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TEACHING ENGLISH TO YOUNG LEARNERS
THROUGH STORYTELLING

M.A THESIS

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TABLE OF CONTENTS

ABSTRACT.....	i
ÖZET.....	ii
ACKNOWLEDGEMENT.....	iii

CHAPTER 1

INTRODUCTION.....	1
1.1 Theoretical Framework.....	1
1.2 Aim of the Study.....	3
1.3 Limitations and Scope.....	3
1.4 Assumptions.....	3
1.5 Data Collection.....	4

CHAPTER 2

REVIEW OF LITERATURE.....	5
2.1 Defining Young Learners.....	5
2.1.1 Piaget and Vygotsky.....	7
2.1.2 Scott and Ytreberg's Age Classification.....	10
2.1.2.1 Five to Seven year-olds.....	10
2.1.2.2 Eight to Ten year-olds.....	11
2.1.3 Kedde's Classification.....	12
2.2 Theories for the Education of Young Learners.....	14
2.2.1 Learning Styles.....	16
2.2.1.1 Educational Implications of Learning Styles.....	19
2.2.2 Multiple Intelligences.....	22
2.2.2.1 Verbal-Linguistic Intelligence.....	25
2.2.2.2 Logical-Mathematical Intelligence.....	26
2.2.2.3 Visual-Spatial Intelligence.....	27
2.2.2.4 Bodily-Kinesthetic Intelligence.....	27
2.2.2.5 Musical Intelligence.....	28
2.2.2.6 Intrapersonal Intelligence.....	28

2.2.2.7 Interpersonal Intelligence.....	29
2.2.2.8 Naturalistic Intelligence.....	29
2.2.2.9 Educational Implications of Multiple Intelligences...	30
2.2.2.9.1 Verbal-Linguistic Intelligence.....	32
2.2.2.9.2 Logical-Mathematical Intelligence.....	33
2.2.2.9.3 Visual-Spatial Intelligence.....	35
2.2.2.9.4 Bodily-Kinesthetic Intelligence.....	36
2.2.2.9.5 Musical Intelligence.....	37
2.2.2.9.6 Intrapersonal Intelligence.....	38
2.2.2.9.7 Interpersonal Intelligence.....	39
2.2.2.9.8 Naturalistic Intelligence	40
2.2.3 Drama.....	42
2.2.3.1 Pantomime (Mime).....	47
2.2.3.2 Role Play.....	47
2.2.3.3 Improvisation.....	49
2.2.3.4 Mini Drama.....	49
2.2.3.5 Puppetry.....	51

CHAPTER 3

STORYTELLING.....	52
3.1 Importance of Storytelling.....	52
3.2 Selecting Stories.....	57
3.3 The Storyteller.....	60
3.3.1 Before Telling the Story.....	61
3.3.2 During the Story.....	66
3.3.3 After the Story.....	69
3.4 Sample Activities.....	71
3.4.1 Listening	71
3.4.2 Reading	81
3.4.3 Speaking.....	91
3.4.4 Writing	99

CHAPTER 4

SUGGESTED LESSON PLAN.....	110
4.1 Procedure.....	110
4.2 Sample Lesson Plan.....	110

CHAPTER 5

METHODOLOGY.....	122
5.1 Participants.....	122
5.2 Data Collection Techniques.....	122
5.2.1 Observation.....	125
5.2.2 Interview.	126
5.3 Data Analysis.....	128
5.3.1 Observation.....	128
5.3.1.1 Observation Guide.....	128
5.3.1.2 The Observation Report.....	130
5.3.1.3 Implications of the Observation.....	136
5.3.2 Interview.....	138
5.3.2.1 Interview with the Teacher.....	138
5.3.2.1.1 Implications of the Interview with the Teacher.....	139
5.3.2.2 Interview with the Students.....	144
5.3.2.2.1 Implications of the Interview with the Students.....	144

CHAPTER 6

CONCLUSION.....	145
BIBLIOGRAPHY.....	148
APPENDIX.....	159

ABSTRACT

This study analyses the role of storytelling in teaching English to young learners. The value of storytelling as a warm and safe environment to learn English is underlined. As young learners are familiar to stories, they will feel safe and be free of inhibitions. They are motivated and willing to participate when learning becomes enjoyable. This study is composed of six chapters and the first chapter is dedicated to explaining the purpose of the study. On the other hand, the second chapter aims to give an overview of the learners in question. First, Piaget, Vygotsky, Scott & Ytreberg and Keddlé are cited to provide a detailed explanation of young learners and their characteristics. Then, the theories of learning styles, multiple intelligences and drama that are related to young learners are summarized. The third chapter introduces storytelling and its importance. Issues related to the selection of stories and the characteristics of a storyteller are also dealt with in this chapter. Additionally, a number of sample activities are given to demonstrate how this technique can be used in class.

The fourth chapter serves as a guide to teachers who wish to use storytelling in their teaching. A sample lesson plan is proposed and applied to a group of students in Arı College. In Chapter five, the methodology, procedure and data collection techniques are described. The effects of the sample lesson plan are analysed with use of observation and interviews. The results of these data can also be found in this chapter.

The last chapter includes conclusions drawn related to the study. The study has only one appendix which is the complete version of the story used for the sample storytelling lesson plan.

ÖZET

Bu çalışma hikaye anlatımının çocuklara İngilizce öğretimindeki yerini incelemektedir. Hikaye anlatımının İngilizce öğretiminde çocuklara sağladığı sıcak ve güvenli ortamın öneminin altı çizilmektedir. Çocuklar hikayelere aşina olduklarından, kendilerini güvende hissetmektedirler. Öğrenme süreci eğlenceli bir hal aldığında, çocuklar daha fazla güdülenecek ve derse katılımları artacaktır.

Bu çalışma altı bölümden oluşmaktadır ve ilk bölüm çalışmanın amacını açıklamaya ayrılmıştır. İkinci bölümün amacı söz konusu olan öğrenciler hakkında genel bir bilgi vermeyi amaçlamaktadır. Başta, Piaget, Vygotsky, Scott & Ytreberg ve Kedde'ın çocuklar ve özellikleri hakkındaki çalışmalarına yer verilmiştir. Daha sonra öğrenme stilleri, çoklu zeka ve drama gibi çocuklarla bağlantılı olan teoriler özetlenmektedir. Üçüncü bölümde ise hikaye anlatımı ve önemi ortaya konmaktadır. Hikaye seçimi, iyi bir hikaye anlatıcısının özellikleri gibi hikaye anlatımıyla ilgili diğer konulara da bu bölümde değinilmiştir. Bunun yanında, bu tekniğin sınıf içinde nasıl kullanıldığını göstermek amacıyla örnek aktivitelere de yer verilmiştir.

Dördüncü bölüm bu tekniği derslerinde kullanmak isteyen öğretmenlere bir rehber olmak üzere hazırlanmıştır. Örnek bir ders planı ileri sürülmüş ve Arı Kolejinde bir grup öğrenci üstünde uygulanmıştır. Beşinci bölümde ise, metodoloji, prosedür ve veri toplama teknikleri anlatılmıştır. Örnek ders planının öğrenciler üstündeki etkileri gözlem ve görüşme yöntemleri kullanılarak ölçülmüştür. Toplanan verilerin analizi de bu bölümde bulunabilir.

Son bölümde araştırma ile ilgili sonuçlar yer almaktadır. Çalışmada örnek ders planında kullanılan hikaye olmak üzere bir tane ek bulunmaktadır.

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Chapter 1

Introduction

1.0 Presentation

This chapter aims to present an overview of the present study “Teaching English to Young Learners Through Storytelling”. Chapter 1 has five sections, 1.1 gives theoretical framework to the study; section 1.2 introduces the aim of the study; section 1.3 presents the scope of the study; section 1.4 lists the assumptions and finally the last section describes the methodology of the study.

1.1 Theoretical Framework

Due to the Compulsory Act of Education, foreign language teaching, i.e teaching English, has been placed in the curriculum established by the Ministry of Education. In public schools, English begins at the fourth grade while in private schools it can begin as early as the kindergarten period. This brings up the issue of teaching young learners who are totally different from teenagers and adults.

Children have their own fictional worlds and stories provide them with an opportunity to use their imagination and become creative. With the help of stories they learn about real life and some cultural aspects at the same time. As stories are a natural part of their lives, they also transfer the security and confidence they feel at home, to the classroom. In Maley's words “... children can let their imaginations loose in a framework of safe familiarity” (cited in Wright 2000:2). With the help of gestures and the supportive audiovisual aids the teacher uses, students become involved in the lesson and acquire the language. While enjoying the pleasures of the story they also unconsciously familiarize themselves with the language. They get an idea about what the language sounds like. Since they enjoy stories, students become motivated and in a way

develop a desire to continue learning and understand more of the story. This leads to a positive attitude towards language learning in general which is also very important in the years to come.

In addition to these, stories provide memorable and familiar contexts that help students develop their listening, speaking, reading and writing. As Wright (2000:3) states, stories are a good source of language experience for children. Stories also aid teachers in introducing new vocabulary and grammar structures, students have a purpose to listen and respond to stories without feeling any pressure. In other words, they feel free to repeat certain vocabulary items or phrases in a story, or even express their opinions. They also get practice in searching for meaning, predicting and guessing which are crucial in listening and reading (Wright, 2000:4).

Children are commonly kinesthetic and visual learners. Hence, when storytelling is accompanied by drama, both kinesthetic and visual learning styles, in addition to the auditory learning style, are all addressed. Storytelling can easily be used together with other teaching techniques that activate all intelligence areas.

Storytelling is motivating for children and it serves all types of learners at the same time. Although there are many other ways to teach English as a foreign language to young learners, it is almost impossible to ignore the fact that storytelling is efficacious. It is an opportunity for children to acquire language, its vocabulary, structure, pronunciation and cultural aspects. To sum up, we can say that storytelling can be a magical way to teach all these language aspects to young learners.

1.2 Aim of the Study

This study aims to analyze the teaching of English to young learners through storytelling and show teachers that English can also be taught effectively through using stories. Despite the recent developments in teaching young learners, teachers continue using traditional techniques that are not suitable either cognitively or affectively for this age group; this study will provide teachers with a sample of storytelling technique that can be used effectively in young learners' classrooms. It is targeted at serving as a guide to teachers who wish to use this technique in their classroom. It also aims to provide foreign language teachers with a scope of language teaching through storytelling by discussing the general features, characteristics, needs and expectations of young learners. Also current approaches and theories in teaching children; such as MI (Multiple Intelligences), learning styles, and drama covered in storytelling will be examined.

1.3. Limitations and Scope

In this research young learners are limited to private primary school students. This research includes one years' syllabus. The story will be limited according to the syllabus of fifth graders in primary schools. The story that will be used in this study will either revise or present language in the syllabuses of the participant schools. In this research the students' ages, English levels and individual differences are accepted as equal.

1.4 Assumptions

The following assumptions form the backbone of the study:

1. Despite the small number of the sample group, it is assumed that the results are applicable to the same age group studying at a private school all around Turkey.
2. The participants are willing to take part in this study.
3. The participants contributed to the study honestly and truly.

1.5 Data Collection

This study will basically focus on qualitative data collection techniques, as it can be very difficult to gather quantitative data from young learners. Interviews will be conducted in addition to observations carried out in class. First, the observation report is presented, followed by the implications of the observation. Then, the interviews carried out with both the teacher and students are analyzed in reference to the observations.



Chapter 2

Review of Literature

2.0 Presentation

This chapter provides a literature review on the definition of young learners and educational theories about young learners. These issues are examined under two main sections; section 2.1 gives a review on the definition of young learners where as section 2.2 provides a review on the educational theories. Section 2.1 is studied under three sub-headings: Piaget and Vygotsky (2.1.1), Scott and Ytreberg's classification (2.1.2), and Keddlé's classification (2.1.3). Section 2.2 is studied under two sub-headings; learning styles (2.2.1) and multiple intelligences (2.2.2).

2.1 Defining Young Learners

There is an on-going demand for the teaching of English to young learners through out the world. English being a worldwide language and so much a part of everyday life, parents want their children to learn English starting from childhood. As Brumfit (1991:VI) expresses, there are some advantages of learning English starting from childhood. Learners at this level tend to be more enthusiastic and have few inhibitions. Exposure to a foreign culture at this age makes them more tolerant and sympathetic to others. In addition to these, they will obviously have more time to master the language and later it can be used as a medium in their school life.

With the inclusion of teaching English to primary school students in the State school system in Turkey, some teachers who are experienced in teaching teenagers are now faced with the challenge of teaching young learners. Since teaching children and teenagers differ from each other, teachers with experience in higher levels have to adjust

their teaching and need to become aware of who young learners are and how to approach them. Teachers are adults and tend to teach in the 'the world of adults'. As the ideal learning environment for a child and an adult is not the same, this tendency that teachers have leads to poor instruction and a break in communication (Abe 1991:6). As Topses (cited in Ataman, 2003:137) asserts, knowing who young learners are and their individual differences such as; moral, physical, emotional, social, and mental development of students makes it easier for teachers to choose materials and adapt their teaching.

The term 'Young learners' is defined by Phillips (2000:3) as children from the first year of formal schooling (five or six years old) to eleven or twelve years of age. In addition to this, Philips also mentions that age is not the basis of our instruction but that the children's maturity is. Just as Topses (Ataman, 2003: 137) has called attention to, age alone cannot be a guide when choosing activities appropriate for our students. Their needs, attitudes and interests all need to be taken into consideration. As Gorman (1972:92) proposes, a teacher who is aware of certain capabilities of students at each level will respect the developmental level of younger children and will not expect their work to be perfect. To apprehend these capabilities one should be acquainted with the studies of psychologists such as Piaget and Vygotsky. Studies done by these two important psychologists have shed light into the issue of who young learners are and what they can do at certain ages. Hence, the following section briefly describes the ideas of these two psychologists.

2.1.1 Piaget and Vygotsky

The famous Swiss psychologist Jean Piaget provided an explanation on the development of thinking from infancy to adulthood by categorizing them into cognitive development stages. His main concern was how young children function in the world that surrounds them and how this affects their mental development. In his view, children keep interacting with the world around them and solve problems they come across.

Learning occurs through taking action to solve these problems. According to Piaget, action is essential for cognitive development (cited in Cameron, 2003:2). He claimed that certain ways of thinking that are easy for an adult are not so easy for a child. To his view, one of the most important influences on the way we make sense of the world is maturation. Piaget's ideas enlightened teachers on what their students can learn and when they are ready to learn it. Using his ideas as a guide, by means of observation a teacher can decide on whether students are having trouble because they lack the necessary thinking abilities or because they just have not learned the basic facts (Woolfolk, 1998:23).

In Piaget's standpoint, a child's gradual growth is marked with certain fundamental changes that cause a child to pass through a series of stages (cited in Cameron, 2003:3). He put forward four stages of cognitive development; sensory motor, pre-operational, concrete operational and formal operational. Piaget associated these stages with specific ages to provide a general guideline and claimed that everyone goes through these stages in the same order. However, he specifically pointed out that knowing a student's age is not a guarantee of knowing what the child thinks (cited in, Woolfolk, 1998: 30). The stage in which primary school students belong is called the concrete operational stage (Topses, cited in Ataman, 1991:141). The main characteristics of this stage are the recognition of the logical stability of the physical world; the realization that elements can be changed, or transformed and still conserve many of their original characteristics; and the understanding that these changes can be reversed (Woolfolk, 1998:34). At this stage children begin to process abstract concepts such as; numbers and relations but they still need concrete examples to understand them. Their thinking depends on concrete data; in other words physical reality. Children learn through hands-on experiences and through manipulation of objects (Gorman, 1972:27). Since they learn by doing, we can say that in an EFL setting students need to be active and engaged in activities of which language is a part; meaningful tasks in which language is used to accomplish or succeed the task. Children should be given a chance to

experience the world (Hudelson, 1991:2). They must incorporate the information presented to them into their own schemes and act on that information. One other point to keep in mind is that students must neither be presented with work that is too simple nor be left behind by teaching they cannot understand. The disequilibrium should be kept 'just right' to stimulate growth (Woolfolk, 1998:40).

Nevertheless, some research done in later years has shown that Piaget had underestimated what children can do and that they were indeed capable of many ways of thinking that he had considered too advanced for them (Cameron 2003: 4). In addition to this, Rogoff and Chavajay promulgate that the stages observed by Piaget are not necessarily 'natural' for all children, since to some degree they reflect the expectations and activities of the children's culture (cited in Woolfolk, 1998:44). Piaget overlooked the importance of the effects of the child's cultural and social group. He considered the child on his or her own rather than the child in communication with adults or other children.

One noted psychologist who has recognized the role of culture and social interaction in a child's development is Lev Vygotsky. While Piaget was mainly interested in the child's own cognitive development and described the child as understanding the world largely alone, Vygotsky stressed the importance of culture and interactions with the people in the child's world. Vygotsky argued that personal and social experiences cannot be separated, and expressed that a child's cognitive development is not only affected by physical growth, but also by their social surroundings and interactions. In his work on the zone of proximal development Vygotsky has stated that students not only need hands-on experiences but also need to interact with and learn from others. The zone of proximal development is defined as the area where a child cannot solve a problem alone and needs an adult guidance or peer collaboration to be successful (Ercan, cited in, Ataman 2003:108). The underlying principle of his theory is that development and learning take place in a social context; a

world full of people who interact with the child. He saw the child as first doing things in a social context, with other people and language helping in various ways, and then gradually shifting away from reliance on others to independent action and thinking (Cameron 2003:7). Vygotsky believed that cognitive development occurs through the child's conversation and interaction with more capable members of the culture, adults or more able peers (cited in, Woolfolk, 1998: 23). In contrast to Piaget, to Vygotsky the child is an active learner in a world including other people, not alone. He also noted that language is a new tool for a child and it provides new opportunities for doing things and organizing information through the use of words. Through interaction with others, children's knowledge, ideas, attitudes, and values develop. Teachers or peers become guides providing them with support and bringing objects and ideas into their attention. With the help of others, they can understand much more than they can on their own (Cameron, 2003:5). In other words, the presence of others facilitates children's learning by challenging them to go beyond their current level. So in the classroom, students should be guided by explanations, demonstrations and work with other students where they will need to use the language to communicate (Hudelson, 1991:2).

Other than Piaget and Vygotsky, some other researchers such as; Scott and Ytreberg (1991) and Kedde (1997) have classified young learners into groups. As Scott and Ytreberg (1991:1) have mentioned, it is hard to say that children at the same age have achieved the same mental growth since every child develops in his own pace. Nonetheless, they provide some general characteristics of young learners to aid teachers. They have divided children into two main groups; five to seven year-olds and eight to ten year-olds. On the other hand, Kedde (1997:15) has grouped them as child, preteen, and young teenagers.

2.1.2 Scott and Ytreberg's Age Classification

2.1.2.1 Five to Seven year-olds

Social characteristics:

Children at this age can talk about what they are doing or what they have done. On the other hand, it is not easy for them to talk about the language, in other words their meta-language is not as advanced as adult learners (Cameron, 2003:5). Though they are using these rules unconsciously, they cannot perceive language as a system that has certain set of rules that can be learned and applied (Tough, cited in Brumfit et al., 1997:220). Moreover, children can also understand direct human interaction. Even though they do not understand the rules, they know that the world is governed by rules and that they should obey them. These rules give them a sense of security (Scott & Ytreberg, 1990:2). They believe rules have been put forward by an authority and they cannot be changed. Thus, they assume that behavior contradicting the rules will result in punishment (Topses, cited in Ataman, 2003:144). In addition to these, they like playing and working alone. Despite liking working alone, they still want to be in the same room or environment with other people. In other words, they want to be in the presence of others; yet they can be unwilling to share. They may want to have all the toys and cards, read the book alone and so on.

Children are self-centered until the age of six or seven and cannot understand other people's point of views. As Scott and Ytreberg express, they may not understand the point of working together and what is wanted from them. However, instead of asking for more information they will do what they think you want them to do. Few of them will admit that they have not understood or that they do not know the answer to a question. Even though children like to play and learn best when they are enjoying themselves, they still like to be taken seriously. They like to be praised and think what they are doing is real work (1990:3). Children are in need of praise by peers or adults, and with this praise they maintain their enthusiasm and try even harder. Otherwise, children feel incapable and lose their confidence. Besides, the lack of praise and

encouragement also leads to an inferiority complex which later on impedes personal relationships and future learning (Topses, cited in Ataman, 2003:151). As Rixon states, in terms of language learning the primary school learning should promote the formation of a positive attitude to language learning in general (cited in Brumfit et al, 1997:35).

Cognitive Characteristics:

Five to seven year old children can understand situations more quickly than they understand the language used. The use of language skills comes before they are aware of them. At this age, they are able to use logical reasoning and according to them what you say first comes first. For instance; 'Before you turn on the TV, plug it in.' The child would take this sentence as first turn on the TV, then plug it in (Scott & Ytreberg, 1990:2). As aforementioned by Piaget, the physical world is dominant and children's understanding derives from touching, listening and looking (Yüksel, cited in Ataman, 2003:242). Young children might have problems in determining what is fact and what is fiction; the line between these two is not clear for them. When a teacher ends a story told in a foreign language classroom by taking out a toy mouse out of her pocket, children have no problem believing that it is the mouse in the story. Apart from this, children also have short attention and concentration span (Scott & Ytreberg, 1990:2). Since they can easily lose attention, the teacher should use different materials and techniques to get students' attention.

2.1.2.2 Eight to ten year-olds

Social characteristics:

At this age children have formed their basic concepts and decided on their views of the world. Unlike five to seven year-olds, though limited, they can make decisions about their own learning. They have definite views on what they like and do not like doing. They have formed a sense of fairness and sometimes question teacher's decisions. Contrary to younger children, they can work with others and learn from them (Scott & Ytreberg, 1990:3-4).

Cognitive characteristics:

At this age, children depend on the spoken word as well as the physical world to convey and understand meaning. They start making sense of the adult world as we see it. By the age of ten, they are able to understand abstracts and symbols. They can also tell the difference between fact and fiction. Aside these, they have a language awareness and readiness. Unlike five to seven year-olds, they ask questions all the time and if they do not understand something they try to find out by asking (Ytreberg & Scott, 1990:4).

2.1.3 Keddle's Classification

Keddle (1997) has also outlined some general characteristics of young learners and categorized them under three headings; child, preteen, and young teenager. The following table shows the differences between these three groups:

Child	Pre-teen	Teenager
Learns most by doing things	Still learns by doing, but is developing new study styles	Learns in a variety of ways, including by doing
Good at Total Physical Response e.g. games, songs, mime etc. promotes learning	TPR can help dissipate energy, if used routinely, it helps learning, but may cause embarrassment	TPR still could be useful task but can be perceived as childish, teenagers may resist more than adults, causes embarrassment
Needs frequent changes of activity	Can concentrate for longer, but still needs frequent change of pace	Capable of longer periods of concentration
Enthusiastic	Enthusiasm still a resource to be tapped some students may be disaffected	More disaffection, criticism, complaint, and a sense of superiority inhibits-teacher has to win enthusiasm
Limited knowledge of world	Growing knowledge and awareness of world outside home, school and family	Developing knowledge of world development of strong personal opinions and ideas
Enters in to a fantasy world willingly, loves bright colors, cartoon characters etc.	Still enjoys fantasy world, cartoons still popular but not childish cartoons	Engages more willingly with reality fears childishness
Not fully developed motor skills-projects will have limitations	Growing motor skills-projects can be more skillful etc.	Almost adult motor skills

Developing social skills	More sophisticated social skills-pair work and group work can be used effectively	Maturing though adolescence can slow up social skills development
Need more holistic teaching	Becoming aware of learning and studying as a separate skill but skill responsive to holistic teaching	Becoming aware of learning and studying as a separate skill, But skill responsive to holistic teaching
Less self conscious	Growing self-consciousness	Growing self-consciousness
Understand more than they can articulate	Increasing articulacy and desire to express complex thoughts-able to begin making analytical links	Increasing ability to analyze and draw conclusions
Predominantly oral-based learning	Learning can be accelerated through greater focus on reading and writing	Increasing focus on reading and writing as a medium of study
Learns fast, forgets fast, needs constant reinforcement, recycling	Still learners fast but able to consolidate and build up knowledge, recycling important	Increasing adult memory levels

The Inbetweens (Kedde, 1997:16)

Kedde has grouped children according to their growth while Scott & Ytreberg have grouped them by age. In accordance with other researchers, Kedde affirms that children are more enthusiastic and learn mostly by doing. Since they learn fast and forget easily, they are in constant need of reinforcement. Preteen, the second category noted by Kedde, has a larger concentration span but are still in need of a change of pace. The limited knowledge of the child has expanded at this stage and learners broaden their knowledge of the outside world. Moreover, the teacher can use pair work and group work activities in a more effective way. Unlike with children, when teaching teenagers, the teacher has to win their enthusiasm. They have developed strong personal opinions and ideas which lead to more criticism and complaint.

