to L2 motivation.

A group goal is a composite of individual goals; that is,

an "end state desired by the group members" (Shaw, 1981, p.

351). Groups are typically formed for a purpose, but the

"official goal" may not be the only group goal. For instance,

the goal of a group of students may be to have fun rather than

to learn. Attuning a group to pursue the goal of learning is

referred to as goal orientation.

The group's norm and reward system specify appropriate

behaviors required for efficient learning. Reward and

punishment provide the route to group norms, which the

majority of group members agree to, and which become part of

the group's value. On the other hand, once a norm has been

internalized and become a condition for the group to function,

the group is likely to cope with deviations by putting

pressure on members who violate the norm.

Group cohesion is the "strength of the relationship

linking the memebers to one another and to the group itself"

(Forsyth, 1990, p. 10). Dörnyei(1994) confirmed that

perceived group cohesion is an important motivational

component in a L2 learning context. This may be due to the fact that the members of a cohesive group want to contribute to group success and the group's goal-oriented norms have a strong influence over the individual.

Classroom goal structures can be competitive, cooperative, or individualistic. In a competitive structure, students work against each other and only the best ones are rewarded. In a cooperative setting, students work in groups in which each member shares responsibility for the outcome and is equally rewarded. In an individualistic situation, students work alone and one's likelihood of achieving a goal or reward is neither diminished nor enriched by others. Among the three goal structures, the cooperative goal structure is more powerful in promoting motivation, positive attitudes towards the learning and a cohesive relationship with peers and with the teacher (McGroarty, 1993).

Drawing on a long sequence of research in L2 learning and on important findings in general and educational psychology, a number of motivational components described above can be organized into three levels of motivation (see Table 2). The first is the language level, which is based on Gardner's motivation theory. This level focuses on the

target culture it conveys, the community in which it is spoken, and the potential usefulness of proficiency. The second is the learner level, involving a complex of affects and cognition that form stable personality traits. The third level is the learning situation level, which consists of intrinsic and extrinsic motives and motivational conditions (Dörnyei, 1994).

L2 learning is a complex process in which motivation plays a major role. Teachers should recognize that learners probably have different clusters of motivations although they share they same basic needs for comfort, acceptance, and esteem. The variety of relevant motivation types provides language teachers with a clear route to understanding what motivates their students in the L2 classroom. Teachers can educate their students that success in not only possible but probable, as long as there is a high level effort.

Developing Creativity in the ESL/EFL Classroom

What is Creativity?

There is a consensus that "no fully matured, comprehensive theoretical statement has been developed which is directed specifically toward creativity." (Roweton, 1976). Creativity has many definitions. Strasheim (1971)

defines creativity as a response to a need: "Creativity is subjective, the end product of one individual's ambition and/or curiosity and his need to express that curiosity and/

Table 2. Components of Foreign Language Learning Motivation (Dörnyei, 1994)

LANGUAGE LEVEL	Integrative Motivation Instrumental Motivation
LEARNER LEVEL	Need for Achievement Self-Efficacy Goal-Setting Causal Attributions
LEARNING SITUATION LEVEL Course-Specific Motivational Components	Interest Relevance Expectancy Satisfaction
Teacher-Specific Motivational Components	Affiliate Drive Authority Type Direct Socialization * Modelling * Task Presentation * Feedback
Group-Specific Motivational Components	Goal-Orientation Norm & Reward System Group Cohesion Goal Structure

or ambition" (p. 341). Birkmaier (1971) believes that everyone possesses creative abilities to some degree. She includes "adventurous thinking or imaginativeness, and

insatiable curiosity, betting away from the main track, being open to experience, permitting one thing to lead to another, discovering, innovating, and inventing" (p. 345) as components of the creative process. Moreover, Csikszentmihalyi (1996) states that "creativity is any act, idea, or product that changes and existing domain, or that transforms an existing domain into a new one" (p. 28). He defines that a creative person is someone whose thoughts or actions change a domain, or establish a new domain. In other words, creativity is considered to be a form of behavior in which the individual is producing something new and unpredictable.

Developing Creativity

Creativity is not simply inborn. To create creativity, educators need to understand the resources on which it draws and to determine how teachers can help students develop these resources. According to Sternberg and Lubart (1991), developing creativity in children and in adults involves teaching them to use six resources: intelligence, knowledge, intellectual style, personality, motivation, and environmental context.

Intelligence

Davidson and Sternberg (1984) propose that problem definition or redefinition and insightful thinking are vital to creative performance. The two aspects of intelligence related to creativity are the ability to define and redefine problems and the ability to think insightfully (Sternberg, 1985).

Problem definition and redefinition. Major creative innovations often involve seeing an old problem in a new way. Creative work often involves taking an existing problem and redefining it by approaching the problem from a new angle (Sternberg & Lubart, 1991). In order to redefine a problem, a student has to have the option of defining a problem in the first place. Only rarely do teachers give students this opportunity. In typical classroom, tests typically pose the problems that students are to solve. And if a student sees a problem differently from the test constructor does, the answer is simply marked as incorrect. Sternberg and Lubart (1991) argue that one frequently hears of the need for educators to emphasize more heavily the teaching of problem- solving skills. Then, educators are pleased when students do not merely memorize facts but rather

use the facts to solve problems. But creative individuals

are often most renowned not for solving problems, but for

posing them (Sternberg & Lubart, 1991). In other words, they

have asked the right questions, rather than merely finding

the "right" answers. In order to help students develop their

skills in defining and refining problems, teachers need to

give students some of the control that teachers typically

maintain. Students need to take more responsibility for the

problems they choose to solve. Although students will make

mistakes and or wrongly pose problems, they learn from their

mistakes. If teachers do not give students the opportunity

to make mistakes, they will have no mistakes to learn from.

Instead of almost always giving students the problems,

teachers need to let them find the problems that they are to

solve (Sternberg & Lubart, 1991).

Insight skills. Sternberg and Lubart (1991) assert

that insight skills are involved when people perceive a

high-quality solution to an ill-structured problem to which

the solution is not obvious. Davidson and Sternberg (1984)

propose a theory of three kinds of insight. The first kind

of insight involves seeing things in a stream of inputs

that most people would not see. For example, an insightful

writer is often the one whose observations about human

behavior go beyond those of the rest of us. The second kind

of insight involves how to combine disparate pieces of

information whose connection is non-obvious and elusive

(Davidson & Sternberg, 1984). For instance, to interpret data

from a scientific experiment, one has to make sense of

disparate pieces of information. The third kind of insight

involves seeing the nonobvious relevance of old information

to a new problem (Davidson & Sternberg, 1984). For example,

a scientist might recall a problem from the past that was

solved by using a certain methodology and apply this

methodology to a current problem. Problems presented in

classrooms are usually well-structured; that is, there is a

clear path to a prompt solution. In standardized tests, for

example, there is always a "correct" solution. Problems like

these are unlikely to require insightful thinking. If

teachers want students to think insightfully, they need to

increase the use of ill-structured problems that allow

insightful thinking (Davidson & Sternberg, 1984).

The Connection of Knowledge and Creativity

Knowledge is necessary to make an informed creative

contribution in any domain. In order to make a creative

contribution to a field of knowledge, one must have knowledge of that field (Sternberg & Lubart, 1991). Without such knowledge, one risks rediscovering what is already known. Without knowledge of the field, it is difficult for an individual to assess the problems in the field and to judge, which are important. Knowledge may be learned and stored in the brain, but an individual may nonetheless be unable to use it. For example, at the secondary level, many physics and chemistry students are unable to use basic algebra when they need to apply it. It is obvious that the context in which students acquired their knowledge is so different from the context in which they must use it that their knowledge is simply unavailable. According to Sternberg and Lubart (1991), students do not generally learn knowledge in a way that renders it useful to them. To the contrary, they are likely to forget much of what they learn soon after they are tested on it. Almost everyone has had the experience of studying for an exam and then quickly forgetting what was studied.

Often students are not taught in a way that makes clear to them why the information they are learning is important (Sternberg & Lubart, 1991). Students do much better in

learning if they believe that they can use what they learn.

Foreign language provides a good example. People who need to

use a foreign language learn it. Sternberg and Frensch (1989)

suggested that increased expertise in terms of knowledge in

a given domain often comes at the expense of flexibility in

that domain. Creativity requires one to view things

flexibly. Teachers need to recognize that sometimes

students see things that they do not see; that is students may

have insights that teachers have not had. Teachers who have

been doing the same thing year after year need to try an idea

that is different from those they have favored in the past.

If they want students to be creative, they have to model

creativity for them. Students' minds should not be deposit

boxes in which to store assorted and often undigested bits

of knowledge (Sternberg & Lubart, 1991).

Intellectual Styles and Creativity

Sternberg and Lubart (1991) define that intellectual

styles are the ways in which people choose to use or exploit

their intelligences as well as their knowledge. Therefore,

intellectual styles concern not only abilities but also how

these abilities and the knowledge acquired are used in day-

to-day interactions with the environment. According to

Sternberg (1988), certain intellectual styles facilitate the application of intellectual processes and knowledge by directing an individual toward problem approaches where novelty can occur. Based on a model of mind as self-government, there are three style clusters called legislative-executive, conservative- liberal, and global-local (Sternberg, 1988). People with a legislative style prefer work that allows them to make new rules and structures, whereas those with an executive style prefer to apply their thinking skills to the execution on tasks by following rules. The conservative-liberal styles contrast those with a tendency for tasks that involve old approaches with those preferring new approaches. Finally, the global style refers to people who prefer to focus on the broader, general aspects of task whereas the local style describes those who prefer detail-oriented work (Sternberg, 1988). The legislative, liberal, and global styles are hypothesized to make positive contribution to creative performance (Sternberg & Lubart, 1991). A creative individual not only has the ability to see things in new ways but also likes to do so.

Personality and Creativity

Creative people seem to share certain personality attributes. The attributes are <u>tolerance of ambiguity</u>, <u>willingness to surmount obstacles and persevere</u>, <u>willingness to grow</u>, <u>willingness to take risks</u>, and <u>courage of one's convictions</u> (Sternberg & Lubart, 1991). Although one can probably be creative in the short term without these attributes, long-term creativity requires most of them.

<u>Tolerance for ambiguity</u>. Tolerance of ambiguity is necessary during those periods of creative endeavor in which things are not quite fitting together (Barron & Harrington, 1981). Sternberg and Lubart (1991) propose that in most creative endeavors, an individual needs a period of time to figure out what the pieces of the puzzle are, how to put them together, how to relate them to what is already known. During this period, an individual is likely to feel some anxiety because the pieces are not forming themselves into a creative solution to the problem being confronted. Therefore, creative individuals need to be able to tolerate such ambiguity and to wait for the pieces to fall into place. Moreover, students need to realize that a period of ambiguity is the rule, not the exception, in creative work

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and that they should welcome this period as a chance to
hatch their ideas.

overcome

Willingness to surmount obstacles. Almost every
creative thinker has surmounted obstacles at one time or
another, and the willingness not to be derailed is an
important element of success (Sternberg & Lubart, 1991).
Confronting obstacles is necessary in creative endeavor
because such endeavors threaten some kind of established
interest. Unless one can learn to face difficulties and
conquer them, one is unlikely to make a creative contribution
to one's field. What makes creative people special is not
that they have obstacles but how they face them.

Willingness to grow. A person who has had a creative
idea often has a fear that his or her next idea will not be
as good as the first one. Creativity exhibited over
prolonged periods of time requires one to move beyond that
first creative idea and see problems with what may have
seemed a superb idea (Sternberg & Lubart, 1991). A
willingness to grow becomes important as one attempts to go
beyond one's past knowledge and previously successful uses
of intellectual skills to make new ones that are genuinely
novel. Although most teachers encourage the growth of

students' knowledge, such growth will by no means lead automatically to creativity.

Willingness to take risks. During creative work, there is a potential for gain (e.g., rewards) or loss (e.g., time, energy) and the outcome is uncertain (Glover, 1977). Many teachers are not themselves risk-takers. Teaching is not a profession that is likely to attract the biggest risk-takers, and hence many teachers may feel threatened by students who take large risks. Unfortunately, students' willingness to take risks derives from their socialization in the schools, which are environment that encourage conformity to societal norms (Sternberg & Lubart, 1991).

Courage of one's convictions and belief in oneself. Sometimes creative people may doubt their ideas or themselves. At these time, it is difficult to maintain a belief in one's ideas or in oneself. It is natural for people to go through peaks and valleys in their creative output, and there are times when creative people worry that their most recent good ideas will end up being their final idea (Sternberg & Lubart, 1991). To achieve creativity, a person needs to believe in novel ideas even if they go against the others' opinion.

Motivation

Sternberg and Lubart (1991) assert that two kinds of motivation, intrinsic motivation and the motivation to excel, play an important part in creative endeavors. Both kinds of motivation lead to a focus on tasks rather than on the external rewards.

Intrinsic motivation. Deci and Ryan (1985) argue that intrinsic motivation is potentially a central motivator of the educational process: "Intrinsic motivation is in evidence whenever students' natural curiosity and interest engergize their learning" (p. 245). For creative work, intrinsic rewards such as realizing one's potential and satisfying one's curiosity have often been viewed as important driving forces for creativity (Amabile, 1983). People are much more likely to respond creatively to a task that they enjoy doing for its sake, rather than a task that they carry out primarily for extrinsic motivator such as grades (Amabile, 1983).

Motivation to excel. White (1959) identified motivation as a desire to achieve competence in one or more of a person's endeavors. In order to be creative in a field, one generally will need to be motivated not only to be

competent, but also to excel (Sternberg & Lubart, 1991). The best "investors" are almost always those who put in the work necessary to realize their goals. Success does not just come to them; they work for it.

Environmental Context

Creativity cannot be viewed outside an environmental context. Environments can provide physical or social stimulation, either of which helps new ideas to form a person's thinking processes. According to Sternberg and Lubart (1991), the role of context is relevant to the creative enterprise in at least three different ways: in sparking creative ideas, in encouraging follow-up of these ideas, and in rewarding the ideas.

Sparking creative ideas. Some environments provide the bases for lots of creative sparks, whereas other environments may provide the bases for none at all. Do teachers provide the environment for sparking creative ideas? Teachers often provide environments that encourage learning about and dealing with existing concepts rather than inventing new ones. In classrooms there is often a lot of emphasis on memorization and some emphasis on analysis, but there is little emphasis on creative synthesis

(Sternberg & Lubart, 1991). Indeed, it is difficult for students to remember more than a handful of tests that encouraged creative thinking. On the contrary, the tests students typically take reward them for repeating back what they have learned or analyzing it in a fairly noncreative way.

Encouraging follow-up of creative ideas. If a student has a genuinely creative idea and would like to pursue it within the classroom setting, is there any vehicle for such follow-up? Occasionally, students will be allowed to pursue projects that encourage them to develop their creative thinking. But spending a great deal of time on such projects put them at risk in their other courses and in their academic work. It is quite rare that students can be excused from normal requirements in order to pursue a special interest of their own (Sternberg & Lubart, 1991).

Evaluating and rewarding creative ideas. Some teachers reward creativity when grading students' work, but the others do not find a great deal of creativity to reward. Most teachers have failed to see the value of a student's idea when they first encountered it, and they only see the value after the student had decided to pursue some other ideas at

their urging. Teachers genuinely believe that they reward creativity, but the rewards they give students are few and far between (Sternberg & Lubart, 1991). If the creative students are valued by the teacher, they will be more confident about their work and produce more creative ideas.

In conclusion, to help students develop creativity, it is important to realize that the theory of creativity is a "confluence" theory: the elements of creativity work together interactively, not alone (Sternberg & Lubart, 1991). For example, a teacher might teach "divergent thinking," encouraging students to see multiple solutions to problems. But students will not become creative in the absence of an environment that tolerates ambiguity, encourages risk taking, fosters task- focused motivation, and support the other aspects of creativity. Teachers can change. They can let students define problems, rather than almost doing it for them. Teachers can design tasks and provide assignments that encourage students to see things in new ways. They can teach knowledge for use, rather than for exams; they can emphasize flexibility in using knowledge, rather than mere recall. In addition, teachers could encourage risk taking and other personality attributes associated with creativity,

and put more emphasis on motivating children intrinsically rather then through grades. Finally, creativity must be rewarded in all forms, rather than being ignored.

Culture and Language

Definitions of Culture

Culture as a term relates to many situations and events in everyday life. Seelye (1997) defines culture as " the systemic, rather arbitrary, more or less coherent, group-invented, and group-shared creed from the past that defines the shape of 'reality,' and assigns the scene and worth of things" (p. 23). Culture is also the discrete behavior, traditions, habits, or customs that are shared and can be observed (Spradley, 1972). According to Robinson (1985) culture is that a dynamic system of symbols and meanings that involves an ongoing, dialectic process where past experience influences meaning, that in turn affects future experience, which in turn affects subsequent meaning, and so on.

