

SECOND LANGUAGE ACQUISITION IN CULTURAL
UNDERSTANDING THROUGH THEATRICAL METAPHOR

by


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ABSTRACT

The objective of this thesis is to present a methodology for second or foreign language *acquisition* through culture in the art forms of drama and theatre.

The thesis exams the 'acquisition' of language and sets up the argument for cultural context. It draws upon the twelve years of English as a Second Language and English as a Foreign Language teaching which inform the writer's experience.

Chapter one examines what we mean by culture and the part it plays in constructing and constraining language.


Chapter two analyzes the science of linguistics and narrows the definition of linguistics to the pursuit of knowledge about the phenomenon of human language.

In Chapter three, culture and language are examined through dramatic play. The critical role of Drama in language acquisition is examined and validated. These examinations confirm that the enacting through the creating of meaning provides the stimulus for exercising new language options.


The fourth chapter explores the extended language opportunities that immersion in the art form of theatre offers to second language learners. A comparison of social, behavioural and psychological approaches between Japanese (Zeami) and western (Stanislavsky) theatre, verifies the embodiment of culture in theatre. This exploration validates my argument for acquiring culture and language through theatre.

The conclusion examines the standard curriculum for teaching English as a Second language in British Columbia and confirms that the Drama/Theatre methodology has yet to be seriously employed in language programs. The thesis outlines the Drama/Theatre EFL programme the writer designed and implemented in Japan, at Tokushima Bunri University. The results of the Drama/Theatre methodology implemented at Tokushima Bunri University, demonstrate that Drama and Theatre are significant media for the development of effective and affective speech, the confidence to express opinions freely, and the ability to use imagination for creating meaning making.


Examiners:




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Table of Contents

	Page
Title Page.....	i
Abstract.....	i i
Table of Contents.....	iv
Acknowledgments.....	v
Dedication.....	vi
Introduction.....	1
<u>Chapter</u>	
1. Culture.....	17
2. The Culture of Language.....	29
3. The Culture of Drama.....	45
4. The Culture of Theatre.....	64
5. Conclusion.....	81
Bibliography and References.....	102
Appendix 1.....	110
Appendix 2.....	120

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Domo arigato gozaimashita

Dedication

To my sister, Carolyn,
who always brought laughter into my life!

Introduction

The principal purpose of this thesis is to present a methodology for the *acquisition* of English as a foreign or second language through culture in the art forms of drama and theatre.

Introducing the Context

In his book, Teaching and Learning Languages, Earl W. Stevick develops the argument that *learning* and *acquisition* "are separate strands" which, wound together, supplement each other (1989: 25) . The difference between learning and acquisition, according to Stevick, "lies in the nature of the images" (Ibid.: 25):

In acquisition the image from which we reconstruct what we are after is rich and well integrated, while in learning it is impoverished and unintegrated. In acquisition, the person who is doing the acquiring meets words in the full context of some kind of genuine human communication. There is no special presentation of a new item, no organized drilling, and no testing in the academic sense.

(Ibid.: 22)

There can be no argument that a new language, whether a 'second' language or a 'target' language, is best acquired through living in the country of origin and experiencing the "full context of some kind of genuine human communication." (Ibid.: 22) This thesis, however, is directed towards those second language teachers of English who are teaching in foreign cultures and for those working with foreign students in isolated environments such as universities or foreign language schools which offer little opportunity for

experiencing the wider community. Of course, cultural shyness often causes foreign students to isolate themselves from the very experiences that would enable them to acquire the language skills that they have set out to learn.

In this thesis, I present the case for language acquisition through immersion in the 'full context' of a culture and argue that the art forms of drama and theatre are the most effective means by which second language teachers can engage their students in rich, integrated language experiences. I outline a methodology which has been successfully employed and suggest some general areas of study for an extended language program. In developing my argument, I bring together the writings of foreign language practitioners, drama educators and theorists, anthropologists, linguists, communication theorists and theatre artists. In all of this I am supported by thirteen years of my own experience as an English as a Second Language (E.S.L.) teacher in Canada and as an English as a Foreign teacher (E.F.L.) abroad.

Autobiography

In 1981, I graduated from Queen's University, with a major in Theatre and a minor in English. The impetus to travel came from my desire to experience other cultures and learn about indigenous theatres. I bought a one way ticket to London and every day at noon I stood in line at Leicester Square for cheap tickets to plays. After a few weeks of immersing myself in the London theatre scene, I traveled south through England, through France, into Portugal, Spain and Italy until I finally arrived at the place I had always dreamed of

going to: the Peloponese in Greece. I had taken trains, hitch-hiked, slept in ditches and on park benches just to reach the Peloponese in time to watch Euripede's *The Bacchae*, performed in Greek, in the mountains in an ancient amphitheatre open to the sky. As the sun set, the play began and an unearthly feeling took hold. It was an amazing experience and a spiritual awakening for me. I knew then that the magic and the power of theatre would have to be part of my life and my work. That night I slept under the stars and returned in my dreams to the mythical world of the Gods.

One year later, after tenting through parts of Asia and Australia, I returned to Canada and in 1982, entered the teachers college at Queen's University to become a secondary Drama/English teacher. I wanted to continue traveling, so I took the English as a Second Language program because I knew it would open up opportunities for me to live and work in foreign countries.