To sum up, teachers have to decide on what their goal of instruction is and find the teaching method that would be most effective in reaching that goal. When deciding on such issues, teachers can make use of the distinctions provided by psychologists and researchers such as Piaget, Vygotsky, Scott & Ytreberg, and Kedde. However, they

should not forget that these are merely generalizations and that there is no certain rule one can use to specify and label each student. Instead of using these distinctions to label students, teachers should benefit from them in making decisions about their teaching and not strict judgments. Teachers who are aware of these will make better decisions about their teaching style.

2.2 Theories for the Education of Young Learners

Teaching young learners brings forth certain disadvantages; however, it is possible to overcome these by familiarizing oneself with theories proposed for the education of young learners. If we were to name one of these disadvantages, we could start by pointing out that though children are generally motivated and lively, they easily lose interest and have difficulty in remaining motivated on a task (Cameron, 2003:1). Hence, teachers have to find ways to keep children involved and motivated to enhance their learning. To do this, activities that are in harmony with the students' need have to be chosen. Nonetheless, finding techniques and activities that stimulate and motivate students might not be so easy. To be able to choose the most appropriate activities, the teacher should have knowledge of theories on teaching young learners.

Some of the theories suggested on the education of young learners stem from studies done on children learning their first language. As a result of these studies, it has been proclaimed that similar patterns have been found in children learning English as a second language and children acquiring English as their mother tongue. For instance; it has been discovered that using gestures, facial expressions and actions just as the child's parents do help children get clues about the meaning of what they hear and thus enhance learning (Tough cited in Brumfit et al., 1997:219, 221). As such similarities between first and second language are drawn, some teaching methods and techniques are devised and used accordingly (Brown, 1994:21). Tough also maintains that if a child has learned one language, and is learning a second one, the child will transfer strategies developed while learning the first language. If the process of learning a first language can be

understood better, experiences through which children learn a second language in almost the same way as they learn the first language can be designed (cited in Brown 1997:222,213). However, it should be borne in mind that there are important differences between adult and child learning (Brown, 1994:276). Children are believed to acquire a language, while adults learn it. Adults question the language and its structure whenever they are confused, whereas children take language as a whole and do not question it.

Children are believed to learn a second language better than adults. The Critical Hypothesis Theory puts forward that young children can learn a second language more effectively because they can still use the mechanisms that assisted first language acquisition. However, some researchers state that if native like proficiency is the goal the benefits of an early start are less clear (Cameron, 2003: 13-14). In addition to these, in recent years Jensen (1998:34) has stated that most children will learn any language without a foreigner's accent before puberty. Since their supply of cells and connection in the brain are ready and available to be used, they can even notice and understand the slightest nuances in pronunciation. In accordance with Jensen, Begley (1996) likens neurons to chips in our computers and describes them as being pure and having almost infinite potential. Nonetheless, after puberty the potential cells for language are taken over by other functions. In Begley's words, there are critical periods; 'windows of opportunity that fling open, starting before birth, and then slam shut, one by one, with every additional candle on the child's birthday cake.' Therefore, Jensen believes that children should be exposed to larger and more challenging vocabulary and foreign language by the age of 12, since with the neural loss acquisition of second language gets harder with each passing year (1998:34). As it gets more difficult to learn a second language after the age of 12, most adults cannot learn all the aspects, such as pronunciation and intonation of a language fully. From this point it can be said that learning a language at an early age has its advantages and is more beneficial.

Brumfit (1991:VII) has also listed the following explanations on the benefits of learning a second language at a younger age.

- a. The brain is more adaptable before puberty than after, and that acquisition of languages is possible without self-consciousness at an early age.
- b. Children have fewer negative attitudes to foreign languages and cultures than adults, and that consequently they are better motivated than adults.
- c. Children's language learning is more closely integrated with real communication because it depends more on the immediate physical environment than does adult language.
- d. Children devote vast quantities of time to language learning, compared with adults, and they are better because they do more of it.

Many theories have been suggested on the education of children, however in this study the focus will be on two complementing theories; Learning styles and MI (Multiple Intelligences).

2.2.1. Learning Styles

Classrooms and learning environments are seldom homogeneous, and even homogeneous classes have people who learn in different manners. Every individual differs emotionally and physically and thus learns differently. As Banks, Dunn and Griggs (cited in Callahan & Orlich, 1994:166) have articulated students' cultural and socio-economic backgrounds and experiences influence how they understand, respond to, and benefit from instruction. Although students receive the same instruction, they all process information differently. In other words, students do not learn in the same way and through the same instructional methods. Learning environments in which students are not accepted as individuals, result in bright but unsuccessful students. No matter how talented students are, if they are not given appropriate circumstances they are likely to

become unsuccessful (Yüksel, cited in Ataman 2003:248). When enough attention is paid to learners' needs and their involvement, their quality of learning will increase (Tudor, 1996: 97).

Many theories emphasize the importance of considering students' individual needs and Learning Styles theory is one of them. This theory accepts that each person has unique qualities, and tries to surface these and help learners gain new ones. Individualization is considered as an important step in maximizing learning (Borthwick & Henson 1984:4). In addition to this, the importance of determining the most fruitful ways students learn and devising experiences accordingly is highlighted (Yüksel, cited in Ataman 2003:249). One of the first studies done on this issue is by Myers & Briggs (cited in Cooper, 2001:303) who determined four personality dimensions and 16 different personality types based on Jung's personality type theory.

Since their study, there has been a wide range of research and definitions on learning styles. As a result, a number of definitions of learning styles have been proposed. Nonetheless, all these definitions and research accept that learning styles differ from person to person; i.e human beings have different ways of concentrating on, processing, storing and recalling information and this is what is referred to as their learning style.

As O'Brian, Oxford & Ehrman, and Kroonenberg (cited in Kang, 1999) assume, learners receive information through their senses and prefer some senses to others in certain situations. Even though there is a great amount of research on the issue of learning styles, the main focus of this study will be on preferred modality, or in other words perceptual learning styles. As Doyle and Rutherford (1984:20) explain perceptual modalities refer to the sensory modes used for organizing information and interacting with the environment. Norman and Revell (1997:31) list five senses; visual, auditory, kinesthetic, olfactory and gustatory and refer to them as VAKOG. Although every

person has all five of these modalities, one is predominant (Revell 1992:10). A short description of each style is as follows:

Visual Learning Style

Visual learners like to take in information through their eyes (Norman & Revell 1997:31). Doyle & Rutherford (1984:21) note that visual learning occurs through reading or seeing information or objects. This modality has two sub-channels; linguistic and spatial. Visual-linguistic learners like learning through written language; reading and writing tasks are appropriate for these learners. For instance, they prefer reading instructions to listening to the teacher. It is easier for them to remember what they have written down. For visual spatial learners graphs, charts, videos or anything that appeals to the eye is valuable (Yüksel, cited in Ataman 2003:235).

Auditory Learning Style

Auditory learners who get information through their ears, learn by listening in class or reading (Dunn 1993:143). Since they learn and remember better by listening, they prefer listening to reading (Norman & Revell 1997:31). These learners also tend to read aloud to be able to understand a reading text. As Yüksel states, they also tend to be successful in learning languages and music (cited in Ataman 2003:255). Auditory learners can easily do without visual support (Tudor, 1996:113). Norman & Revell (1997:32) indicate that using cassettes with different voices, songs, music and rhythm are activities that can be used to appeal to these learners.

Kinesthetic Learning Style

As Tudor asserts (1996:113), kinesthetic learners enjoy movement and activity in class. They have a short attention span and lose interest in tasks easily. As kinesthetic learners do not like sitting still for a long time, they enjoy using mime and activities that allow movement (Norman & Revell 1997:32). Especially young children absorb and retain information by doing (Dunn & Dunn 1993:195-28). According to Doyle and

Rutherford (1984:21) kinesthetic learning also occurs through direct manipulation of materials. These learners can be referred to as tactile. To draw these students' attention, teachers can have real objects to touch (Norman & Revell 1997:32). Kinesthetic learners like to use color highlighters and take notes, draw pictures during learning. As Norman & Revell state (1997:32), even if they do not look at their notes later on, the movement of their hands while writing helps them absorb information.

Olfactory and Gustatory styles are usually less referred to, as finding subjects available to appeal to them are less common. When possible, teachers can bring flowers or food items to class and make use of them during activities such as storytelling. For instance, during a lesson about 'Snow White', the teacher can bring each student an apple to appeal to their gustatory style. In addition to this, children may also be asked to make sandwiches or other simple food items.

2.2.1.1 Educational Implications of Learning Styles

As mentioned previously each student in a class has different qualities and thus different learning styles based on factors such as their experiences, cultural and economical background and so on. In Dunn's (1984:17) point of view learning styles represent a person's biologically and experientially generated characteristics that either foster or inhibit achievement. Therefore, determining students' learning styles is of importance. A number of ways to identify learning style preferences have been developed. Along with self-scoring inventories available for classroom use, there are also computerized instruments available (Alley & Friedman 1984:78). For instance, Dunn & Dunn have developed 'Learning Styles Inventory' which includes statements such as "I study best when it is quiet." with a Likert scale (strongly agree, agree somewhat, disagree, strongly disagree) (Eggen & Kauchack, 1996:33). Other researchers such as Gregorg (1979), Hunt (1979), Hill (1979), Schmeck, Ribich, and Ramanaiah (1977) have also devised instruments and techniques to assess students' learning styles. Though these instruments differ, they all aim to identify human differences in learning

and improve the effectiveness of teaching and learning (Kang, 1999). By assessing learning styles, teachers can provide a more personalized instruction (Borthwick & Henson, 1984:5).

However, teachers should not use this to label or in other words stereotype students, hence limiting their learning potential and success (Dunn 1993:XI). The information obtained from these instruments should be used to provide students with an idea of their own styles. Teachers should give students feedback about the advantages and disadvantages of certain styles and help them experiment with different ways of learning (Kang, 1999). In addition to these as Oxford & Nam maintain (1998:44), students can be encouraged to exploit their strengths and minimize weaknesses. Teachers' duty is to help students realize their natural strengths and aid them in increasing learning achievement. Apart from this, they should also help students recognize and appreciate abilities of others (Butler, 1987:123).

Just like students, with their experiences, backgrounds, and learning styles, teachers too bring a unique personality to the classroom (Butler, 1987:51). Teachers subconsciously think the way they learn is the most appropriate one and are likely to over teach using their dominant style. When teachers teach through one perceptual modality, some students become inattentive (Alley & Friedman, 1984:77). As a result, students who are dominant in the teacher's style have an advantage over the others and thus an inequality surfaces (Gregorc, 1984:54). Teachers have a responsibility to go beyond their own styles, and plan lessons and activities with different style types in mind. Matching teaching to students' learning styles has a positive effect on students' achievement, interests and motivation (Smith & Renzulli, 1984; cited in Kang, 1999). As Borthwick and Henson (1984:7) mention, it also minimizes behavioral problems in class. For instance, the need for movement of a hyperactive student could be matched with an appropriate learning style.

Teachers should adapt their teaching to match the preferred learning style of their learners (Borthwick & Henson, 1984:4). As Butler (1987:53) articulates they must balance their own needs with those of their students. Matching teaching styles and learning styles will increase students' achievement, improve their self concept and ease their learning (Butler, 1987:123). However to be able to do this, teachers must be skilled in several styles. Therefore, teacher education programs should familiarize teachers with different learning styles and equip teachers with enough knowledge to adapt their teaching styles (Borthwick & Henson, 1984:6-7). Alley & Friedman (1984:78) draw attention to the fact that teachers do not have time to prepare activities that appeal to all learning styles, instead they can focus on selected basic style preferences of their students and have materials available for these.

On the other hand, teachers should also help students experience a range of learning styles. If students rely on learning experiences only within their preferred learning style, they limit their ways of learning and become liable to expect others to confirm to their own ways. By means of mismatch, students gain new insights and skills. Alley and Friedman (1984:77) suggest students be encouraged to diversify their style preferences. In other words, they should not stick to just one style. This way they do not stereotype others and have the opportunity to see abilities in others (Butler 1987:125). Alley & Friedmann (1984: 78) maintain that 'style flex' is important in a society which puts great emphasis on auditory and visual learning, while at the same time demanding kinesthetic learning such as, use of a keyboard with the same ease. Barbe and Milone (cited in Alley & Friedmann, 1984:78) have discovered that elementary schools teach mainly through visual and auditory styles although there are a considerable amount of kinesthetic students. They also point out that students who use three basic modalities have an advantage in school environment. Because of this, many kinesthetic students fail academically. As Normal and Revell indicate (1997:32), the more styles students learn the more easily they will learn, store and remember information. In light of these, it can be said that the need to vary instruction is crucial. During class, different alternatives

such as; individual projects, group discussions should be used to provide flexibility (Eggen & Kauchack, 1996:36).

2.2.2. Multiple Intelligences

Howard Gardner's (1983) theory of multiple intelligences contradicted the traditional views on intelligence as a unitary intellectual capacity. Previously, intelligence was considered as a general ability found in varying degrees in all individuals. Gardner (cited in Bellanca & Fogarty, 1995:7) expressed his dissatisfaction of this restriction of intelligence as follows:

“....If we call human abilities talents, in the sense that Einstein was talented in science, T.S. Elliot was talented in language, and Pablo Casals was talented in music, then we can equally well say that they each were intelligent in their own domains. There is something wrong when a person is able to do some things very well, but is not considered smart if those things happen not to be connected to school success...”

Hence, he advanced a new theory in which he talked about the plurality of intelligence (1983). In other words, Gardner claimed that there are many ways to be smart and defined intelligence as “the ability to solve problems or fashion products that are of consequence in a particular cultural setting or community” (1993:15).

Howard Gardner's theory of Multiple Intelligences has been recognized and adopted by many educators. As Spencer and Miguel Kagan (1998:2/1) have mentioned, in Gardner's theory there are three fundamental propositions: 1. Intelligence is not unitary, 2. Intelligence is not fixed, 3. Intelligence is not fully measured by IQ tests. According to Gardner, many different ways to be smart should be recognized and respected. Though everyone has each intelligence to some degree, certain individuals are said to be ‘at promise’. In other words, they are highly gifted with the fundamental

abilities and skills of that intelligence. The level of ability in each intelligence a person possesses is not necessarily the same. A high level in one intelligence does not bring forth a high level in another intelligence, since they are independent of each other. Nevertheless, these intelligences do not work and develop in isolation. For example, to perform a task such as dancing we require the skills in bodily-kinesthetic, musical, interpersonal, and spatial intelligences in varying degrees (Gardner, 1993:27-28). Additionally, in Gardner's theory culture also plays an important role. Every society values different types of intelligences. Therefore, while some intelligences might be highly developed in many people of one culture, those same intelligences might not be as developed in people in another culture (Altan, 1998:217).

Furthermore, Gardner postulates that intelligences can be developed. Current education programs mainly address linguistic and logical-mathematical intelligences. As Brown (1994:93) states, by looking at only linguistic and logical-mathematical abilities we rule out many other capacities present in the human mind. Since using these two areas offer students limited chances to understand a subject, many students achieve less than they actually could. The theory of Multiple Intelligences encourages us to liven up our classrooms and address, in Kagan & Kagan's (1998:XX) words; the 'eight ways of being smart'. By using a variety of activities we can address and nurture the development of all eight intelligences, thus provide a better learning environment for our students.

In his book "Multiple Intelligences: The Theory into Practice" Gardner indicates that IQ tests measure only logical or logical-linguistic capacities and that we are nearly 'brain-washed' to restrict the notion of intelligence to the capacities used in solving logical and linguistic problems. In opposition to these, Gardner uses evidence from brain research, human development, evolution, and cross-cultural comparisons to come up with a list of human intelligences (1993:14, 26). As Spencer and Miguel Kagan (1998:3.3) state, Gardner tries to discover a limited number of intelligences which alone

or together identify and solve all important problems, and produce all valuable products. He believes in eight criteria for identifying an intelligence. Wilkens (cited in Schirmacher, 2002:14) explains these criteria as:

1. Each of the intelligences can potentially be isolated by brain damage or degenerative disease. A true intelligence will have this function identified in a specific location in the human brain. This means it is possible to destroy the ability in one sector while leaving the others intact.
2. Each of the intelligences exists in exceptional people, including idiot savants (mentally challenged persons who excel at on particular ability) and prodigies. Examples include Mozart, who was able to perform at the piano at the age of four, and Dustin Hoffman's *Rain Man* character, with his knowledge of specifics and details. As witnessed in the previous examples, difficulty in interpersonal or daily living skills may also be involved. There is no guarantee or competence across all intelligences.
3. Each of the intelligences has a process of developing during normal child development and has a peak end-state performance. For example, Verbal-Linguistic intelligence presents itself in early childhood while Logical-Mathematical peaks in adolescence and early adulthood.
4. Each of the intelligences is evident in species other than human beings. For example, birds make music and rhythm while bats use Visual-Spatial intelligence to navigate.
5. Each of the intelligences has been tested using various measures not necessarily associated with intelligence. Although IQ tests may be used they are by no means the only measure.
6. Each of the intelligences can work without the others being present.

7. Each of the intelligences has a set of identifiable operations. Gardner compares this to a computer needing a set of operations in order to function, e.g., DOS.
8. Each of the intelligences can be symbolized or has its own unique symbol or set of symbols. For example, Interpersonal Intelligence uses gestures and facial expressions.

In light of these eight criteria above, Gardner listed eight intelligences; verbal/linguistic, logical/mathematical, visual/spatial, bodily/kinesthetic, musical, intrapersonal, interpersonal and naturalistic intelligence (Jensen, 1998:5). A table providing a brief summary of each intelligence can be found at the end of this section. A detailed description of these eight intelligences is as follows:

2.2.2.1 Verbal-Linguistic Intelligence

Verbal-Linguistic Intelligence is the capacity to use language to express what's on our mind and to understand other people (Checkley, 1997:12). As Campbell (1996:2) says, language is indispensable to human society. Through our ability to think in words we can remember, analyze, problem solve, plan ahead and create. Therefore, by creating language-rich environments, teachers and parents can engage children in verbal interaction and help them improve their verbal-linguistic intelligence.

It is difficult to describe verbal-linguistic intelligence as there are many dimensions and functions of language. It is the intelligence we use to think in, with and about words. We use it to put thought into words, make meaning of the words of others, to chat with a friend, to talk to ourselves, to label our feelings, to write a book, and so on. It is the universal intelligence, in other words it has more links to the intelligences than any other. This intelligence provides a voice to thoughts generated by other intelligences. For example, the interpersonal intelligence is linked to verbal communication: very social students are often very verbal, and it is hard to understand if

they talk to socialize or socialize to talk (Kagan & Kagan, 1998:4/5). People strong in verbal-linguistic intelligence enjoy reading, telling jokes, making up stories and poetry, playing word games, creative writing, formal speaking, learning new words, and debating (Ersöz & Cephe, 2000).

2.2.2.2 Logical-Mathematical Intelligence

Logical-Mathematical Intelligence is the ability to use numbers effectively and reason well (Altan, 1998:215). Most of us use this intelligence daily; to calculate household budgets, to make decisions, solve problems and to try to remember where we left a misplaced item. This intelligence has many components; mathematical calculations, logical thinking, problem solving, deductive and inductive reasoning, and recognizing patterns and relationships. Those who are strong in this intelligence think mathematically by gathering evidence, making hypotheses, formulating models, developing counter-examples, and building strong arguments (Campbell, 1996:35). Moreover, they like solving puzzles and other problems, playing with numbers, working with mathematical formulas and operations, figuring things out, analyzing things, and working with abstract patterns and relationships (Ersöz & Cephe, 2000).

2.2.2.3 Visual-Spatial Intelligence

Visual-Spatial Intelligence is the ability to represent the spatial world internally in your mind (Checkley, 1997:12). It involves a combination of skills, such as visual discrimination, recognition, projection, mental imagery, spatial reasoning, image manipulation. People use visual-spatial intelligence not only in art but also in activities such as organizing one's schedule, arranging furniture in a room, and reading maps on a trip. They can mentally change the form of an object and visualize its new form. Whilst visualization is essential to spatial intelligence, it is not directly related to sight. It can also be developed in those who are blind; therefore it is referred to as both visual and spatial. What is referred to as visual thinking consists of what we see, imagine or draw (Campbell, 1996:96-98). People who possess this intelligence can recognize shapes,

faces, objects, colors, details, and scenes. In addition to these, they enjoy doodling, designing, drawing, combining colors, arranging objects, creating maps and usually have a good sense of direction (Kagan & Kagan, 1998:4/16).

2.2.2.4 Bodily-Kinesthetic Intelligence

‘I hear and forget. I see and I remember. I do and I understand.

Confucius (551-479 B.C)

As the quotation above indicates, being actively involved is an essential factor in learning. The act of ‘doing’ and being actively involved is related to the bodily-kinesthetic intelligence. Gardner defines bodily-kinesthetic intelligence as the ability to use your whole body or parts of your body to solve a problem, make something, or put on some kind of a production (Checkley, 1997:12). It includes the ability to unite body and mind to perfect physical performance. Kagan & Kagan (1998:4/33) note that activities that depend on the development of this intelligence are diversified; they can range from brain surgery to ballet. Bodily-kinesthetic students rely on tactile or kinesthetic processes and must manipulate or experience what they learn in order to understand and retain information. In other words, they remember what was done, rather than what was said. They also enjoy concrete learning experiences such as field trips, model building, participating in role play, games, assembling objects, or physical exercise (Campbell, 1996:67-68).

2.2.2.5 Musical Intelligence

Gardner defines musical intelligence as the capacity to think in music, to be able to hear in patterns, recognize them, remember them, and perhaps manipulate them (cited in Checkley, 1997:12). People with this intelligence respond to music kinesthetically, emotionally and intellectually. They can conduct, create, dance, discuss and analyze music, and also explore the content and meaning of music. They also show an interest in improvising and playing with sounds (Campbell, 1996:135). Spencer and Miguel Kagan note that, people strong in this intelligence learn and remember best through musical

input such as songs and chants. They take pleasure in singing, playing musical instruments, writing songs and listening to different kinds of music (Ersöz & Cephe, 2000).

2.2.2.6 Intrapersonal Intelligence

Intrapersonal intelligence is related to our thoughts and feelings (Campbell, 1996:195). It can be defined as knowing the internal aspects of a person: access to one's feelings, range of emotions, and the capacity to realize discriminations among these emotions, and label them to make use of them to understand and guide one's behavior (Gardner, 1993:25). When people gain an understanding of their weaknesses, strengths, and desires, they can plan their experiences accordingly. Gardner points out that this intelligence is unique in the sense that only human beings are this self-reflective (cited in Kagan & Kagan, 1998:4/56). People strong in this intelligence are good at understanding how other people feel, focusing, concentrating and thinking things through. (Ersöz & Cephe, 2000). Moreover, Spencer and Miguel (1998:4/55) add that these people enjoy solitude, contemplation, and opportunity to explore inner states and thoughts including preferences, plans, fantasies, memories and feelings.

2.2.2.7 Interpersonal Intelligence

Interpersonal intelligence is described as the capacity to notice distinctions among others; contrasts in their moods, temperaments, motivations, and intentions. A person strong in this intelligence can read intentions and even hidden desires of others (Gardner, 1993:23). This intelligence also encompasses the ability to form and maintain relationships. People who have developed their interpersonal intelligence recognize and use a variety of ways to relate to others. Besides these, they are talented in perceiving the feelings, thoughts, motivations, behaviors and lifestyles of others. They can work with others of diverse backgrounds and adapt their behavior to different environments (Campbell, 1996:160). People with high interpersonal intelligence enjoy working with, caring for, and learning with others. (Kagan & Kagan, 1998:4/46)

Intrapersonal and interpersonal intelligences are intermingled. Being in contact with one's own feelings also allows one to reach others. However, a highly developed intrapersonal intelligence does not always show a highly developed interpersonal intelligence. Not everyone will use the knowledge they gain from self reflection to further an understanding of others. Some people might be well aware of their own needs and feelings, nevertheless be insensitive to those of others (Kagan & Kagan, 1998:4/53).