Acculturation

Culture is very pervasive that people often perceive other cultures as strange without knowing that their own culture may be foreign to others (Díaz-Rico & Weed, 1995).

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However, all cultures have certain differences and similarities. Second language learning in some respect involves the acquisition of a second identity (Brown, 1986). In other words, second language learning is often second culture learning.

Condon (1973) defined acculturation as the process of becoming adapted to a new culture. The process of acculturation runs deeper when language is brought into the picture. Language is the means for communication among members of a culture; however, culture influences the way people interact and communicate with each other within the culture. If two cultures differ, then the way people interact and communicate within the cultures is also different. Therefore, a person's world view, self-identity, thinking, acting, feeling, and communicating, are disrupted by a change from one culture to another (Brown, 1986).

Regarding the relationship between second language learning and second culture learning, it is important to consider two different types of second language learning contexts. The first context is referred to as the learning of a second or subsequent language either (a) within the culture of that target second language (e.g., an Hispanic

speaker learning English in America); or (b) within one's own

native culture where the second language is used for

education, government, or business within the country (e.g.,

learning English in India). The second context for learning

another language is called foreign language learning—that

is, learning a non-native language in one's own culture with

few widespread opportunities to use the language within the

environment of one's own culture (e.g., learning French in

America)(Brown, 1986).

Each type of second language situation involves

different degrees of acculturation. Second language learning

within the target culture (type 1a) involves the deepest

form of acculturation (Brown, 1986). The learner has to

survive within a new culture as well as a language on which

he/she is dependent for communication. Second language

learning in the native culture (1b) varies in the degree of

acculturation experienced by the learner, depending on the

country, the cultural status of the language, and the

motivations of the learner (Brown, 1986). Kachru (1976) noted

that learning English in India really does not involve taking

on a new culture. Brown (1986) argued that the foreign

language context (type 2) produces the most variable degrees

of acculturation because people attempt to learn foreign languages for a variety of reasons. In general, a second/ foreign language is almost always learned in a context of understanding the people of another culture. Therefore, second/foreign language curricula commonly attempt to deal with the cultural implications of the second/foreign language.

Culture Shock

Culture shock happens to language learners experiencing a new culture in which they have to adjust themselves and deal with all the unfamiliar cues of the new culture. During the times learners are experiencing culture shock they may not be open to learning about the new culture and may have various reasons resist acquiring the target language (Buchanan, 1990). Culture shock is usually followed by a period of cultural adjustment. Brown (1986) describes a teacher's role in dealing with students experiencing culture shock as follows:

> Culture shock cannot be prevented with affective vaccinations. But teachers can play a therapeutic role in helping learners to move through stages of acculturation. If the learner is aided in this process by sensitive and perceptive teachers, he can perhaps more smoothly increase his chances for succeeding in both second language learning and second culture learning. (p. 35)

Therefore, teachers can help learners to make the transition from culture shock to cultural adjustment by facilitating through discussions about cross-cultural differences and specific discussions about different aspects of the target culture (Buchanan, 1991).

Relationship Between Culture and Language

Sapir (1961) proposes that a language and the culture of its speaker cannot be analyzed in isolation. Language can be seen as a way to describe and represent human experience and understanding of the world, and members of a language community share systems of beliefs and assumptions which underlie their construction of the world (Sapir, 1961). These constructions, including views of objective phenomena, beliefs, and histories, are communicated through language, thus establishing a connection between language and the culture of a community.

Geertz (1973) states that language and its uses within a group are a significant part of human behavior that represents symbolic action in regard to the social structure and interactions within the group. He further notes that behavior articulates culture and determines how language is used to express meaning. According to Hinkel (1999), culture

theory is concerned with language acquisition and socialization into a group. On the other hand, language is often viewed as a complex system that reflects what meanings are attached to behaviors and how they are expressed (Gardner, 1984). Therefore, language evidently embodies the values and meanings of a culture, refers to cultural artifacts, and signals people's cultural identity. Language cannot be used without carrying meaning and referring beyond itself. The meaning of a particular language point to the culture of particular social grouping, and the analysis of those meanings comprehended by learners and other speakers, involves the analysis and comprehension of that culture (Byram, 1989).

Cultural Studies in Foreign Language Teaching

Culture and language are inseparable and constitute "a single universe or domain of experience" (Kramsch, 1991, p. 217). Kramsch (1993) indicates that the teaching of culture implicitly or explicitly pervades the teaching of social interaction, and the spoken and the written language. In her view, second and foreign language learners necessarily become learners of the second culture because a language cannot be learned without an understanding of the

cultural context in which it is used.

Byram (1989) refers cultural studies to any information, knowledge or attitude about the foreign culture, which is prominent during foreign language teaching. He indicates that language teaching can rarely take place without implicitly teaching the culture of its speakers because language invariably refers to their knowledge and perception of the world, the concepts of culture, and cultural leaning. Thomas (1984) observes that nonnative speakers are often perceived to display inappropriate language behaviors and often are not aware that they do. She cautions that violations of cultural norms of appropriateness in interactions between native and nonnative speakers often lead to sociopragmatic failure, breakdowns in communication, and the stereotyping of nonnative speakers.

In addition, Geertz (1973) defines culture as "an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic form by means of which men communicate, perpetuate and develop their knowledge about and attitudes towards life" (p. 89). This view clearly puts language as one of the principal carriers of meanings, at the center of a particular

culture, and reinforces the argument that language teaching inevitably involves teaching culture.

The culture that underlies each language prescribes distinct patterns and conventions about when, where, and how to use language. Byram (1989) points out that cultural studies in foreign teaching has two purposes which are interdependent: to facilitate learners' use of language and to help learners understand the concept of cultural "otherness," which Leach (1982) calls the "constant puzzle in all kinds of anthropological enquiry" (p. 53); that is, "the problem of how far we are all the same and how far we are different" (p. 53). In foreign language teaching, the language needs to used as a medium for teaching and learning about the people and culture associated with it (Byram, 1989). The goal is to raise understanding of, and reduce prejudice towards, other cultures and people.

Native Culture and Foreign Language Learning

People always feel comfortable when they are in the environment to which they are accustomed. When language learners start to learn a foreign language, they may feel anxious because they are going to explore a totally new world. The items of the new world might excite learners to

learn more, but they might also hinder learners' willingness to go further. If the curriculum of a foreign language incorporate learners' native culture, through which learners can relate what they learn to something they are familiar with, they will have more interest to continue learning the foreign language.

If one starts to learn a foreign language with the learner's native culture, learners can also build their perspectives about the foreign culture through the conventions of their native culture. Many aspects of second and foreign language learning are affected by the interpretive principles and paradigms in learner's natal culture (Kramsch, 1991). That is, a second language learner's understanding of conceptualizations and constructs in second culture is fundamentally affected by his or her culturally defined worldviews, beliefs, assumptions, and presuppositions.

The study and acquisition of a foreign language must take place in the context of cultural study. Trying to understand the foreign culture on its own terms, learners have to be aware of their own cultural myths and realities that ease or impede their understanding of the foreign

imagination (Kramsch, 1993). According to Byram (1989), the techniques of cultural analysis developed in social anthropological investigation of cultures radically different from the native culture can also be applied to make one's native culture familiar. The effect is to make the familiar strange and therefore is accessible to conscious awareness and inspection. When learning a foreign language, the learners' native culture must be respected in the classroom. This is the first step toward developing the students' sensitivity toward cross cultural communication. When developing a culture-respectful curriculum, teachers need to honor the students' native culture in an authentic way by bringing elements of the community and real examples from people's everyday life.

Teaching English Crossculturally

In traditional foreign language classrooms, the teaching of foreign language has been dominated by the emphasis of linguistic form over content. The grammar-translation approach, which features "made-up" sentences designed to illustrate the parts of speech to the detriment of syntax of meaning," (Prodromou, 1992, p. 39-40) did not address culture at all. Saville-Troike (1989) states that

communication requires not only linguistic and
sociolinguistic knowledge but also cultural rules and
knowledge which constitutes the content and the process or
meaningful communicative interaction.

According to Labov (1972), the culture that underlies
each language prescribes distinct patterns and convention
about when, where, and how to use the language. Using
languages to satisfy material needs, getting along with
others, express one's personality, communicate information,
and find out about the world seems to be universal among all
languages. However, how these social function are
accomplished varies greatly among different cultures.
Therefore, when people learn a foreign language, they should
also learn and understand the culture in which it is used;
otherwise, they cannot communicate effectively and
appropriately with speakers of that language (Díaz-Rico &
Weed, 1995).

To sum up, the relationship of language and culture has
led to the notion of a disciplined study of a culture, so
cultural studies become an integral part of language teaching
(Byram, 1989). When someone learns a foreign language, the
culture is a guide for understanding the way that the

people of the foreign language think, feel, and act.

Therefore, language teachers have to realize the importance

of providing cultural clues to assist learners in a new

environment and to recognize what values and behavior

patterns of the new culture learners have to know. By

facilitating learners' understanding of the target culture,

the teacher may decrease learners' feeling of frustration

with the new culture and increase their confidence in

dealing with it. This new confidence then encourages

participation in the new culture and, therefore, helps

learners make progress in their learning more quickly. But

if in the process of learning, learners deny or are ashamed

of their own culture because of classroom practices and a

curriculum that ignores the crosscultural element of

schooling, then they cannot truly achieve crosscultural

communicative competence.

Chinese Culture

Every culture has a general tradition together with many

specific traditions. In a sense, the general tradition is the

condensation of these specific traditions, such as the

philosophical tradition, literary tradition, religious

tradition, and the tradition of popular culture (Wu & Murphy,

1994). Chinese culture with a recorded history of 4,000 years is one of the world's most ancient civilized cultures. Chinese have built up a heritage that is still influencing their social behavior, their motivation and rationalizations, their moral and ethical compulsions.

Cohesiveness of Family

Chinese culture stems from a civilization that stretches back continuously about five thousand years. Chinese civilization was built on agriculture; generations of farmers were tied to the land on which they lived and worked. There was very little mobility either socially or geographically. The agrarian nature of ancient Chinese society accounts for the cultural traits and values that characterize the society (Hu & Grove, 1991). Peasant families were cohesive units in which all members joined in the work of planting, raising, and harvesting. The entire population of a village was a clan or family group. The collective (group-oriented) nature of Chinese values is mainly the product of thousands of years of living and working together on the land (Hu & Grove, 1991).

The family is very important in China in all level of society from the peasants to the emperor (Boase, 1978).

Chinese parents are highly protective of their children. Even grown children depend on their parents' financial support until they find employment. Chinese parents do not expect their children to earn money by working part time. Filial piety is the most important virtue recommended by Confucius. Children are taught to honor and to be obedient to their parents. This virtue is not an abstraction but one that continues to be played out on a daily basis as children—including adult sons and daughters (Hu & Grove, 1991).

Extended families in Chinese culture are remarkably cohesive. Traditionally, the vast majority of Chinese live close to their siblings, parents, grandparents, aunts and uncles, and other relatives. Although households that include three generations are disappearing rapidly, especially in urban areas, they are still more common than those in the United States. Family-centered values and physical closeness combine to make most Chinese have relationships with their relatives that are durable and lead to expectations of frequent aid and mutual support (Hu & Grove, 1991). The most essential principal in the values of Chinese family is to maintain harmonious relationships

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with family members.

Three Ways of Thinking

China has a number of separate and different religions,
which are allowed to exist together. The early Chinese
worshiped ancestors, as well as the gods of nature. Later
the practical teachings of Confucius thrived alongside with
the mystical religions of Taoism and Buddhism (Boase, 1978).
Three ways of thinking--Confucianism, Taoism and Buddhism--
influenced Chinese culture. Each one might help with a
different part of life.

Ancestor worship was the oldest religion in China.
Shang kings asked their royal ancestors for advice, and from
the Han period on, all Chinese worshiped their ancestors
(Boase, 1978). Early Chinese also believed in the spirits of
nature. Through a shaman—a special priest who spoke to the
spirits in a trance—the people prayed to the god of the Yellow
River, the earth god, or the spirits of mountains and lakes.

These early religions continued, but they also led to
some new ideas. Confucius (551-479 B.C.) taught a practical
way of life that is more a philosophy, or way of thinking,
than a religion (Boase, 1978). He proposed that loyalty,
sincerity, courtesy, and respect for parents were the proper

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way of conduct. Confucius argued that if families were strong and united, the country would also be strong and united. He believed that official positions should be earned by talent and education, not by birth. In the Han dynasty, this belief led to a system of state examinations for government workers. The teachings of Confucius influenced Chinese education, government, and society for 2,000 years.

The Taoists followed a less active way of life and felt that living in harmony with nature was most important. They believed in Tao, or the natural "way" to truth, instead of a government of laws and authority (Boase, 1978). They said that everyone should live by the laws of nature and should not be governed by too many regulations mad by people. Some Taoists spent their lives studying the wisdom and peace of nature, hoping to become immortal.

Buddhism had few followers in China before the Tang Dynasty. Buddhism taught believers that they could be reincarnated (born again) many times, and that performing good deeds this life meant better chances in the next one. Taoism and Buddhism were mystical religions with elements of magic and superstition. Through three religions existed together comfortably, Chinese government and education

practices continued to following the teachings of Confucius.

The Dragon and Chinese

Dragons occupy a very important position in Chinese culture. Chinese portrayed the dragon as fierce, domineering, and fire-breathing creatures. The dragon managed to retain its prestige and is known as a beneficent creature. The dragon in ancient mythology is a type of majestic beast that dwells in rivers, lakes, and oceans and roams the skies. The dragon (in Chinese "long") represented yang, the principle of heaven, activity, and maleness in the yin-yang of cosmology.

Belief in the dragon, and drawings of the imaginary animal, can be traced back to primitive society when certain prehistoric tribes in China adopted the dragon among other totems as their symbol and guardian god. Earliest legends in Chinese culture described the dragon as a miraculous animalwith fish scales and long beards. As time went on, it became more and more embellished in the minds of the people.

Chinese emperors think they are the real dragons and the sons of the heaven. The names in the Chinese language for nearly all the things connected with the emperor were

preceded by the epithet "dragon", such as "dragon seat" for the throne, "dragon robe" for the emperor's ceremonial dress, and "dragon bed" for him to sleep on. The dragon is a symbol of imperial power.

Dragons are deeply rooted in Chinese culture, so Chinese often consider themselves "the descendants of the dragon." Therefore, the dragon shows up in Chinese arts, literature, poetry, architecture, songs, and many aspects of the Chinese conscience.

The Proverb in Chinese Life

Proverbs flourish abundantly in Chinese culture. No student can long study the vernacular or read Chinese literature without realizing that the accumulation of a rich stock of Chinese proverbs is an invaluable asset in research or in social intercourse (Hart, 1937).

Chinese proverbs have been more than the terse expression of Chinese folk wisdom. In them is found the attitude of the Han people toward religion and the family, fate and fortune, wealth and poverty and their concern with business, food, and drink (Chen & Li, 1996). Plants and animals play a large part in the proverbs of these keen observers of nature. Farmer and their crops, friendship and

its obligations, the use and abuse of speech are all of absorbing interest to the Chinese and are the subjects of pungent aphorisms (Hart, 1937).

Chinese proverbs share with folk wisdom elsewhere a tendency to concrete rather than abstract expression. They help people acquire cultural knowledge and to acquaint them with certain truths and principles of life. They help the present generation to truly understand the traditional virtues and cultural values cherished by the Chinese people.

Chinese Paintings

Chinese painters throughout the last two millennia have excelled in depicting tigers, horses, flowers, landscapes, birds, fish, and even insects. But there are few artists who have focused their attention on human subjects. Even when Chinese artists do portray the human form, they either treat it as a minute dot in a vest landscape, or express it in a way that the body is hidden (Hsu, 1953).

In fact, one does see human faces in Chinese paintings. But the facial expression of such figures is nil. The absence of expression in the Chinese faces results because the Chinese artist is not concerned with personality. The viewer obtains a better idea of the status, rank, prestige,

and other social characteristic of the subjects portrayed than of their personalities (Hsu, 1953).

To sum up, unlike Western art which focuses on man or woman as an individual, Chinese art emphasizes the individual's place in the external scheme of things. In addition, American art often reflects the concern of inner tension of the individual; this concern is practically absent from Chinese art.

The Tea and Chinese

Tea is so much a part of Chinese culture that Chinese life without it is hard to imagine. Though there have been changes in styles for tea over the centuries, its place in Chinese life has remained essentially the same, even in the modern world.