My first job after graduating from teacher's college in 1983, was teaching elementary and secondary students in Port Antonio, Jamaica, a village on the north of the island isolated from tourists. I was the only white woman in the village. The school was an old army barracks without any amenities. The classrooms were often devoid of desks, chairs and blackboards; only a small number of books were available to teachers and students. The floors were made of wood and the walls of concrete. Some students arrived with shoes and a lunch and some arrived without either. The teaching conditions were less than adequate, and the children were often mistreated by teachers and the principal. They were the worst conditions for any child to have to learn in. This experience could be

a thesis in itself. I consider it a time of personal development. My year as a teacher in Jamaica opened my eyes to many aspects of teaching that I had never considered. I had been trained to teach from books and multi-media sources which were not available in Jamaica. I learned to rely on the children and their vast sources of knowledge to help create the material needed for the classes. I learned how to teach effectively without texts, blackboards, T.V.'s or videos. After my year in Jamaica, I traveled and taught in foreign countries for twelve years, occasionally returning to Canada to teach in public schools and colleges. For seven of those years, I lived in Japan. The incentive to move to Japan came from my curiosity to study *Noh*, the traditional Japanese theatre genre. For three and a half years, I studied and performed with a professional *Noh* troupe in Kumamoto and taught English as a Foreign language in a variety of settings. It was through my study of *Noh* that I acquired the Japanese language and culture.

For the past several years I have been giving drama workshops to second-language teachers at conferences here in Canada and in Japan. Always, workshop participants ask me if I have published or if I could direct them to material that would help them to understand how to use drama and theatre effectively in the E.F.L. and E.S.L. classrooms. Many language teachers who have been teaching for a number of years recognize the need for new strategies in language teaching; they are searching for new ideas and methods.

It was these experiences and the desire to broaden my research that initiated my decision to return to Canada and undertake this thesis. In this thesis, I use my personal experience of Japanese language,

culture, art, and people as reference and examples of my research in teaching English as a Foreign Language.

What is meant by Drama and Theatre?

When Drama was first offered in Canadian schools, it was usually referred to as 'Creative Drama' and was defined as a series of activities, games, exercises, role-play and improvisations which taught specific theatrical skills and techniques. In the '70's, a new form of improvisation emerged which is now called, 'Process Drama'. Cecily O'Neill defines Process Drama this way:

The essential difference between process drama and improvisation is that, as the term suggests, *process drama* is not limited to single, brief exercises or scenes. Instead, like any conventional theatre event, it is built up from a series of episodes or scenic units. This episodic organization instantly entails structure, because it implies a more complex relationship between parts of the work than the linear connections of sequence or narrative, where the segments of the work are strung together like beads on a chain rather than being part of a web of meaning.

(O'Neill 1995: xvi)

Process drama creates an imagined world which begins without a written script and for which the ending is uncertain. It is a complex dramatic world in which scenes may be extended, explored and elaborated upon. Both in creative drama and in process drama, the work is performed only for those participating in the drama, creating an audience, not of outsiders, but of the participants themselves. Creative drama and process drama are only concerned

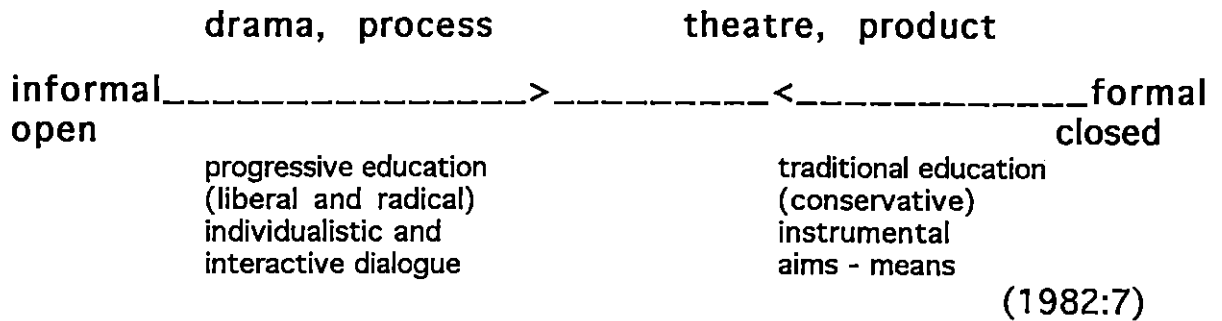
with process and while the process will be halted from time to time to examine and reflect upon what might be considered 'interim products', the work, as it is performed by the students, does not require performance for an outside audience to justify it. Although both creative drama and process drama are focused upon the development of a metaphoric world through dramatic and theatrical devices, subsumed within that are the processes of self-awareness, awareness of others, of individual growth and individual and group reflection. When I refer to drama in this thesis, I am including all the above components as part of the definition.

Drama and theatre are intertwined art forms encompassing components of each. Although drama heeds theatrical rules and uses many theatrical elements, it is not performance based. Whereas in drama, the participants are making meaning for themselves, theatre encompasses process and takes that process forward to performance for an audience composed of outsiders. The end goal or product of theatre is performance in which meaning is conveyed to the audience through the players' dramatic knowledge and performance skills.

Norwegian drama educator, Stig Eriksson, defined 'informal drama' as a set of activities "using dramatic playing or improvisational role-play to promote the extension of personal resources and/or change of understanding" (1982:7). Eriksson suggests that drama is concerned with exploring dramatic material through the interaction of the participants and that the player/spectator relationship is not fixed. He sees 'formal drama' as the set of "activities using a particular preconceived text or idea with the intention of communicating it to an