2.2.2.8 Naturalist Intelligence

Naturalist Intelligence is the capacity to discriminate among living things such as plants, animals and also to be sensitive to other features of the natural world such as clouds, rocks and so on (Checkley, 1997:12). People with naturalist intelligence have an ability to discriminate and classify; for instance they can tell poisonous snakes and plants apart (Kagan & Kagan, 1998:4/37). They like outside activities like gardening, nature walks or field trips in which they get to observe nature and natural phenomena. They easily learn categorizations and data about objects or species found in nature (Wilson, 1998). Empathy and careful observation are two attributes of naturalist intelligence. Naturalists love observing and show great care and concern for animals and the environment. They enjoy collecting, analyzing, studying, and caring for plants, animals and the environment. Spencer and Miguel Kagan (1998:4/37,4/43) also mention a connection between the naturalist intelligence and the intrapersonal intelligence. Moving away from interpersonal world towards nature helps one find and develop the inner self.

2.2.2.9 Educational Implications of Multiple Intelligences

Gardner's theory on the plurality of intelligence found a great deal of adherers in the world of education. Once educators accepted the idea that there are different ways of being smart, they were in search of ways of applying this theory to their schools. Gardner drew educators' attention to the fact that every classroom is composed of

children from various social, economic and cultural backgrounds who have different areas of interest, different ways of expressing themselves, and different strengths and weaknesses. He opposed the 'traditional' classroom in which students are treated as a homogeneous group and taught through emphasis on verbal-linguistic and logical-mathematical intelligence (Currie, 2003). People who are not strong in these two intelligences tend to have a hard time in school because only limited ways of understanding are offered. As a result, they most probably achieve less than they actually would (Rose, 1999:59). Gardner stated that it was crucial to plan experiences which include different intelligences, since they are all needed to function productively in society. With more intelligences involved, the greater chance students will have to excel. However, it should be noted that not every activity will involve all eight intelligences (Schirrmacher, 2002:14-15). Greenhawk (1997, cited in Alkan, 1998) has listed the following reasons for applying multiple intelligences in the classroom;

1. To help students understand their abilities and those of others.
2. To show students how to use their strengths both to learn and to work on weaknesses.
3. To build students' confidence so they will be willing to take educational risks.
4. To help students learn more by providing long lasting and meaningful experiences, that is, those that engage so many senses they will never be forgotten.
5. To more accurately assess students' mastery of basic skills and higher-level content.

As Campbell (1997:14) expresses in schools teachers should help students discover and develop their talents and strengths. If teachers minimize the importance of other intelligences, students' strengths will remain unrealized and later be lost (Campbell, 1996:XV). When students become aware of their strengths and learn through them they can become more successful at learning all subjects (Dickinson, 2002).

Gardner's theory of multiple intelligences provides teachers with a new perspective to review their teaching and take into account individual differences among students. As Alkan (1998:217) states schools should help develop intelligences and also help people achieve their goals that are appropriate to their particular range of intelligences.

Encouraging students to explore and exercise all their intelligences is an important part of their education, thus teachers should create a rich, nurturing, stimulating environment filled with interesting materials and activities (Dickinson, 2002). However, there is no recipe, or no certain model put forward by the theory of multiple intelligences. Rather than just one fixed model, there are some notions and suggestions for classroom application of the theory.

To effectively use multiple intelligence theory in the classroom teachers should do a survey of their students' intelligences. Nevertheless, teachers should be skeptical of the results of these questionnaires, and constant observation and evaluation should follow (Currie, 2003). Armstrong (2000) believes 'the single best tool for assessing students' intelligences is simple observation. He proposes that one way to understand students' intelligences is to observe their misbehavior in class; the strongly linguistic student will be talking out of turn, the interpersonal one will be socializing, the bodily-kinesthetic one will be fidgeting, and so on. In addition to this, observing students in school during their free time is also a sign of which intelligence they are inclined towards. Social students might play group games or gossip, spatial students might draw, linguistically inclined ones might choose books to read and so on. Armstrong also recommends teachers to keep a notebook, diary, or journal in which they can note down certain activities each student chooses.

Another important point to be mentioned is that not only students, but also teachers should be aware of their intelligence profile. This way they can prevent themselves from continuously teaching through their own inclinations. Teachers must

find new strategies to help their students' skill in one intelligence area to strengthen a weakness in another (Alkan, 2001:54).

In light of the information gained, a teacher should tune her teaching and find ways to address students' dominant intelligences and develop weaker ones. Once students learn how to use their brain the best, they become proficient learners (Rose, 1999:59). As Kagan & Kagan (1998:7.5) state, more range of activities we know, the more likely we are to reach each student and give them a chance to excel. A number of different ways for fostering each intelligence can be found in the following section. It should be kept in mind that many activities will involve more than one intelligence.

2.2.2.9.1 Verbal Linguistic Intelligence

As Campbell (1996:2) asserts, classrooms must be language rich environments in which students frequently speak, discuss and explain. When students have opportunities to discuss and teach others what they have learned, they get a more in depth understanding of the lesson. As Spencer and Miguel Kagan (1998:7/5) mention, the activities in verbal linguistic intelligence include the use of language through reading, writing, speaking and listening. When students become more proficient in this intelligence, they gain verbal skills that will aid them throughout life (Campbell, 1996:5). The most common teaching strategies used in this intelligence are; lectures, debates, discussions and dialogues.

In addition to these, stories, essays and plays are a good starting point for developing listening, speaking skills and provide authentic and creative writing ideas (Campbell, 1996:19). As teachers present information in the form of a story, students can get acquainted to language by listening to the sound, rhythm and music of the language. The study of stories, plays and novels can be used to motivate students to become enthusiastic readers and be complemented by writing assignments (Campbell, 1996:19,5). Kagan & Kagan (1998:7/8,7/9) also add that brainstorming can be used to

generate ideas quickly, especially as a powerful prewriting tool. Depending on the level of the students, instead of compositions activities such as “draw what I write”, “find what I write” might be used. Students may draw a simple picture and write instructions for another student to draw a similar one; or hide an object and write a short paragraph on how to find where the object is located. Furthermore, Campbell (1996:19) suggests posting daily or weekly questions or vocabularies on the class bulletin board to enrich students’ vocabulary.

2.2.2.9.2 Logical Mathematical Intelligence

Logical mathematical intelligence is another frequently used intelligence. It involves mathematical calculations, logical thinking, problem solving, deductive and inductive reasoning and the discernment of patterns and relationships (Campbell, 1996:35). It is of importance to develop certain thinking skills such as sequencing, inductive reasoning and team problem solving to ease our lives (Kagan & Kagan, 1998:7/12). Throughout daily life we use certain sequences in actions ranging from making a sandwich to operating an electrical object. Students will benefit from learning the sequencing strategy which involves placing events, dates, numbers or steps in the correct order. To help students teachers can develop this strategy by asking students to put pictures of a story in the correct order, or ask them to describe each step of how a machine operates (Campbell, 1996: 57).

Campbell (1996:46) highlights questioning strategies as one of the strategies used to develop this intelligence. According to her, teachers must find ways to challenge students’ thinking and responses by asking them to justify their answers. Campbell believes that, although factual questions should be used to master basic facts, questions that give rise to higher-level thinking should also be asked. Questions that generate higher order thinking skills in Bloom’s taxonomy - application, analysis, synthesis, evaluation - must be utilized. An important matter to be mentioned at this point is the ‘wait time’ after a question is posed. As Kagan & Kagan (1998: 7/12-7/13) argue, a

longer wait time (10 sec) provides a longer and more confident response. With the appropriate wait time, there is an enhanced participation in discussions, increased use of reasoning to justify answers, and more speculative answers (Campbell, 1996:46).

Kagan & Kagan (1998:7/14) proclaim the quality of questioning as an important issue and put forward an activity called the 'What if' as an example. By asking students 'What if', the teacher helps them think about all possible answers to the hypothetical question posed. This question can be used with stories by changing an important feature in the story and for example ask 'What if the wolf in little red riding hood was a tortoise?'

One other suggested activity which develops effective questioning strategies, inductive reasoning and problem solving is "Who am I?" In this activity each student is given a new identity and the piece of paper containing this information is stuck on their back. Students try to determine who they are by asking yes/no questions to their friends. The number of questions may change depending on the teacher, this number can be limited or unlimited. Once a student has figured out his identity he acts as a consultant to help others (Kagan & Kagan, 1998:7/17). This activity not only develops logical mathematical intelligence, but also interpersonal intelligence.

2.2.2.9.3 Visual Spatial Intelligence

Visual Spatial intelligence refers to the ability to perceive and create balance and composition in visual or spatial way (Alkan, 2002:53). Even alterations in classroom seating patterns and lightning can change the atmosphere of a class and have positive effects on students since they can see and interact with each other more easily (Campbell, 1996:98). Along with these simple changes, films, slides, charts and graphs are frequently used materials in reaching visual students. Furthermore, to encourage students, teachers can display artwork students have done on a given topic. For instance, once students have read a story they can illustrate a particular character or a scene in the

story. This way they are prompted to express ideas and feelings through drawing (Kagan & Kagan, 1998:7/20,7/21). These drawings are posted on the bulletin board. Apart from posting drawings, weekly quotations or vocabulary can be posted and hence help students expand their vocabulary. A bulletin board is a beneficial teaching tool once it is used effectively. With use of bulletin boards students are engaged in peripheral learning which facilitates long term memory. After a certain amount of time, students subconsciously register the visual material and recall it when it is activated at a later time. Nonetheless, since visual materials lose their appeal quickly, the material displayed should be renewed weekly (Campbell, 1996:99).

Additionally, graphic organizers such as diagrams, word webs, flow-sequence charts, mind maps and tree diagrams may be used to reach visual spatial students. Such organizers show students how information is related. For example, in mind mapping, the whole class or individual students draw a mind map depicting a picture or idea in the center. Then, they add related ideas springing from that main idea. The ideas may be expressed in words or as drawings. Also, the use of colors and shapes during mind mapping will most probably make it more interesting. With such activities teachers have a chance to assess what students already know or what they have learned (Kagan & Kagan, 1998:7/18-7/19, 8/26). Whilst organizing details, the visual pattern unifies different parts into a whole (Campbell, 1996:107). Therefore, apart from showing how information is related, mind maps also aid students in organizing and remembering information.

Charts are also utilized during lessons. Charts can be used after a reading passage or even before writing activities. Filling out a chart makes a reading passage easier for students to understand and remember. Besides, a suitably prepared handout can draw students' attention to components of a writing assignment. Rather than writing a draft as a written report, students feel more comfortable with filling out boxes in the visual (Campbell, 1996:102).

2.2.2.9.4 Bodily Kinesthetic Intelligence

This intelligence involves bodily communications, representations and hands on learning (Kagan & Kagan, 1998:7/22). It is well known that most students easily recall a lesson in which they were actively involved. Since young learners are more physical and active, learning through drama is suitable at this age. Through drama, teachers are able to bring the content of the lesson alive and allow students become what they are learning (Campbell, 1996:71). With use of drama, class subjects may be transformed into role plays, and these role plays also develop interpersonal and intrapersonal intelligences by providing students insights into individual lives and helping them gain different perspectives (Kagan & Kagan, 1998:7/24). For instance, a student playing the role of a disabled person trying to enter a building will understand much better what disabled people feel. Putting oneself in their place is much more effective than just imagining (Rose, 1999:64). One other strategy used to address this intelligence is 'dance'. By means of dance, students learn and demonstrate knowledge (Campbell, 1996:77). Students can use dance to symbolize events or words by use of their fingers, hands, arms or entire body (Kagan & Kagan, 1998: 7/25).

Games are also used to activate this intelligence. One type is Total Physical Response games such as "Simon says", in which students are expected to physically complete given orders such as turn around, smile and so on. Another example is a game called 'Find someone who'. In this game students are given a worksheet containing some questions. By asking these questions to classmates, students fill out their worksheet. This way both visual and kinesthetic intelligences are activated.

Since students learn by doing and experiencing, teachers should create experiences such as, field trips or simulations. Students form a deeper understanding of the content by exploring and manipulating objects. For this reason students should be allowed to interact with the learning material (Kagan & Kagan, 1998:7/24).

2.2.2.9.5 Musical Intelligence

Musical Intelligence entails sensitivity to rhythm and speed, and the ability to enjoy, recognize and perform music (Alkan, 2001:53). Music provides a welcoming atmosphere, and can relax and calm students, or even bring forth the energy in them (Campbell, 1996:136). For instance, music played after a tiring lunch break can excite and activate the energy in students (Saeki, 1994:31). Apart from this, the use of background music in classrooms has also been proven useful, and is presumed to reduce stress and increase learning (Kagan&Kagan, 1998:7.21). As Lazanov (cited in Saeki, 1994:30) expresses, when anxiety and tension are overcome students concentrate on the material more easily, hence optimize learning. However, the teacher should prefer instrumental music, since singing can be distracting. In addition to these, the teacher should make sure that the music is not directed to only one area of the class and it is not too loud (Jedynak, 2000:30).

As Rose (1999:65) mentions, music activates the emotional center of our brain and since emotions are linked to our long-term memory, music leads to long-term retention. Information organized in the form of musical pieces or in jingles is not easily forgotten. Most of us remember lyrics of a song even if we have not deliberately tried to learn it. Once we put it into a melody or rhythm, with music students subconsciously learn the content. This transforms the learning material into a highly mnemonic form. Students can be asked to come up with team chants in which they find word or phrases related to the content and transform them into a rhythmic chant. Students can make use of the melodies of famous jingles, songs, or nursery rhymes during this activity (Kagan & Kagan, 1998:7/22).

Moreover, songs can be utilized in teaching grammar, vocabulary, speaking, listening and writing. Teachers can instigate students' interest and thus motivate them by choosing popular songs. The repetitive and consistent nature of songs helps students retain words and expressions frequently used, and as a result expand their vocabulary.

Besides expanding students' vocabulary, using songs will also have a positive effect on their pronunciation and intonation (Rose, 1999:65). As the melody or lyrics of songs affect students emotionally, they can also be used as basis for writing and speaking activities. The teacher may challenge students to discover the true meaning of the song, and try to find out the time or place mentioned in that song. This can eventually lead to discussions as each student may interpret a song differently (Cullen, 1998). Besides songs with lyrics, also instrumental music can be used in writing activities. Before listening, the teacher should write some key words on the board, and thus guide students. Also during listening, teachers can guide students by asking them to close their eyes, and ask them questions such as; 'where it is', 'who there is' and so on. After listening, students write a short story on what they imagined and visualized during listening, and may share it with the class (Jedynak, 2000:30).

2.2.2.9.6 Intrapersonal Intelligence

Intrapersonal intelligence is related to our own feelings and thoughts, and control over our inner feelings. It is knowing ourselves; who we are, what we can and want to do, how we react to things, which things to avoid and so on (Checkley, 1997:12). If we are aware of our desires and goals we can plan our experiences accordingly (Campbell, 1996:195). A teacher can help students discover their own goals and interests by giving them a questionnaire concerning these issues. This way students get a chance to reflect on their own desires, anxieties and their self knowledge as learners. Such procedure will also assist teachers in knowing their students better by means of the information collected (Campbell, 1996:203). Increase in students' knowledge of their learning styles, their attitude to learning and tasks will result in conscious choices.

Most of the time, once we become interested and find some kind of personal affiliation to a subject, we tend to learn it more easily. As Rose (1999:62-63) emphasizes, the more 'real' we make something for ourselves, the easier it becomes to retain it. The teacher's role is to guide students by asking them to stop and reflect on the

material being learned. Some key questions that can be posed are; how the material relates to what they already know, or how it would be practicable for them. Other activities such as, self-paced projects and journal writing are also suitable for this intelligence. However, these journals should be free of grading and public sharing (Rose, 1999:217). Spencer and Miguel Kagan (1998:7.36) suggest teachers to provide some guidelines to students by asking them to write 'I am...' sentences, or answers to questions such as; 'What did I learn today?' and 'How do I feel about it?' As Campbell (1996) asserts, encouraging students to keep journals, makes way for self discoveries.

2.2.2.9.7 Interpersonal Intelligence

Interpersonal Intelligence is understanding and working effectively with others (Altan, 2001:53). Kagan & Kagan (1998:7/30) list peer tutoring, decision making and information sharing as some of the strategies used in this intelligence. Similarly Rose (1999:63) claims that one of the best ways of learning is to teach. When a person attempts to explain something they have learned, they find out whether they have truly understood that subject or not. In addition to this, a person might also benefit from the questions and opinions of others.

Learning becomes more productive and enjoyable if students feel a sense of belonging. In a classroom in which collaborative learning is emphasized, students' achievement and retention is improved. Similarly, learning to live in collaboration with others and learning to manage conflicts will enhance their quality of life (Campbell, 1996:165,189). What is more, interacting with others will help students gain a more in depth appreciation of their own personal identities. In other words, they will get a chance to develop their intrapersonal intelligence (Campbell, 1996:218).

One popular activity that teachers deem valuable is 'jigsaw' in which each student is given a different aspect of the subject being studied. For instance, if the subject is the city Rome, one student is responsible for its architecture, the other for its

political leaders and so on. After learning their own part, students come together to teach each other. Since no one can succeed without the other, this activity creates interdependence among students.

One other activity Kagan & Kagan (1998:7/30, 7/34) describe is called Mix-Pair-Discuss. In this activity students wander around the classroom, then with the signal of the teacher they pair with the nearest student. Just after this the teacher poses a question and the pairs try to find an answer.

2.2.2.9.8 Naturalistic Intelligence

Naturalistic Intelligence is understanding patterns and making connections to elements in nature. Students possessing this intelligence will possibly enjoy stories and subjects related to animals or natural phenomena (Wilson, 1998). To develop this intelligence, teachers should use activities which include categorization, comparison and observation. Categorizing list of words, pictures, places, shapes, or any other suitable topic activates this intelligence. One activity teachers can use is asking students to listen to a sound, smell a food or touch an object blindfolded; then they try to guess what it is. Kagan & Kagan (1998:7/28, 7/29) suggest providing students opportunities for observing an animal or a plant, and writing their observations. Later on, students return to class and share their observations with fellow students. One other activity they suggest is named 'same-different'. In this activity students are paired and each is given an item. These two items have both similar and different aspects. Working together students note what is similar and different in the two objects they have. Once they have finished comparing they show them to each other.

Below is a table suggested by Armstrong (2000) to display how multiple intelligences are reflected in the classroom.

Children who are highly:	Think	Love	Need
<i>Linguistic</i>	In words	Reading, writing, telling stories, playing word games	Books, tapes, writing tools, paper, diaries, dialogue, discussion, debate, stories
<i>Logical-mathematical</i>	By reasoning	Experimenting, questioning, figuring out, logical puzzles, calculating	Materials to experiment with, science materials, manipulatives, trips to science museum
<i>Spatial</i>	In images and pictures	Designing, drawing, visualizing, doodling	Art, legos, video, movies, slides, imagination games, mazes, puzzles, illustrated books, trips to art museums
<i>Bodily-Kinesthetic</i>	Through somatic sensations	Dancing, running, jumping, building, touching, gesturing	Role play, drama, movement, things to build, sports and physical games, tactile experiences, hands on learning
<i>Musical</i>	Via rhythms and melodies	Singing, whistling, humming, tapping feet and hands, listening	Sing-along time, trips to concerts, music playing at home and school, musical instruments
<i>Interpersonal</i>	By bouncing ideas off other people	Leading, organizing, relating, manipulating, mediating, partying	Friends, group games, social gatherings, community events, clubs, mentors/apprenticeships
<i>Intrapersonal</i>	In relation to their needs, feelings, and goals	Setting goals, meditating, dreaming, planning, reflecting	Secret places, time alone, self-paced projects, choices
<i>Naturalist</i>	Through nature and natural forms	Playing with pets, gardening, investigating nature, raising animals, caring for planet earth	Access to nature, opportunities for interacting with animals, tools for investigating nature. (e.g., magnifying glass, binoculars)

Armstrong (2000, Multiple Intelligences in the Classroom)

2.2.3. Drama

With its emphasis on meaningful communication, drama has become an important technique in language teaching. Drama provides many opportunities for classroom interaction that, as Vygotsky had stated, is necessary to internalize new knowledge. It provides a connection between language and movement. (Isbell & Raines, 2003:197). As Sariçoban (2004: 15) asserts drama is language in action. Students use both the language they possess and their body language to convey their message. Drama leads students to use language to communicate and also gives them insight into the culture of the native speakers. To make language learning more fun, more realistic and more meaningful, drama should be used. Through drama learners acquire language where speakers are not concerned with the form but rather with the message conveyed. What matters is fluency, in other words getting the message through and not accuracy. However, like any other technique drama should be used as a part of an eclectic approach rather than just by itself (Wessels, 1987:12).

As Maley and Duff (1982:6) assert drama gives students an opportunity to contribute to activities using their own personality, experiences, emotions and their natural ability to express themselves through mimic and gesture. It brings authenticity back in to the classroom as it is 'real life'. Through drama students are provided with direct experience and they get to practice what they have learned. They are no longer passive, but instead active participants using language for genuine communication. With use of drama students are allowed to explore what is under the surface reality. Exploring how characters feel, what they think all contribute to a more memorable learning experience (Wessels, 1987:8).

Real life conversations include hesitation, interactions, distractions, misunderstandings, and drama gives students an opportunity to experience these in the classroom itself (Wessels, 1987:8). It is this unexpectedness and activeness that makes drama fun. No one can predict beforehand what students will be up against. Thus, they

provide practice in adapting to different people and situations. Drama draws attention to these almost forgotten points such as adaptability in which speakers match their speech to the person they are talking to. Hence, students become more prepared for unexpected situations that would come up in real life. During such activities students can move physically and switch partners. Additionally, the problem of not knowing what to say is in a way solved since the activity makes it necessary to talk (Maley & Duff, 1982:7, 13-14).

At this point, it is necessary to clarify what is meant by drama. Drama is neither putting on big stage productions of plays in front of a passive audience, nor the stiff and awkward dramatization of dialogues and short sketches in course books. Although staging plays is also a part of drama, our main concern here is more practical uses of drama in the classroom, otherwise known as informal drama. The important point here is not the product but rather the process itself (Maley & Duff, 1982: 6). As Isbell & Raines (2003:199) mention, the emphasis is on the educational benefits for the participants. In addition, Geraldine Siks puts forward that children should participate only in informal drama. They should be given enough opportunities to create their own dialogs before they recite memorized lines (cited in Isbell & Raines, 2003: 205).

Drama develops children emotionally and socially as it brings forth opportunities for group work. It calls for constant cognitive, social and emotional exchanges. As Isbell & Raines (2003: 200-201) support, in drama children interact and communicate to create a community of ideas, images and actions. Since children have to adjust their actions according to the group, they gain skills in negotiating and collaborating. They move away from egocentric thinking and become more capable of adapting and adjusting to others. Maley & Duff (1982: 19-20) itemize the benefits of working in groups as follows:

- the student teacher relationship improves, because the teacher is no longer the 'fount of knowledge', s/he is the guide rather than the controller-in-chief
- students talk more than before and their exchanges are, as far as possible 'natural'
- students participate in their own learning process
- students gain from the sense of security offered by the group- individual talents are shared, everyone has a contribution to make, however small; weaker students often reveal unsuspected abilities, stronger students find themselves sharing what they know rather than trying to outdo their fellows.

Drama allows children to explore their imaginations by being 'in role' in their imagination. They imaginatively put themselves into another situation. In other words, it enables children to step out of themselves and to become someone new (Zipes, 1995:11). Such activities might be either in a controlled way in which teachers provide linguistic items, or in a free way. With such activities students' imaginations are tapped and thus they become motivated (Sarıçoban, 2003: 15). Drama allows children to participate in their own way, interpret tasks in a personal manner, and to try out imaginative routes without fear of limitations. Risk taking and testing out ideas become easier and unthreatening with use of drama. Children can act out their fantasies about people and places, and understand real life consequences via drama. Moreover, exploring their worries through role-play help children come to terms with them. Even shy students feel more confident and participate during lessons. When they assume the role of another, it is not these shy students themselves who make mistakes, but the characters themselves. Therefore, they are willing to experiment with language (Beetlestone, 1998:78).