The culture that has grown up around tea is the embodiment of politeness, and of a desire to share with others (Wu & Murphy, 1994). Tea drinking became an art in the Tang Dynasty (seventh to tenth centuries). One of China's golden ages, this was also a golden age for tea. The beverage was imbibed by rich and poor alike, north and south. In this period and in the subsequent Song Dynasty, tea was almost a fetish among the officials and literati.

By the Song Dynasty (960-1297), tea had ceased to be a luxury and became a daily necessity even among the poorest farming people (Wu & Murphy, 1994).

Any time is teatime in a Chinese home, and the drink is always the first thing offered after a guest enters. Serving tea is more than a matter of politeness; it is a symbol of togetherness, a sharing of something enjoyable. The booming interest in tea drinking represents the desires of people living under contemporary urban pressures to slow the bustle and hustle of their lives.

For centuries, the ritual of preparing and serving tea has held a special place in the hearts and minds of Chinese people. One could say that in the Chinese interpretation of the art of tea, one can find the source their open mindedness.

In summary, for all nations, tradition is not a blood lineage, but a cultural phenomenon (Wu & Murphy, 1994). It refers to ideas, systems, customs, and ethics that have passed down to the present from the past. Chinese cultural tradition represents both conservative and innovative forces. The time-honored Chinese culture has a tradition too long, strong, and stable to be replaced by any other culture.

CHAPTER THREE: THEORETICAL FRAMEWORK

The theoretical framework in this chapter ties together the concepts and factors surveyed in Chapter Two. These are multiple intelligences; motivation and foreign language learning; developing creativity; culture and language; and Chinese culture. These concepts work together to provide instruction that promotes creative English in Taiwan.

In an ESL/EFL classroom, the teacher has to know that each student learns differently. In other words, every one possesses one or more intelligences. In order to activate and facilitate students' learning, the teacher needs to design learning activities which accommodate students' intelligences as much as possible. In addition, second/foreign language acquisition is a complex process in which motivation plays an essential role. Students who are highly motivated and have a desire to learn a foreign language will perform well in the language classroom. Therefore, when employing the instruction, the teacher also needs to be aware of what best motivates their students. In Taiwan, in a traditional language learning classroom, the teacher typically teaches English through drilling on grammatical structures, which bores or even hinders students' learning.

If the teacher can change his/her daily teaching styles by incorporating creative curriculum and methodology, students' interests and creativity in learning language can be evoked. Furthermore, culture explains everyday behavior, a vital aspect of understanding the language and psychology of a people. Cultural studies should have a rightful place as a part of language teaching, not just as an adjunct to language learning. The cultural context supplied by both students and the target language will affect the success of target language learning.

Learning a second/foreign language can be interesting and enjoyable. The main point is if the teacher adopts helpful curricula, employs creative instruction, and builds a low-anxiety learning environment, learning will be enhanced. The integration of multiple intelligences, motivation and foreign language learning, developing creativity, culture and language, and Chinese culture may provide a route to promote creative English teaching in the elementary schools of Taiwan. Figure 1 offers a schematic diagram of the relationship among key concepts presented in Chapter Two.

Figure 1. A Model of Using Cultural Studies to Promote Creative
          English Teaching

Language   Language
Learning   Awareness

              Culture and Language

         Multiple   Motivation and
         Intelligences   Foreign Language
                               Learning

                     Developing
                     Creativity

American   Chinese
Culture   Culture
Learning   Awareness
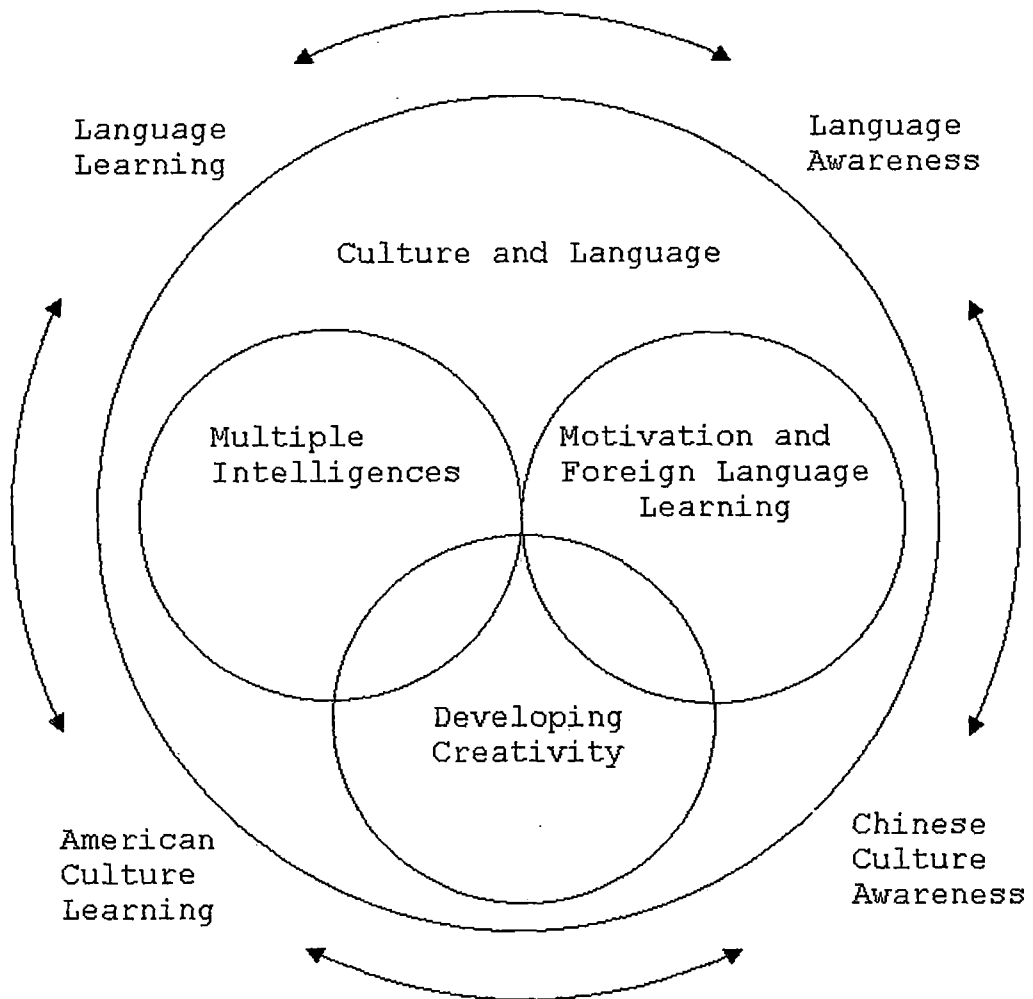
Multiple Intelligences

Each student learns differently. ESL/EFL teachers should be aware that students possess multiple ways of knowing and learning and what the various capacities are. Gardner's theory of Multiple Intelligence (MI) helps teachers to revolutionize their concept of student language-learning capabilities in the ESL/EFL classroom. Accepting MI theory has some implications for teachers in terms of classroom instruction. The theory states that all seven intelligences are needed to function in society. Therefore, ESL/EFL teachers should think of all intelligences as equally important. This is in great contrast to traditional education systems which typically emphasize the development of linguistic and mathematical intelligences. In addition, in order to accommodate students of different intelligences, ESL/EFL teachers should utilize various techniques and methodologies to present the material in a style, which engages as many intelligences as possible. Figure 1 shows multiple intelligences theory as a core aspect of creative English teaching.

The theory of Multiple Intelligence (MI) offers ESL/EFL teachers a way to examine their best teaching techniques

and strategies in light of human differences. In order to understand how MI theory applies to TESL/TEFL, teachers must first identify the activities that they use in their classrooms. Table 3 lists activities that address multiple intelligences in the classroom.

Motivation and Foreign Language Learning

Motivation is a powerful determinant among other variables, which affects the success or failure of the foreign language acquisition. According to Gardner and McIntyre (1993), motivation refers to a combination of the learner's attitudes and aspirations and effort with respect to learning the language. In other words, if a learner has positive attitudes, high aspirations, and makes a good effort in terms of learning a foreign language, he/she can acquire the foreign language successfully. Cook (1969) incorporates attitudes, values, and personality traits as the important components of motivation determining learners' behavior. What kinds of attitudes and values have toward learning a foreign language and also what kind of personality attributes a learner has strongly affects his/her learner's level of motivation. Being an effective ESL/EFL teacher, one needs to know students' attitudes, talents, and needs.

Table 3. Taxonomy of Language-Learning Activities for Multiple Intelligences (Christison, 1999)	
Linguistic Intelligence	
Lectures	student speeches
Small group discussion	story-telling
Word games	debates
Worksheets	journal keeping
Listening to cassettes	memorizing
Logical/Mathematical Intelligence	
scientific demonstrations	creating codes
logic problems and puzzles	story problems
science thinking	calculations
logical-sequential presentation	
Spatial Intelligence	
charts, maps, diagram	visualization
video, slides, movies	photography
art and other pictures	painting or collage
graphic organizers	optical illusions
visual awareness activities	student drawing
Body/Kinesthetic Intelligence	
creative movement	hand-on activities
roly plays	field trips
mime	
Musical Intelligence	
playing recorded music	singing
music appreciation	mood music
student-made instruments	Jazz Chants
Interpersonal Intelligence	
cooperative groups	conflict mediation
peer teaching	board games
group brainstorming	pair work
Intrapersonal Intelligence	
independent student work	journal keeping
inventories and checklists	interest centers
self-teaching instruction	goal setting

First, teachers can help shape their students' beliefs about success in language learning. This positive set of attitudes is related to the setting of challenging goals and subgoals. Personal goal setting is a way to motivate students to believe they are in control of their own learning. It helps students define what is important to them. Students can learn to have realistic but challenging goals regarding their proficiency and can develop immediate, achievable subgoals that give them a sense of progress. Teachers can help students meet these aims through learner training goal-etting and self-assessment. In addition, teachers can also learn to accept varied student goals and provide appropriate feedback on those goals.

Second, teachers should accept diversity in the way students establish and meet their goals based on difference learning styles: visual, auditory, hand-on...etc. Furthermore, increasing students' interest and involvement in the tasks by designing or selecting varied activities, adapting tasks to students' interests. Variety is to be encouraged in instructional content, pacing, grouping, and materials because students' aims and means of achieving those aims are variable.

Third, teachers can help students heighten their motivation by demonstrating that foreign language learning can provide mental challenge, and be a career enhancer, and a vehicle of culture awareness and friendship. Forth, teachers should make the language classroom a welcoming, positive place where psychological needs are met and where language anxiety is kept to a minimum. Anxiety over one's language performance cause tension and prevent a learner from processing information effectively. Therefore, it's important for teachers to provide appropriate instruction including varied and clear activities and appropriate feedback to reduce students' anxiety.

Intrinsic motivation refers to the learning undertaken for its own sake, for the enjoyment it provides, for the challenge it offers, and for the feeling of accomplishment. To promote students' sense of control in the learning process, teachers can urge students to develop their own intrinsic motivation through guided self-evaluation and emphasis on mastery of specific goals, not comparison with other students. Then, teachers can enable students to have an increase sense of self-efficacy, whereby they attribute the outcome of their study to their own efforts rather than to

the behaviors of teachers or other students. Greater
self-efficacy increases motivation to continue learning the
foreign language. Figure 1 shows motivation to be a second
core principle upon which creative English teaching is
based.

Developing Creativity

Mott (1973) presents the view of creativity as "magic in
the mind." She explains this as "the broadest interpretation
of creativity: the power to develop to fullest all abilities,
those that are known and those that are hidden; in other
words, to be all that one can be" (Mott, 1973, p. 6). She
includes among creativity's components the ability to
wonder, to be surprised and puzzled, and to see what others
have seen and respond differently.

Creativity within a classroom is not an innate ability
and a natural outcome of specific personality styles.
Instead, it is a set of guiding principles and procedures that
can be analyzed, stimulated, and then taught to students.
In a traditional English learning classroom, the instruction
that the teacher utilizes and the curriculum they choose are
often typical and unimaginative. Too often, creativity
within the teachers and students is not discovered and

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developed. Students' lack of finding some creative, expressive outlet is a block to their language achievement. If teachers are willing to change their daily teaching styles and incorporates more higher-thinking curriculum and materials, their teaching can be more creative and students' creativity in learning English can be aroused.

Being a creative teacher, one has to break the mold and try different things. The activities a creative teacher uses in an ESL/EFL classroom should not only be fun but also meaningful. The creative activities are often viewed as something the teacher adds to the curriculum that offers no challenge to the main course. In addition, the teacher should go through the activities for "creative" classrooms as a way for students to express themselves, to raise their self-esteem, and to get involved in classroom language learning.

Students come to the language classroom with their own agenda in terms of their personality types and multiple intelligences. The teacher needs to be considerate in the design of instruction to include activities that match these temperament styles to learning tasks. In an ESL/EFL classroom, there are many activities the teacher can set up to interest students to learn and stimulate their creativity

to get involved in the learning. These activities include problem solving, story creating, imaginative storytelling, role-plays, and sequencing pictures to make new story lines, interpreting painting, brainstorming, etc. Although these activities take some time, when they are completed, students may have created something special which can serve as a basis for discussion, comparison, contrasting, getting at the meaning and feeling behind the work. When the language is activated, the learning is meaningful.

Using creative activities in English learning classrooms, teachers can get students to be more creative and more involved in their learning; then this will directly affect their language development. In addition, the creative activities can motivate students; encourage them to feel proud of themselves, because they can express themselves artistically. Then, it is possible to spark students' interest in learning English. Figure 1 represents the development of creativity as a third core principle of creative English teaching.

Culture and Language

The term, culture can have different meanings. According to Harklau (1999), some language teachers use the term to refer

to cultural products such as literary works or works of art, but others use it to refer to background information like facts about the history or geography of countries where the target language is spoken. She also argues that culture not only includes those aspects but also includes behavior and attitudes, and the social knowledge that people use to interpret experience (Harklau, 1999). Moerman's definition (1988, p.4) is "Culture is a set—perhaps a system—of principles of interpretation, together with the products of that system." In this way, culture can be seen as the framework of assumption, ideas, and beliefs that are used to interpret other people's actions, words, and patterns of thinking.

Byram (1989) believed that "the study and acquisition of language—in use and language awareness—must take place in the context of cultural study" (p. 56). It is often believed that language learning broadens learners' horizons. In fact, it means that cultural learning broadens the horizons (Byram, 1989). Therefore, as an integral part of foreign language teaching, cultural studies have a precise position in language teaching.

However, there is seldom enough content in English Language textbooks which is related to cultural study. In

Taiwan there is not any teaching material at all which contains crosscultural studies to help students think critically and explore the cultures of their native country and of English- speaking country. Therefore, in my curriculum design I will incorporate crosscultural studies to provide students the chance to contact the target culture and have a deep understanding of their native culture. My plan is to let students explore both native and target cultures by comparing them through a variety of activities. The goal is to help students become cultural explorers who have deeper awareness about their native culture and know how to appreciate the target culture. Figure 1 shows culture and language as a broad foundation that incorporates multiple intelligences, motivation, and the development of creativity together in a rich curriculum.

Chinese Culture

Cultural tradition, which refers to a living culture in reality, is a dynamic trend (Wu, 1994). Culture is the long-term condensation of people's social lives. According to Diaz-Rico (2002), culture is the dynamic system of commonly-agreed-upon symbols and meanings, knowledge, beliefs, art, moral, law, customs, behaviors, traditions, and/or habits that

are shared and consist the total way of life of a people.

The Chinese cultural tradition has lasted for thousands of years. This immensely long history has left a rich legacy in many fields. Unfortunately, under the trend of Westernization, the Taiwanese young people may be ignorant of the traditional values though they are living in an environment surrounded with these important cultural elements. Therefore, this curriculum is designed to teach English through the beliefs, symbols, morals, art, and customs of Chinese cultural traditions. In addition, I also chose the similar and different aspects of American culture to develop students' cross-cultural awareness systematically by focusing on cross-cultural similarities and differences.

Figure 1 shows the mutual support of language learning, language awareness, Chinese culture awareness, and American culture learning is represented by the double-headed arrows. Language awareness has beneficial effects on the acquisition of language skills by allowing students to reflect on their learning. Language awareness as a medium also supports Chinese culture awareness. Chinese culture awareness develops out of the comparative analysis of it and American culture. Finally, the relationship between language

learning and American culture learning is mutually
supportive in that language learning can be enhanced within
the exploration of American culture.