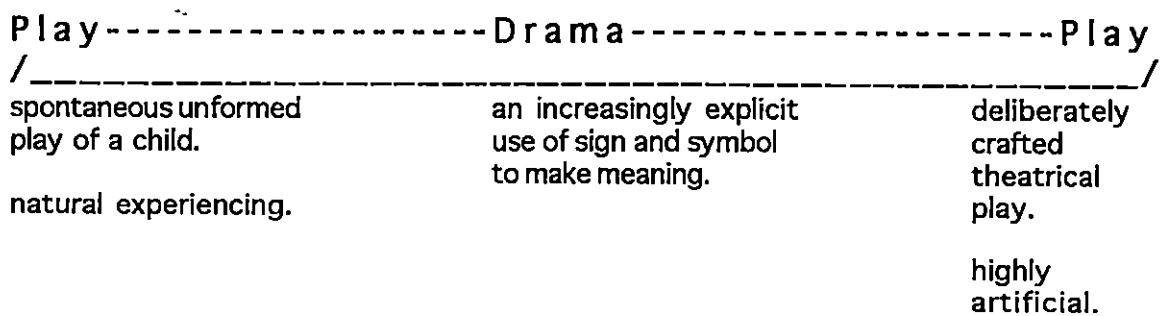
audience by artistic means" (1982:7). The actor/audience interaction is fixed. Ericksson's continuum outlines his pedagogical position:

Table 1
Ericksson's Continuum



British drama educator, Jonothan Neelands also sees drama and theatre on a continuum.

Table 2
A Play to Play Continuum



(Neelands1996: Conversation)

When we consider drama and theatre on a continuum with natural, informal play at one end and formal theatre at the other,

then we acknowledge the idea that dramatic skills must first be nourished before the deliberately crafted art form of theatre can be reached. Play is the natural way of learning according to Vygotsky. (1978: Chapter 7 inclusive). Play recreates the world and we learn to understand it as we transform reality through assimilation in the metaphoric world. Students must have opportunities to become masters of themselves as dramatic artists before embarking on performance as theatre artists. This understanding of the place of play in the development of second language acquisition is central to the program outlined in this thesis.

How did I arrive at the program?

In April of 1991, I arrived in Takamatsu, Japan, to take up a teaching position as a visiting professor of English at Tokushima Bunri University. Previously, I had spent three and a half years teaching for various institutions and companies in Japan, but I had never taught in a Japanese university.

When I arrived at the *gaijin* (foreigner) teachers' meeting, I found I was to teach eight classes a week, and each class was two hours long. The classes would range from first to fourth year and each class would have between twenty and eighty-five students. Twice a week I was to teach a first year English conversation class of eighty-five students, two second year grammar-based classes of fifty students each, a third year English composition class of thirty students, and a fourth year conversation class of twenty-five students which met once a week. The four main language skills were to be covered in the curriculum: reading, writing, speaking and

listening. How each professor chose to address these areas was left entirely up to the individual instructor. Professors were expected to choose their own texts and to set up classes in whatever way best suited their needs.

I was nervous the first day I walked into the first year class of eighty-five English Conversation students. I had been warned that most of these students were extremely shy. I had also learned that no-one was to fail the class because English was not a high priority subject. Once the students graduated, most of them would never speak English again. University in Japan is termed 'pleasure land' as there is a graduation rate of 99% from most Japanese universities. Because of the guarantee, I was also warned that most students preferred to sleep in class! The fact that most students weren't concerned with English was the most worrisome information I received. The 10% of the students who had any real desire to learn the language had the odds for success against them. Traditionally, classes were grammar based, with a great deal of translation work. Students might learn to read and write, but the opportunities for assimilating English were very slight and most fourth year students had difficulty holding even the simplest conversation with an English-speaking person, and had few skills for asking questions or for expressing themselves.

Program Design

I decided to teach all my classes except the first year conversation class with texts and to follow traditional methods and supplement each class with drama and other activities such as

games, painting and field trips. I felt that teaching 'English conversation' to eighty-five students in their first year in a 'traditional' approach was ridiculous. As I considered the design of my first year program, questions kept popping into my head: How was I going to teach English conversation to eighty-five shy, uninterested, sleepy students? How was I going to attract the attention of these students so that I could interest them enough for them to become involved, concerned and fully committed to their work? After considerable thought, I decided to teach this group of first-year students solely through drama and use the gymnasium rather than a regular classroom. It is the programme I began with the first year students that I will refer to from now on.

Experimental Drama Programme

In the first and second years, I used the techniques of process drama to explore western culture and thought, to explore and play with the English language in a variety of dramatic worlds and, in the process, to awaken the students' self-awareness by examining cross-cultural communication. As a part of the process, I also gave them an understanding of theatrical skills. In the third year, we worked in a performance-based class, and for the fourth year I planned for the students to travel to different schools engaging other Japanese students in western cultural activities.

Unfortunately, I was not able to implement my fourth year programme because I returned to Canada. The third year validated the work of the first two years, and the fourth year would have continued the challenge to enhance the students' use of the English

language and western culture. At the end of the second year, I provided a choice for students for their third year:

- * To move into theatre, working through a performance based class, to perform a play for an audience of outsiders, or
- * To change to a grammar-based, reading, writing, speaking and listening class with a different professor.

Offering the students a choice was foreign to them. They had always been told what subjects to take. Choices are not part of a Japanese university program. Everything is set out and planned before they enter first year. Naturally, the students were surprised at the offer. I gave them time to question me and to think about their choice. One-third of the students chose to transfer to a grammar-based class for their third and fourth years because some felt that they should continue their English studies in a more 'academic' manner and others were not particularly interested in putting on a play. I was delighted when two-thirds of the students chose to take on the risk of performing. I had explained, when giving them the options that, if they chose to continue with me, they would have to work hard and out of class time would be expected of them.

From Process to Product

In Japan, the school year begins in April and ends in late February with a summer holiday of six weeks. The students and I collectively decided to make the show a Christmas celebration as seen through western eyes. We chose to do two shows, each about one hour in length, with an intermission of ten minutes. Our shows would be Snow White and the Seven Dwarfs and A Christmas Carol.