With drama teachers can create a context for meaningful language learning in which students subconsciously learn the target language. They gain an understanding of vocabulary and grammatical structures in contexts and experience the use of language (Sarıçoban, 2003:15). Drama puts students in situations where they have to practice in oral communication. New language items are practiced in a free, unstructured situation. With the situations provided, students can explore and play with language. Moreover, students link the new language to their own experiences. Hence, they internalize language and become aware of their communicative values (Slaven, cited in Brumfit et al, 1997:49). This relaxed and unthreatening environment will help students feel more positive and thus learn more effectively. Once students have used the language they possess to reach an aim, they will be more confident and proud of themselves (Sarıçoban, 2004:27).

Drama is suited to the way young children learn because it is multi-sensory. As aforesaid, the learning process utilizes different senses, and different students prefer different approaches when learning. Some learn by listening (auditory), some by looking at images (visual), and some by doing (kinesthetic). Students possessing each of these styles benefit from drama and it is a teacher's duty to provide opportunities for all of these styles (Villiers, 21). Drama also encourages children to speak and communicate with the limited language they have. They get a chance to convey their message more easily using non-verbal communication, such as body movements and facial expressions. Drama involves young learners at many levels, through their bodies, minds, emotions, language and social interaction (Philips, 1999). Hence, many of Gardner's intelligences are addressed too.

In drama there is a leader who encourages and initiates dramatic learning. This person sets goals, introduces experiences (Isbell & Raines, 2003:199). This learning may be in a controlled way with the linguistic items the teacher provides or free activities in which student work in their own way.

Lenore (1993, cited in Sarıçoban, 2004:15) enumerates the benefits of drama as follows:

- stimulates the imagination and promotes creative thinking,
- promotes language development,
- heightens effective listening skills,
- strengthens comprehension and learning retention by involving the senses as an integral part of the listening process
- increases empathy and awareness of others,
- fosters peer respect and group cooperation,
- reinforces positive self-concept
- provides teachers with a fresh perspective on teaching

Many drama activities are suitable for using with children. Nonetheless, when choosing drama activities students' developmental level, interests and needs should be considered (Isbell & Raines, 2003: 201). The following are some of the types of drama activities that can be used in classrooms.

2.2.3.1 Pantomime (Mime)

Isbell & Raines (2003:204) define pantomime as the use of movement and gestures to express ideas or feelings. In pantomime communication is established through action instead of words. It is an effective, safe and successful beginning drama experience for younger children, as it does not require language or dialog. Children can start by pantomiming familiar activities as running, walking and later on move to pantomiming moods, scenes or even different characterizations such as a clumsy pizza maker. Asking students to guess what a peer is doing also enhances memory, owing to the visual provided. Pantomime will shape children's perception and stimulate imagination as they remember actions, objects and feelings.

Pantomime makes it easier for students to perform in front of their peers. Each positive experience in drama builds confidence in children and hence they become more willing to take risks and try out new roles.

Teachers can make use of pantomime during storytelling to ease understanding. For instance, they can mime different feelings of characters. Children can infer meaning more easily when they match words to visuals. This also gives students opportunities to join in by imitating the teacher. Pantomime can be used before, during or after stories, it is up to the teacher to decide and adapt activities accordingly.

2.2.3.2 Role Play

Role-play is probably the most commonly used drama activity. In role-play students act small scenes either using their own ideas or by building on ideas from a role card (Scrivener, 1994). Sarıçoban (2004: 18) points out that role play gives students opportunities to practice the language in roles student may need outside the class. In other words, it enables students to practice communication in different social contexts and social roles. Students might become doctors, lawyers or even villains or robbers during role-play. They use their imaginations and add a personal touch to the characters they represent. This also increases empathy; as the best way to understand a person is to put oneself in their shoes. It is of significance to note that the activity chosen has to fit the theme, and the teachers' purpose and goals (Sarıçoban, 2004: 18).

In storytelling teachers can assign students roles of different characters. Students can be the big bad wolf of little red riding hood, or the gingerbread man and be interviewed by their friends. On the other hand, students can also be given role cards that contain a problem or conflict a character has. This way, students get a chance to work together with their friends to come up with alternative solutions to the problem.

Villiers (24) suggests teachers to make a role-play activity interactive, and to give other students a reason to listen to their friends. The teacher can ask listeners to pay attention to certain points while listening. For instance, if the role-play has to do with a café, restaurant or any other food related situation, the teacher can ask students to count how many food items are mentioned (Villiers, 24). Zipes (1995:12) reminds us that it is also important to rotate roles and tell the class how important it is to be a good audience while others are performing.

Scrivener (1994) provides the following guidelines for using role-play

- Make sure students understand the idea of 'role-play'. Do they know what is going to happen? Do they know what is required of them? Are they comfortable to do that or not?
- Make sure the context or situation is clear.
- Do they understand the information on their own card? Allow reading time, dictionary time, thinking time (during which you can go about and help if necessary)
- Give them time to prepare their ideas before speaking starts; maybe encourage note-making.
- ... but when activity starts, encourage them to improvise rather than just rely on prepared speeches and notes. The preparation work they have done will inform their role-play, but could simply get in the way if they over-rely on it. (It may help to take away the role cards when the role-play starts.)

2.2.3.3 Improvisation

During improvisation students are less guided than role-playing. Students have to improvise with what is in front of them. This prepares them to the unpredictable situations they are to face in real life. During improvisation, first the situations the characters are in, and then the roles are defined. In such situations one person is in

conflict, and the students think about the situation to act their roles by using the language they possess (Sarıçoban, 2004:22).

2.2.3.4 Mini Drama

A mini drama is a short drama including a story. Students perform structured dialogs and thus gain confidence. Mini dramas also prepare students for role-play (Sarıçoban, 2004:23).

Dramatizing stories should only be done after children are very familiar with a story. Teachers do not have to use the exact version of the story studied in the class. Other simpler versions or versions of students can also be used. Wright (2000:62-63) provides the following guidelines for dramatizing stories:

1. Divide the story into sections which, if possible:
 - are in the same setting
 - have more or less the same characters
 - take more or less the same time to act
 - can be turned into a dialog plus a monolog spoken by a narrator
 - can be learnt, practiced, and performed easily
2. Consider having a narrator who:
 - introduces the scene
 - introduces characters
 - introduces the props and says what they are supposed to be
 - reads the narration
3. Consider having a chorus which:
 - echoes the narrator's lines
 - echoes the character's lines
 - adds observations

4. Divide up the inanimate object roles:
 - children can be trees, gates, houses, beds
 - the children playing inanimate objects could act as a chorus
 - the children playing inanimate objects can make observations on what is happening: they can complain, praise, and express their feelings
5. Actors and inanimate objects must:
 - speak their lines clearly to the audience and aim for their voice to be clear enough to be heard at the back of the classroom
 - speak slowly and with a variety of voices and feelings
 - make lively appropriate gestures
 - try not to stand their backs to the audience
 - be easily identifiable from one scene to the next. For instance, the same character in the following scene must wear the same key feature such as a hat, coat, or carry the same bag. Students can also have masks.
6. Decide on a maximum performance and keep to it.
7. Use furniture and aisles as imaginary places. For example, the cupboard can be a mountain.

2.2.3.5 Puppetry

Storytelling with children is often accompanied with puppets. Children are drawn to puppets and thus they should be made use of during drama. Children can also use puppets to express their own ideas and personal views. With use of puppets even the quietest children become quite verbal when it is the puppet talking. They feel more confident since any mistakes made are the puppets' mistakes. Very young children believe that the puppet they see is real where as children in primary school pretend the puppet is alive (Isbell & Raines, 2003: 206).

Chapter 3

Storytelling

3.0 Presentation

The following chapter is divided into four major sections; 3.1 Importance of Storytelling, 3.2 Selecting Stories, 3.3 Storyteller, and 3.4 Sample Activities. The first section (3.1) is on the benefits and importance of storytelling, while the second section (3.2) presents guidelines on how to select stories for children. The third section (3.3) focuses on what a storyteller should do before, during and after storytelling. The last section provides sample activities for a story based lesson.

3.1 Importance of Storytelling

Barker (1985:24) proclaims that to enter 'the world of children and children's literature, a person must enter the world of song, play, and dance, the world of bright-colored books with beautiful illustrations full of surprising, mysterious, and fantastic elements of everyday life'. Children's literature includes narratives such as, fables and myths, fairy tales, stories and so on. Stories have always been a natural part of our lives and are probably the oldest form of narratives in the world (Aiex, 1988). They are an expression of people's values, culture, traditions and customs (Barker, 1985:24). As Zabel states (1991, cited in Koki, 1998) stories have been handed down through time, and are reminders of how life used to be in a certain culture. In addition to these, stories also create group identities and a common sense of culture and understanding (Cox, Not mentioned-NM).

As Koki (1998) points out, all people have a need to share and convey their ideas, and storytelling is one of the oldest methods of communicating ideas. In order to convey information in a comprehensible form and to have an attentive and receptive audience, we need to package it as a story (Pawelec, NM). Whether they are fictional or

real events, stories constitute a huge part of our lives (Wright, 1999:18). As Cordi (2003) explains, before written language natural phenomena were explained through stories. Storytelling derived from the necessity to explain life or the mysteries of the world, and to try to make sense out of things. Stories help people make sense of their experiences, such as, death, illness, marriage and birth. (Tway, 1985, cited in Aiex, 1988). Dudley (NM) defines storytelling as the art in which a teller conveys a message, information, knowledge or wisdom to an audience. This is often done in a subliminal, entertaining way, using different skills and props to enhance audiences' enjoyment, retention, and understanding of the message conveyed. Especially in the old days, stories provided people with ideas, and these ideas prompted people to think and become curious about different things. Subsequently, this curiosity provoked people to learn to read and write (Zipes, 1995:XII). In other words, stories strengthen literacy. As Pedersen (1995) states, storytelling is the original form of teaching and a simple narrative will always be the cornerstone of the art of teaching.

Stories such as fairy tales, which intermingle magic and fantasy, are usually more appealing to children (Barker, 1985: 25). As Kolsawalla indicates (cited in Rixon, 2000:19) with its elements of novelty, humor, conflict and surprise, stories create their own motivation to attend the situation and learn from the context. If children perceive an activity as significant, in other words has a high intrinsic interest, the amount of effort they expend on an activity will be greater. Therefore, it is important that learners carry out activities for their own sake rather than others. Stories are fun and motivating, and they provide a supportive context in which learners are encouraged to express themselves and develop their full potential (Williams, 1999:4-5). As Moon (2000:9) puts it, children will happily talk their heads off if they are engaged in an interesting activity. With stories teachers can cultivate positive attitudes towards foreign language learning and a desire to continue learning (Brewster & Ellis, 1991:1). In addition to these, when a learner's interest is stimulated to communicate in a meaningful way, the learner internalizes the language better (Salaberr & Zaro, 1995).

Fairy tales provide learners with an authentic and easy to understand context. Through authentic stories the real world and real language is brought into the classroom (Brewster & Ellis, 1991:9). Two points make fairy tales easy to understand for children. First, characters in fairy tales are either children or young people of marrying age who act as children. Next, they have one outstanding feature; they are good or bad, beautiful or ugly and so on (Barker, 1985:25). Children are curious by nature and try to make sense of their environment (Barker, 1985:26). Especially around the age of seven, children become increasingly aware of the large society around them. Thus, they strive to learn its knowledge, skills, concerns and aspirations (Zipes, 1995: 4). Stories help children understand and deal with daily problems by providing a link between fantasy and the real world. As Applebee (1978) and Favat (1977) have discovered, children make connections between the plots and events in stories by connecting their own life experiences to that of fictional characters (cited in Mello, 2001). By empathizing with book characters, children understand themselves and others to a greater degree. The fictional dilemmas presented, offer children opportunities to practice their problem solving skills necessary in real life (Cecil, 1992:XI-XIII). Through the characters in the story, children learn to face situations with greater strength and wisdom (Cox, NM). Howarth (1989:61, cited in Beaty, 1994:131) asserts that to solve problems one must not only take risks but also confront the worst that might happen. Fairy tales confront the worst of situations which children are afraid of. Therefore, in a way stories develop children's confidence and encourage social and emotional development (Brewster & Ellis, 1991:1). Children get to know themselves and others, thus become more successful in coping with psychological problems of growing up (Pedersen, 1995).

Zipes (1995:219) looks at children's appeal to stories from a different point of view. He indicates, this attraction children have roots from issues they repress and are afraid to talk about, such as, death, abandonment and neglect. Stories help children handle things that are otherwise difficult to speak about directly (Howe & Johnson, 1992:11). How the characters survive these situations with good will and a desire to lead

a different life is of interest to children. Activities based on stories foster an attitude of co-operation between learners (Salaberr & Zaro, 1995). Focusing on such issues and conflicts unifies a group, and brings teachers and children closer together, forming a bond of understanding (Zipes, 1995:8). This also builds mutual confidence and helps students feel confident in using and experimenting with the target language (Salaberr & Zaro, 1995). With stories a teacher can achieve a warm and happy atmosphere where the teacher and students enjoy working together (Moon, 2000:3).

Storytelling provides similar conditions to the learning of the mother tongue, therefore it is considered as a natural approach to 2nd language development (Kolsawalla, cited in Rixon, 2000:20). Since children's literature is consistent with the nature of children it is an excellent tool to teach ESL (Barker, 1985:26). As Rosen indicates, most of the time children utter themselves through stories and they understand what others say through stories (cited in Pawelec, NM). Because of its familiarity, stories are an ideal context to present language (Brewster & Ellis, 1991:1). Through stories children encounter new vocabulary items and language in a context they can relate to (Moon, 2000: 109). Through context children appreciate where their learning fits into their experience and this is vital in language learning. As Brumfit (1997:19) has stressed, a word without a sentence is rarely meaningful and a sentence without a context is hard to understand. Stories fulfill this need for context. Besides, as aforementioned, children have been listening to stories in their mother tongue for years, so stories provide a familiar and, hence, safe environment for them.

Krashen (1981) puts forth that, storytelling is not traditionally associated with 'learning', hence, the 'affective filter' level is low. This is an advantage in the learning process as the learner absorbs and assimilates more than in a formal teaching learning situation (Kolsawalla, cited in Rixon, 2000:19). Within such an environment children tend to take more risks than real life and try things out in their fantasy and imagination (Brumfit, 1997:20).

George and Schaer (1986, cited in Aiex, 1988) have discovered that storytelling is also an effective method in stimulating children's imagination. Egan (1999) mentions that classic fairy tales have great power to engage and exercise young children's imagination (cited in Mello, 2001). The interactive nature of stories, recreating the scenes, characters and ideas in a story inspire creativity and inventiveness in children (Salaberr & Zaro, 1995). As children identify with the characters in the story, they become personally involved with the story. They interpret the narrative and illustrations in their own way, and this helps them develop creativity (Brewster & Ellis, 1991:1). Cox (NM) asserts that recent studies have shown that children who lack imagination are more likely to fail in school and are more susceptible to violence. To this Beetlestone (1998:77) adds, children may become frustrated and develop low self-esteem if they do not surface feelings such as worries and fears. Imagination is a tool for minimizing this frustration and low self-esteem that may inhibit learning. As imagination is linked to expressing feelings and serves as an outlet for emotions, it is necessary for a child's emotional well being. Children who possess extensive imagination are able to imagine more alternatives to the situations before them and have more insight into other possible choices.

Furthermore, for children literature is a good source of information about cultural values as well. Stories include what adults want children to believe, and through stories children can learn about and explore cultural habits (Kuhiwczak, cited in Rixon, 2000:46). Gaining knowledge pertaining to the social and cultural background of the target language country is a crucial part of a learner's competence in a foreign language (Ibsen, 1995:143). Telling stories from various cultures supports multicultural awareness in classrooms. Mello (2001) likens the storyteller to an ambassador in such situations. When stories are told, the teller brings stories from other cultures and other places into the classroom. In other words, s/he builds a bridge between cultures. Cox (NM) also adds that stories increase tolerance and understanding of people from other cultures. It is important for students to understand life styles and views that differ from those of their

own culture (Garvie, 1990:31). This way they can appreciate the fact that other people's feelings and values are as important as theirs (Ibsen, 1995:144). When presented with stories from different cultures, students also begin to examine their own biases and conceptions. Thus, they clarify their own values and begin to challenge their own traditional ideas (Mello, 2001).

In addition to culture, moral values can also be taught by stories. Fairy tales focus on concepts such as good and evil, hope and despair, security and danger. Stories provide a great amount of good examples and create an emotional attachment to goodness. They familiarize children with codes of conduct they need to know. Stories enable them to rehearse moral decisions and strengthen their solidarity with the good. As Bettelheim (1975) suggests, what children need is not moral education through abstract ethical concepts but instead through tangibly right and meaningful things. He adds that, the path to this lies through fairy tales (<http://www.rif.org/educators/articles/storytelling.msp>).

3.2 Selecting Stories

There are many factors to consider when choosing stories for classroom use. Brewster & Ellis provide a list of criteria for selecting stories, some of these criteria encompass, the level of the story, content or subject matter. However, one of the first things a storyteller should consider while selecting a story is how s/he, the teller, feels about the story. If the teller is not comfortable with a story, its values, characterization, time or place or the plot s/he will not be able to tell it wholeheartedly (Wright, 1999:18). As Malkina (1995) puts it, story selection should meet two criteria, objective and subjective. The teacher should find a story that meets the subjective criteria, in other words the child's or the storyteller's preferences. First of all, the subject matter of the story should be relevant and interesting to students. This way once their curiosity is aroused, the students feel motivated to listen and do further activities based on the story. Especially, stories that blend two worlds of children, the real world and the imaginary

are better suited for them (Barker, 1985:26). In brief, the story chosen must stimulate and give enjoyment to students (Garvie, 1990:70). Once a teacher meets the subjective criteria, s/he should focus on the objective criteria; issues such as the language and the level of the story (Brewster & Ellis, 1991:17).

The teacher must check and see if the language level of the story (vocabulary, structures, and functions) is appropriate for the students and if it fits into the objectives of the lesson. Brewster & Ellis (1991:18-20) enumerate three main topics in adapting stories, vocabulary and general meaning, grammar, and organization of ideas. To begin with a teacher's job is to check unfamiliar content, words or idioms in the story. For instance, the word 'pound' could be changed to 'kilos. Also, some idioms can be rephrased to enhance understanding. Next the tenses, structure and word order used in a story might cause confusion. If there are too many tenses, a teacher must decide if they should be simplified. For instance, rather than using 'everyone was enjoying the ride' the teacher can use 'everyone enjoyed the ride'. In addition to these, the word order in stories might be changed to provide a more dramatic effect or to ease understanding.

One more point the teacher should take into consideration is the length and complexity of sentences in a story. Long and complex sentences can be divided in order to ease comprehension. Moreover, there may be many characters and ideas in a story that may cause confusion for children. Some of the characters and events may be left out to reduce the length of the story without ruining the overall effect. Much care should be given when adapting because if stories are modified too much they might lose some of their magic.

The story chosen should not have a very complicated plot. It should have a clearly defined theme, a well-developed sequential plot and a dramatic appeal. Long stories with detailed descriptions lead to loss of interest and thus motivation (Pedersen,

1995). The longer the stories are, the more bored the children will get. To avoid this, Wright (1999:18) proposes stories be broken into different parts.

Malkina (1995) proposes that a story should contain chain structures, rhyming words, action and sound words, and repetition. The repetitions in a story make it easier for the students to understand. This also allows them to refresh their memory and gives time to think for future predictions about the story (Bruti, 1999). Malkina (1995) draws attention to action words because they allow students to respond to stories mentally and physically. Physical involvement facilitates students' comprehension and provides an opportunity for students to identify with the characters. Brewster & Ellis (1991:17) also stress the importance of natural repetition in encouraging participation in the text. Through repetitions children get a chance to practice patterns, pronunciation and recycle language items. If the story includes rhyme, onomatopoeia, rhythm or intonation, the students will enjoy imitating and thus improving their pronunciation skills.

In addition to all of these, Kuhiwczak (cited in Rixon, 2000:48) claims stories including political manipulation, a writer's own prejudices and ignorance should not be chosen since children are susceptible to absorbing negative stereotypes. Stories should promote positive attitudes towards the target culture and towards language learning in general (Brewster & Ellis, 1991:17).

To sum up the following checklist that has been provided by Saskatchewan Education can be used while choosing a story (1989). Although not all of the questions will fit every story, it is still a comprehensive list to refer to while selecting stories.

- Is the material of value to students' personal growth and understanding?
- Are topics, characters, style and motifs appropriate to the student level? Can the material maintain interest?
- Have controversial subjects been treated sensitively and without sensationalism?
- Is content free of bias and stereotyping in text and illustration?
- Do the materials include a fair representation of ethnic and cultural groups, male and female characters, older people, and people with disabilities? Are they portrayed in a variety of occupational and behavioral roles?
- Do the vocabulary and the language patterns used by the author promote language growth and development?
- Are vocabulary, sentence structure, figurative language, and the level of abstraction suitable for the intended purpose and grade?
- Is the information current and accurate? Have important facts been omitted to convey an inaccurate perspective?
- Is organization and presentation of information suitable for the intended student use?
- Are the format and technical quality appropriate for the intended use?

Adapted from Learning Resource Centres in Saskatchewan: A Guide for Development. Saskatchewan Education, 1989, pp 60-62.

Retrieved from <http://www.sasked.gov.sk.ca/docs/ela/planning03.html>

3.3 The Storyteller

The attributes of telling a story should not be regarded completely the same as reading a book. Storytelling is comprised of telling a story in one's words, whereas reading a story is done mainly by relying on a book. In storytelling the teller has more of a chance to notice and work on listeners' reactions, thus the process of sharing becomes interactive. It is said that, most of the time it is easier to understand a story being told than one being read. However, as many storytellers note, to tell a story in an effective way one has to learn it by heart. At this point, it is essential to note that what is meant by

learning by heart is not rote memorization (Beaty, 1994:11,14). As Pedersen (1995) asserts to make a story one's own, tellers have to read it several times. Mastery of the story's beginning (introduction of characters), body (building of conflict), and climax (resolution of conflict) is of utmost importance. The following are lists of what teachers should do before, during and after telling a story:

3.3.1 Before Telling the Story

Teacher should...

1. Adapt the story if necessary.

- Stories can be adapted by using the aforementioned guidelines.

2. Find the most appropriate way to learn the story.

Teachers can choose among the following:

- taking notes about the main incidents in the story
- preparing outlines or cue cards
- seeing the story as a film in one's imagination; by visualizing scenes or drawing story maps
- remembering a dramatic or verbal rhythm in a story
- remembering the personality of the characters as reminders of a story

(Wright, 2000:12)

3. Avoid learning the story word by word.

- Learn the main incidents in the story.
- If teachers try to learn a story word by word, they will eventually hesitate and pause at certain parts they forget, and hence destroy spontaneity.
- This leads to nervousness that children notice immediately. On the other hand, by learning the events of a story they can compensate the actual words with their own.

- It should not be forgotten that storytellers add something of their own to the story and thus each teller produces a different version of it.

(MacDonald, 1993:11).

4. Note down catchy words, phrases, songs and rhymes.

- Rhymes and songs make stories more memorable.
- Rich vocabulary; onomatopoeic words, chosen adjectives, adverbs add color and texture to the story.

(Pedersen, 1999: 3)

- Guide students to visualize not just what is said but also how things look, feel, including colors, scents, textures and tastes. Use three to five sensory descriptions in your story (Gere, NM).

5. Determine sections of the story to stop at and ask questions.

- This will give teachers time to ask questions about what will happen next.
- Students have time to predict upcoming events.
- Gives teachers breathing space.

(Howe & Johnson, 1992:74)

6. Practice using body language.

- Teachers should be able to use their whole body effectively.
- Sit or stand, do not be hunched up

(Wright, 2000:16).

- Practice miming certain actions, using the eyes and gestures appropriately and efficaciously (Garvie, 1990:87).
- Overusing physical gestures will cause distraction (Howe & Johnson, 1992:74).