CHAPTER FOUR: CURRICULUM DESIGN

Curriculum Implementation

The goal of this project is to design a curriculum using creative learning activities to complement or supplement traditional teaching used in Taiwan that has focused on grammatical structures and rote repetition of vocabulary. It also expands language skills to include listening, reading, speaking, writing and critical thinking. In addition, this curriculum provides students with opportunities to learn in groups, which can get them involved in learning activities and motivate them to learn more effective through group cohesion. Unlike traditional pedagogy, this project uses some aspects of Chinese culture as content within the curriculum and also introduces aspects of American culture in order to have students compare these two cultures. By this means, students not only can know more about American culture but also raise the awareness of their own culture and reflect upon their appreciation of both cultures. All lessons in this unit provide various activities in which students can involve themselves cooperatively and use their creativity and multiple intelligences in learning English. Through these activities, students can create their work in

the class and experience a low-anxiety, and more interesting learning environment.

The concept of the unit is to design various creative learning activities to motivate and accommodate students of multiple intelligences as they learn English. Table 4 shows the intelligences and activities incorporated in the unit.

The Content and Teaching Approaches in Each Lesson

Lesson One

Chinese New Year is the most important holiday among all the Chinese traditional holidays. Students celebrate this important holiday each year but know very little about where this holiday is from and what the customs are for. The themes of Chinese culture introduced in this lesson are family union, filial piety, and the values of celebrating customs. Among the American holidays, there is one holiday similar to Chinese New Year; that is Christmas. This lesson not only introduces the tradition of Chinese New Year but also the tradition of Christmas. In addition, through the comparison these two holidays, students will have more understanding about Chinese New Year and Christmas.

This lesson starts with having students think of what their families do for Chinese New Year and then ask them

Table 4. Multiple Intelligences and Activities
Incorporated in the Unit

Lesson	Intelligences	Activities
One	Linguistic	Lectures, Work sheets
		Student speeches
		Group discussions
	Spatial	Imaginative storytelling
		Painting
	Musical	Singing, music appreciation
	Interpersonal	Group brainstorming
Two	Linguistic	Lectures, Work sheet
		Student speeches
	Interpersonal	Group brainstorming
		Pair work
Three	Linguistic	Lectures, Work sheets
		Student speeches
		Group discussions
	Logical/Mathematical	Story problems
	Spatial	Graphic organizers
	Interpersonal	Group brainstorming, pair work
	Intrapersonal	Independent student work
Four	Linguistic	Lectures, Work sheets
		Student speeches
	Interpersonal	Group brainstorming
	Body/Kinesthetic	Role plays
Five	Linguistic	Lectures, Work sheets
		Student speeches
		Group discussions
	Spatial	Art pictures
		Imaginative storytelling
		Visual awareness activities
	Interpersonal	Group brainstorming
Six	Linguistic	Lectures, Work sheets
		Student speeches,
		Group discussions
	Interpersonal,	Group brainstorming
	Intrapersonal	Independent student work

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what their families do for Chinese New Year and then ask them what they know about Christmas. After warm-up activities, the teacher let students in groups brainstorm the traditions and customs of Chinese New Year and Christmas. These provide students the opportunities to work cooperatively and recall the activities they do during Chinese New Year and let them speculate creatively about the reasons for Americans to celebrate Christmas. Then, the teacher introduces and clarifies the origins and the traditions of these two holidays through which students can practice their listening and reading skills and enhance their understanding about these two holidays.

Songs are also essential elements for celebrating holidays through the traditional customs. After introducing the values and the traditions of two holidays, the teacher plays the most popular song played during Chinese New Year, "Gung Hay Fat Choy" and the welcome one played for Christmas, "Jungle Bells." In this activity, students sing and experience the enjoyable atmosphere of these two songs; then, create and draw the scenes based on these two songs. Through this activity, student can review the song "Gung Hay Fat Choy" and learn how to sing "Jingle Bells" whose lovely lyrics also

help them learn more vocabulary words.

Lesson Two

In Chinese culture, ghosts and ancestors are respected. Chinese celebrate Chung Yuan Festival both for those who have died and for some unknown ghosts. During Chung Yuan Festival, worships and prayer are seen everywhere. Students do not feel unfamiliar for these ceremonies, but they may not know what these ceremonies are for and why Chinese have fear for the ghosts and show respect to their ancestors. The theme of Chinese culture introduced in this lesson is the response to the dead. Among American holidays, Halloween is the one which has the similar elements. This lesson is to introduce students of the traditions of Chung Yuan Festival and Halloween.

This lesson begins with asking students what their families do for Chung Yuan Festival and what they have seen during Chung Yuan Festival. Then, have students voluntarily report what they know about Halloween. After the warm-up activity, the teacher divides students into groups and has them discuss what they know about Chung Yuan Festival; then the teacher explains the tradition of Chung Yuan Festival. In this activity students have the opportunity to practice

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their speaking skills. Following, students work in groups to brainstorm why Halloween is celebrated. Then, the teacher introduces the origin and traditions of Halloween to students. After achieving a better understanding about Chung Yuan Festival and Halloween, students are asked to compare these two holidays and take turns to report their comparison. Through this task students can practice the speaking skills.

Lesson Three

The dragon occupies a very important position in Chinese mythology. It shows up in arts, literature, poetry, architecture, songs and many aspects of Chinese culture. Students may have seen the sculptures of dragons at temples and the roofs of some building or the symbols of dragons used in many products, but they may not know why Chinese respect dragons and like to use the dragons' features in life. This lesson is to introduce to students the values of dragons in Chinese culture and why the dragons are important. In the West, dragons are also portrayed in literature and life. Dragons seem to have different meaning in Western culture compared to those of dragons in Chinese culture. This lesson also uses a Western dragon story, "Saint George and the

Dragon" to let students compare the meaning and values of dragons in both Chinese and Western cultures.

This lesson starts with presenting pictures of dragons and having student talk about their impressions of dragons. Students are allowed to brainstorm freely about what Chinese think about dragons. Then, the teacher informs students the various meanings of dragons in Chinese culture. Students also can practice their reading and listening skills through the teacher's introduction.

The following activity is to introduce the folklore story, "The Four Dragons" to students, which demands them to listen and read the story and then find the causes and effects of the story. Students can also practice their writing skills while recording the causes and effects. The last activity is introducing the story "Saint George and the Dragon." The teacher reads the story and asks students to take notes to determine the sequence of events of the story. Then, students cut out the story pictures and place them in the correct order and retell the story briefly to a partner.

Lesson Four

Chinese proverbs have been around for thousands of years. While some of them represent common sense, many of

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them have very profound meaning. This lesson is to help students learn Chinese proverbs through English, introduce similar American proverbs, and have student create their own proverbs.

At first, the warm-up activity lets students voluntarily report what they think proverbs are and give examples of proverbs. Then, the teacher divides students into groups and asks them to discuss the meanings of the Chinese proverbs assigned and classify the Chinese proverbs. Following this, students discuss the meanings of the American proverbs assigned and match them with the Chinese proverbs according to several categories. These activities ask students to illustrate the proverbs critically and match them logically.

At last, using the comics taken from Wisdom in Chinese Proverbs (Chen & Li, 1996) the teacher asks each group to brainstorm and create proverbs through which students can apply creative thinking and writing. After the proverbs have been created, each group role-plays the comic and reports their proverbs.

Lesson Five

Traditional Chinese paintings are excellent in depicting tigers, horses, flowers, landscapes, birds, and fish

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throughout the last two millennia. The activities in this
lesson are to provide students the opportunities to
appreciate and compare the Chinese paintings and American
paintings and write and tell stories creatively.

First, the teacher divides the students into groups of
four. Then the students are asked to discuss the subjects
of the Chinese and American paintings presented on the
overhead projector. After discussion, students write down
the results on work sheets. The last activity is to give each
group a focus sheet on which is printed a painting and have
them create a story based on the painting. By this means,
students can practice writing skills.

Lesson Six

Tea is the traditional and most popular beverage in
Chinese culture and teahouses are widespread in Taiwan.
Students may drink tea very often in their life without
realizing how much tea plays a part in Chinese culture. On
the other hand, when talking about the most popular soft
drink in America, one will without a doubt think of Coca-Cola.
This lesson is to introduce the history and art of drinking
tea in Chinese culture compared with the history of Coca-
Cola. In addition, this lesson also provides an activity for

students to use simple but powerful English expressions to create advertising slogans for selling Chinese tea.

This lesson starts with asking students why Chinese like to drink tea and what is the most popular soft drink in America. After the brainstorming, students are divided into groups and the teacher introduces and history and presents the ceremony of Chinese tea. Then, each group takes turns to present and introduce the Chinese tea ceremony. Each student will have a chance to present and report one step of the Chinese tea ceremony.

After the presentation, the teacher introduces the history of Coca-Cola and associated advertising slogans overhead. Through the introduction students practice their listening and reading ability and appreciate the language used for advertising. The last activity is to ask students to imagine they are going to see the Chinese tea. They have to use their creativity in designing the name, the package of the product and the advertising slogans. After the task, each student has to orally report his or her creation.

Materials

The materials collected to carry out this unit are from various sources. The introductions on Focus Sheets are

mainly from websites. Some of them are official websites; the others are personal. In addition, the origin of Chinese New Year introduced in Lesson One is adopted from Legends of Ten Chinese Traditional Festivals (Li, 1992); the story, "Saint George and the Dragon" in Lesson Three is adopted from The Story teller (1996). The Chinese proverbs introduced in Lesson Four are from Seven Hundred Chinese Proverbs (translated by Hart, 1937); and the comics used in Lesson Four are taken from Wisdom in Chinese Proverbs (Chen & Li, 1996).

Except those stated above, the materials also include tapes of recording "Gung Hay Fat Choy" and "Jungle Bells," a tape recorder for Lesson One; a stove, a teapot, a tea scoop, a bowl for Lesson Six; and various focus sheets, work sheets and assessment sheets for each lesson.

The Role of the Teacher

The pedagogy suggested here is contrary to much undertaken by traditional English teachers in Taiwan. The English instruction is usually teacher centered in Taiwan. In a learning environment, the teacher is the authority who students do not dare to challenge. Students are passive learners who are very seldom broken down into different groups to participate learning activities. Teachers focus

cramming the English grammar and vocabulary into each lesson as much as possible. They do not think that learning English could be very interesting and creative, not to mention to design various activities to motivate students to learn.

This unit was designed to minimize the teacher-centered pedagogy that has dominated Taiwanese classrooms. Although the introduction of Chinese culture in some lessons may need direct teaching explain the tradition of the Chinese culture, the teacher may also ask students take turns reading the introduction. In addition, most activities designed in this unit are for group work, although some for individual work. The teacher has to circulate among the groups while they brainstorm, read, write or create work rather than standing in front of the classroom. When students work in groups or individually, the teacher serves as a resource and a facilitator allowing students appropriate space and time to come up with ideas and answers.

It perhaps is inevitable that students may have disagreements while discussing the questions in groups. When it happens, the teacher should solve the problems and maintain an active group discussion. In addition, the teacher needs to know it is necessary to present an issue or

a solution to the entire class when most groups of individuals have the same problem.

To sum up, the teacher should avoid relying on his or her authority and encourage students to participate actively in each activity. In addition, the teacher needs to give students positive feedback and appropriate compliments in order to build their confidence and arise their creativity in learning English. The most important is that the teacher has to construct a calm rapport with students to decrease their anxiety of learning English.

The Role of the Student

It is not easy for students of Taiwan to respond spontaneously because they are accustomed to the instruction of a grammar-structured curriculum. Many students do not like to participate in activities because they are afraid to read or speak or they are afraid they will make mistakes, or they may think that no one will listen to them. In order to counteract this problem, this unit demands that students take part in group activities first, through which they can overcome their fears gradually. Then, they may feel more comfortable speaking or presenting work in front of the class.

Students must be motivated to learn English not only to fulfill a requirement or please the teacher, but also to learn English for themselves. They have to know more about their feeling and attitude of learning. By cooperating and sharing opinions with others and accepting questions from others, students can help themselves get more involved in learning activities.

To sum up, if teachers modify the their authoritarian manner and incorporate innovative instructional and learning concepts into the curriculum, students' performance may be beyond the teachers' expectations. Furthermore, students will enjoy learning English in a non-threatening and a more interesting learning environment and then become happier learners.

CHAPTER FIVE: ASSESSMENT

Purpose of Assessment

The purpose of assessment is not only for grading students but also for evaluating students' abilities in English to find possible weaknesses for further improvement. According to Diaz-Rico and Weed (1995), "assessment is a process to determine a learner's performance or knowledge in his/her current level. The results of the assessment are use to modify or improve the learner's performance or knowledge" (p. 176). Good assessment can tell teachers a great deal about their students' achievement and about the adequacy.

It is important to assess students in several different ways and for different purposes in order to get a clear description of how well students perform academically. To evaluate the effectiveness of this curriculum design, I focus on three types of assessment. The first type is formal assessment. I use this assessment tool to evaluate students' English ability shown as understanding about the aspects of Chinese and American culture introduced in the unit. The second type is informal assessment. This is for keeping track of students' progress. The third type is product assessment, which deals with students' finished writing

and presentation.

Assessment in the Unit

Formal Assessment

In the competitive society of Taiwan, students' academic performance is often evaluated by the scores they get from tests. Taiwanese parents will not be satisfied if they only get the comments or non-quantitative results of assessment. The main content I designed in this curriculum is some aspects of Chinese culture and the similar/different aspects of American culture. The concept is to teach students English basically through their own culture, and further, do a comparison of the target culture with their own. Therefore, I designed the assessment to evaluate students' reading and writing abilities as they learn to understand some cultural aspects. Each assessment has a rubric for scoring. These assessments appear in Lessons One, Two, Three, Four, and Six.

Informal Assessment

Informal assessment in this curriculum incorporates students' self-assessment of their speaking ability. In Taiwan, the chief disadvantage of learning English is the students' lack of opportunities to speak out. Even if students do have small amount of time to speak, most of them

are too shy to talk, not to mention improve their speaking skills. To counteract this problem, most of the activities in the unit designed to encourage students to speak out or present are either within different groups or pairs. If students can start to speak in front of some classmates and overcome the fear of speaking, they may will have the courage and confidence to report in front of the whole class. In order to help students enjoy speaking English and improve their speaking abilities without pressure, I designed a self-assessment (see Table 5) to let students evaluate their oral performance. The ideal is to help students monitor their speaking ability, set a goal for improvement, and be aware of the need for achievement. This assessment is used in Lessons One, Two, Three, Five, and Six.

Product Assessment

Product assessment in the unit involves the quality of students' writing and presentation. In Lesson Three, the teacher will collect Work Sheet 3-1 to assess students' sentence structures and their ability to identify the logical problems in the story. Writing is an area of assessment that is hard for second language learners; however, they need to be exposed to some English writing. In Lesson Five, students

Table 5. Self-Assessment Checklist

Name:	Date:			
How did I do?	1	2	3	4
1. My introduction grabbed listeners' attention				
2. I kept to my topic				
3. I spoke loudly				
4. I spoke clearly				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

will be asked to create a short story. The writing assessment

checklist (see Table 6) that appears in this lesson is for

evaluating students' writing ability.

In this curriculum, there are some activities requiring

the students to develop their creativity in learning English

and present their work in front of the entire class. In

Lesson Four, students will create the proverbs and role-play

according to the comic. In Lesson Six, students will report

Table 6. Writing Assessment Checklist

The topic is clear	Poor	Good	Excellent
	1	2	3
Sufficient support for the story	Poor	Good	Excellent
	1	2	3
Organization	Poor	Good	Excellent
	1	2	3
Accuracy of word use	Poor	Good	Excellent
	1	2	3
Overall rating	Poor	Good	Excellent
	1	2	3
Teacher's comments:			

the story they created based on the painting. For assessing students' presentation, the presentation assessment (see Table 7) appears in these two lessons.

Assessment is another important piece to this unit, which provides the means to evaluate students' performance based on their language skills. All components work together to facilitate students' learning and provide them an opportunity to demonstrate progress in the second language.