Snow White was chosen because it is a well-known popular story in Japan and young Japanese people generally love musicals and Walt Disney. We felt that the audience would be able to follow along with the plot of our musical even if they couldn't understand English. For A Christmas Carol we decided to have a Japanese narrator who would guide the audience along to help them understand the story line. The students and I agreed that A Christmas Carol would be both a cultural and entertaining experience for the audience.

From April to December the students and I prepared for the show, using class time (four hours a week) to work on the plays. We did not use play texts but began by reading the two short stories and then devising the scripts. The process of devising from written sources provides students with an opportunity for practice in both formal and informal reading, writing, listening and speaking. They became increasingly more proficient in all the language skills, as well as becoming familiar and comfortable with western culture and thought. They discussed costumes, set, language, movement and did so almost-always in English. As we painted the scenery, we listened to music, usually popular western songs and sound tracks from western musicals, and chatted away in English. The natural construction of theatre offered side outcomes such as an opportunity for a variety of informal language use: theatrical, technical, discussions using expressive as well as gossip and romance centered language. Speaking English became natural for them. The power of theatre became a means to enhance their language skill of informal talk. They grew very committed to their work and even brought along friends to help out as scene painters

and backstage hands. The students became translators for their friends who came to help, jumping back and forth from English to Japanese. The importance and significance of becoming mediators showed how the students learned by teaching.

We didn't have a facility in which to perform even though there was a beautiful theatre on campus. This theatre was always locked and I was informed that it was off limits to students. This administrative policy at first seemed a deterrent, yet, in fact, it was the impetus which created the sense of community and commitment to the work. We decided that if we couldn't use the University theatre we would rent the Shido Music Hall which held five hundred people. We needed \$1,500.00 to rent the theatre, and other money to advertise, make costumes and build sets. Because the Hall was a union house and only a union member was permitted to hang lights and work the lighting board, we needed to find money to pay the lighting technician.

Bunri University is a private institution. As a professor, I was given an expense account to use for books and other necessities, but if I were to use the money for other things I would have to ask permission. After considerable thought from the owner of the university, I was allowed to use my expense account to pay the rental fee for the theatre. However, the money for any other costs would have to be found elsewhere. The students and I set up a stand at the annual fair and we all took turns selling home-made banana chocolate crepes and tickets to our show. The students sold tickets to their friends, families and relatives. Stores and businesses in

town permitted us to put up posters in their windows. We raised enough money to cover all the costs.

On December 17th, 1993, those sleepy students of 1991 became 'The Bunri Players', the third year English Conversation students who performed Snow White and the Seven Dwarfs and A Christmas Carol at the Shido Music Hall. There was a matinee and an evening performance. Over one thousand people came. Radio and newspaper reporters interviewed the students and me. The Mayor of Shido came to the performance which was a great honour for the students and me. These shy, retiring young people had developed into confident well-spoken adults.

The performance was the climax, but we still needed to reflect. Reflection on the product is an important part of theatre and the language used in reflection is different as it demands valuing, analyzing and criticizing in a formal way. The students' reflections were handed in to me in the form of a letter. Letters written by the cast and excerpts from some of the reviews written from the student body are found in the Appendices.

Conclusion

Learning about drama occurs through engagement in the experience. Too often, theatre arts courses expose students' deficiencies and weaken their confidence by immediately requiring them to perform both formally and informally. For many, lack of experience and technique will make this a painful experience.

(O'Neill 1995: xiv)

This quote sums up the fear I have when E.S.L. or E.F.L. teachers express excitement because their students are going 'to put on a play in English!' When students do not have the skills for performance and have no cultural understanding of the language in which they are performing, even a performance in front of an audience of friendly classmates can be disheartening. Students will know they have failed both as actors and as language students. Acting is a skill, an art, that takes time to master. Language is also a skill and, when used correctly, an art. Students need time and patience to do both well.

Books such as Drama Techniques in Language Learning by Alan Maley and Alan Duff (1990) are useful for activities but, from my experience, if students are given a variety of activities without connection and meaning they will lose interest. Students feel they are just playing games and are not learning. Drama must have meaning to interest the students and address their needs. Part of the 'experience' (1995: xiv) that O'Neill points to includes a curriculum structure which offers immersion in the cultural context of the language under study.

Willis (1990: 49) writes:

Drama has become one of the principal means of communication of ideas and, even more importantly, modes of human behaviour in our civilisation: drama provides some of the principal role models by which individuals form their identity and ideals, set patterns of communal behaviour, form values and aspirations.

If, as I and others, have argued, cultural understanding is a fundamental curriculum component in language teaching, then it is appropriate to consider what we mean by culture and the part it plays in constructing and constraining language.

Chapter One

Culture

Culture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.

(Tylor 1958:1)

Since 1871, when Edward B. Tylor defined culture, there have been numerous refinements and variations on the definition of culture. Each anthropologist has had his or her own definition. Many have agreed that culture is acquired behaviour in contrast to genetically endowed behaviour. According to Goodenough, culture is "what people have to learn as distinct from their biological heritage" (1964:36).

In 1954, in a study titled, Culture: A Critical Review of Concepts and Definitions, Kroeber and Kluckhohn, two well known anthropologists, analyzed about three hundred definitions of culture and concluded that there was not a common denominator amongst them. Perhaps Alfred Whitehead was right when he stated that,

It is a well-founded historical generalization that the last thing to be discovered in any science is what the science is really about.