7. Practice reading and telling the story aloud more than once.

- Record the telling and play it back to analyze and find out weak points.
- Tell the story to friends.
- Go over problematic parts and check the text to see if any parts have been forgotten.

(Slattery & Willis, 2001:103)

- The final rehearsal should be on feet and active telling with an imaginary audience.
- Practice makes perfect and with practice teachers gain confidence.
- Try to improvise and remember that what is important is not word by word memorization.

(MacDonald, 1993:19-21)

8. Practice using their voice.

- Practice speaking loudly, softly, with high/low pitch, soft/harsh voices.
- Try saying sentences in different moods such as, happy, sad, surprised.

(Wright, 2000:16)

9. Pre-teach unknown vocabulary that is crucial for understanding.

- Certain vocabulary items are essential to understand the story and should be taught beforehand.
- Do not teach every unknown word. Do not forget guessing is a part of language learning.

(Pedersen, 1999)

10. Provide a context for introducing the story; prepare story readiness.

- Introduce main characters of the story.
- Provide a summary of the main storyline.
- Elicit previous knowledge related to the story. (Brewster & Ellis, 1991:25)
- Provide a comfortable unthreatening atmosphere (Howe & Johnson, 1992:75).
- Relate the story to the listeners' lives. For example, in a story like 'Frog Family' listeners can be asked questions about their own family (Wright, 2000:15).
- Set the mood with music, lighting or an introduction. This helps children create an imaginative world (Howe & Johnson, 1992: 81).

11. Catch the listeners' attention.

- Find a strong, clear beginning for the story.
 - A clearly prepared opening sequence will inspire confidence.
- (Howe & Johnson, 1992:74)

12. Find appropriate props related to the story.

- Props aid comprehension (Brewster & Ellis, 1991:70)
- Find supporting material such as, pictures, realia, sound effects related to the words in the story.
- Ask children beforehand to bring certain objects to class. These may be props appealing to senses such as gustatory as well as visual, kinesthetic and so on. For instance, for the story 'Little Red Riding Hood', children can bring things such as cupcakes and a red hat.
- Props such as flip over pictures or puppets can be used before narration to create anticipation or curiosity.
- Background sheets can be used to set different scenes.

(Garvie, 1990:91)

13. Signal story time.

- Take out a certain object to signal story time. This could be a story bag, a puppet, a hat and so on.
- Do a certain action each time a story session starts. Such as, putting a certain kind of music on, turning the lights on and off, lighting a candle, writing story time on the board and so on.
- Change class setting for story time, if possible.
- Try to get the listeners nearer. This gives the listeners the feeling that the teller is about to share something with them.

(Wright, 2000:13-14)

14. Prepare the physical setting of the class.

- Arrange suitable seating for storytelling. If possible provide cushions or rugs students can sit on.
- A well thought story spot creates group identity and protects groups from distractions.
- Remove possible distractions, such as clocks, toys.

(MacDonald, 1993:23-24)

- Make sure each student is able to see the teller. A U-shape could be appropriate for such a situation (Wright, 2000:13).

15. Decide on what language points students need to understand for comprehension.

- Find pictures, objects depicting the meaning of some words, or simply decide on how to explain them while telling.

16. Decide on how much time to spend on the story and which follow up activities to do.

- Sample follow up activities are provided in section 3.4.1

3.3.2 During the story

Teachers should:

1. Maintain eye contact with listeners.

- This way they can hold the listeners' attention, involve them in the story and respond to their moods (Pedersen, 1995).
- Have all children seated at the same level for good eye contact.

(Howe & Johnson, 1992:75)

2. Speak spontaneously.

- Improvise. Do not try to get every word right

3. Check understanding and give immediate feedback.

- Do not rush through the story.
- Explain certain cultural information if necessary.
- Ask comprehension questions from time to time.

(MacDonald, 1993:25)

4. Use their voice in an effective manner.

- Speak loud enough for each listener to hear the story clearly.
- Speak with warmth and natural intonation. Know where to pace and where to talk rapidly depending on the story.

(Macdonald, 1993:25)

- Adopt a different voice for the narrator and the characters, speak loudly, softly, slowly, high-pitch, low-pitch, depending on the character. For example, speak slowly with a deep voice while imitating an old man.
- Speak happily, sadly, excitedly to convey the emotions of characters.
- Pace and pause to give listeners time to understand and be active by predicting what is next in the story.
- Stress important words.

(Wright, 2000:16)

- It is considered more appropriate for narration to be told more rapidly while reported conversations at a natural speed (Pedersen, 1995).

5. Involve listeners as much as possible.

- Stop and talk to the children about what is happening (Slattery & Willis, 2001:97).
- Encourage listeners to participate by repeating key vocabulary items, sounds, chants (Brewster & Ellis, 1991:28).
- Use masks to assign roles to students and ask them to participate by miming their characters when they are mentioned.

6. Make use of support materials. Make use of props such as puppets, objects or costumes.

- Make sounds or use sound effects for things in the story such as trains, cars (Slattery & Willis, 2001:100).
- Use real objects, if possible. This adds authenticity to the story. Through real objects details of a story become available to students (Brewster & Ellis, 1991:70).
- Use puppets or figurines to represent different characters.
- Movable pictures and magnet boards can be used to build the story in front of the listeners' eyes. Especially with stories such as 'The Turnip'. Characters and objects can be attached to the board as the story progresses. If magnet boards are not available, some blue tack and the blackboard can be used instead. (Brewster & Ellis, 1991:70)
- Use pictures to clarify the meaning of some words or to add to the meaning of words in the narrative. Make sure pictures are large enough for everyone to see. (Brewster & Ellis, 1991:70)
- Suitable sets of pictures for each story are very effective tools. However, they should not be cluttered and confusing.

(Garvie, 1990:91)

7. Avoid using cue cards, outlines, or story maps during telling.

- Cue cards will destroy spontaneity and lead to hesitations or stops during the story.

8. Express enthusiasm, spontaneity, creativity and enjoyment

- If a teacher is enthusiastic, the students will be too (Pedersen, 1995).

9. Use body effectively.

- Do not hold the body too rigid. Let the story move the body naturally.
- Develop your own style.
- Do not gesticulate wildly and leap around the room without control.

(MacDonald, 1993:25)

- Mime actions or vocabulary to clarify meaning. For instance, during the story 'Little Red Riding Hood' teachers can move like the Red Riding Hood by picking flowers, and like the wolf by holding their hands up to their face, and giving wicked looks.
- Movements done during storytelling should be slower than in real life. Through this students have time to appreciate the teacher's movements.

(Wright, 2000:15,17)

10. End the story with confidence.

- Deliver the final words with care.
- Gently set listeners back down to their own lives and out of the 'other world'.

(MacDonald, 1993:26)

3.3.3 After the Story

Teachers should...

1. Rest quietly for a few moments.

- Let listeners return from the dream world at their own pace.

(MacDonald, 1993:26)

2. Ask comprehension questions

- Questions such as ‘What could have been done?’ ‘What would you do?’ can be asked (Pedersen, 1995).
- Open-ended questions help provide personal attachment and make a story more memorable (Howe & Johnson, 1992:46).

3. Do follow up activities based on the four skills.

- Explained in detail with sample activities in section 3.4.1

4. Retell the story

- Retelling a story is a natural activity for children.
- Giving plenty of opportunities to retell stories will develop fluency in children.
- Children like to share stories with others and this builds their confidence in telling stories.
- Retelling is an opportunity for personal expression.
- Children’s memory can be prompted with a sequence of pictures, a sequence of key phrases, a sequence of words, mimes, figurines and puppets.
- Children can be asked to their favorite part of a story, or from the protagonists or antagonists point of view.
- Children can wear masks, wigs and pretend to be a character or become an object in the story.

(Wright, 2000:47-49)

5. Rebuild a story.

- Teachers can rebuild a story by choosing one of the following:
 - Invent an earlier episode.
 - Create a fresh ending
 - Change first person to third
 - Drop a character/s and add a character
 - Change a character's behavior
 - Make a hero or heroine/ a heroine a hero
 - Change features or sympathies within a story, e.g. foolish behavior becomes courageous
 - Story characters tell their version by freeze framing, role play or interviews
 - Genre- changing fairy tale in to a murder mystery
 - Change a geography/historical setting

(Howe & Johnson, 1992:67)

3.4 Sample Activities

Activities mentioned in this section are for use before, during or after the story. However, most teachers might choose to use the during activities after the second telling of the story and reserve the first telling for mere pleasure of listening to the story itself. The choice is up to the teachers to use and adapt the activities according to their classes. Many of the activities are appropriate for a variety of ages and language levels. Only the teachers themselves can decide on the most appropriate one.

3.4.1 Listening

Listening is the skill children acquire first and what they hear is their main source of language (Scott & Ytreberg, 1990:21). Storytelling is a valuable way to develop listening skills in children. Many of the folk tales told to children were sung by minstrels and passed on from village to village (Chenfeld, 1978: 227). To be successful during communication students must learn to listen and understand what is said to them. To develop this ability students need a lot of practice in listening to English and storytelling is an enjoyable way to fulfill this need.

Since listening to English is an essential way to acquire the language, to pick up structures and vocabulary, teachers should provide as many opportunities as possible (Doff, 1990: 198). Teachers should not forget that, most of the time, the classroom is the only place students get a chance to hear the language. Since it is not possible for students to go back and check something they have not understood as they would in reading, it is also important that teachers say things clearly and repeat them. For instance, while telling a story teachers can re-tell or in other words repeat certain parts to enhance understanding (Scott & Ytreberg, 1990: 21). Teachers should make sure children know that they are not expected to understand every word they hear. Let students know what you expect of them beforehand. Tell them what they need to focus on and what they are to do while and after they listen (Brewster & Ellis, 1991:42).

Moreover, teachers should help students develop listening strategies such as predicting, inferring opinion or attitude, working out meaning from context and recognizing words such as first, then, finally, but. Students should also be encouraged to use guessing while listening. They can use their background knowledge or information given through pictures and body language to guess meaning of words. Students can also be prompted to predict what might happen next in a story. This way they listen to check whether their expectations match with what they hear. In addition to these, building an awareness of stress, intonation and body language will aid children in determining emotions within a story. All these contribute to the understanding of a story (Brewster & Ellis, 1991:42).

It is essential to remind teachers that listening is not a passive activity. Children will listen with understanding more effectively if their attention is directed to specific points to listen for. This can be done by using activities that support listeners' understanding, such as providing visual support or written framework (Brewster & Ellis, 1991: 41). Some of the listening activities used wake students up, make them move around, create noise or movement, while others calm them down and make them concentrate on what is in front of them. However, it should also be mentioned that since children have a short attention span, they should not be overloaded when working on listening tasks (Scott & Ytreberg, 1990:22). Some of the most commonly used activities with young learners include, listen and color, listen and draw, listen and point, listen and make, listen and mime, listen and identify, listen and correct, listen and repeat, listen and respond, TPR games, listen and guess, listen and match, listen and sequence.

Rhymes, chants and songs can be used as a starting point to many of the activities mentioned above. Songs are an important part of listening and they have been related to stories throughout history. There are songs about almost all the animals, feelings and places. Children love rhymes and songs and like to repeat them. Most

rhymes and chants include repetitive words and phrases, and have a natural rhythm (Scott & Ytreberg, 1990:27). Listening to songs improves pronunciation of sounds, stress, rhythm and intonation. Songs are also a great way for children to learn or practice vocabulary items (Brewster & Ellis, 1991:43). For instance, with songs such as 'Head and Shoulders' students practice or learn vocabulary by listening and identifying. They get a chance to physically respond to the song. While with some other songs such as 'This is the way' are suitable for miming.

Total Physical Response (TPR) games are ones which children both listen and follow instructions. Children listen to and watch the teacher, and do the actions. On top of this, they often repeat the words too (Slattery & Willis, 2001:24). Through Total Physical Response (TPR) children quickly and easily acquire new vocabulary and structures, in a fun and stress free environment. Since it is suitable to all abilities, even students who do not do well in classes join in. Thus, it is a good way to increase confidence in children (Cain, 2000: 37). The game 'Simon says' is a good example to TPR games which students enjoy. As Bekiri (2003) asserts when a lesson includes a game, it is no more a lesson in the eye of the learners.

The following are a few examples of listening activities related to storytelling.

1. Jump on the Pictures

Level of activity: Elementary

Function of Activity: Listen and Do

Materials and Preparation: The Story Frog Family (provided at the end of this activity), Flashcards or drawings of the Frog Family, paper for lily pads, an area of floor to use as a pond

Procedure:

1. Tell the story once. Draw or stick the frog family pictures as you tell the story.
2. The following pictures may be used as the frog family.
However, the size of the frogs should be changed to represent mummy, daddy frog and their children.
3. Make sure students all know who is who.
4. Explain to students that you are going to tell the story again and that this time some of them will be the frog family, and act as them.
5. Ask for volunteers and invite them over to the pond.
6. As students hear their characters they jump on to the lily pads.
7. To include more students, divide the class into two and ask them to be the frog family.



(Hallmark Cards, Inc.)

(Wright, 2000:19-20)

THE FROG FAMILY

Story	Actions
This is a story about Daddy frog, Mummy frog, Sister frog, Brother frog and Baby frog. It was hot – very, very hot	Point to the pictures as you name the frogs. Wipe your forehead, and make ‘hot’ gestures.
And Daddy frog Went jump, jump, and sat on a leaf in the pond.	Point to the picture of daddy frog and squat down beside the pond. Jump three times and sit on a leaf in the pond.
Mummy Frog was hot – very, very hot	Point to Mummy frog, squat by the pond, and make ‘hot’ gestures.
So Daddy frog said ‘Come here’	Point to Daddy frog, return to the leaf, and beckon to Mummy frog.
Mummy frog went jump, jump, jump and sat on the leaf in the pond.	Point to Mummy frog, squat by the pond, and jump three times to sit on a leaf by Daddy frog.
Sister frog was hot – very, very ‘hot’	Point to Sister frog, squat by the pond, and make hot gestures.
So Mummy frog said ‘Come Here!’	Point to Mummy frog, return to leaf, and beckon Sister frog.
Sister frog went jump, jump, jump, and sat on the leaf in the pond.	Point to Sister frog, squat by the pond, and jump three times to sit on a leaf by Mummy frog.
Brother frog was hot – very, very hot.	Point to Brother frog, squat by the pond, and make hot gestures
So sister frog said ‘Come Here!’	Point to Sister frog, return to leaf and beckon Brother frog.
Brother frog went jump, jump, jump and sat on a leaf in the pond.	Point to Brother frog, squat by the pond, and jump three times to sit on the leaf by Sister frog.
Baby frog was hot – very, very hot.	Point to Baby frog, squat by the pond, and make ‘hot’ gestures.
So Brother frog said ‘Come Here!’	Point to the Brother frog, return to leaf, and beckon to Baby frog.
Baby frog went jump, jump, jump and	Point to baby frog, squat by the pond, and jump three times to sit on the leaf by Brother frog.
And then –SPLASH- they all fell into the water!	Start to move backwards and forwards as if you were losing your balance and fall in to the pond.

(Phillips, 2000:20-21)

2. Muddled Pictures

Level: Elementary

Function: Listen and Sequence/ Listen and Check

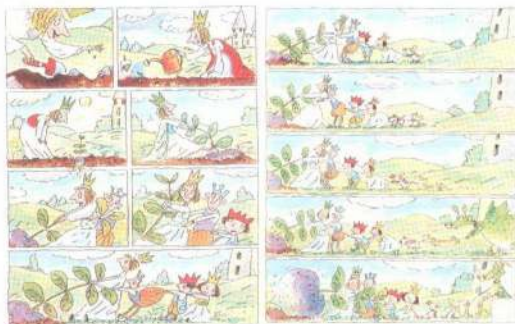
Materials and Preparation: A set of pictures depicting the main events in a story. A set of pictures for each pair and one set of pictures to display on the black board.

Procedure:

1. Explain to students that all the pictures are in random order.
2. Put students into pairs and distribute each pair a set of pictures.
3. Ask them to put the pictures into correct order.
4. Tell students to listen to the story and check the order of their pictures.
5. Stick the larger version of the pictures on the board in a random order. Each picture is given a number.
6. Ask individual students to come to the board and put the pictures into order one by one.

(Wright, 2000:31)

For instance, the following pictures or just one part of them can be given to students in random order. It is up to the teacher to decide based on the students' level.



(The Great Big Enormous Turnip, Pebbles 1, 1999:10-11)

For younger students the following pictures about The Ugly Duckling can be used.



(Read and Learn with Classic Stories, Grade 1, 2002: 253-254)

3. True or False?

Level: Elementary

Function: Listen and Respond

Preparation: Make changes to a story the students already know.

Materials: A small bell for each student.

Procedure:

1. Distribute each student a bell.
2. Explain to students that they are to ring the bell each time the teacher tells something wrong about the story.
3. Tell the story.

(Slattery & Willis, 2001:108)

If bells are not available, listeners can be asked to clap their hands instead. One other option is to have students make their own shakers in class before the story. To make a shaker students bring two decorative paper cups, dry beans and glue to class. They put the dry beans in one of the cups and stick the two cups together with a tape (Pudley, ed., 2000:77). Sample story text:



The Pied Piper

Once there was a town called Hamelin. The people in the town had a problem: there weren't any cats in the streets, in the houses, in the schools, in the shops, even in their beds! 'We must get rid of the rats!' the people said. But how?

Then one day, strange man came to town. He wore a *small* hat and had a *guitar*. 'I can get rid of the *cats*' he said. 'What will you give me if I take them away?'

'Lots of *gold*' said the people. So the Pied Piper started to play his *guitar*. Strange music came out of the *guitar*, and soon the *cats* came out of all the shops, houses, and schools. The road was full of rats. They all followed the Pied Piper.

He Pied Piper led the *cats*: *under* the bridge, *up* the hill, *down* the hill, *through* the castle, *along* the road, *past* the *big* house, *through* the garden of the *little* house, *into* the wood, *out* of the wood, and *over* the river.

(Adapted from Phillips, 2000:26)

4.Listen and Draw

Level: Elementary

Function: Listen and respond

Preparation: A handout containing a drawing of an empty basket. The story 'Little Red Riding Hood' with some additional sentences related to Little Red Riding Hood's basket.

Materials: Worksheet photocopied for each student

Procedure:

1. Distribute each student the handout.
2. Explain to students that they are to draw each food item Little Red Riding Hood has in her basket.
3. Tell the story. Give students enough time to draw the items.
4. Ask students which items they have in their basket.
5. Draw a basket on the board and ask individual students to come and draw the items in the basket.

(Adapted from; Slattery & Willis, 2001:108)

Variations: Students can also be given another handout containing pictures of various food items. They can cut and stick the food items mentioned in the story.



(Pebbles 1, 1999:48)

5. Paper Plate Parade

Level: Elementary and above

Function: Listen and Make

Preparation and Materials: Ask children beforehand to bring the following items to class; paper plate of different sizes and colors, crayons, felt-tip pens, yarn, glue, scissors, ruler, plastic wiggly eyes, cotton, straw. (This is a follow up activity of the story 'The hare and the tortoise')

Procedure:

1. Explain to students that they are to make turtles or rabbits (hare) using paper plates.
2. Stick two finished versions of the animals on the board.
3. Tell students they will need two plates to make the turtle, and one big white plate and two small white ones to make a rabbit.
4. Tell students to cut and color the plates accordingly;



Rabbit; cut one small plate in half and color the pieces pink and white.

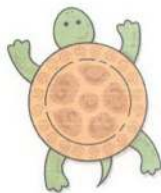
- First stick one of the small plates on to the big one as in the example.

- Next, glue the two half pieces on to the small plate. These will be the ears. Then, add a cotton tail and straws as whiskers.

Turtle; cut the rim of one plate into five pieces and cut them to look like feet and a tail.

- Color them green. Also cut and color a head out from the middle of the same plate. Then, decorate the other plate to add texture to the plate to make it look like a turtle's shell.

- Next glue all the pieces on to the big plate.



* Remind students that they are free to come and look at the finished example on the board. (Purney, ed., 2000:188)

3.4.2 Reading

As Hughes and Williams (2000:3) assert reading is a receptive skill and learners tend to understand more than they can say. When students read and understand the gist of a story without knowing every word, they feel a sense of confidence. As a result, children feel motivated to read more. Reading comprehension is similar to listening comprehension. Both skills require active participants in constructing meaning. As in listening, learners need to know why they are reading something. It is pivotal that learners learn and become confident in using the same strategies as in listening such as predicting, inferring opinion or attitude, working out meaning from context and recognizing words such as first, then, finally, but. Use of pictures and general knowledge on a topic will help children guess the meaning of unfamiliar words. Especially with very young learners, pictures are vital to comprehension since the written word means little to children. Teachers should not demand a lot from students at early stages of reading development (Brewster & Ellis, 1991:42,55).

Especially at earlier stages, reading remains at the word level. At these stages of development, word recognition games such as, matching words and pictures, pointing to objects on a card can be used (Scott & Ytreberg, 1990: 50). Learners at early stages mainly rely on pictorial information and with time they gain confidence in reading the written word on its own (Brewster & Ellis, 1991: 55). Through stories vocabulary is presented in a vivid and clear context and the illustrations help convey meaning. As Kolsawalla states, stories provide an opportunity to create networks of words related in meaning or words connected to a certain concept or theme. Besides, the repeated use of words in the same context or in varying contexts helps children infer the meanings of the words (cited in Rixon, 2000: 19). Some of the vocabulary items are for passive recognition only and learners are not expected to produce them. The context and the funny situations in story make vocabulary items more memorable. Introducing lexical sets such as fruit, animals, rooms in a house make these items easier to remember. Thus, students can associate new vocabulary with the ones they already know. During

storytelling objects, drawings, illustrations, mimes and expressions should be used to clarify meaning. In addition, techniques such as using opposites, guessing from context and eliciting can be used to introduce new vocabulary. Activities such as dominoes, bingo, classifying words into different categories and memory games are suitable to practice new vocabulary items (Brewster & Ellis, 1991:33-35).

As learners grow, they have less difficulty in transferring their reading skills from their own language to English. Thus, teachers can focus more on content. With more advanced learners, activities such as matching pictures to speech bubbles, arranging sentences and verifying written statements (True- False) can be used (Brewster & Ellis, 1990: 57). As Scott & Ytreberg (1990: 49) state print is the second main source of language. As learners advance, printed material becomes the main source of expanding language.

As aforementioned, building confidence in children is of significance and nursery rhymes can be utilized to achieve this. Since in nursery rhymes and traditional fairy tales children read what they already know by heart, they understand what they read and feel more confident. Additionally, to build this confidence and positive attitude towards reading in general, phrases or sayings from a story can be posted on bulletin boards at a regular basis.

One other crucial point in reading is to arouse curiosity before reading. Talking about a story and its possible endings is one way of doing this. If learners do not have a genuine purpose to read they will be unwilling to read and have negative attitudes towards reading (Scott & Ytreberg, 1990:53, 57).

1. Picture Word Matching

Level: Elementary

Function: Read and Match

Materials and Preparation: A handout containing words and matching pictures. Word cards and larger versions of the pictures

- This can be used before the story Goldilocks and the Three Bears to pre-teach vocabulary or as a post activity to revise vocabulary.

Procedure:

1. Distribute students the handout below.
2. Ask students to try to match the words and the pictures.
3. Check the answers by matching the words on the board.

(Adapted from Wright, 2000:26)

Match the words with the pictures.



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

Bathroom

Sitting room

Dining room

Kitchen

Bedroom

(Pictures from; Here Comes Super Bus 1,2000:42)

2. What Did They Say?

Level: Elementary

Function: Read and Match

Materials and Preparation: Handouts containing pictures of characters and speech bubbles. Larger versions of each picture and speech bubble

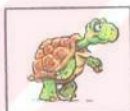
Procedure:

1. Distribute the handouts about the story 'The Hare and the Tortoise'.
2. Students read and try to match the speech bubbles with the characters.
3. Check the answers together and display on the black board.

(Adapted from Brewster & Ellis, 1991:248)

Who Said What?

Draw a line to match the speech bubbles with the correct characters.



I will just stop and sleep for a few minutes.

I am slow but I always reach where I am going.