Table 7. Presentation Checklist

Name:		Total:		
Score	1	2	3	4
Content				
Organization				
Expression				
Usage of Words				
Creativity				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

APPENDIX A: LESSON PLANS

Lesson One:

Chinese New Year and Christmas

Lesson Two:

Chung Yuan Festival and Halloween

Lesson Three:

The Four Dragons vs. Saint George and the Dragon

Lesson Four:

Chinese Proverbs and American Proverbs

Lesson Five:

Chinese Paintings and American Paintings

Lesson Six:

Chinese Tea and Coca-Cola

Lesson One: Chinese New Year and Christmas

Objectives:

1. To introduce the tradition of Chinese New Year
2. To introduce the tradition of Christmas
3. To compare Chinese New Year with Christmas
4. To create the scenes of "Gung Hay Fat Choy" and "Jingle Bells"

Materials: Work Sheet 1-1, Work Sheet 1-2, Work Sheet 1-3, Focus Sheet 1-1-a, Focus Sheet 1-1-b, Focus Sheet 1-2-a, Focus Sheet 1-2-b, Focus Sheet 1-2-c, Focus Sheet 1-3-a, Focus Sheet 1-3-b, Focus Sheet 1-3-c, Tapes of recording "Gung Hay Fat Choy" and "Jingle Bells", tape player Assessment Sheet 1-1, Assessment Sheet 1-2

Vocabulary:

originally	participate	symbolize	blossom	tangerine
character	couplet	represent	prosperity	manipulate
religious	generous	transform	ornament	incorporate
wreath	mistletoe	overcome	eggnog	misfoutune

Involving students' background, interests, and prior knowledge:

1. What do you and your families do for Chinese New Year?
2. Do you know the origin of Chinese New Year?
3. Do you know the holiday "Christmas" in America?

Task Chain 1: Introducing the origin and tradition of Chinese New Year

1. Instructor reads the legend of Chinese New Year to students(Focus Sheet 1-1-a,1-1-b).
2. Students are divided into group of five. Students in groups brainstorm the customs and tradition of Chinese New Year.
3. Each group writes down their results of discussion on

Work Sheet 1-1.

4. Instructor explains the customs and tradition of Chinese New Year on overhead (Focus Sheet 1-2-a, 1-2-b, 1-2-c).

Task Chain 2: Introducing the tradition of Christmas

1. Instructor distributes Work Sheet 1-2.
2. Students in groups brainstorm and write down why the symbols and decorations are used for Christmas on Work Sheet 1-2.
3. Instructor introduces the legend and the customs of Christmas on overhead (Focus Sheet 1-3-a, 1-3-b, 1-3-c).

Task Chain 3: Creating the scenes of songs

1. Instructor plays the most famous song used in Chinese New Year, "Gung Hay Fat Choy." Students imagine the scene of this song.
2. Students draw the scene they create based on the song "Gung Hay Fat Choy" on Work Sheet 1-3.
3. Instructor plays the song "Jingle Bells" and presents the lyrics on overhead (Focus Sheet 1-4).
4. Students sing with the lyrics while playing "Jingle Bells" again.
5. Students draw the scene they create based on the song "Jingle Bell" on Work Sheet 1-4.
6. Have students find their partner and report the scenes they created to their partner.

Assessment:

1. Using Assessment Sheet 1-1, students self-assess their oral performance in Task Chain 3.
2. Assessment Sheet 1-2 is used to assess students' understanding about the traditions of Chinese New Year and Christmas.

Work Sheet 1-1

|	Chinese New Year
Date	
Food	
Colors	
Symbols	
Traditional activities	
Reasons for customs	

The Legend of Chinese New Year

Long, long ago, there was a ferocious demon called *Nian*. It did evil things everywhere. The Heavenly God locked this demon into remote mountains and only allowed him to go once a year. Shortly, after twelve months has passed, *Nian* came out of the mountains.

Gathering together, people discussed how to deal with him. Some said that *Nian* was afraid of the red color, flames, and noises.

The Legend of Chinese New Year
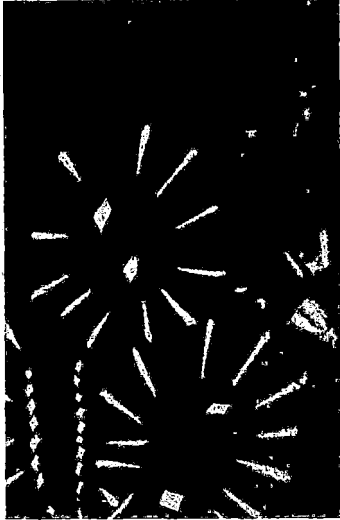
So people put up red couplets on their gates, set off firecrackers, and kept on beating gongs and drums.

The demon *Nian* trembled with fear. He fled into the mountains and didn't dare to come out.

Night fell and every house was brightly lit. *Nian* was thus subdued, and the custom of celebrating the lunar New Year was passed down.

Li, s. (1992). Spring Festival. <u>Legends of ten Chinese traditional festivals</u>. Beijing: Dolphin Books.

Focus Sheet 1-2-a

The Tradition of Chinese New Year

Chinese New Year, the biggest holiday Celebrated among Chinese people, began more than 5,000 years ago. It is often referred to as the spring festival because it signals the beginning of spring. It is a time when families and friends get together to say goodbye to the old and welcome the new. The Chinese New Year begins on a day between January 21 and February 19, according to the Chinese calendar. It originally lasted for 4 weeks, but now only lasts for 3-5 days.

During the Chinese New Year's celebration, people participate in many traditional activities. The Chinese believe that when entering a new year, they should put behind them all things of the past. So, Chinese families clean their houses, pay off debts, buy new clothes, paint their doors and window panes, and even get new haircuts. These activities symbolize new life and new beginnings.

Prior to New Year's Day, Chinese families decorate their living room with vases of pretty blossoms, platters of oranges and tangerines and a candy tray. Plum blossoms stand for courage and hope. Tangerines are symbolic of good luck, and oranges are symbolic of wealth. The candy tray is called "tray of togetherness." On wall and door are poetic spring and lucky characters traditionally written with black ink on red paper. Red and gold are the most popular colors to decorate with during Chinese New Year. Red represents power, happiness, and vitality. Gold represents wealth and good fortune.

The Tradition of Chinese New Year

Food is also very important to New Year's celebrations. Families and friends get together for large feasts. Food includes a whole fish, representing togetherness and abundance, and a chicken for prosperity. The chicken must be presented with a head, tail and feet to symbolize completeness. Noodles should be uncut, as they represent long life. At midnight, young family members bow and say "Gung Hay Fat Choy" to their parents and elders to show respect and wish them happy new year. In return, each child gets a small red envelope with luck money inside. The red envelops symbolize the giving of good fortune.

The dragon is another popular symbol for Chinese New Year. It is a symbol of strength, goodness, and good luck, and supernatural forces. During New Years, one of the main events is a large parade down the city streets. As a part of this parade, people dress up in dragon costumes and dance down the streets. Some of the dragons are 100 feet long. Men and boys perform intricate dragon dances with one person manipulating the head of the dragon and the rest moving the body.

Focus Sheet 1-2-b
The Tradition of Chinese New Year

A Chinese New Year celebration would not be complete
without fireworks. There are many beliefs about why
fireworks are used. One is that the noise wakes up the
dragon who will fly across the sky to bring the spring
rain for the crops. Another belief is that the noise of
the fireworks is supposed to scare away all evil spirits
and misfortunes, preventing them from coming in the new year.

Work Sheet 1-2
The Symbols of Christmas

Why are these items used for Christmas?

wreath

holly

_____

_____

_____

_____

_____

_____

_____

_____

tree

gifts

_____

_____

_____

_____

_____

_____

_____

_____

The Legends and Customs of Christmas

Christmas is a Christian holiday that celebrates the birth of Jesus Christ. No one knows the exact date of Christ's birth, but most Christians observe Christmas on December 25. On this day, many people go to church, where they take part special religious services.

There is also another legend for Christmas. Hundreds years ago, a man named St. Nicholas was born in Turkey. He was a very generous man, known for his charity and wisdom. He is said to have saved three sisters from being sold into slavery. The night before they were to be sold, Nicholas threw bags of gold down the chimney where they landed in some stockings. The girls were saved from slavery. Nicholas was eventually promoted to bishop. He performed many good deeds and was a friend to the poor and helpless. The idea of St. Nicholas as a gift giver has been incorporated into the Christmas traditions of many countries.

Christmas was declared as a national holiday for celebration on June 26, 1870 in America. Americans transformed the Christmas celebration into a family-oriented day of feast and fun. Within hundred years, the Americans built a tradition in the Christmas celebration including decorating trees, sending Christmas cards and gifts.

The Legends and Customs of Christmas

In the 16th century Martin Luther was credited as being the first to decorate an indoor tree. The custom of the Christmas tree was introduced in America during the War of Independence. People decorate Christmas trees with ornaments and lights, topping it with a star or angel.

The traditional colors of Christmas are green and red. Green represents the continuance of life through the winter and the Christian belief in eternal life through Christ. Red symbolizes Jesus' blood. Christmas decorations that feature these colors include the Christmas, the Christmas wreath, holly and mistletoe.
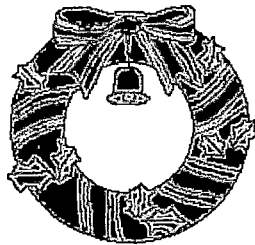
The Christmas wreath, like the evergreens used as Christmas trees, symbolizes that strength of life overcoming the forces of winter. Many families hang wreathes on their front doors. Holly is an evergreen tree with sharply pointed, glossy leaves and red berries. The needlelike points of the leaves resemble the crown of thorns that Jesus wore when he was crucified.

The Legends and Customs of Christmas

The red berries symbolized the drops of blood
he shed. Mistletoe is an evergreen plant with dark leaves
and shiny white berries. In many countries, a person standing
under a sprig of mistletoe may be kissed.

Food is also important for the celebration of Christmas.
Roast turkey is the main food in America. In addition, eggnog
and desserts including fruitcake, mince pie, and pumpkin
pie are served, especially at Christmas time in America.

Focus Sheet 1-4
Jingle Bells

1. Dashing through the snow, in a one-horse open sleigh
   O'er the field we go, laughing all the way
   Bells on bobtail ring, making spirits bright
   What fun it is to ride and sing a sleighing song tonight!

Chorus:
   Jingle bells, jingle bells, jingle all the way
   Oh what fun it is to ride in a one-horse open sleigh
   Oh jingle bells, jingle bells jingle all the way
   Oh what fun it is to ride in a one-horse open sleigh!

2. A day or two ago, I thought I'd take a ride
   Soon Miss Fanny Bright was seated by my side
   The horse was lean and lank
   Misfortune seemed his lot
   We ran into a drifted bank and there we got upset.
   (chorus)

3. A day or two ago, the story I must tell
   I went out on the snow and on my back I fell
   A gent was riding by in a one-horse open sleigh
   He laughed at me as I there laid, but quickly drove away.
   (chorus)

4. Now the ground is white. Go it while you're young
   Take the girls along and sing this sleighing song
   Just bet a bob-tailed bay
   Two forty as he speeds
   Hitch him to an open sleigh and crack!
   You'll take the lead.

Work Sheet 1-3

Gung Hay Fat Choy
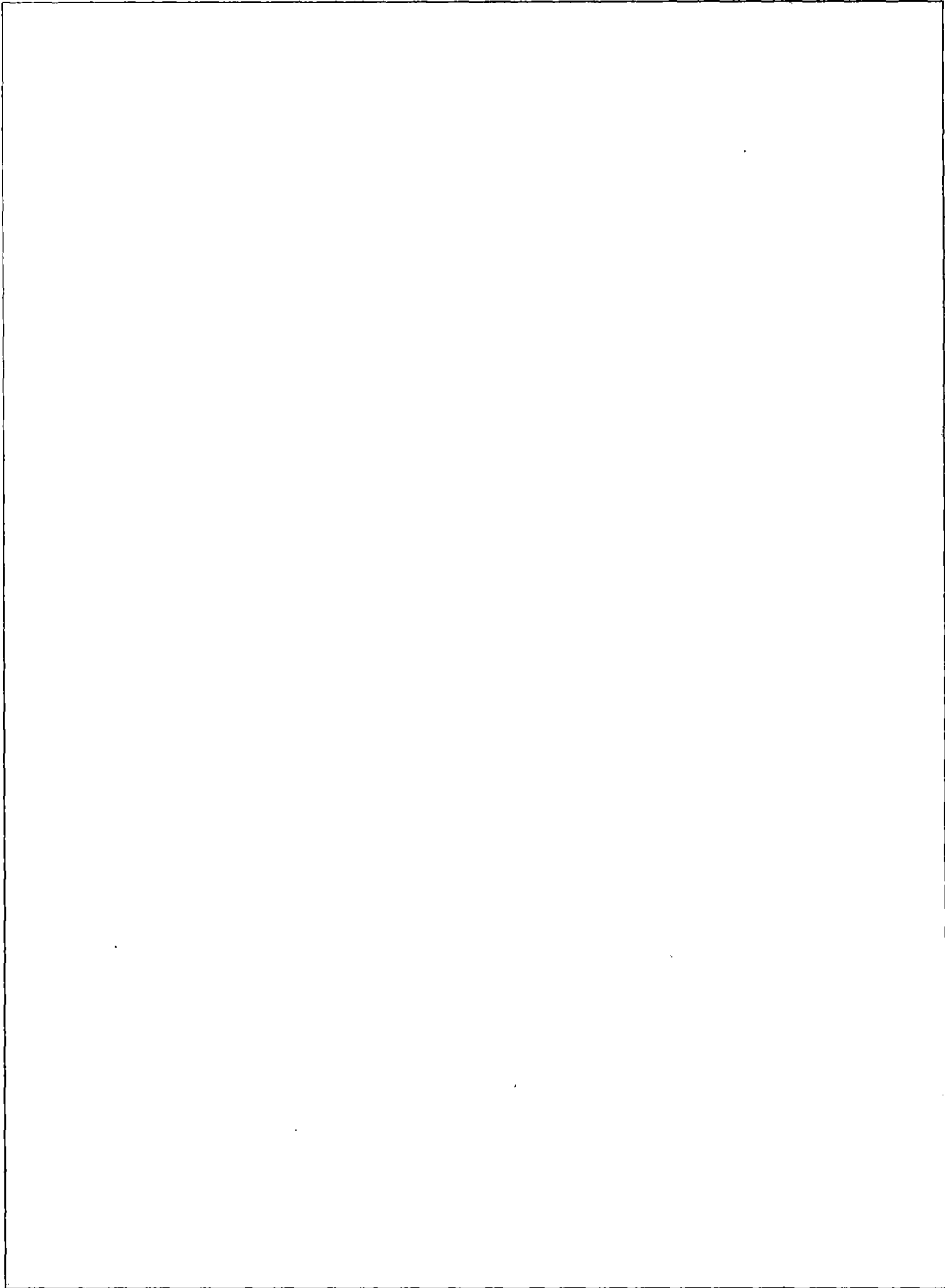
Work Sheet 1-4
Jungle Bells
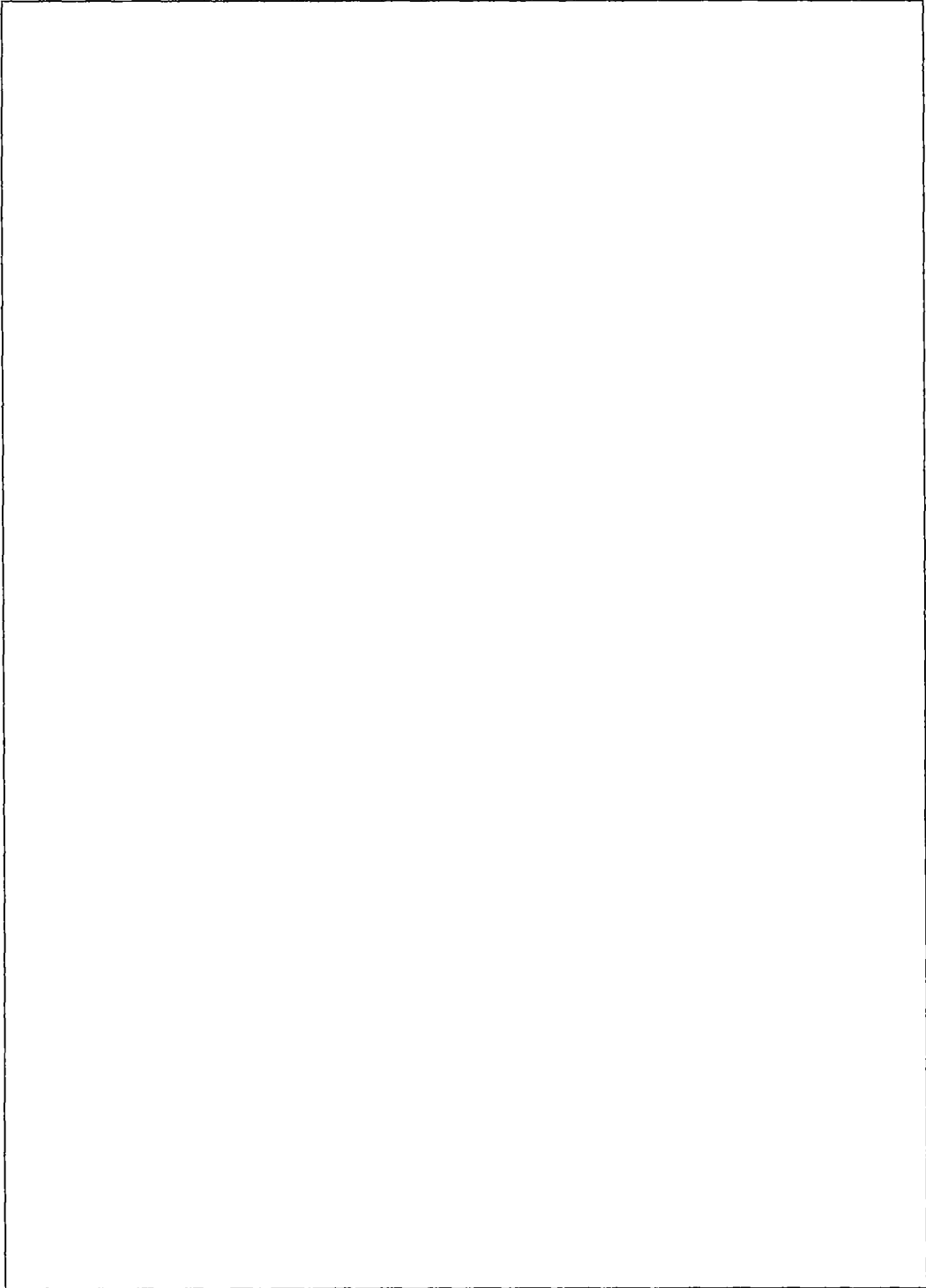
Assessment Sheet 1-1