(Whitehead 1929:135)

Acquisition of Culture

Each human society has a body of norms governing behaviour and other knowledge to which an individual is socialized. Societies consist of groups of individuals which have a set of behavioural

rules that are transmitted from one generation to another. From birth, or perhaps even before birth, and through the period of child development, the child is dependent on and educated by parents and others. Howard Gardner suggests that even before birth the mother's culture affects the unborn baby. "The immature organism" which "lies in the womb of a woman" is influenced by the "habits, styles and practices that reflect her culture and subculture" (Gardner 1993: 220); for example, diurnal rhythms, patterns and tastes. During child development, children acquire the culture of their society mainly through language. Language and culture are not, however, related to genetic constitution or race. For example, my son's biological mother is Thai and his biological father is Japanese. Cory, however, is being raised in Canada with us, and he speaks Canadian English and he behaves socially and culturally as a Canadian child. Gardner goes on to say that,

And while it is possible to exaggerate the influence of these prenatal influences, there is no question that the life of the infant after birth is inextricably bound with the practices and assumptions of her culture.

(Gardner 1993: 220)

Therefore, a person of any race or biological type can learn any human language and, through that language, acquire any human culture.

Customs and Behaviour

Customs and behaviour that are considered strange in one culture may be totally acceptable in another. Often ideas and concepts are not so easily understood or accepted from culture to

culture. Take, for example, Jamaica, where I taught English and Drama for one year. There it was quite common for women to live in a commune of women; each woman in the commune had several children often fathered by different men. In Canada that situation would be morally unacceptable. In India, the Hindu belief prohibits the consumption of beef and followers view the cow as a sacred animal. Imagine the riots if that law were enforced in Texas. In Japan, at Bunri University, it was a regulation that when female office employees married they must leave their jobs. Only single women were permitted to work in the office. I wonder how the women office employees at the University of Victoria, or elsewhere in Canada, would feel about that?

Another interesting feature of culture is that it can be transmitted from one society to another through direct or indirect contact among groups, a process known as diffusion. In the course of the past century, Japanese culture has changed from a feudalistic agrarian society to one of the world's most advanced industrial societies. After 1639, the ruling Tokugawa family pursued a policy of almost total seclusion from the outside world. Japan became an isolated group of islands, and only in Nagasaki, where the Portuguese and Dutch were allowed to trade, was there contact with foreign countries. When I visited Nagasaki, in 1987, I was surprised to see numerous Christian churches which served the large majority of Japanese Christians living there. Only in Nagasaki does this situation exist. With the continuing improvement of modes of communication and travel, the interchange of cultural elements has increased. However great the cultural differences among nations or

ethnic groups, there is still the possibility to alleviate cultural misunderstanding through the study of language when it is learned in cultural contexts. The human capacity for language involves complex development of the brain and neural system, the vocal cords and larynx, and the auditory organs. Ned Seelye, author of Teaching Culture, says that,

Language can serve as the core curriculum of a multicultural school. Language is, of course, a major vehicle for the transmission of culture. Learning the cultural roots of a language is essential for meaningful fluency.

(1988: 224)

However, cultures vary over how much they store in language and, "what is a matter of language for one culture may be a matter of gesture, plastic art, ritual for another" (Hymes 1966: 122).

Different cultures and subcultures not only use languages in different ways (for example, one group stresses story-telling and fantasy; another highlights exposition in a truthful fashion; a third is terse and indirect); but language may also interact in different ways with other modes of communication, such as gesturing, singing, or demonstrating what one means.

(Gardner 1993:206)

If we consider culture to be collective thought of a society then language may be the major, but by no means the only, means of expressing these thoughts.

The Relationship of Culture and Language

The emergence of language made possible the remarkable complexity of human culture. Through language, humans are able to use symbols; that is, they are able to bestow and communicate

meaning through sounds and the arrangement of sounds into words and sentences. Humans communicate with one another in a symbolic language.

The meaning we *intend* and the meaning we *convey* are often not the same. In going from thoughts and feelings to their symbolic representation - in written or spoken words, gesture, design, color, movement, or sound - choices must be made.
(Savignon 1983: 8)

Benjamin Lee Whorf (1979) argues that the world is differently experienced and conceived in different linguistic communities because each language embodies and perpetuates a different world view. For example, when I speak Japanese I feel Japanese and I take on the philosophical qualities associated with that culture. That is to say I function in context rather than in content. When I speak English, I think in a western way, focusing on communicating the content directly. Edward Hall, in his book, Beyond Culture, (1982) suggests that there are two kinds of cultures: high and low context. In high context cultures like Japan, information is integrated from the environment, the context, and the situation as well as from nonverbal cues. In low context cultures like Canada, most of the information transmitted between communications is in the explicit code. The North American culture is preoccupied with specifics, details and linear thinking. North Americans are often perceived by high context cultures as excessive talkers. Hall also suggests that members of high context cultures are more reliant on, and tuned into, nonverbal communication.

People view foreign cultures through their own symbolism, often misreading and misinterpreting the true nature of another's culture.

We have to appreciate that inter-lingual translation is only a part of the process of anthropological interpretation. There is also the problem of rendering in one's own language symbolic forms which are not fully expressed in language in the culture one is studying.

(Crick 1976:72)

When people understand the meanings of another culture including the people and their patterns of thinking, they understand their own culture better.

A Personal Example

When I arrived in Japan in 1985, I didn't know the language and I knew nothing about the culture. From 1985-1989, I lived in Kumamoto, Japan where I learned to speak, read, and write Japanese through studying as well as performing *Noh* with a *Komparu Noh* troupe. This was the first time I had the opportunity to learn a language through theatre. Formerly, I had studied French and Spanish in a traditional grammar based classroom, and I never learned either language as part of culture. Learning Japanese through *Noh* gave meaning to the language.

I am not a good mimic and I have worked now in many different cultures. I am a very poor speaker of any language, but I always know whose pig is dead, and when I work in a native society, I know what people are talking about and I treat it seriously and I respect them, and this in itself establishes a great deal more rapport, very often, than the correct accent. I have worked with other field workers who were far, far better linguists than I, and the natives kept on

saying they couldn't speak the language, although they said I could! Now, if you had a recording it would be proof positive I couldn't, but nobody knew it! You see, we don't need to teach people to speak like natives, you need to make the other people believe they can, so they can talk to them, and then they learn.