I am so fast. I can run like the wind.



You are so slow. You will never beat me!

I will race you!

Images (Turtle: Pebbles 1, 1999) (Rabbit: Read & Learn, 2002)

3. Muddled Sentences

Level: Elementary

Function: Read and put in order

Materials and Preparation: Choose key sentences from the story. Write the sentences on to paper. Make a copy for each student and cut the sentences into single sentences.

- This activity can be used before a story as a prediction exercise, giving children a purpose to listen. It can also be used during or after the story.

Procedure:

1. Distribute a set of sentences to each student.
2. Ask students to put the sentences into the correct sequence.
3. Teacher can tell the story once again so the students get a chance to check their answers.

(Wright, 2000:41)

A sample handout for the story 'Goldilocks and the Three Bears'

A big father bear, a middle-sized mother bear, and a little baby bear lived in a house in the woods.
The bears went for a walk in the woods.
A little girl called Goldilocks went into the bears' house.
She ate the honey in the big bowl but it was too hot.
She sat on the big chair but it was too high.
She lay on the big bed but it was too hard.

4. Gap Filling

Level: Pre-Intermediate

Function: Read and Write

Preparation and Materials: Two different version of a story (A-B) with different words omitted.

Procedure:

1. Put students in to pairs.
2. Distribute each pair handouts A and B.
3. Tell students the omissions in handout A and B differs.
4. Tell students that they are to complete the story by asking questions to each other.
5. Check the answers together as a class.

(Adapted from Slattery & Willis, 2001:109)

The following activity can be used to practice Past Tense.

Handout A

Once upon a time in a tiny village there was a kind old woodcarver _____ Geppetto. One night Geppetto _____ a puppet with a smiling face, and he called him 'Pinocchio'. He wished Pinocchio were a real boy. That night the Blue Fairy _____ to Geppetto's cottage and said he needs a son.



Pinocchio _____ his eyes and moved around. He wasn't a real boy yet, first he _____ to be brave, truthful and unselfish. So the fairy left Jimmy the Cricket to help Pinocchio. The next day Geppetto woke up and _____ Pinocchio could walk and talk. Pinocchio had to go to school and learn to be a real boy. Geppetto _____ him some books and sent him to school.



Handout B

Once upon a time in a tiny village there was a kind old woodcarver named Geppetto. One night Geppetto made a puppet with a smiling face, and he _____ him 'Pinocchio'. He _____ Pinocchio were a real boy. That night the Blue Fairy came to Geppetto's cottage and _____ he needs a son.



Pinocchio opened his eyes and _____ around. He wasn't a real boy yet, first he had to be brave, truthful and unselfish. So the fairy _____ Jimmy the Cricket to help Pinocchio. The next day Geppetto _____ up and saw Pinocchio could walk and talk. Pinocchio had to go to school and learn to be a real boy. Geppetto gave him some books and _____ him to school.



5. Instruction Cards

Level: Upper Elementary

Function: Read and Do

Preparation and Materials: Instruction cards for each student. Before the lesson, ask each student to bring the following items to class; 2 paper plates, crayons, felt tip pens, watercolors, yellow yarn, colored ribbons, scissors.

Procedure:

1. Tell students they are going to make a mask of Goldilocks.
2. Explain to them that they are to follow the instructions on the cards given to them.
3. Stick a finished version of Goldilocks on the board.
4. After each step, check to see if students have understood and completed it.

Instructions given to students can be found on the following page.

GOLDILOCKS

1. Glue the paper plates together as in picture 1.



2. Color the face of one of the plates.
3. Stick 15 small pieces of yarn on the top of the head.
4. For the braid (picture 2): Cut 18 pieces of long yarn.
5. Tie the top of the yarn with a rubber band.
6. Divide the yarn into three parts and braid it.
7. To make two braids from the long one, tie it from the middle of the braid.
8. Put glue on the edges of the plate and stick the braid.
9. Tie the ribbons over the rubber bands.
10. Well Done!



(Adapted from Vale & Feunteun, 2000:252)

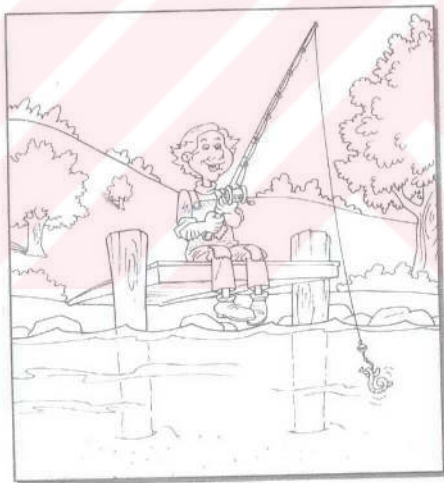
(Activity from Purney, 2000:194-195)

If one wishes to do an instruction card activity with less and more accessible material, the following activity about the story 'Magic Fish' could be used. It appeals to elementary students.

Finish the Picture

Follow the directions to complete the picture.

1. Draw two real fish in the water.
2. Draw one golden fish in the water.
3. Draw three flowers on the bank.
4. Draw a hat on the fisherman's head.
5. Draw a bird flying in the sky.
6. Color the picture.



(Read and Learn with Classic Stories, 2002:232)

3.4.3 Speaking

As Wright (2000:4) states, fluency is based on a positive attitude to 'having a go' with the language one knows and not being afraid to make mistakes. Storytelling provides children with a safe environment, free of inhibitions in which they feel free to participate. Their main aim during the lesson becomes to participate and reach a solution. Thus, speaking is means to an end and what is of utmost importance is not getting it right (Wright, 2000:4). Speaking for many children is a natural way to learn. It is a skill of constructing meaning with limited language, which is what our students do. They use their intelligence and creativity to a full extent. Therefore, what must be given importance is what the child achieves rather than the mistakes s/he makes (Wright, 2000:4). Teachers' aim in these free oral activities are trying to get students to express themselves therefore, the emphasis should be on content. Mistakes should not be corrected during activities. If teachers wish, they can make note of mistakes and deal with them later on in the class (Scott & Ytreberg, 1990:34).

Speaking activities may range from controlled practice to freer practice. At earlier stages, teachers should not expect much from learners. Teachers will initiate most communication at this stage. The English that students will be capable of using are the patterns and routines that children memorize. These enable students to communicate with minimum linguistic competence. Students at earlier stages should be encouraged to listen and participate by repeating vocabulary and phrases while the teacher is telling a story. Activities such as look, listen and repeat can also be used in these stages. This technique is suitable to introduce new vocabulary and characters in stories. The teacher shows a picture, points to it and says a word. Then, students are expected to repeat until the teacher is satisfied with their pronunciation. One other way teachers can get students to practice pronunciation is chants, songs and rhymes. Children usually like singing and performing. Chants, songs and rhymes motivate and build confidence in children. Using pronunciation drills is not appropriate for young learners, since they will be de-

contextualized and meaningless. So children will get bored easily (Brewster & Ellis, 1991:46-47, 50).

Other activities teachers can make use of are surveys or questionnaires to guide students towards practicing certain structures such as 'Do you like...' 'yes/no'. Students can ask each other about their abilities, likes and dislikes. Memory and guessing games can also be utilized to get students to speak. For instance, students may draw animals or other items for their classmates to guess. Teachers may also use pair work or group work activities based on stories to encourage their students to speak. Activities involving asking and answering questions to fill information gaps are suitable for freer practice. During these activities, emphasis should be on meaning rather than accuracy (Brewster & Ellis, 1991:50). Mistakes are not of importance as long as the student is understood. In such activities, there is genuine communication, hence fluency is more important than accuracy (Scott & Ytreberg 1990: 42).

Some children may not be willing to speak as comfortably and freely as others. In situations such as this, teachers may use puppets or masks to encourage students to speak. As aforesaid, children feel less inhibited once they are behind masks or are talking through puppets.

Through storytelling children get a natural feel of the language and are introduced to language items and sentence constructions in a meaningful context (Wright, 2000:5). During storytelling, teacher encourages children to express their ideas, opinions and experiences (Wright, 2000:21). Children are not pressured to produce language until they are ready to do so, and they join in with the narration in their own time. As Barton & Booth (1990) put forward, on hearing refrains children learn to anticipate it and then join in with the words they remember. Patterns lure them into participating. However, teachers should also encourage students to repeat the new items. Storytelling becomes both a satisfying and unthreatening way for children to participate (Kolsawalla, cited in Rixon, 2000:19). The following are a list of speaking activities based on stories.

1.Memory Game

Level: Elementary

Function: Look, Remember and Tell

Preparation and Materials: A picture containing characters from a story

Procedure:

1. Show students a picture of the characters. Walk around the class so each student gets a chance to see it. Do not show it for a long time.
2. Hide the picture.
3. Ask students what they remember.
4. Once you have got enough students response, show the picture once more.
5. Talk about the picture some more by asking students if they have forgot anything.
6. Then you can move on to the story.

(Adapted from Wright, 2000:26)

* This activity can be used as a pre-listening in the activity. Students feel curious about the story and see if their predictions were correct.



(Picture from: Pebbles 2, 1999:53)

2. Predicting from Pictures

Level: Elementary

Function: Look and Speak

Materials and Preparation: A picture or a set of pictures related to a story.

Procedure:

1. Tell students that they are to guess what happens in a story by looking at a picture or a set of pictures.
2. Either show students one picture as in Picture A or a set of pictures to give more clues about certain events in the story as in picture B.
3. Guide students by asking questions and elicit sentences from them related to the characters and key moments in a story.
4. Then, tell the story so students can check how correct their guesses were.

(Adapted from, Wright, 2000:30)

Picture A



(Pebbles, 1999:9)

Picture B



(Pebbles, 1999:55)

4.A Story Build

Level: Elementary

Function: Describe pictures to build a story

Preparation and Materials: Prepare a set of flashcards containing scenes from a story. Pre-teach certain vocabulary items such as, wolf, straw, blow, wood, brick. If you are telling the story in past tense, make sure the students recognize the past tenses of verbs like blow, built, and run.

- Students can write the story as a follow up activity.

Procedure:

1. Explain to students that you want to tell them a story but you cannot speak.
2. Tell them you are to use only pictures and mimes and they must guess what you are saying.
3. Give the title of the story.
4. Show the first picture and stick it on the board. Elicit some sentences and nod or shake your head to guide students.
5. Get one or two children to repeat the sentences.
6. Repeat the same for each picture.
7. Retell the story once more when all the pictures are finished.

(Wright, 2000:41-43)

The story can be found on the following page. Teachers can use the pictures in the sample story. The sentences will vary according to what students say.

THE THREE LITTLE PIGS

This is the story of the Three Little Pigs and the Big Bad Wolf.



The first pig built a house of straw.



The second pig built a house of wood.



The third pig built a house of bricks.



One day the Big Bad Wolf was hungry.



He blew down the first pig's house. The little pig ran to his brother's house.



The wolf was still hungry. He blew down the second pig's house. The two pigs ran to their brother's house.



The wolf was still hungry. He went to the third pig's house. He blew and blew, but the house didn't fall down.



He climbed on to the roof and jumped down the chimney.



He fell into the fire! Ooowww! He climbed up the chimney very fast and ran away.



The Three Little Pigs lived happily ever after.

(Phillips, 2000: 40-41)

5. Interview

Level: Pre- intermediate

Function: Ask and Answer questions

Preparation and Materials: Four sets of cards showing who students are; interviewer, Cinderella or Prince Charming. Name tags or badges with pictures to pin.

Procedure:

1. Explain to students that they are to interview their friends.
2. Recall the story by asking students certain questions about the characters and the main event in the story.
3. Distribute each student a card and a name tag.
4. Tell the interviewers to find the person they are to interview.
5. Ask a couple of questions to act out the interview in front of the class.

(Adapted from Wright, 2000:58)

 * You are the handsome Prince Charming. * Many women want to marry you but... * You just want to find the owner of the shoe. * A reporter is here to interview you. * Maybe he can help you find the mystery girl.	 * You are Cinderella. * You had a wonderful time at the ball but you dropped your glass slipper. * You do not want your sisters to know you went to the party but you learn the prince is looking for you. * Will you try on the shoe?	 * You are a reporter. You work for a newspaper. * You want to interview the Prince. * You ask about the mystery girl. You want the prince to describe her. * You ask questions about the ball. * You want to help the prince.	 * You are a reporter. You work for a newspaper. * You want to interview Cinderella. * Did she go to the ball? * Can she be the mystery girl or is it one of the stepsisters? * Did she try on the shoe?
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3.4.4 Writing

Phillips (2000:57) indicates that introducing writing last is best. She proposes that young children first draw a picture of what they want to write and then write a caption for that picture. As a writing activity children can also be asked to copy some words or short sentences. However, writing is more than just writing words down. It involves creativity, spelling, grammar, punctuation, choice of appropriate words, sentence linking, text construction. For older children, their ideas about content, self-criticism and editing their own work is also involved. According to Scott & Ytreberg (1990: 69), writing becomes a way of self-expression. Since students cannot make use of gestures and body language to convey meaning during writing, they use more vocabulary and structures to express themselves. This leads to a more conscious language development. Most of all, writing gives students a sense of achievement; looking at the finished product helps students feel more confident.

As with any other skill, children should know why they are writing; it might be to help them practice their spelling, certain structural patterns, or just texts that allow room for creativity. Much of the writing done by children is an opportunity to provide language practice in using words, structural patterns, spelling, organizing ideas and layout. Teachers should make writing contextualized and purposeful for children by providing a specific context and audience to write for. If teachers put emphasis on content starting from the beginning, they make writing meaningful for students. Stories, cards, letters, menus, invitations that other people read can be suitable for this (Brewster & Ellis, 1991:57).

One important point in writing is correction. As Phillips (2000:57-58) states, while correcting, teachers first correct the text itself: if the ideas are good, if they are put together in an easy to follow way. Additionally, the English of the text is corrected too. Teachers should not forget to praise the students' creativeness while correcting their errors. It is essential not to de-motivate them while correcting their writing. Children like

to be appreciated, and they should not get an idea that you are just looking for their mistakes. Scott & Ytreberg (1990:74-75) point out that, if possible, correction should be done while students are still working on their writing. At this stage, teachers can suggest possible ideas, words and so on. Scott & Ytreberg add that all errors do not have to be corrected since the aim is to produce a written work that is as correct as can be expected from that pupil. With older children, teachers should encourage them to re-write their work. However, if students are just learning to write, they should not be asked to re-write.

Teachers can use controlled, guided and free writing activities with children. Although usually more guided activities are done with beginners, there should still be some room for simple free activities. While in controlled and guided activities emphasis is on language itself, during free activities what is important is self-expression (Scott & Ytreberg, 1990:69). In controlled activities students may copy at word or sentence level which can be supported by charts that guide children. For instance, children can substitute the names of vocabulary items according to a chart in sentences such as ' Jack likes hot dogs but Julia likes hamburgers'. Children also need to try their language in a freer way. As freer activities children can compose sentences or texts that provide practice in planning and organizing ideas. They can also learn different types of text and their layout. For instance, they can be asked to design a warning sign, invitation or advertisement (Brewster & Ellis, 1991:58). During such activities, teachers should be ready to help children whenever needed. Scott & Ytreberg (1990: 73) add that letter writing is a good way to get students to write short meaningful pieces. Teachers can have students write letters to each other and send them via the classroom postman.

During free writing activities, the hardest thing is starting from nothing. Most of the time, students do not know what to write about. Thus, teachers should provide some pre-writing activities to give students ideas, encouragement and language items they

might need (Scott & Ytreberg, 1990: 75). Talking about the subject, forming a mind-map on the board are some of the pre-writing activities teachers can do.

Teachers can ask students to write their own stories, or well known stories can be used as a basis for writing activities. Children know a lot about stories. They understand the structure of stories, and know that they have a beginning, middle and an end (Slattery & Willis, 2001: 90). Students can be encouraged to write in groups which will make the process easier for them; stronger students helping weaker ones.

The following is a chart of writing activities that can be used with storytelling:

Writing at the word level * labels for pictures/diagrams * shopping lists * dictionaries	Purpose * learning new vocabulary, handwriting and spelling
Writing at sentence level * diaries * captions for pictures * speech bubbles for cartoons * charts for surveys and questionnaires	All of the above and practicing new structures and functions
Writing at text level * food packets * advertisements * Christmas/birthday cards * Invitations * tickets * books for other children to read	All of the above and planning, drafting, editing and understanding layout

1.Invitation

Level: Elementary

Function: Writing an invitation

Preparation and Materials: Ask students before hand to bring colorful pens or crayons and an envelope to class. Also note that the envelope can be any color. Prepare a handout designed as an invitation.

Procedure:

1. Tell students they are going to have a party tonight.
2. Explain to them that they are going to write an invitation to invite a friend. Tell them they can draw and color pictures to decorate their invitation.
3. Show a finished version of a sample invitation to students.
4. Once they are finished, tell them to put their invitation in to an envelope. Write the name of their friend and hand it to them.

(Adapted from Vale & Feunteun, 2000:255)

Once it is finished it may look as follows:



2. Rewrite the Story – What if...

Level: Pre- Intermediate

Function: Write a story from a different character's point of view

Preparation and Materials: A story studied/told once before

Procedure:

1. Revise a story with the help of students.
2. Write key characters and some key vocabulary on the board.
3. Tell students that they are going to assume the role of another character.
For instance, the wolf in Little Red Riding Hood.
4. What if everything didn't happen the way innocent (!) Little Red Riding Hood said it did.

(Wright, 2000:59)

What Happened to the Wolf?



Yesterday I was going to my grandfather's house. He was ill so I bought some flowers for him. When I was walking in the forest, suddenly a little girl came and stole my flowers! ...

3. Crazy Start and Crazy Finish

Level: Pre- intermediate

Function: Read and Write

Preparation and Materials: A paragraph written on the board

Procedure:

1. Write a beginning of a story on the board:

Once upon a time there was a huge castle in a small town. In the castle lived many animals. The biggest one was Elmo the elephant. His best friends in the castle were Sammy the lion and Porky the bumblebee. Elmo loved parties and tonight he invited all his friends to the castle. Around 11 o'clock they heard a strange noise.

2. Ask students to read the paragraph and make sure they understand it.
3. Challenge the children to invent a second paragraph to finish the story.
4. Ask some students to read theirs as an example.
5. Then tell the children to work in pairs and to write a crazy first paragraph. Give them 5 or 10 minutes to do it.
6. Next tell them to exchange their paragraphs with another pair and add another paragraph to make the first paragraph seem in some way reasonable.
7. When finished tell them to pass their stories to other children to read.

(Adapted from, Wright 2000:63)

4. Consequences

Level: Elementary

Function: Listen and Write

Preparation and Materials: A photocopy of the sample handout

Procedure:

1. Tell the students that they are going to form stories together in groups of seven.
2. Write the following cues on the board;
*Who – Met who – Where – When –
He said – She said – The consequence was*
3. Distribute the handout to each student in the groups.
4. Give them an example for each cue to clarify things.
5. Explain to students that they are to write the answer to the first question, fold the paper and pass the paper to the person next to them.
6. Then, the teacher asks the second question and again students write the answer, fold the paper and pass it to the person next to them. This procedure is repeated until all the questions are answered.
7. At the end, students open their paper and read the story. They can share their story with the class if they wish. Since reading all the stories might be time consuming, teacher can choose certain students to read their stories.

(Wright, Betteridge, Buckby, 2002:105)

The sample handout is as follows:

	Fold
Met	fold
In	fold
on	fold
He said:	fold
She said:	fold
The consequence was:	fold

5.Creating Stories

Level: Intermediate

Function: Invent stories

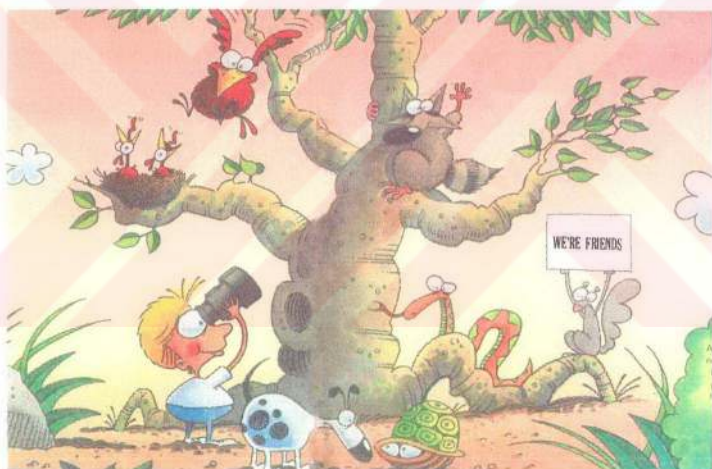
Preparation and Materials: Pictures from magazines, or pictures from different fairy tales

Procedure:

1. Stick the pictures on the board.
2. Ask students questions about the pictures and write key vocabulary under the pictures. For instance, if there are pictures from different fairy tales, one can write the name of the characters.
3. Explain to students that they are going to invent a story using the pictures given.
4. Give students enough time to write their stories.

The following are sample pictures taken from the book 'Earth. Where Would We Be Without It?' can be used for creating a story.





Chapter 4

Suggested Lesson Plan

4.0 Presentation

The aim of this study is to provide a guide to teachers about storytelling and to show that storytelling can serve as an effective way to teach English to children. To demonstrate this a sample lesson plan on storytelling was applied to a class of 11-year-old students. The sample lesson plan aims to serve as a guide to any teacher who wishes to use this technique. The first section, 4.1 aims to give an overview of the procedure, where as 4.2 includes the sample lesson plan. Detailed explanations about the participants are provided in the following chapter.

4.1 Procedure

The sample lesson plan was prepared according to the level of the participants who are 5th grades students in a private institution. The sample lesson was applied by an English teacher at Ari College. The researcher met with the class teacher beforehand in order to discuss the sample lesson plan. Certain points and hints regarding storytelling techniques were shared with the teacher.

No extra subjects apart from the school's curriculum were introduced by this lesson plan. Care was given to address different intelligent types and learning styles, thus activities were chosen accordingly. The story chosen for the sample lesson is 'The Frog Prince Continued'. The worksheets and visual aids used during the lesson can be found through out the lesson plan. The storytelling lesson plan lasted three class hours which are an equivalent of 120 minutes. The lesson plan was prepared in detail so as to be employed by colleagues in other primary schools. It also serves as an example to other teachers who wish to use storytelling in their lessons.

4.2 Sample Lesson Plan

The Frog Prince Continued

Aims of the Lesson:

- Listening to a story for pleasure
- Recognizing simple phrases for general comprehension
- Matching sentences with pictures
- Using clues to make predictions
- Asking and answering questions about a story
- Writing simple sentences about a story
- Practicing simple past tense

Level of Students: 5th grade students (Upper Elementary)

Duration: 40 - 40 - 40 minutes

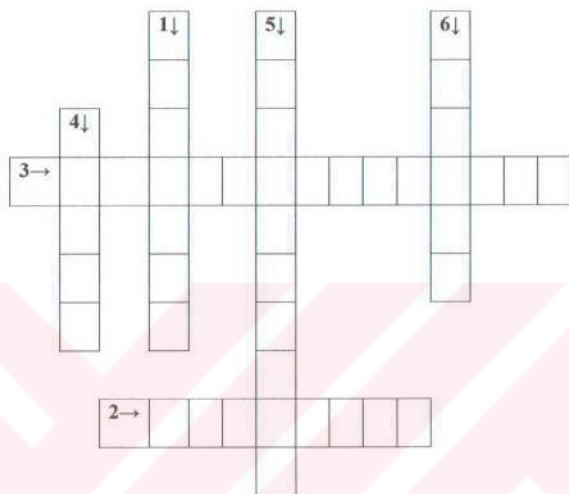
Materials Needed:

- Pictures related to the stories 'The Frog Prince' and 'The Frog Prince Continued'
- A magic wand, a witch mask, a tiara
- Sentence strips for the board
- Handouts 1, 2, 3, 4, 5, 6, 7, 8

Procedure:

Class Hour 1:

1. Bring a number of fairy tale books to class. Show them to the students and ask them what they have in common. Elicit the word fairy tale.
2. Ask students questions about fairy tales such as;
 - Which fairy tales or stories do you know?
 - What is your favorite fairy tale and why?
3. Next, tell students they are going to complete a puzzle about words related to fairy tales to see how much they can remember. Distribute Handout 1, given in the following page.