Name:	Total:			
How did I do?	1	2	3	4
1. My introduction grabbed listeners' attention				
2. I kept to my topic				
3. I spoke loudly				
4. I spoke clearly				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment 1-2

Chinese New Year and Christmas

1. Write down three symbols or customs of Chinese New Year and explain the tradition. (30 pts)

A:	
B:	
C:	

2. Write down three symbols or customs of Christmas and explain the tradition. (30 pts)

A:	
B:	
C:	

Lesson Two: Chung Yuan Festival and Halloween

Objectives:

1. To introduce the tradition of Chung Yuan Festival
2. To introduce the tradition of Halloween
3. To compare Chung Yuan Festival with Halloween

Materials:

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

Focus Sheet 2-1-a, Focus Sheet 2-1-b, Focus Sheet 2-2-a,

Focus Sheet 2-2-b, Assessment Sheet 2-1,

Assessment Sheet 2-2

Vocabulary:

departed	spirit	lunar	descendant	slaughter
ancestor	descendant	presume	incense	transparent
salvation	lantern	erect	tribute	extinguish
consecutive	Halloween	initiate	immigrate	turnip

Involving students' background, interests, and prior knowledge:

Ask students these questions:

Do you know about Chung Yuan Festival?

What did your family do for Chung Yuan Festival?

Do you know the traditional holiday "Halloween" in America?

Task Chain 1: Introducing the tradition of Chung Yuan Festival

1. Divide students into groups of five.
2. Students in groups discuss what they see in Chung Yuan Festival and what their families do for Chung Yuan Festival.
3. Each group writes down their results of discussion on Work Sheet 1.1.
4. Instructor explains the tradition of Chung Yuan

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Festival on overhead (Focus Sheet 2-1, Focus Sheet 2-2).

Task Chain 2: Introducing the tradition of Halloween
1. Students in groups discuss and share their understanding about Halloween.
2. Each group writes down what they know about Halloween on Work Sheet 2-2.
3. Instructor introduces the tradition of Halloween on overhead (Focus Sheet 2-3, Focus Sheet 2-4).

Task Chain 3: Comparing the tradition of Chung Yuan Festival and Halloween
1. Students in groups discuss the similarities and differences between Chung Yuan Festival and Halloween.
2. Students write down the results on Work Sheet 2-3.
3. Each group takes turns to report their comparison.

Assessment:
1. Using Assessment Sheet 2-1, students self-assess their speaking performance in Task Chain 3.
2. Assessment Sheet 2-2 is used to assess students' understanding about the tradition of Chung Yuan Festival and Halloween.

Work Sheet 2-1
Chung Yuan Festival and Halloween

	Chung Yuan Festival
Date	
Foods	
Symbols	
Traditional Activities	
Reasons	

Work Sheet 2-2

Chung Yuan Festival and Halloween

	Halloween
Date	
Foods	
Symbols	
Traditional Activities	
Reasons	

Chung Yuan Festival

Chinese have a holiday to fete the departed spirits of the underworld--Chung Yuan Festival, a popular occasion celebrated on the 15th of the seventh lunar month. The Chinese believe that the dead become ghosts, roaming between Heaven and earth. Spirits without descendants to care for them are prayed to on Chung Yuan Festival. In Taiwan, Chung Yuan Festival is passed by slaughtering a pig and sheep, which together with a big table of wine and meat is offered to one's ancestors and ghosts from the underworld.

The Taiwan people refer to the seventh lunar month as "Ghost Month." The first day of this month is called the "Opening of the Gates of Hades." It is believed that the gates of Hell are flung open on this day to allow the ghosts and spirits of nether world into the world of the living for a month of feasting on food and wine. This early party comes to an end on the 30th day of the month, called the "Closing of the Gates of Hades." The portals of the spirit world are shut once again on this day. On the 15th day of Ghost Month, many people stay at home to avoid an unlucky encounter with a ghost out enjoying the Ghost Festival, and special care is taken to avoid walking near riverbanks where a water spirit may easily steal the body of the living.

The burning of incense is an important element of Chung Yuan workship ceremonies. The burning of incense is considered a means for communication with the spirits. It is said that when people hold a stick of incense in prayer before an image of a god, their soul becomes transparent and the god knows what they are thinking.

Salvation lanterns, also called "seventh moon lantern" and "ghost-raising lanterns," guide wandering spirits and evil ghosts. Salvation lanterns are erected at the end of the sixth lunar month at the front doors of people's home or at the entrance of exits of villages. The lanterns are lit at midnight after burning incense and paying tributes to the lost souls returned to earth and extinguished on the following morning. This process is repeated on each consecutive day during Ghost Month until the gates to the ghost world are closed again. Unfortunately, this custom has recently been declining in popularity and today is practiced only in central and southern Taiwan.

Halloween

Halloween   Halloween means "hallowed" or "holy" evening. This festival celebrated the end of summer, and was special to the ancient Celts who lived in the British Isles. They prepared for the winter. The harvesting was over, and the herds were brought out of the fields and separated for slaughter. People would gather together for long nights of crafts and stories. This was considered the time when the veil between the worlds of living and the spirit was at its thinnest. The living could communicate with those who had died, and the dead could return to the earth.

After the Romans arrived in Great Britain, they combined their own festival honoring the dead with the fall celebration of Samhain. In the 800s, the Catholic Church named November 1 All Saints' Day. The night before October 31 was known as All Hallows' Eve. Believing the souls of those who had died came to visit their former homes, the people felt that the spirits were out and about on this night. This may explain how ghosts entered into the Halloween celebration.

The Irish, who believed that spirits were present on this night, lit candles, sometimes placing them in turnips, to keep the spirits at bay. Not wanting to be alone on this night, the Irish initiated the custom of going from house to house, gathering food for a community feast. This is believed to be the origin of the custom of trick-or treating.
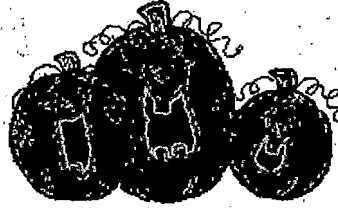
When the Irish immigrated to the United States in the early
1800s, Halloween began popular in the US. This Irish who had
placed candles in carved turnips found this vegetable hard to
come by, and then used pumpkins which were readily available
and more easy to carve. This became the Jack-O-Lantern that
is now an important part of Halloween celebration.

In ancient time, women considered to have special healing
powers, witches, assisted with both birth and death. In
Celtic tradition, the night now called Halloween was the time
that the dead were thought to visit the earth. Witches,
tending to both the passages into and out of life on this
earth, may have been presumed by these ancient people to
play a role in the actual passage. Thus, some of Halloween
customs were born.

Until very recently children would dress up as ghosts and
goblins to scare the neighbors, but there was no trick or
treating. About 40 years ago people began to offer treats to
costumed visitors. Children began to go door to door receiving
treats rather than playing tricks on their neighbors.

Work Sheet 2-3
Chung Yuan Festival and Halloween

	Chung Yuan Festival	Halloween
Similarities		
Differences		

Assessment Sheet 2-1

Chung Yuan Festival and Halloween

Name:		Total:		
How did I do?	1	2	3	4
1. My introduction grabbed listeners' attention				
2. I kept to my topic				
3. I spoke loudly				
4. I spoke clearly				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 2-2

Chung Yuan Festival and Halloween

I. Choose the correct answer for each blank (each for 10 pts)

1. Chung Yuan Festival is celebrated on the ____ day of the seventh lunar month. (a. 5th b. 8th. c. 25th. d. 15th.)

2. ____ are the main foods that Taiwanese prepare to offer to their ancestors and ghosts. (a. Cakes and candy b. Meat and wine c. Noodle and soup d. Cookies and milk)

3. ____ is considered a means for communication with the spirits. (a. Dancing b. Throwing a stone c. Burning of incense d. Knocking on the floor.

4. ____ are lit at midnight during Ghost Month to guide wandering spirits and evil ghosts. (a. Salvation lanterns b. Firebrands c. Torches)

5. ____ are carved into Jack-o-Lanterns. (a. Melons b. Pumpkins c. Potatoes d. Onions)

6. Children go from door to door asking for ____. (a. tricks b. treats c. money d. coins)

7. Halloween is celebrated on ____. (a. February 14th b. July 5th c. October 31th d. December 25th)

II. True or False (each for 6 pts)

1. ____ On the 15th day of Ghost Month, many people go to the riverbanks

2. ____ On Halloween, American children stay at home to avoid meeting a ghost.

3. ____ Taiwanese erected salvation lanterns to keep the spirits at bay.

4. ____ It was believed that the souls of those who had died came to visit their former homes in All Hollows' Eve.

5. ____ In Taiwan, it is said that when people hold a stick of incense, the god knows what they are thinking.

6. ____ The custom of going from house to house to gather food for a community feast is the origin of trick-or-treating.

Lesson Three: The Four Dragons vs. Saint George and the Dragon

Objectives:
1. To understand the dragon's value in Chinese culture
2. To identify the causes and effects in the story "The Four Dragons"
3. To organize the sequence of the story "Saint George and the Dragon" graphically

Materials:
Focus Sheet 3-1, Focus Sheet 3-2, Focus Sheet 3-3-a, Focus Sheet 3-3-b, Focus Sheet 3-3-c, Focus Sheet 3-4-a, Focus Sheet 3-4-b, Assessment Sheet 3-1, Assessment Sheet 3-2

Vocabulary:

descendant	combination	reptile	imagination
ceremonial	symbol	dignity	wither
crack	scorch	resolutely	enrage
whistle	imprison	determined	oppression
dwarf	mighty	steed	valiantly
mortally	elate	consent	Pledge

Involving students' background, interests, and prior knowledge :

Display the picture of the dragon (Focus Sheet 3-1).
Ask students these questions:
1. What is your impression of the dragon?
2. Do you know what Chinese people think about dragons?

Task Chain 1: Introducing the value of the dragon
1. Have students brainstorm about why Chinese people like the symbol of the dragon.
2. Instructor writes down students' ideas on the board.
3. Instructor introduces "The Dragon and Chinese" on overhead (Focus Sheet 3-2).

Task Chain 2: Identifying the causes and effects of a story

1. Instructor presents and reads the story "The Four Dragons" on overhead (Focus Sheet 3-3-a, 3-3-b, 3-3-c).
2. Instructor reads the story again and explains the concept of cause and effect.
3. Have each student record the causes and effects of the story on Work Sheet 3-1.

Task Chain 3: Organizing the sequence of the story graphically

1. Instructor presents and read the story "Saint George and the Dragon" on overhead (Focus Sheet 3-4-a, 3-4-b).
2. Instructor reads the story again and asks students to take notes about the sequence of events of the story.
3. Instructor distributes Work Sheet 3-2 to students and asks them to cut out the pictures and place them in the order that they happen in the story.
4. Have each student find a partner to retell the story briefly.

Assessment:

1. Collecting Work Sheet 3-1 to assess students' writing.
2. Using Assessment Sheet 3-1, students self-assess their oral performance.
3. Assessment Sheet 3-2 is used to assess students' understanding about dragon's values for Chinese and the two stories.
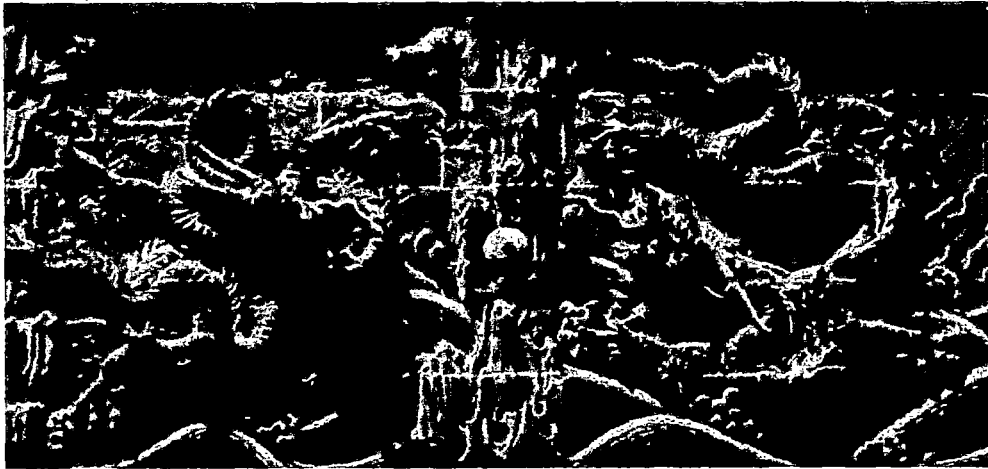
The Chinese Dragon is a product of imagination: a mystical creature that has been worshipped by the chinese for centuries Also in modern chinese art the dragon is depicted in many appearances. Ethical and cultural minorities depicted it in many forms, from a fish to an alligator or human.

Dragons are deeply rooted in Chinese culture, so Chinese often consider themselves "the descendants of the dragon." Nobody really knows where the dragon comes from. The dragon looks like a combination of many animals, such as reptile, a snake, and a lizard. Or it may be just a product from the imagination of Chinese people.

Chinese emperors think they are the real dragons and the sons of the heaven. Thus the beds they sleep on are called the dragon beds, the throne called the dragon seat, and the emperor's ceremonial dress called the dragon robes. Also dragons can be seen on the buildings in the imperial palace. The dragon is a symbol of imperial power. Therefore, Chinese people revere the dragon; the dragon symbolizes power, dignity, and fortune.

Traditionally the dragons are considered as the governors of rainfall in Chinese culture. They have the power to decide where and when there will be rainfall.

Open upon a time, there were no rivers and lakes on earth, but only the Eastern Sea, in which lived four dragons: the Long Dragon, the Yellow Dragon, the Black Dragon and the Pearl Dragon. One day the four dragons flew from the sea into the sky. They soared and dived playing at hide-and seek in the clouds. "Come over here quickly!" the Pearl Dragon cried out suddenly. "What's up?" asked the other three, looking down in the direction where the Pearl Dragon pointed. On the earth they say many people putting out fruits and cakes, and burning incense sticks. They were praying! A white-haired woman, kneeling on the ground with a thin boy on her back, murmured: "Please send rain quickly, God of Heaven, to give our children rice to eat."

There has been no rain for a long time. The crop withered, the grass turned yellow and fields cracked under the scorching sun. "How poor the people are!" said the Yellow Dragon. "And they will die if it doesn't rain soon." The Long Dragon nodded. Then he suggested, "Let's go and beg the Jade Emperor for rain."

So saying, he leapt into the clouds. The others followed closely and flew towards the Heavenly Palace. Jade Emperor was not pleased to see the dragons rushing in. "Why do you come here instead of staying in the sea and behaving yourselves? The Long Dragon stepped forward and said, "The crops on earth are withering and dying, Your Majesty. I beg you to send rain down quickly!" "All right. You go back first, I'll send some rain down tomorrow." The Jade Emperor pretended to agree while listening to the songs of the fairies. "Thanks, Your Majesty!" The four dragons went happily back.