(Margaret Mead 1955: 289)

Mead's words reinforce an experience I had while living in Japan. An American woman moved into the apartment next to me. She had studied Japanese for years at university and was fluent in the language. Her command of the written language was *par excellence*. To my great surprise, my neighbour had difficulty speaking with people that she met. Often she asked me what was appropriate to say, or how to say it. She could understand what people were asking, but did not know how to respond to their behaviour. After one year, she fled Japan and returned to America. The culture was so overwhelming that even though she could speak, read and write the language, she could not effectively communicate with the Japanese people that she met. What this story means is that my neighbour had learned the Japanese language from a text book, in a linear fashion, without cultural contextualization, and so she was unaware of how or when to use the words.

Every language has devices - intonation patterns, function words, a sound system - that are indispensable elements of the language but lack meaning in and of themselves. Words in isolation do not convey meaning.

(Seelye 1988: 6)

Only within their culture do individual words mean anything.

Language must be inwardly experienced and not only thought out with the head. Different languages seem to permeate the human being and to reveal the human essence in different ways. It is my experience that persons who study and assimilate a second language are more capable of seeing the world from a variety of perspectives.

Communication in Culture

There is more than a verbal tie between the words common, community, and communication. Men live in a community in virtue of the things which they have in common; and communication is the way in which they have come to possess things in common. What they must have in commonare aims, beliefs, aspirations, knowledge - a common understanding-likemindedness as sociologists say. Such things cannot be passed physically from one to another like bricks; they cannot be shared as persons would share a pie by dividing it into physical pieces. . . . Consensus demands communication.

(Dewey, 1916: 5-6)

The central role of human communication is the continuance of society. A society arises and continues to exist through the communication of significant symbols. The concepts of family, love, morals, laws, co-operation and honesty, for example, are embodied in language and other symbolic behaviours that create and sustain community in ways of acting because they function as social signifiers.

James W. Carey, Dean of the College of Communication, University of Illinois, states that "communication is a symbolic process whereby reality is produced, maintained, repaired, and transformed" (1989: 23). Carey suggests that communication is a

noun that refers to "the most common, mundane human experience" (Ibid.: 23). Marshall McLuhan speaks of the fish that is totally unaware of the water which supports its existence, and Carey sees communication in the same way.

The activities we collectively call communication—having conversations, giving instructions, imparting knowledge, sharing significant ideas, seeking information, entertaining and being entertained—are so ordinary and mundane that it is difficult for them to arrest our attention.

(Carey 1989: 24)

Carey's words recall the questions I had when I first faced designing a program for my first year students at Bunri University. How do I arrest their attention? He contends that the answer is through art. Carey goes on to support my solutions:

A wise man once defined the purpose of art as 'making the phenomenon strange.' Things can become so familiar that we no longer perceive them at all. Art, however, can take the sound of the sea, the intonation of a voice, the texture of a fabric, the design of a face, the play of light upon a landscape, and wrench these ordinary phenomena out of the backdrop of existence and force them into the foreground of consideration.

(Carey 1989: 24)

Displacing the Familiar

Through drama we can make the ordinary strange. When I taught in Japan, I used the art form of drama and theatre to achieve just this end. In the first two years of the program we examined first the Japanese form of communication which made the students aware of their own cultural patterns of communication. After recognizing their own patterns, it was possible to examine and explore western forms of communication. I began the course with

non-verbal activities that dealt with movement, gesture and signals, interpreting communication without words. Next, the students explored communicative interchange through storytelling. Here we practiced telling Japanese fairy tales with Japanese gesture and movement. Then the students worked on western fairy tales accompanied by western gesture and movement.

Western genre labels are often inadequate for description of non-western oral traditions. Japanese professional storytellers, for example, focus on *how* a story is told rather than *what* the story relates. This oral tradition remains vitally and dramatically alive in Japan today.

In 1948, Shannon and Weaver wrote The Mathematical Theory of Communication (1948: 6) in which a model for communication included,

a source (the speaker); an encoder (the vocal system); a message (language and visual cues); a channel (sound waves in the air); a decoder (the listener's ears); and a receiver (the listener).

Norbert Weiner also introduced the concept of 'Feedback'. In communication, feedback is a verbal or visual cue that indicates whether the message has been received and correctly interpreted; it may be a nod of the head, a slap on the face, or a verbal question. Drama encompasses the feedback component, because it is, in the words of James Moffett, "what is happening", (1968:Chapter 3) and what is happening in drama is both verbal language and non-verbal language. That is to say it is the creation of meaning which motivates the expression of thought into words.

Communication, then, is a continuous process of expression, interpretation, and negotiation.

(Savignon 1983:8)

Interpersonal Communication

As an E.S.L. teacher, I feel the definition of interpersonal communication is best expressed by anthropologist Edward T. Hall in his popular book, The Silent Language (1959). Hall describes the ways in which such nonverbal communication cues as the physical proximity of two people talking to each other communicates much about their cultural backgrounds and personal relationship. This approach defines communication by referring to the speaker/listener (decoder) and what they say. For Hall, the communication package includes the total environment of social behaviours not just specific acts or utterances.

There's much more to communicating than learning sounds, words and the structures of the language; you need to know how to use them in culturally appropriate ways. Watch interaction patterns: How do people interrupt each other to take turns speaking? Who speaks first? When do they touch? Who? How do they show respect? Authority? What gestures do they use and can you tell what they mean? When is eye contact made? What's the difference between man-to-man, woman-to-woman and man-to-woman speech?