Complete the puzzle above.

1. The son of a King and Queen is a _____.



2. The daughter of a King and Queen is a _____.



3. A _____ helps characters like Cinderella in fairy tales.



4. A _____ is green and lives in a pond.



5. Fairies use a _____ to do magic.



6. A _____ casts evil spells.



4. Once students have finished check the answers together and write them on the board if necessary. Discuss the meaning of each word and make sure students have understood them.
5. Then, ask students if they can recall a story in which these words occur. Elicit the name of the story 'The Frog Prince' and write it on the board.
6. Ask students if they remember anything about the story 'The Frog Prince'. 'Who were the characters?' 'How did they meet?' 'What happened in the end?'
7. Stick the pictures about the story on the board one by one. The pictures are to represent the beginning, middle and end of the story. Through asking questions, form a mind map on the board. Put students answers in the form of phrases on the board by drawing lines from the appropriate pictures.



(The Princess and the Frog (1994), USA: Ladybird Books Ltd)

8. After revising the story and its' end, ask questions such as, 'Was that really the end?' 'But what happened after?' 'Did they live happily ever after?'

Class Hour 2:

1. Explain to students that now they will listen to the continuation of the story 'The Frog Prince'. 'Years have past and we see if the prince and princess really lived happily ever after'
2. Before starting the story, distribute each student a set of sentences and ask them to order these sentences while listening to the story. (Handout 2)

The Prince ran into the forest looking for a witch.
The Prince and the Princess were very unhappy. They didn't know what to do.
What? Get out of here! I'm very busy. I'm watching T.V!
Well, I am on my way to the village to see a girl about a ball.
What? Help? Get out of here! I'm very busy. I'm eating Ice cream.
Eh? What? Help? Get out of here! I'm very busy. I'm getting a perm!

3. Tell the story to students using mime, pictures and props when necessary. However, do not tell the end of the story. Stop at the part when the Fairy Godmother turns the Frog Prince into a carriage.
 - Use a magic wand when the Fairy Godmother is talking, a mask when the witch is talking and a tiara when the princess is talking. Do not forget to change your voice for each character.
4. At this point, ask students what will happen to the Prince. 'Is he going to stay as a carriage forever?' 'Is he going to become a frog again?' 'Is he going to see his wife again?' Some of the predictions can be written on the board.

5. After eliciting possible endings from students, tell the real ending. At this point, you can choose a student to be the princess and address her while speaking, and then together hop happily ever after towards the classroom exit.
6. Then, ask students if they enjoyed the story and what they thought of the ending.
7. Next, revise the story by asking students some comprehension questions. Ask students questions about which witches the Frog Prince visits and in what order. Stick the pictures below on the board in the correct order while revising the story. Then, ask students if they put the sentences in the correct order. Invite different students to come to the board and match the sentences given to students before hand with the pictures on the board. Stick them under the corresponding picture. (Pictures from: *The Frog Prince Continued* (1991), USA: Puffin Books)



8. Distribute students Handout 3 containing comprehension questions about the story.

A. Read the questions and circle yes or no.

- | | |
|---|----------|
| 1. Were the Prince and Princess happy? | YES / NO |
| 2. Did the Prince talk to six witches? | YES / NO |
| 3. Did the Prince go out and slay a dragon? | YES / NO |
| 4. Did the first witch turn the Prince into a frog? | YES / NO |
| 5. Was the third witch eating a delicious cookie? | YES / NO |

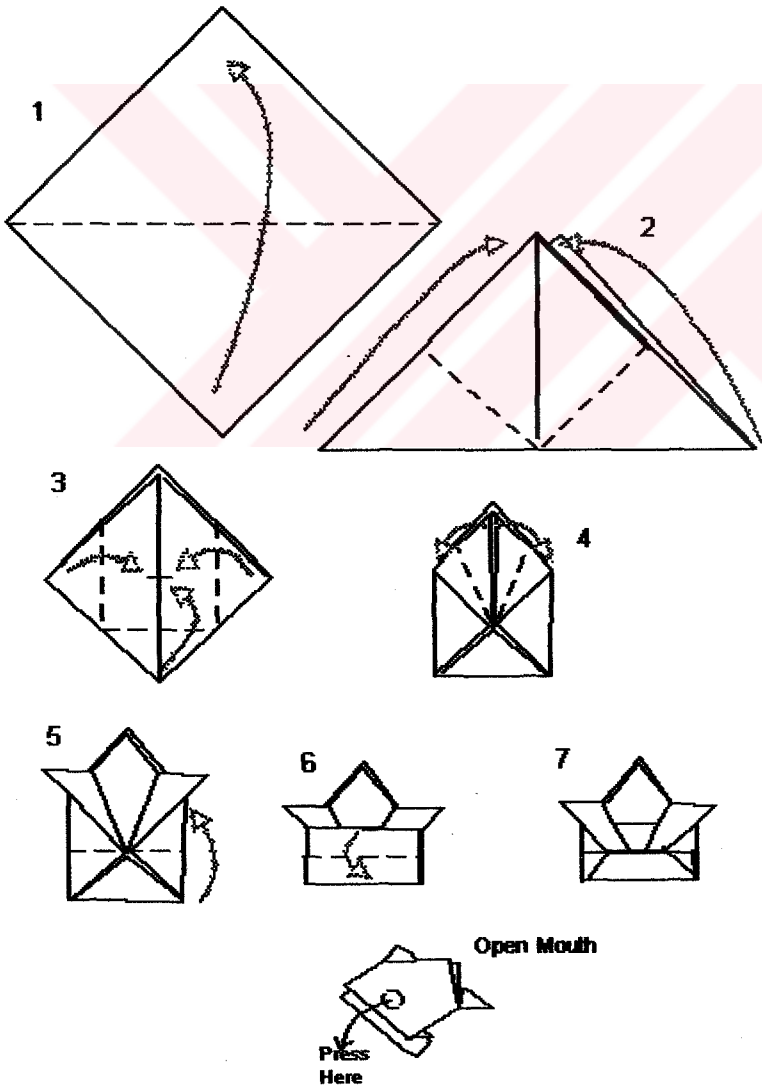
B. Complete the following sentences about the story.

1. The Prince wanted to become a frog again because _____.
2. The Princess couldn't sleep because _____.
3. The second witch didn't help the Prince because _____.
4. The Fairy Godmother waved her magic wand and _____.
5. The Prince didn't run away and stayed at the castle because _____.

9. Tell students that you have a craft activity for them. They will make their own jumping frogs using paper. Explain to them that you will give them Handout 4 (below) containing the guidelines for making an origami frog. Distribute the handout and go over the steps together with the class one by one. Make sure all students understand each step, aid them when necessary.

JUMPING FROG

- Follow the steps and make your own paper jumping from.
- (Smith, J. <http://www.users.waitrose.com/~pureland/frog.gif>)



10. Distribute Handout 5 as homework:

Do you Remember...

What Happened in the End?

The sun went down. The forest got spookier.

The Prince _____.

He was _____.

He thought, now _____.

Then, far away in the village the clock struck midnight and the carriage

_____.

The Prince's wife _____.

The Prince looked at the Princess and _____

_____.

In the end, _____.



Class Hour 3:

- 1. Check students' homework (handout 5), thus revise the story.
- 2. Give students the written form of the story. See Appendix 1.
- 3. Distribute Handout 6 to students. Tell them that they are first going to complete a verb table, then correct the sentences in Part B.

The Frog Prince

A. Fill in the following verb table.

Kiss	
	Turned
	Lived
Are	
	Saw
Ran	
	Came
Wave	
	Hopped
Go	

B. What is wrong with the following sentences? Correct them.

1. The first witch turned the prince into a frog.

2. The Prince didn't stay in the castle. He went out to slay a dragon.

3. The Frog Prince became a carriage at midnight.

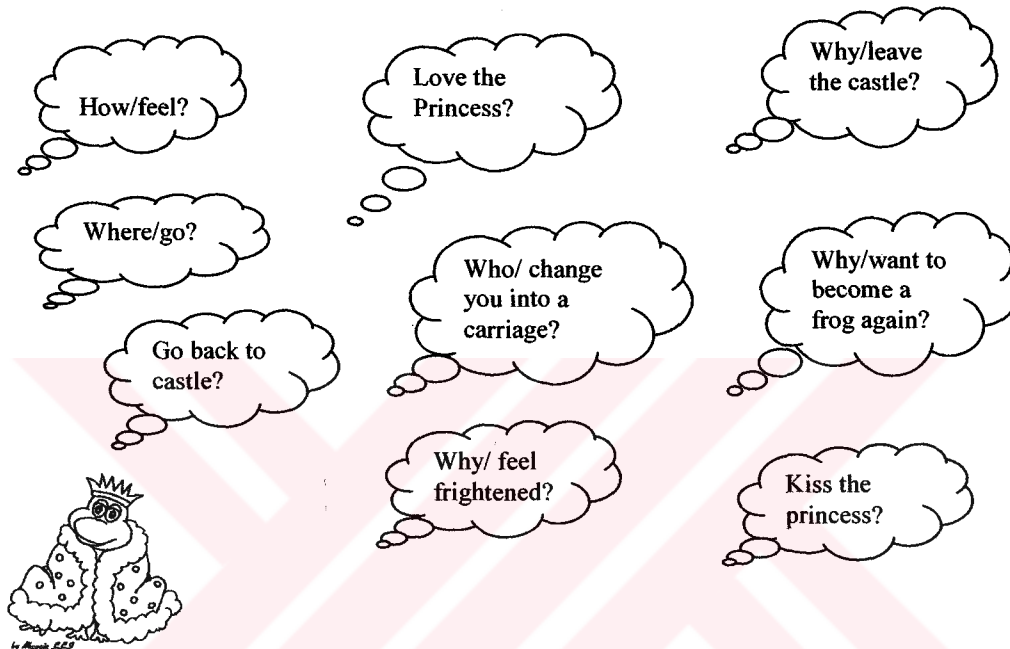
4. The Prince went to the city looking for a witch.

5. In the end, the Prince didn't kiss the Princess.



4. Check the answers together with the students. Next, distribute Handout 7. Explain to students that they are about to interview the Prince and they are to prepare their questions according to the cues provided in the handout. Give one example.

You are going to interview the Prince. Use the cues to form questions.



Questions:

1. _____ ?
2. _____ ?
3. _____ ?
4. _____ ?
5. _____ ?
6. _____ ?
7. _____ ?
8. _____ ?
9. _____ ?

- You may also turn the activity above into a role-play activity assigning students the role of the interviewer and the prince.
5. As a last activity distribute the following handout (8). Tell students that they are to add five more sentences to the end of the story they have read.

The Frog Prince Continued

Add five more sentences to the ending of the story.

The Prince kissed the Princess.

The both turned into frogs.

And they hopped of happily ever after.



6. Invite students to share their sentences with the class.

Chapter 5

Methodology

5.0 Presentation

This chapter is divided in to three main sections. The first section (4.1) deals with the participants chosen for this study. On the other hand, section two (4.2) focuses on the data collection techniques. The last section (4.3) is comprised of the analyses of data.

5.1 Participants

The study was conducted at Ari College in Ankara. Seventeen (17) female and eleven (11) male students, and their teacher participated in the study. A sample storytelling lesson plan was administered to 11 year-old, 5th grade students. The number of students was 28 and most of the students had been studying English since 1st grade. The teacher had been teaching for six years at the same institution. After the sample lesson plan was administered, both the students and their teacher were interviewed to gather data.

5.2 Data Collection Techniques

The main source of data obtained for analysis in this study is through spoken word and observable data of the participants. The aim in this qualitative research is to describe the ‘what’, ‘who’, and ‘how’ of the situation. In this study the focus is on determining whether storytelling is effective or not. Qualitative research was chosen as the research technique to achieve explanations pertaining to the area of the study rather than coming up with numerical data. The researcher intends to find out the effects of a certain occurrence, in this case storytelling.

The following techniques of qualitative research have been used to obtain data about the study, individual and group interviews, and observations. Through use of these aforesaid data collection techniques, triangulation was achieved to ensure the trustworthiness of the study. Throughout the application of the lesson plan, the class was observed to record students' reactions to storytelling. The researcher made use of note taking and a tape-recorder during observations. Nevertheless, because of the mass amount of recordings obtained, only relevant parts were chosen and used during analysis. Moreover, after administering the lesson plan, the students and the teacher were interviewed to better understand their emotions and viewpoints against storytelling, and to justify observation done by the researcher. Aim is to minimize any bias that might have occurred during observations. Once the data was collected, relevant parts were chosen, and put into a coherent and understandable form.

As Zambo (2004) puts forward, procedures for ensuring reliability and validity used in quantitative research are inappropriate in qualitative research. Alternate criteria such as credibility, transferability, dependability and confirmability have been proposed to achieve trustworthiness in qualitative research. Credibility is related to the accurateness of description and to increase the credibility of this study, three different data collection techniques were used. The participants, methods and sample group were all stated clearly. Since qualitative research is flexible, the researcher had the opportunity to add new questions to the interview and vary the data collection techniques to increase credibility. Additionally, face-to-face interviews and observations done in the sample group add to the credibility of the study. Direct quotations from the interviews were also included in data analysis to increase credibility. To avoid using inaccurate notes, audio recordings of the data collection were also made (Şimşek & Yıldırım, 1999: 77).

The results of this study apply to the particular context used in this research. Transferability is one of the down sides of qualitative research since it is context

dependent (Şimşek & Yıldırım, 1999: 79). As events vary according to the context they are applied to, they cannot directly be transferred and generalized to another context. The generalization done in this study is not in the form of rules, but rather as experiences and samplings. A researcher may read the explanations and data provided in this study and apply this study to another group with adaptations if necessary. Detailed explanations were provided to make the results transferable to other individuals and settings.

Dependability of a study is related to consistency. Qualitative research accepts the fact that change is inevitable and that dependability is a problem. Since not all 5th graders will be absolutely the same, the exact same result cannot be achieved. The researcher tried to provide multiple examples that have occurred during the study in order to provide evidence of consistency.

Confirmability refers to the objectiveness of the data collected, and to attain this the researcher has made use of different data collection techniques. The findings of the observation were backed up by the results of the interviews carried out with the students and the teacher. The results of the interviews and observations were first presented objectively, inferences and comments by the researcher were provided separately. Qualitative research has an interpretive character, aimed at discovering the meaning events have for the individuals who experience them, and the interpretations of those meanings by the researcher. The results of the analysis are connected to show similar conclusions. Detailed explanations on the interviews and observations have also been included to clarify the role of the researcher. However, it is obvious that observer bias is an issue. Everyone has values and these cannot be fully avoided during observations. What can be done is to support the results of data analysis by using more than one data collection technique. There is no statistical test to determine if results 'count'. Judgments about usefulness and credibility are left to the researcher and the reader. (Şimşek & Yıldırım, 1999: 78).

5.2.1 Observation

Webster Dictionary (1995) defines observation as ‘the act of seeing and noting’. Researchers may observe a certain person, group, place or situation to gather certain data through use of guides and checklists. Observations provide researchers with the opportunity to observe a situation in depth, with all its aspects (Şimşek & Yıldırım, 1999: 127). Nonetheless, as it is not possible to observe everything, the researcher has to identify certain key points about the area of study (Şimşek & Yıldırım, 1999: 130).

During observations, the researcher may become an active participant or choose to be non-participant. In this research, the researcher has chosen to be non-participant. An observation guide has been created to aid the researcher during observation, hence to serve as a guide. The guide can be found in the data analysis section. With use of such guides and note taking, the researcher reduces any chance of leaving out valuable information. However, it is also important to mention that the researcher should note specific data and behavior at the moment of occurrence, as mistakes may occur later on. In addition to these, a tape-recorder has also been used to refer to in any case of data omission or loss.

It is considered impossible for an observation to be a hundred percent objective. The researcher will inevitably have an effect on the observation done. Nevertheless, the researcher should avoid making personal judgments (Şimşek & Yıldırım, 1999: 129, 134). The researcher’s views and inferences have an important place in qualitative research and this data can be found in the data analysis section.

5.2.2 Interviews

. Interviews maybe defined as conversations with a purpose (Merriam, cited in Zambo, 2004). Interviews are used to gather information related to ideas, thoughts and emotions that one cannot identify just through observation. As Bartsch & Wellman (1995) have stated, interviews are considered appropriate with children because children's words can serve as a revealing source of their understanding (cited in Zambo, 2004). In this research, interviews have been used to complement and justify information obtained through observation. Any misinterpretations that may have occurred during observations can be prevented this way. Through interviews the researcher tried to obtain a more in depth view of students' feelings and experiences.

An interviewer may choose to use an unstructured approach by not formulating any questions beforehand and allowing the interviewee to lead. On the other hand, s/he can also be more structured by preparing topics and questions to be asked in advance (Bloland, P., 2000). In this study a more structured approach has been adopted and interview guides for both the teacher and the students were prepared. In the interview guides, probes or in other words prompts were used to obtain more detailed information from the interviewees. It should be noted that the use of these probes are optional, depending on the interview. The interview guides can be found in the data analysis section. Nevertheless, in this study the interviewer was flexible while asking questions and did not necessarily stick to the order of questions provided in the guide. Students' viewpoints were gathered via group interview, in order to obtain as much information as possible in a limited amount of time. On the other hand, the teacher was interviewed separately and a longer interview took place.

Open-ended questions were chosen to receive as much information as possible and the researcher tried to avoid asking leading questions. Since it is important to establish rapport with the interviewee, the researcher started the interview with more general questions to make the interviewee feel at ease. Like Zambo (2004) mentions, to

be able to obtain useful information an adult or a child must be comfortable and have no fear of consequences. Additionally, the interviewer maintained eye contact throughout the interview and gave immediate verbal feedback.

The interviews were recorded with the students' and teacher's full awareness. Nonetheless, the participants' real names were not disclosed. A tape-recorder was used to avoid missing out any information and to be able to concentrate better during the interviews.



5.3 Data Analysis

The data analysis is comprised of two sections, first the observation process and then the interviews are analyzed. Section 4.3.1 is related to the observations where as section 4.3.2 is related to the interviews. In section 4.3.1 the observation guide is followed by an observation report. The analysis and interpretations are provided in the following section, 4.3.1.3. Section 4.3.2 includes both the teacher's and the students' interview. Each part starts with an interview guide, followed by the researcher's interpretations.

5.3.1 Observation

5.3.1.1 Observation Guide

Observation Guide

Aim: To study the effects of storytelling in an English learning environment by observing a storytelling lesson and noting student reactions. The following criteria will be taken into consideration during observation.

Are the students interested in the story?

- Their verbal reaction
 - Asking questions and interacting
 - Reacting to the teacher with verbal exclamations, 'ah' 'wow' etc.
 - Participating to the story by making predictions
- Their non-verbal reaction
 - Completing the given handouts
 - Responding with smiles and laughter
 - Raising hands to participate
 - Following the teacher with their eyes

Are they doing other irrelevant things?

- Their verbal reaction
 - Talking with each other – not listening to the teacher
 - Expressing boredom through gestures or sounds
- Their non-verbal reaction
 - Show interest in something else such as, scribbling, reading other irrelevant things
 - Looking out of the window

Data Collection

A storytelling lesson which lasts three hours will be observed and students' reactions will be noted. A tape recorder will also be used to avoid loss of any data.

Classroom Setting

There are three rows of desks in the classroom with a total number of fourteen (14). There are two bulletin boards, one in the front of the class and one in the back. The blackboard and the teacher's desk are in front of the class and can easily be seen by each student. Next to the blackboard are some English sentences related to classroom language. The windows are on the left side of the class and again some posters about classroom language can be found on the wall between the windows. The total number of students is 28; 11 male and 17 female.

5.3.1.2 The Observation Report

In the first hour of the lesson, students were shown a set of books and asked to guess what they have in common. Five students raised their hands to answer the question and one student was chosen to give the answer. Once the student gave the answer, seven other students repeated the answer. After the answer was written on the board, the teacher asked the students what the difference between a real story and a fairy tale was. She gave the example of Tom Sawyer and elicited the surname of the character. Students responded in chorus. One student also shouted the name of the writer of Tom Sawyer. The teacher asked the difference between fairy tales and stories such as Tom Sawyer. Five students shouted out words such as 'not real', 'imaginary'. One student summarized the difference by saying 'Yesterday we read adventure stories but these are fairy tales. And fairy tales are not real. They are all imaginary.' The teacher asked students if fairy tales were imaginary and the class responded 'Yes' in chorus. Next, the teacher asked for examples of other fairy tales the students know. Out of seventeen students who raised their hands two of them were chosen to answer the question. The first one enumerated the following stories, The Little Red Riding Hood, Sleeping Beauty, Jack and the Beanstalk, and Cinderella. The teacher asked students if they know 'Jack and the Beanstalk' and the class responded saying 'Yes' in chorus. One student commented on the story and said 'He (Jack) is lucky.' The other student added another story to the list, the story of the 'Three Little Pigs'. Then, the teacher asked the class if they knew the story of Snow White and the Seven Dwarfs, again the class said 'Yes' in chorus. Next, the teacher moved on to the next activity. However, two students kept on talking about their guesses, they added Batman and Spiderman to the list and laughed.

Teacher distributed the puzzle (Handout 1) to the students. There was some mumbling between the students during the distribution process. The teacher offered a prize to the student who finishes first. The teacher read some of the questions in the puzzle, and one student commented and said 'It is easy'. The teacher tried to give clues to each question by reading it aloud and miming certain actions. While the teacher was

helping students solve the third question (The Fairy Godmother) one student raised her hand saying she had finished. One of the students complained and said 'The words do not fit in the boxes.' The teacher explained to him how to fill the boxes. At that moment, another student asked for a clue about the fifth question. The teacher helped students by giving the example of fairies. She asked students what fairies use to do magic and also made a sound representing the magic wand. The teacher helped students with the sixth question by giving the example of Snow White and the Witch in the story. She asked students who the bad person in 'Snow White' was. One student answered by saying witch in his mother tongue. The class checked the answers together. Seven students raised their hands for the first two questions. However, only one person raised her hand for the third question. Each student wrote the answers on the board. For the fifth questions ten students raised their hands, and a student commented by saying 'This is the easiest one'. A number of three students told the answers of the fifth question although they have not raised their hands.

After all the words were on the board, the teacher asked students which fairy tale the words remind them of. One student said Cinderella, whereas the second student said 'Prince Frog'. At that point, another student corrected her by saying 'Frog Prince'. Then, the teacher squeezed a toy frog and the students laughed all together. Teacher asked students to remind her what happens in the story, and one student told the beginning of the story. Teacher elicited the rest of the story by asking yes/no questions about how the characters feel, and students responded in chorus. Also, three students tried to complete the story with the following sentences, 'Frog saw that and said that I am a prince. I will help her', 'The Princess got happy. He could dive.' 'He wanted the Princess to kiss him.'

The teacher asked some guiding questions and continued telling the rest of the story. During this, two students talked among themselves for a brief amount of time. While telling the end of the story the teacher also asked the girls if they would kiss a

frog. This led to laughter in the class. She then told the boys not to ask a girl to kiss them on a first date. This comment also resulted in laughter. When the teacher came to the end of the story a student shouted 'Kiss, kiss, kiss'. Once the teacher ended the story three students clapped.

Next, the teacher asked students if they thought that was the real end, and whether they believed in the happy ending or not. She smiled and told students that they always trick innocent little kids to believe these endings. So when she asked again if they believe that 'The Frog Prince and Princess lived happily ever after', the students shouted 'No'.

In the second hour, the teacher told students that they will listen to the rest of the story and distributed the sentence strips in Handout 2. While she explained the activity about six students discussed among themselves what they were supposed to do. When the teacher started telling the rest story, all except two students were listening. These two students talked about some other thing for a short time. At certain points the teacher reminded students to put the sentences in to the correct order. All the students except two tried to put them in order. Nevertheless, after a few minutes these two students also started trying to order the sentences.

The students followed and listened to the teacher silently. Only one student was looking out of the window and not responding to the story. At the point where one of the witches watches T.V and another eats ice cream half of the class laughed. Three students discussed the order of the sentences while the teacher was still telling the story. The teacher slowed down at the end of the sentence 'The Fairy Godmother waved her magic wand and turned the prince into a beautiful...'. A total of twelve students responded verbally by making a guess. Five of them said he turned into a frog, whereas five of them said he turned into a man. Three other students contributed by shouting out the word 'frog'. Then, the teacher completed her sentence and said he turned into a carriage.