But ten days passed, and not a drop of rain came down. The people suffered more, some eating bark, some grass roots. Seeing all this, the four dragons felt very sorry, for they knew the Jade Emperor only cared about pleasure, and never took the people to heart. They could only rely on themselves to relieve the people of their miseries. But how to do it?

Seeing the vast sea, the Long Dragon said that he had an idea. "What is it?" the other three demanded. "Look, is there not plenty of water in the sea where we live? We should scoop it up and spray it towards the sky. The water will be like rain drops and come down to save the people and their crops." "Good idea!" The others clapped their hands.

"But," said the Long Dragon after thinking a bit, "we will be blamed if the Jade Emperor learns of this." "I will do anything to save the people," the Yellow Dragon said resolutely. "Let's begin. We will never regret it." The Black Dragon and the Pearl Dragon were not to be outdone. They flew to the sea, scooped up water in their mouths, and then flew back into the sky, where they sprayed the water out over the earth.

"It's raining! It's raining!" "The crops will be saved!" The people cried and leaped with joy. On the ground the wheat stalks raised their heads.

The god of the god of the sea discovered these events an reported to the Jade Emperor. "How dare the four dragons bring rain without my permission!" The Jade Emperor was enraged and ordered the heavenly generals and the troops to arrest the four dragons. The four dragons were soon arrested.

"Go and get four mountains to lay upon them so that they can never escape" The Jade Emperor ordered the Mountain God. The Mountain God used his magic power to make four mountains fly there, whistling in the wind from afar, and pressed them down upon the four dragons. Imprisoned as they were, they never regretted their actions.

Determined to do good for the people forever, they turned themselves into four rivers, which flowed past high mountains and deep valleys, crossing the land from the west to the east and finally emptying into the sea. And so China's four great rivers were formed—the Heilongjian (Black Dragon) in the far north, the Huanghe (Yellow Dragon) in the central China, the Long River (Long Dragon) farther south, and the Zhujuang (Pearl) in the very far south.

Work Sheet 3-1

The Four Dragons

Please write down the causes and effects in "The Four Dragons."
(each for 20 pts)

	Cause	Effect
1.	_____	_____
	_____	_____
	_____	_____
	_____	_____
	_____	_____
2.	_____	_____
	_____	_____
	_____	_____
	_____	_____
3.	_____	_____
	_____	_____
	_____	_____
	_____	_____
4.	_____	_____
	_____	_____
	_____	_____
	_____	_____
5.	_____	_____
	_____	_____
	_____	_____

Focus Sheet 3-4-a
Saint George and the Dragon

In the days of fairies and dragons, lived a princess named Una. The people in her land lived in fear of a terrible dragon. Princess Una wanted to do something to free her people from the oppression so she decided that the best thing she could do was to find a champion to kill the dragon.

Dressed in black, Princess Una began her journey riding a white donkey, and leading a white lamb with a dwarf to carry the food. After many days, she met a young man named St. George who was raised by fairies. He owned the Fairy Queen six years of service, doing good deeds for others.

Una told St. George of the dragon and of her quest to rid her people of the terror by finding a champion. St. George knew that he could do this good deed and returned to Una's homeland with her. He rode a mighty steed to meet the dragon.

The first encounter with the dragon was terrible. The dragon succeeded in picking the horse, and St. George up. Quick as lightning, St. George pierced the dragon's wing with his spear. Hurt and angry, the dragon dropped St. George to the ground. He fought the dragon with all his might, using his sword and spear.

The terrible dragon blew fire as St. George fought valiantly. Being only a man, St. George overcome and fell under him, and by morning St. George was healed from the burns that he had received the previous day.

Focus Sheet 3-4-b
Saint George and the Dragon (con't)

With the second day dawning, St. George was stronger that ever and was determined to battle the dragon again. The battle raged long and hard. St. George succeeded in cutting off the dragon's tall, but alas, he is mortally wounded by the dragon's claw.

St. George fell to the ground under a magic apple tree. During the night, the magic tree dropped healing dew onto St. George. At sunrise St. George was stronger than ever. He thanked the tree for healing him, picked up his gear and went to seek battle with the dragon once again.

Seeing St. George in the distance, the dragon rushed toward him with his mouth open, ready to eat him. George was ready and strong and thrust his sword into the dragon's open mouth, killing him. All of the people cheered, for they knew they were free from the dragon's terrible reign. A celebration began and Princess Una, dressed in a beautiful white gown, congratulated St. George. The two enjoyed the celebration together and fell in love. The King was elated and consented of St. George and Una's marriage.

During the first sex years of their marriage, St. George kept his pledge to the Fairy Queen by going and doing good deeds whenever she called. He then shared his adventure with Una. Life was good for Una and St. George eventually he became king. The King and Queen went on to live happily all the days of their lives!

Adopted from <u>The Story Teller</u>, 1996

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Saint George and the Dragon

Please cut out the four pictures and place in the order that
they happen in the story.

Assessment Sheet 3-1

The Four Dragons vs. Saint George and the Dragon

Name:		Total:		
How did I do?	1	2	3	4
I named the main characters				
I described the setting				
I identified major events				
I identified problems				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 3-2

The Four Dragons vs. Saint George and the Dragon

1. Why do Chinese people revere dragons? (25 pts)

2. How are the dragons in "The Four Dragons" and the dragon in "Saint George and The dragon" different to you? (25 pts)

3. Please write two causes and effects in the story "The Four Dragons". (50 pts)

	Cause	Effect
A:	_____	_____
	_____	_____
	_____	_____
	_____	_____
B.	_____	_____
	_____	_____
	_____	_____
	_____	_____

Lesson Four: Chinese Proverbs and American Proverbs

Objectives:
1. To classify the Chinese proverbs
2. To match the Chinese proverbs and American proverbs
3. To create proverbs

Materials:

Work Sheet 4-1, Work Sheet 4-2, Work Sheet 4-3,

Work Sheet 4-4-a, Work Sheet 4-4-b, Work Sheet 4-4-c

Assessment Sheet 4-1, Assessment 4-2, Assessment 4-3

Vocabulary:

hub	bewail	den	cub	statesman
shortcut	ornament	ignorance	shortcut	champion
helicopter	buzzer	diligence	thrive	discord
inclination	habitual	promote	termite	

Involving students background, interests, and prior Knowledge:

Ask students the following:
1. Do you know what proverbs are?
2. Do you know any proverbs?

Have volunteers give examples of proverbs as the instructor writes them on the board.

Task Chain 1:Classifying the Chinese proverbs
1. Students are divided into groups of Four.
2. Work Sheet 4-1 is distributed to each group, and each group cuts out every proverb.
3. Work Sheet 4-3 is distributed and students are asked to discuss the meanings of the Chinese proverbs and classify them according to the categories of Work Sheet 4-2.
4. Each group fills in the Chinese proverbs according to

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categories of Work Sheet 4-3.

Task Chain 2: Matching Chinese Proverbs and American Proverbs

1. Distribute Work Sheet 4-2 to each group and have them cut out each proverb.
2. Have each group discuss the meanings of the American proverbs.
3. Have each group match the American proverbs according to the categories of Work Sheet 4-3 and write them on Work Sheet 4-3.

Task Chain 3: Creating proverbs

1. Distribute Work Sheet 4-4-a, 4-4-b, and 4-4-c randomly to students.
2. Have students find the one who got the same Work Sheet 4-4 as their partner.
3. Have two students getting the same Work Sheet as a group and brainstorm what is happening in the comics of Work Sheet 4-4.
4. Have each group create their own proverb according the comics and write them down on their Work Sheet 4-4.
5. Have each group takes turns to role-play the comic and present the proverb they have created.

Assessment:

1. Assessment Sheet 4-1 is used to assess students' presentation of creating a proverb.
2. Assessment Sheet 4-2 is used to assess students' understanding of Chinese and American proverbs taught in this lesson.
3. Assessment Sheet 4-3 is used to assess students' individual creativity in creating Chinese proverbs.

Work Sheet 4-1
Chinese Proverbs

A book holds a house of gold.

Only when all contribute their firewood can they build a strong fire.

To dig up a tree, you must begin with the root.

A well-known friend is a treasure.

Three humble shoemakers brainstorming will make a great statesman.

Even if we study to old age we shall not finish learning.

If you don't climb the high mountain, you can't view the plain.

With clothes the new are the best; with friends the old are the best.

If you do not enter the tiger's den, how can you get the cub.

If you do not study hard when young, you'll end up bewailing your failures as you grow up.

It is difficult to win a friend in a year; it is easy to offend on in an hour.

Studies serve for delight, for ornaments, and for ability.

Champion know there are no shortcuts to the top. They climb mountain one step at a time. They have no use for helicopters.

Friendship is a strong and habitual inclination in two persons to promote the good and happiness of one another.

A little learning is a dangerous thing, but a lot of ignorance is just as bad.

Push yourself again and again. Don't give an inch until the final buzzer sounds.

A true friend is one soul in two bodies.

By union the smallest states thrives. By discord the greatest are destroyed.

Everyone and everything around you is your teacher.

What we hope ever to do with ease, we must learn first to do with diligence.

Without friends, no one would want to live, even if he had all other goods.

Work Sheet 4-3
Chinese Proverbs and American Proverbs

Category		Proverbs
Friendship	Chinese	
	American	
Unity	Chinese	
	American	
Learning	Chinese	
	American	
Effort	Chinese	
	American	

Proverbs:_____

_____

_____

_____

Proverbs:_____

_____

_____

_____

_____
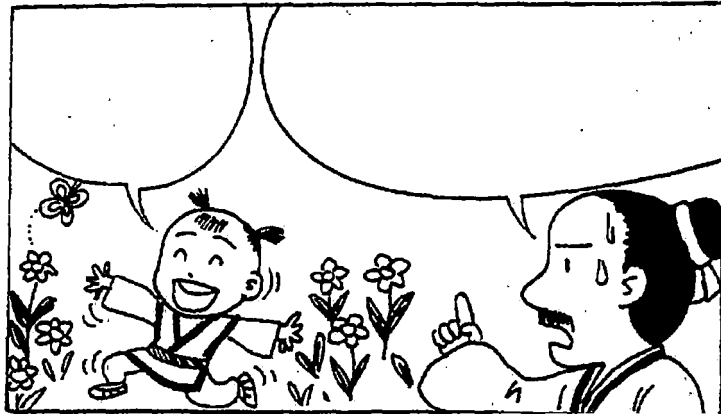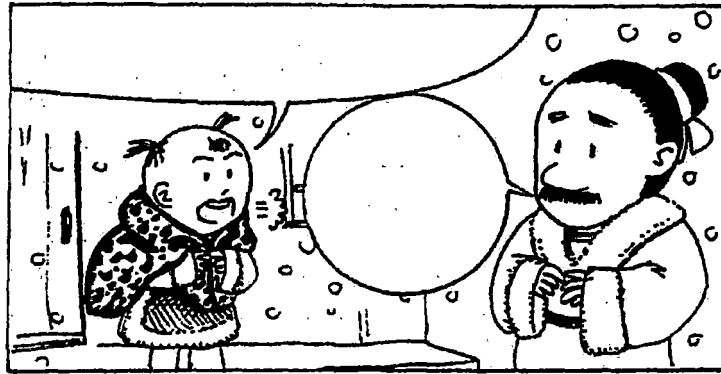
Creating Proverbs
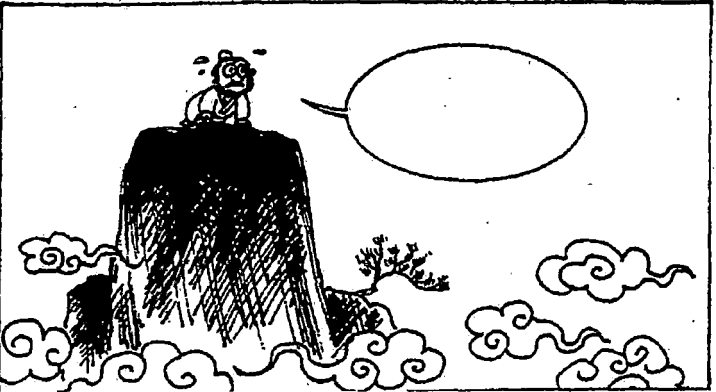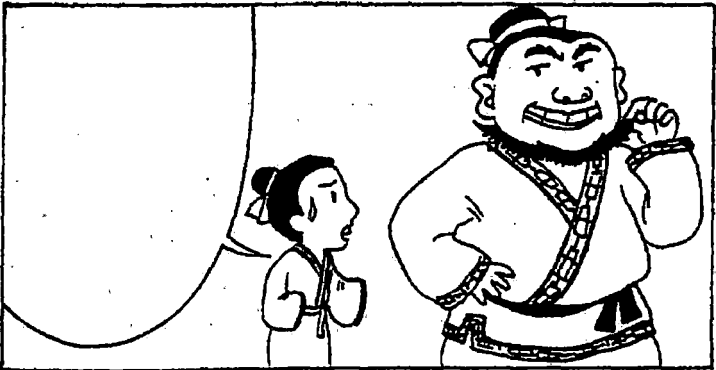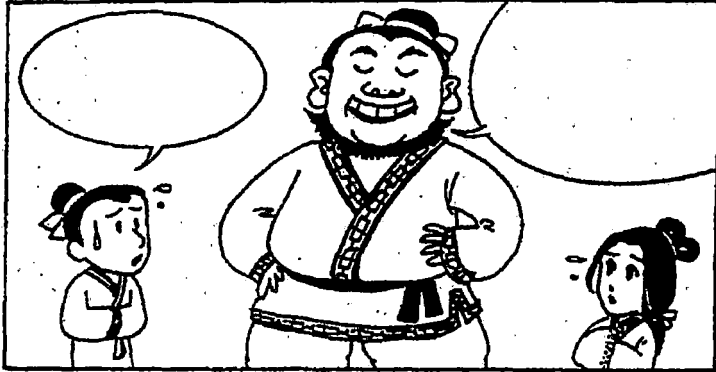
Proverbs:_____
_____
_____
_____

Assessment Sheet 4-1

Creating a Proverb

Name:		Total:		
Score	1	2	3	4
Content				
Organization				
Expression				
Usage of Words				
Creativity				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 4-2

Chinese Proverbs and American Proverbs

1. Please write down two Chinese proverbs and American proverbs that talk about the importance of friendship. (40 pts)

Chinese: _____
    _____
    _____
    _____

American: _____
    _____
    _____
    _____

2. Please use your own words to illustrate the following two proverbs.(40 pts)

A: Three humble shoemakers brainstorming will make a great statesman.

_____
_____
_____
_____

B: What we hope ever to do with ease, we must learn first to do with diligence.

_____
_____
_____
_____

Assessment Sheet 4-3

Creating a Proverb

Please create a proverb to describe this comic. (20 pts)

Proverbs:_____

_____

_____

_____
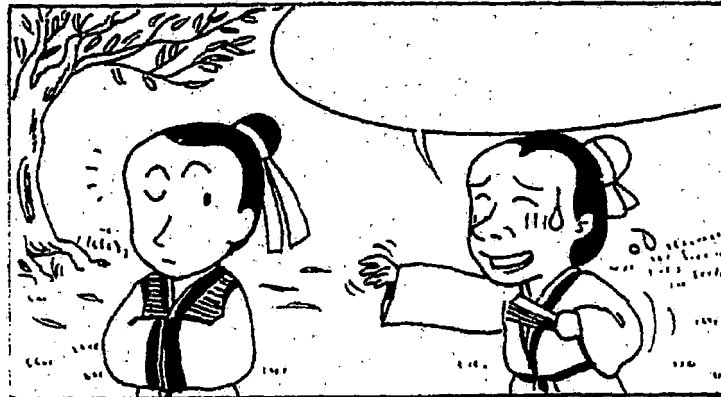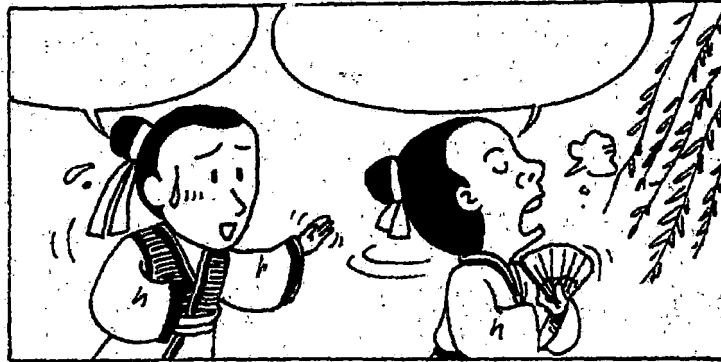
Lesson Five: Chinese Paintings and American Paintings

Objectives:
1. To introduce Chinese paintings and American paintings
2. To compare Chinese paintings and American paintings
3. To create stories according to the paintings

Materials:
Focus Sheet 5-1-a, Focus Sheet 5-1-b, Focus Sheet 5-1-c,
Focus Sheet 5-1-d, Focus Sheet 5-2-a, Focus Sheet 5-2-b,
Focus Sheet 5-2-c, Focus Sheet 5-2-d, Focus Sheet 5-1,
Focus Sheet 5-2, Work Sheet 5-1, Assessment Sheet 5-1
Assessment Sheet 5-2, Assessment Sheet 5-3

Involving students' background, interests, and prior Knowledge:
Ask students the following:
1. Have you ever been to any galleries or museums to see paintings?
2. What kinds of paintings do you like best? And why?
3. Have you ever seen any Chinese paintings or American paintings from exhibitions?