(Savignon1983:219)

Conclusion

If a map were drawn as a representation of the world as each person experienced it, and from this map a cumulative record was made, the file would be vast.

Your representation of the world differs from mine, and this is not only in so far as the world has used us differently - that is to say we have had differing experiences of it. It is also because your *way of representing* is not the same as mine.

(Britton 1985: 14)

People view the world from their own cultural perspective and express their views symbolically through language. Therefore, language is one means of learning about another culture.

It is best to admit that language is primarily a vocal actualisation of the tendency to see realities symbolically . . . an actualisation in terms of vocal expression of the tendency to master reality not by direct and *ad hoc* handling of this element but by the reduction of experience to familiar form.

(Sapir 1961: 14-15)

Language is a systematic means of representing experience, and learning a second language is, in fact, learning about experiences from another's perspective.

If a man who has never seen more than a single elephant in the course of his life nevertheless speaks without the slightest hesitation of ten elephants or a million elephants or a herd of elephants or of elephants walking two by two or three by three or of generations of elephants, it is obvious that language has the power to analyse experience into theoretically dissociable elements and to create that world of the potential intergrading with the actual which enables human beings to transcend the immediately given in their individual experiences and to join in a larger common understanding.

(Ibid.: 7)

This chapter dealt with culture as human behaviour. The next chapter presents human behaviour as it is expressed through the culture of language.

Chapter Two

The Culture of Language

Although the acknowledged aim of all language instruction is the acquisition of communicative competence, the traditional focus has been on linguistic skills, which do not in and of themselves ensure the acquisition of communicative abilities. On the contrary, it would seem to be the case that an overemphasis on drills and exercises for the production and reception of sentences, tend to inhibit the development of communicative abilities.

(Savignon 1983: 30)

In all knowledge there is a continuing evolution of understanding. But, as Savignon points out, the traditional focus in language teaching has been almost exclusively grammatical and linear. This thesis does not deny the need for structured learning of this nature. It suggests, however, that total reliance on this methodology excludes the human (and cultural) context which gives structured language its meaning.

When students learn language in a holographic¹ way, the language is always part of the cultural reality; language has meaning and relevance. For example, when I was in Japan I learned the word *dozo*. It is the word used when someone offers you something: a cup of tea, a chair, food; or when someone opens a door and gestures you through. Japanese people also answer *dozo* when asked, for example, if a present can be opened. When

1. Holographic: Three-dimensional learning; learning by being in the middle of a sphere or community where the language is understood from a three-dimensional perspective; experiencing the language.

translated into English, *dozo* literally means 'please'. Therefore, Japanese students who only learn from a text do not understand that the English 'please' is not an 'offer' word, but only a 'request' word. They must learn to know through experience that when someone is offering a cup of tea in English, the giver says, 'here you are' or perhaps, "would you like milk or sugar?" *Please* is used in response to an offer, or to mark a request as polite, e.g., "Would you like some tea?" "Yes, please," "May I have sugar, please."

These apparently trivial differences are central to differentiating between book knowledge and natural speech. In Tom Clancy's book, Debt of Honor, he misuses the word *dozo*.

'We never see anyone now,' the rental agent said when Nomuri finally got back, just after sunset. 'May I offer you some tea?' 'Dozo,' the CIA officer said. He took his tea with a friendly nod.

(1995: 753)

A Japanese person would never say *dozo* when accepting a cup of tea; only when offering. They would reply with *Hai* in a familiar setting or *Onegaishimasu* in a more formal situation. Clancy's misuse of *dozo* reinforces my belief that language must be acquired culturally. Linguistic analysis is the means by which we study these phenomena.

Linguistics

Linguistics is the science of language. For the purposes of this thesis, I am narrowing the definition of linguistics to the pursuit of

knowledge about the phenomenon of human language. Like all sciences there are many different categories of linguistics. Those which have the most relevance to my research include anthropological linguistics, which is the study of the relation of language to culture; sociolinguistics, which deals with the relation of language to society; applied linguistics, which includes a wide variety of the practical uses of linguistic theory and methodology in fields as diverse as language teaching, speech therapy, and translation; and psycholinguistics, which examines the interaction between language and mind.

Anthropological Linguistics

Anthropological linguistics is the study of natural human languages, whether written or unwritten, contemporary or historical, as an intrinsic part of the general study of human cultures and societies. The anthropological study of languages primarily describes the observable behaviors of speech communities from an inductive approach. Oral literature is part of this study. American linguist Franz Boas and his student Edward Sapir are particularly useful to this thesis as they undertook the study of indigenous customs, folklore, speech behaviour and examined the traditional oral literatures that were transmitted by indigenous speakers from memory.

In my methodology, story telling, fairy tales and folklore are part of the process of looking at cultures and assimilating language in a natural way. The attempt to discover general truths about cultures and cultural views of the world are explored through fairy

tales and folklore with a concentration on articulate speech. The argument for approaching language acquisition in this manner was developed by Benjamin Lee Whorf in association with Sapir. It is their theory that language structures affect the speakers' perceptions and that grammar and ideas are, therefore, interrelated.

Anthropological linguists such as Leonard Bloomfield and Sapir combined their knowledge of general linguistics with the anthropological view that unwritten languages are equally as significant as written languages. The anthropological view that language is intrinsically a part of culture offers strong support to the development of my teaching methodology.