One student asked what a carriage was. So the teacher, explained the meaning by first asking them about the story Cinderella. Three students reminded her of the mice, and the pumpkin in the story. At this point four students were discussing the meaning of the word among themselves. The teacher drew a carriage on the board, which resulted in laughter. The students repeated the word orally as a class. Afterwards, the teacher asked why the Fairy Godmother turned the Frog Prince into a carriage. Three students made the following predictions, 'Because she wanted to go somewhere very fast.', 'Because she went to see the Princess.', 'Because he wanted to go to the village.'

One of the students reacted to the predictions by shouting 'No'. The teacher reminded them of the story of Cinderella and explained the meaning of the word. Right at this time, the teacher said 'Let's give a break. I am tired.' About half of the class protested verbally by saying 'boo'. So, next the teacher asked them to predict what will happen next in the story. Fourteen students raised their hands to share their predictions. During these predictions four students shared theirs with the person sitting next to them. Some of the predictions were: 'I think he is going to be a frog again.' (Seven or eight students agree by saying 'Yes'), 'He is going to be a Prince' (Three students), 'He is going to see his wife again', 'He is going to be a carriage forever', 'I think some going to happen and he will be a prince again but this time he will not act strange', 'I think he doesn't like being a carriage and he will ask the Fairy Godmother to turn him into a Prince', 'He is going to be a Prince and go far away', 'His wife is going to come and they will live together'.

The teacher asked students if they were curious and wanted to find out what happens in the end. Students shouted 'Yes' all together. One student asked which prediction was the closest to the real ending. When the teacher told the part when the clock struck twelve and reminded them of 'Cinderella', students responded verbally by saying 'Ohh...'. One student said 'Why couldn't I think of that?' The class then laughed

at the utterances of the Prince 'How stupid of me... I will fall apart and live unhappily ever after.'

As the teacher chose a student to represent the Princess, laughter surrounded the class. The students laughed at the gestures of the teacher, especially at the part when she mimed kissing the Princess. Three students started shouting their predictions about the end of the story. 'She will be a frog.' 'They both will be frogs'. The teacher and the Princess hopped to the classroom door and again the class laughed. The teacher added her little ending to the story by saying 'They had lots of smelly, disgusting little babies.' About five students responded by saying 'Eww...'. The rest of the class laughed. Next, the teacher asked students if they liked the story and they shouted 'Yes'. She also asked them if they understood the story and again they shouted 'Yes'. Then, she asked them if they put the sentences in order. They all shouted 'Yes'. The teacher revised the story by asking questions and eliciting sentences from students. Together they checked the order of the sentences. Fifteen students raised their hands and the teacher invited one student for each sentence. At this part, students were shouting 'teacher, teacher' to be chosen to do the activity. The teacher ended this section with a joke and told the girls not to let any boy kiss them on their lips, otherwise you can turn into another creature.

Next, the teacher distributed the comprehension questions (Handout 3). They answered the questions together as a class. For the first part, students shouted yes or no in chorus. For the next part the teacher chose one student for each question. Two students talked with each other during this part trying to catch up with writing the answers. For the craft activity the teacher asked students if they wanted to have their own jumping frogs and again the class responded by shouting 'Yes'. However, three of the students did not shout. After distributing Handout 4, the teacher explained each step. Throughout the craft activity, six students raised their hand to ask questions. All except four students chose to do the activity with the person sitting next to them. Therefore, there was some noise in class. At the end of the class Handout 5 was distributed as

homework. After the appropriate explanation, one student asked the meaning of the word 'spookier'. Two other students commented on the picture of the Frog Prince at the end of the handout.

In the third hour, the teacher started by checking students' homework. Two of the students had not completed Handout 5. The teacher chose a different student to read each sentence in the handout. Thus, eight students got a chance to speak although there were a total number of eighteen students who raised their hand. When the teacher distributed the written form of the story all the students turned the pages and had a look at the story. Then, the teacher distributed Handout 6 and asked students to complete the verb table. Four students got help from the person sitting next to them. The teacher elicited the answers as a group. During section B there was some mumbling among the students. Six of them chose to do it together with the person next to them. A number of fourteen different students raised their hand for section B. After the teacher explained the activity, two students asked questions related to it. Four students started scribbling things after doing only a few of the questions. Four students decided to do the activity together. A total number of eleven students raised their hand to read their questions. Again, a different student was chosen to answer each question. The teacher wrote the correct version of the sentences on the board. While some students were answering the questions, two others shouted to answer the questions.

When the teacher explained that the students are to write questions to interview the Prince, a student asked for an example. The teacher distributed Handout 7 and answered the first question as an example. Two students lost interest in the activity and started doing irrelevant things. Six students chose to do the activity together with the person next to them. A total number of thirteen students raised their hands to read their questions. As there were nine questions, only nine got a chance to talk.

As a last activity the teacher asked students to add five more sentences to the end of the story. When the students finished doing the activity, five of them raised their hands to read their questions. Although students started reading their answers there was not enough time to complete it. Therefore, the teacher could not check all the answers.

5.3.1.3 Implications of the Observation

Stories provide students with a familiar context and make them feel safe. As mentioned by Krashen, when students feel safe their affective filter is low and they are more open to learning and trying out new things. In such an environment students feel free to join in and participate. As Williams had stated (1999:4-5), students get a chance to express themselves and develop the potential in them. This can be seen in various parts of the lesson where most students respond to the teachers' questions in chorus. Some students also raised their hands to talk about subjects as the fairy tales they know, and their predictions about the story. The questions put forward by the teacher also led to interaction between students. This fostered cooperation among students, especially during activities related to the story. During these activities, weaker students chose to do the activity with other students. This is especially apparent in the third lesson in which almost half of the students complete the grammar activities with the help of their friends.

Through storytelling the teacher managed to achieve a warm environment. This was evident from the laughter in class. The students felt comfortable enough to even laugh at the teacher's drawing of a carriage. They also enjoyed themselves during the story, especially at times when the teacher changed her voice and mimed the characters. The jokes the teacher added also made them feel relaxed and safe.

The most distinctive feature of storytelling is probably that it is fun and thus motivating. In the story 'The Frog Prince Continued' magic and fantasy are blended so the students were interested. Most of the students listened to the story attentively, only two students talked among themselves for a brief period of time. The teacher was able to

grasp the attention of the learners through using this story. This was noticeable from the students' verbal reactions to the story. They showed amazement, surprise, and disappointment through exclamations such as 'wow', 'oh' and so on. The novelty and humor in the story also created motivation to participate. The fun and motivating aspect of storytelling caused interest in students and thus helped them internalize language better. The context and funny situations in story made vocabulary items more memorable. As Kolsawalla had put forward, the repeated use of words in context helped children infer the meanings of the words (cited in Rixon, 2000: 19). This was evident in the parts where students used the phrase 'turned in to' during their predictions. The repetitive nature of the story also helped students in remembering certain words and structures such as the one previously mentioned. These repetitions in the story refresh students' memory thus making certain structures easier to recall.

The story also stimulated the students' imagination which is important for a successful education as it raises self-esteem. The questions and the pauses during the story helped students practice their imagination. Students came up with some interesting predictions. The students were eager to share their predictions with their friends and more than half of the students participated. Even students that were not able to respond at the sentence level, shared their predictions at the word level. In addition, as Cecil (19992:XI-XII) had mentioned the dilemmas in the story give students' and opportunity to practice their problem solving skills. Questions posed about what the Prince will do after he has been turned into a carriage, make students think of alternate solutions and endings to the story. This way they learn to face different situations in life, and are able to come up with more alternatives when faced with a situation.

5.3.2 Interview

5.3.2.1 Interview with the Teacher

Interview Guide for the Teacher

Introduction

My name is Aylin Selin Dewan and I am conducting a study on the use of storytelling in teaching English to young learners. I would like to learn your opinions on the storytelling technique and also get your views on how your students reacted during the sample lesson plan applied in your class. I believe it is important to obtain the teacher's point of view on the issue in order to provide more in depth view. I reckon your views will provide insight into the study. Therefore, I would like to ask you a few questions. The interview will last approximately thirty minutes and if you do not mind I would like to record the interview. The participants' names will not be revealed during the study. Is there anything you would like to ask before the interview begins?

Questions

1. How long have you been teaching?
 - in general
 - in this institution
2. Are there any techniques or activity types that contribute to your lessons in general?
 - Visual
 - Auditory
 - Kinesthetic
3. Have you ever used Storytelling in your lessons?
 - If yes - To develop which areas, listening, reading, writing, speaking?
 - If no - Are there any certain reasons why you have not preferred using it?

4. What kind of effects do you think the sample lesson plan had on your students?
 - How did they react?
 - How did they feel?
5. How would you evaluate this technique?
 - The activities and materials used
 - The effects on students

5.3.2.1.1 Implications of the Interview with the Teacher

The aim of the first question in the interview was to learn about the teacher's teaching experience in general. Additionally, her past in the institution was also questioned in order to find out the familiarity of the teacher with the policy of the institution and the student profile. The teacher had a teaching experience of six years and she had been working at the same institution throughout these six years. Therefore, the teacher was familiar with the school and the students who participated in the study. She had been studying with her students for two years.

The second question was targeted at finding out the teacher's knowledge on different ELT theories such as learning styles, multiple intelligences and drama that are a part of storytelling. The following quote gives us an idea about the teachers' knowledge on the subject.

'Of course, there are. First of all, I try to keep in mind the theory of Multiple Intelligences. For example, I use activities such as miming, matching sentences and pictures, ordering, completing puzzles, role-plays, mind maps and so on. I especially like using visual aids. I also try to make use of the NLP technique. I try to prepare my students psychologically and emotionally...'

Through the teacher's words we understand that she is aware of certain techniques related to teaching English. Although she just gives the names and does not list all the intelligences in detail, she mentions that she tries to appeal to different styles and intelligences. She cites a number of activity types suitable for different intelligence areas. This can be considered as a sign of the teacher's eagerness to reach different students. In addition to these, she also mentions that she tries to promote cooperation among students in the classroom.

The researcher's intention in the third question was to find out whether the teacher was familiar with the storytelling technique or not. Through her response it is understood that she is somewhat familiar with the technique.

'Yes, I have used this technique before. Generally, I try to match the tense of the story and the grammar point I am teaching at that time. It is a good way to revise structures. For example, if I am teaching past tense, I use stories in the past tense. My initial aim is always achieving comprehension and enhancing students' reading motivation. But through using simple past, I kill two birds with one stone. Also, sometimes I make students write short dialogs at the climax of stories. I stop and ask them to write a dialog about what the character might have done or said. If there is time, I ask them to act it out. I sometimes ask them to put pictures related to stories in to the correct order. I use miming and change my voice to try to identify with the characters. Even though I make my self look funny sometimes, it does not bother me as long as the students understand and enjoy themselves.'

The previous quotation displays the familiarity of the teacher with the technique. She uses stories in her teaching and makes use of miming to ease understanding for children. Moreover, the teacher mentions that she uses storytelling for revision purposes also.

The teacher adds that she would like to use this technique more often. However, because of the strict curriculum she has to follow, she cannot always find time to use it. Therefore, she prefers using it in the post stages and not to introduce new subjects. She

explains that most of the time she uses story creation activities, and encourages students to use the tense they have learned. The teacher also views this as a chance to enhance students' writing skills.

The fourth question was related to the effects the storytelling lesson plan had on the students. The researcher's aim was to find out if the data obtained during the observations were accurate.

'I always get positive reactions from students when I use storytelling. They fancy it.

During the sample lesson plan they felt secure, because they got a chance to express their own ideas and creations. In fact, they are more creative and imaginative than us and they had some interesting ideas to share. Students knew there was no correct answer, so they didn't feel uneasy. They wanted to be appreciated by the teacher so they liked the guessing process and were willing to share their ideas. They especially liked the teacher miming and using props during the story. I think the storytelling process is the richest way to communicate a thing to students. It includes a lot of visual aids and gives teachers a chance to use pictures, props, masks, miming, role-playing activities and so on. Students also do role-plays and can identify themselves with characters from stories. It is full of life. Students were happy at the end of the class. They enjoyed themselves.'

At first the teacher talked about students' reactions to storytelling in general by saying that they like it and stressed the importance of feeling safe. As had been noted during the observations, the classroom became a warm and safe environment for students. The teacher's opinion supports the idea that storytelling provides a safe environment and encourages participation without inhibitions. Since they did not feel threatened, students were willing to share their ideas. Just as the teacher has mentioned, students also got a chance to fulfill their need of appreciation. As Topses (cited in Ataman, 2003:151) had stated, through praise children maintain their enthusiasm and try harder. In the long run, this has a positive effect on student learning.

Moreover, she mentions that storytelling 'is the richest way to communicate a thing'. This supports the idea of storytelling providing a good context to introduce language. With use of visual aids and different elements of drama such as miming, props, role-plays the teacher has a better possibility of reaching students with different styles and intelligences. Most of all students practice language in a fun and enjoyable environment.

One last point referred to by the teacher is, children's tendency to identify themselves with the characters in the story. Cecil (1992:XI-XII) had also dwelled on the same issue by suggesting that children understand themselves and others to a greater degree by identifying and empathizing with fictional characters. Children make connections between the experiences of characters in a story and their own lives. Hence, they become better equipped to solve problems in real life.

When asked about the effects of the storytelling lesson plan on students' speaking, the teacher gave the following explanation.

'For the higher-level students it is always same. Because the process involved a lot of speaking during the prediction parts, mostly the higher-level ones participated. They are the ones who have more self-confidence and can communicate the ideas in their mind. These students wanted to express their ideas. However, students who didn't have high self-esteem, and weren't good enough in English hesitated as usual. Mostly, the lower ones didn't participate. Occasionally, they shouted a word or two. They preferred doing the exercises on paper and participating during written activities. I believe day by day they will get better...'

The lesson plan did not have the anticipated effect on getting weaker students to speak. Only a few of them participated, but mostly they preferred to keep their silence during individual speaking activities. However, once asked a question that required a choral response, they did not hesitate to join in. To get these less willing students to join in, the teacher may use masks to decrease their inhibition.

The purpose of the last question in the interview was to learn the views of the teacher about the storytelling technique. The researcher called upon the interviewee to evaluate the technique in terms of the materials and activities used, as well as student response.

‘ I believe stories are a good way to enhance motivation and participation in class. Moreover, they help students use their imagination and become creative. Creativity is very important for students, as it not only helps them become successful in class but also in real life. Storytelling helps students use phrases and structures communicatively. Normally students tend to use their mother tongue but in such classes they use it authentically for communication. Therefore, their speaking skills develop. In tasks such as creating stories, students tend to use the structure they have learned. Normally students don't prefer using the new structures but rather their mother tongue. Storytelling provides an opportunity for all of these.’

The teachers' response backs up the notion of motivation in storytelling. As put forward before, students are motivated to participate with use of storytelling. The students' eagerness to participate rooted from activities that urge them to use their imagination. As the teacher calls attention to, creativity helps students become successful in real life as well as in the class. The alternate endings and solutions students find for the stories, prepare them for situations they will come across in real life. Thus, students are provided with the opportunity to practice their problem solving skills. Additionally, students use structures to communicate and convey their message to others. They have a purpose and are not imposed on to use phrases or structures in an artificial context. The emphasis is mostly on the message conveyed and not the correctness of each and every word of the student. During the sample lesson plan students picked up words and phrases such as 'turn in to', 'magic wand' and used these during their predictions. They combined their precious knowledge with the new structures they learned. Therefore, as the teacher asserts students speaking skills develop.

5.3.2.2 Interview with the Students

Interview Guide for the Students

Questions

1. Do you like listening to stories?
2. How did you feel during the lesson?
 - Interested, bored...
3. Which part of the lesson did you like the most?
 - the pictures
 - the activities
 - making predictions
 - teacher miming the characters and changing her voice

5.3.2.2.1 Implications of the Interview with the Students

The first question in the group interview was aimed at learning students' general attitude towards storytelling. Once they were asked if they like stories or not, students preferred answering as a group by shouting 'Yes'. Next, the researcher tried to find out how students felt during the sample lesson plan. Most of the students said they liked the story and that they felt happy. The ending and the funny elements in the story such as, the witches' excuses and the Prince turning into a carriage attracted students' attention. The teachers acting and voice attracted some attention as well. The following student responses are indicators of these aforementioned factors.

Student 1: I felt very happy because the fairy tale's ending was
very good and funny.

Student 2: I felt happy because it was very funny and it was a very
good story for children.

Student 3: I liked it very much because it was exciting and there were
lots of unexpected events.

Student 4: I liked it because it was interesting.

Student 5: I felt happy because it was a funny story.

Student 6: I had fun because the teacher changed her voice and did some other things.

In order to find out what students liked best about the lesson, they were presented with a third question relating to what they liked the most. Students were given a few examples such as, the puzzle, parts including guessing, the teacher's acting and so on, to give students an idea about what is meant by the question. Thirteen children said they liked the teacher changing her voice and acting as the different characters. As said before, children infer meaning more easily when they are provided with visuals. It becomes easier for them to understand the feelings and the personality of different characters. This way as well as having fun they also understand events better. This was also evident in the observations done by the researcher. There was often laughter in class in parts where the teacher mimed the characters. Students also mentioned that they prefer listening to the teacher and watching her mime the story, rather than reading it themselves.

Ten students said they enjoyed the guessing activities. As observed during the sample lesson, students were usually more willing to participate during such activities. Using their own imagination is an appealing activity for students. The following are a few examples from student responses to the third and last question:

Student 1: I liked the pictures about the story.

Student 2: I liked doing the puzzle.

Student 3: I liked the objects the teacher used.

Student 4: I liked all of the activities and I had fun.

As can be seen in the above examples students liked the pictures and props used during the story. The teacher was able to draw students' attention using the magic wand, tiara and witch mask. With the use of different materials such as the pictures, the puzzle,

and the props, the teacher was able to reach students possessing different intelligences. During the interview three students stated that they enjoyed all of the activities. The sentences cited above were also supported by other students, therefore all of the student responses were not included. To sum up, we can say that the teacher was able to reach a range of students.



Chapter 6

Conclusion

In recent years teaching English to young learners has gained more importance. Students in private schools had been learning English starting from kindergarten, and recently the age of learning English in Turkish state schools was also changed. Teaching of English was expanded to 4th and 5th graders in government schools. This gave rise to a group of young learner teachers in search of new techniques wanting to reach their students. The aim of this study is to introduce young learners and propose the storytelling technique as a way to teach English.

Adults and young learners differ in terms of language learning. It is believed that adults learn a language, whereas young learners acquire it. However, young learners also differ among themselves. As researches like Piaget & Vygotsky, Scott & Ytreberg and Keddlé have stated, different age groups have different characteristics. With age learners become more aware of their environments and are able to discriminate what is real and what is not. The early exposure to language makes learners more tolerant and sympathetic of other cultures. Moreover, they get a better chance of mastering the language. What is common in all learners is that they need a variety of activities to foster their learning. At young ages attitude is very important and as the classroom is usually the only place learners come across language, the teacher has a great role in determining the attitude of children and their willingness to further their studies in language.

Keeping in mind approaches such as Learning Styles, Multiple Intelligences and drama teachers can come up with a wide range of activities to use with children. In this research, storytelling is introduced as one of the techniques available to use when teaching young learners. Its aim is to attract attention to the value of using stories in class. Nonetheless, it does not claim that storytelling is the only technique to be used.

One of the most apparent values of storytelling is that stories are familiar territory for children. Children have a considerable amount of knowledge of stories and teachers can use this to transfer the warmth and fun stories provide into the classroom. With the security and confidence children feel, they become motivated and willing to participate in class. While enjoying the story, students get a chance to unconsciously familiarize themselves with the intonation, vocabulary and structures of the language. This was observed during the lessons when students contributed with their predictions and used certain structures and vocabulary items present in the story.

Through use of storytelling different areas of intelligences and learning styles can be addressed. Storytelling serves for all types of learners at the same time and will provide a good change of pace for children. With a variety of activities based on stories teachers can develop all four skills; listening, reading, speaking and writing. As this study aims to serve as a guide to teachers, a range of sample activities related to each skill have been included. Any teacher willing to use this technique can do so by easily referring to this study. In addition to the literature provided, a sample lesson was also proposed and applied to test student reactions. To test students' reactions to storytelling observations and interviews with the teacher and students were carried out. The results of the observations were supported by the implications of the interviews. Results show that students enjoy this technique and participate more because of the warm, familiar environment. Both students and teachers view on storytelling show that students took pleasure in the materials provided by the teacher. The visuals and especially the miming the teacher did attracted students' attention. Students liked using their imagination and sharing their views with the teacher. Thus, teachers were able to develop students' problem solving skills and prepare them for life.

Although it is not possible to apply this technique to every lesson, it is still a valuable tool that encompasses many theories. The sample activities and lesson plan provided in this study can be altered to prepare new lesson plans based on stories. It is up to the teachers to decide on how to utilize this technique. To sum up, teachers should not undervalue storytelling. This rich way of communicating information and reaching students should be incorporated into English classes as a way to develop all four skills in an integrated manner.



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Appendix 1

* The story has been adapted to better suit the learners in question.

The Frog Prince Continued



The Princess kissed the frog.

He turned into a prince.

And they lived happily ever after.

Okay, they weren't so happy. In fact, they were miserable.

'Don't stick your tongue out like that.' complained the Princess.

'Why don't we go to the pond anymore?' asked the Prince.

The Prince and the Princess were so unhappy. They didn't know what to do.

'Don't hop around on the furniture! Go out and slay some dragons!' said the Princess.

The Prince didn't want to go out and slay anything. He wanted to run away, but in his book it said 'They lived happily ever after. The End.' So... he stayed at the castle and drove the Princess crazy.

Then, one day the Princess became so angry, she started yelling at the Prince. 'I can't sleep because of your horrible snore. I can't believe I actually kissed your 'slimy' frog lips. Sometimes I wish you were still a frog.'

That's when the idea hit him. The Prince thought 'Still a frog... Yes! That's it!' And he ran off into the forest, looking for a witch to turn him into a frog. Soon after the Prince saw a Witch.

'Miss Witch, Miss Witch. Excuse me, Miss Witch. Can you help me?'

'What do you want?' asked the Witch.

'Can you turn me back into a frog?' asked the Prince.

'What? Get out of here! I'm very busy, I'm watching T.V!' shouted the Witch.



So, the Prince ran deeper into the forest until he came to a tiny cottage, and saw the second Witch.

'Miss Witch, Miss Witch. Excuse me, Miss Witch. Can you help me? Can you turn me back into a frog?'

'Eh, What? Help? Get out of here! I'm very busy, I'm getting a perm!' answered the witch angrily.

So, once more the Prince ran deeper into the forest until he saw the third witch.

'Ahem, Miss Witch, Miss Witch. Excuse me, Miss Witch. Can you help me? Can you turn me back into a frog?'

The witch looked at the Prince and said 'What? Help? Get out of here! I'm very busy, I'm eating ice-cream!'

So, once more the Prince ran deeper into the forest until he saw the fourth lady.

'Madam, Madam. Excuse me, Madam. Can you help me? Can you turn me back into a frog?'

'Why do you want to be a frog again? Are you crazy?'

‘I’m the Frog Prince, and I must become a frog so I can live happily ever after.’ answered the Prince.

‘Well, I am on my way to the village to see a girl about a ball. But, I guess I can try to help you. I’ve never changed anyone into a frog before.’

And with that the Fairy Godmother waved her magic wand, and turned the Prince into a beautiful... carriage.

The Prince couldn’t believe his luck!

The sun went down. The forest got spookier. And the Prince became more and more frightened.

He thought ‘How stupid of me! I could have been home with my lovely wife. But now I will fall apart and live unhappily ever after in this forest.’

Then, far away in the village the clock struck midnight. The carriage instantly turned back into a Prince.

And the Prince ran as fast as he could back to his castle.

‘Where have you been? I was worried. You’re seven hours late. Your dinner is cold!’ said the Princess.

The Prince looked at the Princess who had kissed his slimy lips. The Princess loved him. And at that moment...

The Prince kissed the Princess and they both turned into frogs.
They hopped off happily ever after.

The End