Task Chain 1: Introducing the Chinese paintings and American paintings
1. Students are divided into groups of four.
2. Instructor presents the Chinese paintings overhead (Focus Sheet 5-1-a, Focus Sheet 5-1-b, Focus Sheet 5-1-c, Focus Sheet 5-1-d, Focus Sheet 5-1-e).
3. Instructor presents the American paintings overhead (Focus Sheet 5-2-a, Focus Sheet 5-2-b, Focus Sheet 5-2-c, Focus Sheet 5-2-d).
4. Students in groups discuss the subjects of the Chinese paintings and American paintings presented.

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Task Chain 2: Comparing the Chinese paintings and American paintings

1. Work Sheet 5-1 is distributed to each group.
2. Instructor presents the Chinese paintings and American paintings overhead again. Students pay attention to the differences between Chinese and American paintings.
3. Each group discusses the differences between Chinese and American paintings and write them down on Worksheet 5-1.

Task Chain 3: Creating stories according to the painting

1. Focus Sheet 5-3 or Focus Sheet 5-4 is distributed randomly to each group.
2. Each group brainstorms and creates a story based on the painting they got.
3. Each group writes the story they create on Work Sheet 5-2.
4. Each group takes turns to report the story they have created.

Assessment:

1. Assessment Sheet 5-1 is used to assess students' presentation in Task Chain 3.
2. Assessment Sheet 5-2 and Assessment Sheet 5-3 are used to assess each students' writing.
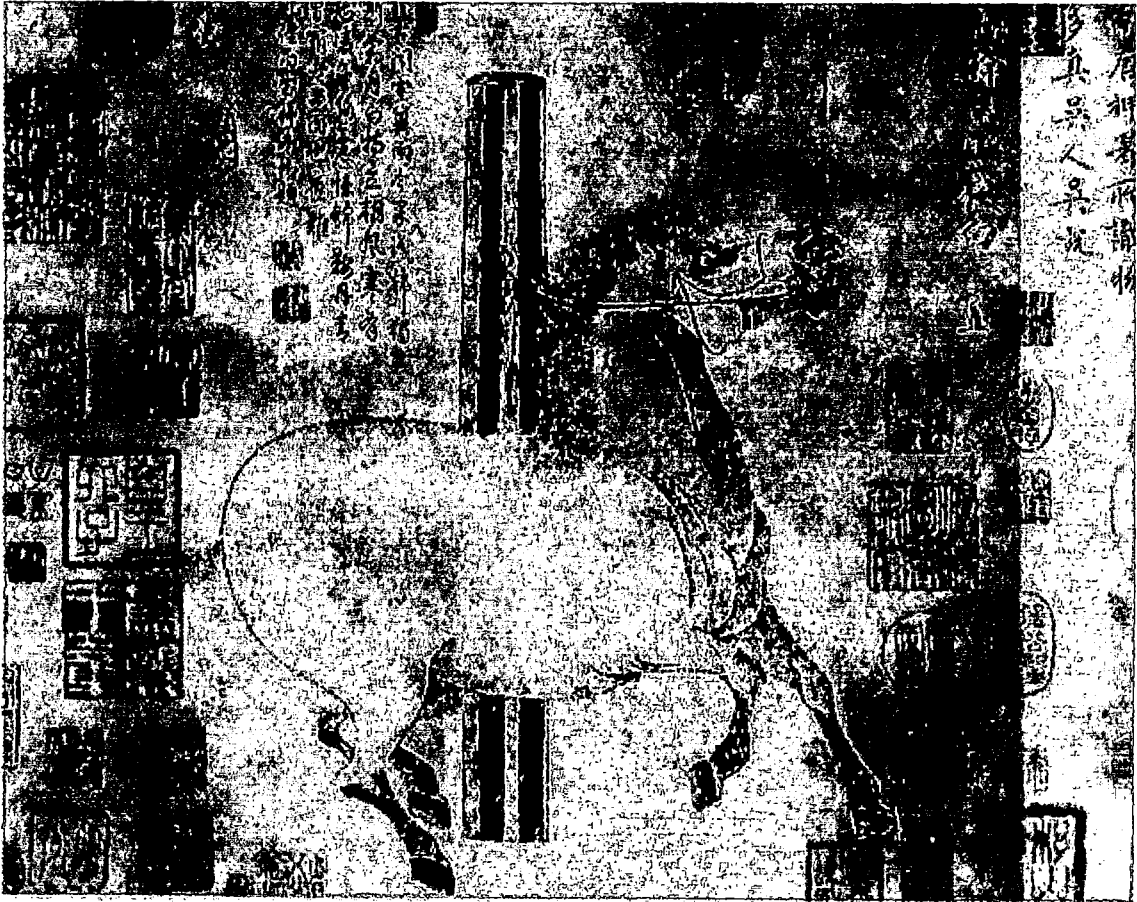
Han Gan--Tang Dynasty

Xu Beihong--Ching Dynasty

Shen Zhou--Ming Dynasty

Pa-Ta Shan-Jen--Ching Dynasty

Focus Sheet 5-1-e
Chinese Paintings
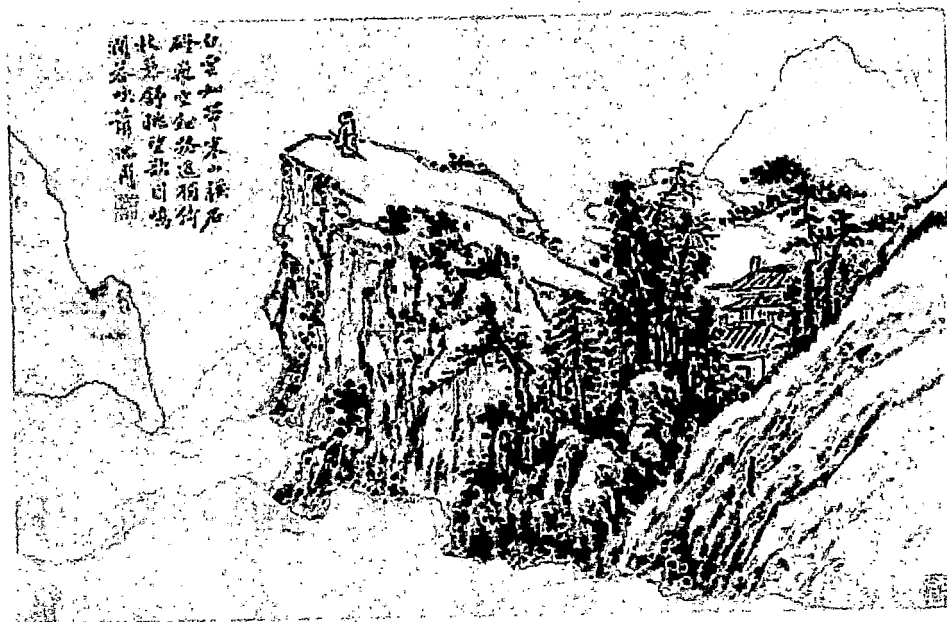
Shen Zhou--Ming Dynasty

Tang Yin--Ming Dynasty

by Samuel F.B. Morse

By Ralph Earl-1789

By Mary Cassatt-1879

By Francis W. Edmonds-1858

By William Merritt-1892

Work Sheet 5-1

Chinese Paintings and American paintings

	Chinese paintings	American paintings
Types of paintings	watercolor or brush and ink	watercolor or brush and ink
Subjects		
The reasons for the subject		
The position of human	large or small	large or small

By Tany Yin--Ming Dynasty

By Willian Sidney-1840

Work Sheet 5-2

Creating a Story

Focus Sheet_____
Our story:

by Eastman Johnson-1870

Topic:

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Assessment Sheet 5-2
Creating a Story

Name:	Total:			
Score	1	2	3	4
Content				
Organization				
Expression				
Usage of Words				
Creativity				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 5-3

Creating a Story

The topic is clear	Poor 1	Good 2	Excellent 3
Sufficient support for the story	Poor 1	Good 2	Excellent 3
Organization	Poor 1	Good 2	Excellent 3
Accuracy of word use	Poor 1	Good 2	Excellent 3
Overall rating	Poor 1	Good 2	Excellent 3
Teacher's comments:			

Lesson Six: Chinese Tea and Coca-Cola

Objectives:
1. To introduce the history and ceremony of Chinese tea
2. To introduce the history of Coca cola
3. To create advertising slogans for selling Chinese tea

Materials: a stove, a teapot, a tea scoop, a bowl, Focus Sheet 6-1, Focus Sheet 6-2, Focus Sheet 6-3-a, Focus Sheet 6-3-b Focus Sheet 6-4, Work Sheet 6-1, Assessment Sheet 6-1, Assessment Sheet 6-2, Assessment 6-3

Vocabulary:

intellectual	enjoyment	technology	constantly	establishment
emphasize	sensory	exploration	pharmacist	concoction
caramel	syrup	cursive	trademark	exhilarating
invigorating	property	threatening	potential	continuation
philosophy	stimulate			

Involving students' background, interests, and prior Knowledge:

Ask students the following:
1. What do you think is the most popular traditional drink for Chinese? And why?
2. Do you know what the most popular drink is in America?

Task Chain 1: Introducing the history and ceremony of Chinese tea

1. Students are divided into groups of five.
2. Instructor introduces the history of Chinese tea overhead (Focus Sheet 6-1).
3. Instructor introduces and presents the tea ceremony overhead (Focus Sheet 6-2).
4. Each group takes turns to perform the Chinese tea ceremony. Each member performs and introduces one step.

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Task Chain 2: Introducing the history of Coca-Cola
1. Instructor introduces the history of Coca-Cola overhead (Focus Sheet 6-3-a, 6-3-b).
2. Instructor presents the slogan of Coca-Cola overhead (Focus Sheet 6-4).

Task Chain 3: Creating a advertising slogan
1. Students imagine that they are going to sell Chinese iced tea.
2. Each student designs the name, the package, and the slogan of iced tea on Work Sheet 6-1.
3. Each student takes turns to present their design and slogan.

Assessment:
1. Using Assessment Sheet 6-1, students self-assess their oral performance in Task Chain 1.
2. Assessment Sheet 6-2 is used to assess students' presentation in Task Chain 3.
3. Assessment Sheet 6-3 is used to assess students' understanding about Chinese tea and the slogans they have created.

Focus Sheet 6-1
## The History of Chinese Tea

Chinese tea has a long history over 2,000 years, and is a common running cultural theme. Tea drinking has become a form of artistic and intellectual expression in Chinese culture, and is rich in tradition. During the Tang and Song Dynasties, the art of tea was born. Chinese people tend to view tea drinking as a natural form of enjoyment. Tea is something one drinks after a meal; it is deeply a part of one's life.

With the passing of the Yuan, and the start of the Ming and Qing Dynasties, the technology of tea production was constantly being improved; not only in an effort to enhance its flavor, but also further simplify its production. By this time, tea houses were popping up all over the country. Tea-drinking establishment could be found at any public gathering place or point of interest; temples, palaces, even famous mountains had their respective tea vendors.

The art of drinking and serving tea plays a major role in Chinese culture. The Chinese tea ceremony emphasizes the tea, rather than the ceremony—what the tea tastes like and smells like. Ceremony doesn't mean that each server will perform the ritual the same way. Each step is meant to be sensory exploration and appreciation.
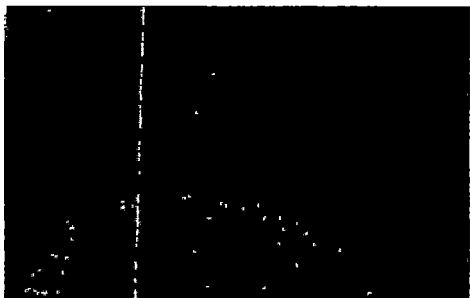
Step 1: Heat water to boiling and then rinse the tea
pot with hot water.

Step 2: Use a tea scoop to fill a teapot about 1/3 full with
tea leaves and then pour boiling water into the pot.

Step 3: Hold the teapot over a large bowl, letting the
overflow run into the bowl.

Step 4: Give the tea leaves a rinse by filling the pot half
full with hot water and then draining the water out
immediately, leaving only the soaked tea leaves.

Step 5: Fill the pot to the top with more hot water, cover
pour additional water over the teapot resting in the
tea bowl. Be sure let the tea steep less than a
minute; then it is ready to drink.

The History of Coca-Cola

Coca-Cola is the best-selling soft drink in the USA. In America, almost anybody of any age drinks it on any occasion.

Coca-Cola was created by pharmacist Dr. John Styth Pemberton in his backyard on May 8, 1886. The concoction of caramel-colored syrup was tested as a soda fountain drink sold for five cents a glass at the largest drug store in Atlanta, Jacob's Pharmacy. His bookkeeper, Frank Robinson, suggested the name Coca-Cola and created the unique cursive logo that has been the trademark ever since. Pemberton planned to add a shot of cold, carbonated water to the syrup mixture.

By May 29, 1886 the first Coca-Cola advertisement appeared in the Atlanta Journal on the patent medicine page:

Coca-Cola. Delicious! Refreshing! Exhilarating! Invigorating! The New and Popular Soda Fountain Drink, Containing the properties of the wonderful Coca plant and the famous Cola nuts. For sale by Willis Venable and Nunnally & Rawson.

By June of 1887 the Coca-Cola trademark had been patented through the U.S. Patent Office and the product was gaining wider distribution.

In 1888, Asa. G. Candler, an Atlanta businessman druggist, purchased the rights to the product and later formed the corporation "The Coca-Cola Company." Candler firmly believed in the importance of advertising. He distributed thousands of tickets for free glasses of Coca-Cola. His philosophy was to stimulate the desire for Coca-Cola in as many ways and have it readily available everywhere.

Focus Sheet 6-4
The Advertising Slogans of Coca-Cola

1900: Deliciously refreshing.
For headache and exhaustion, drink Coca-Cola.

1908: Sparkling-harmless as water, and crisp as frost.
The satisfactory beverage.

1910: Drink bottled Coca-Cola-so easily served.   It satisfies.
Quenches the thirst as nothing else.

1925: Six million a day. The sociable drink.
Stop at the red sign and refresh yourself.

1937: America's favorite moment
Cold refreshment.   So easy to serve and so inexpensive.
Stop for a pause...go refreshed.

1940: A stop that belongs on your daily timetable.
Completely refreshing
1955: Almost everyone appreciates the best.
America's preferred taste.

1963: A chore's best friend.   Things go better with Coke.
1971: I would buy the world a Coke.

1989: Can't Beat the Feeling.
1993: Always Coca-Cola.

Work Sheet 6-1
Creating Advertising Slogans

The name of the product	
Slogans	

The design of the package

Assessment Sheet 6-1
Chinese Tea Ceremony

Name:		Total:		
How did I do?	1	2	3	4
1. My introduction grabbed listeners' attention				
2. I kept to my topic				
3. I spoke loudly				
4. I spoke clearly				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 6-2
Creating a Slogan

Name:		Total:		
Score	1	2	3	4
Content				
Organization				
Expression				
Usage of Words				
Creativity				
Scale: 1 (poor) 2 (okay) 3 (good) 4 (very good)				

Assessment Sheet 6-3

Chinese Tea and Coca-Cola

1. Please fill in the order of Chinese tea ceremony. (20 pts)

   _____ Hold the teapot over a large bowl and let the overflow run into the bowl.

   _____ Fill the pot the top with more hot water, cover and pour additional water over the teapot.

   _____ Rinse the teapot with hot water.

   _____ Rinse the tea leaves by filling the pot half full with hot water and draining the water out.

   _____ Use a tea scoop to fill the teapot with 1/3 tea leaves and then pour boiling water into the pot.

2. Write down the advertising slogans you just created. (20 pts).

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