Sociolinguistics

Sociolinguists view language as a social rather than a personal or individual phenomenon and hold that language reflects and contributes to the organization of individuals in societies. In my English class at Tokushima Bunri University we examined how class, age, sex and race contributed to styles of speech. In Japan, there are two variations of speech. Formal speech is used when speaking to your *senpai* (a superior) and informal speech is used when speaking to your *kohai* (an inferior or someone of equal status to yourself). The *ben* (dialect) is only spoken with someone of equal or lower standing. This distinction is very important in Japan and misuse of these social linguistic rules may have damaging effects on job as well as social standing. The Japanese, through social patterns of conditioning, learn when to use the appropriate forms. The sex of the speaker also plays an important part in the use of language in

Japan. For example, certain words used by men are not appropriate for women. Knowing when to speak and when not to speak, knowing the kind of speech appropriate to different occasions, and knowing how to address the person to whom you are speaking is imperative to living in Japanese society.

Foreigners who live in Japan for many years may still make mistakes when trying to use the appropriate form in particular situations and occasions. The Japanese are very sensitive to social and linguistic context and unknowledgeable outsiders often make mistakes that lead to gross misinterpretations across cultural boundaries.

Rather than focusing on the grammatical structure of the language, my programme focused on the effects of social structures on language. By raising awareness through a comparison of western and eastern social culture, the students were better able to understand the variations of how language is used in different societies.

Applied Linguistics

In learning languages, a distinction is usually made between mother tongues, second languages and foreign languages. A mother tongue is the home language or languages one learns as a child. Whether a person learns a new language in her/his own country or by living in another country, she/he is learning a second language.

English as a Second Language (ESL)

An ESL situation can be redefined as a situation in which non-native English speakers spend a vast majority of their time

communicating in English. More precisely, the speakers will be using English to express basically all of their ideas and feelings, with the possible exception of intimate conversations with close friends and family.

(Long and Richards 1987: 5)

English as an Additional Language (EAL)

An EAL situation can be defined as one in which speakers learn English after they learn another primary language and use it for the purposes of communicating with others who have different primary languages. Such situations are found in countries that are multilingual and recognize English as the language for intra-country communications.

(Ibid.: 5)

English as a Foreign Language (EFL)

In these situations English is studied as one of many foreign languages and serves little communicative function for students once they finish the actual course. Communication use is limited and may focus on literature and high culture. Translation may also be stressed.

(Ibid.: 6)

There are many approaches to the teaching of second and foreign languages. The grammar-translation method, the audio-lingual method and the cognitive-code are the more 'traditional' methods. The Grammar-Translation method (Koolhoven 1961),

is associated with formal rule statement. Learning proceeds, deductively, and the rule is generally stated by the teacher, in a textbook, or both. Traditional abstract grammatical terminology is used. Drills include translation into native language.

(Long and Richards 1987: 284)

The Audio-Lingual method (Lado 1964),

stresses an inductive presentation with extensive pattern practice. Writing is discouraged in the early stages of learning a structure. In some cases, no grammatical explanation of any kind is offered.

(Ibid.: 284)

The Cognitive-code (Chastain 1970),

stresses the ability of the individual to use order and rules in language in a creative way. Rules are presented deductively.

(Ibid.: 284)

Since the 1970's, incorporating a communicative, student-centered component in language acquisition has become popular.

The current literature stresses the importance of providing language learners with more opportunities to interact directly with the target language - to acquire it by using it rather than to learn it by studying. It has been suggested that when language classrooms focus on task-oriented activities which give students experience in functioning in extended, realistic discourse in the target language, those students are able to learn not only appropriate language use, but real communicative processes as well.

(Ibid.: 45)

Learning and teaching are not the only concerns of Applied Linguistics; it is also concerned about the environment in which learning occurs and about the social interaction of learners with each other, with teachers, and with society.

In using the concepts of contemporary Applied Linguistic theories, I always framed my programme with a concern for the learning environment. It concentrated on offering opportunities for peer interactions in formal and informal situations. I looked for

opportunities which would engage my students in English language experiences in wider societal frames.

In his book, Beyond Culture Hall states that learning a foreign language in 'Situational frames' is beneficial because "these frames are made up of situation dialects, material appurtenances, situational personalities, and behavior patterns that occur in recognized settings and are appropriate to specific situations" (1981: 129). Hall suggests that traditional language learning, where students are required to learn vocabulary and grammar, is useless because the brain doesn't work that way and "it is a monument to the human intellect that it has been able to overcome the handicap of classroom instruction and move into the living language" (ibid.: 132).

Psycholinguistics

The major concerns of psycholinguists are the psychological processes involved in encoding or speaking, in decoding or comprehending, and in acquiring language. Some would claim that the ultimate aim of psycholinguistics is to describe the operation of the mind or at least of that portion of the brain dealing with language. B.F. Skinner was perhaps the leading theorist in the field until Noam Chomsky claimed attention in the 1950's and 60's. The stance which Chomsky takes is a mentalistic one; he defines linguistics as a subdivision of cognitive psychology. Chomsky challenges previous assumptions about language structure and language learning, taking the position that language is creative not

habit based. He contends that universal phenomena of the human mind underlie all language.

Drama engages students within human situations and presses them to think and feel their way through them. In drama, it is impossible to function habitually or by memory. The reader may wonder about the memorization of text, but I would submit that such memorization cannot occur until the meanings have been explored.

Approaches and Methods in Language Teaching: Sapir and Chomsky

Richards and Rodgers in Approaches and Methods in Language Teaching suggest that many current issues in language teaching are not particularly new. Today's controversies reflect contemporary responses to questions that have been asked often throughout the history of language teaching. Great mysteries exist: How do children acquire language without seeming to learn it? And, given that this miracle is yet to be clearly understood, the second question - What is the best method to acquire a second language? - awaits a definitive answer. This thesis suggests an avenue of approach to resolving these conundrums.

Prior to the development of contemporary psycholinguistics, language learning in the child was explained as a general process of imitation and reinforcement. The child imitated the speech of those around her or him and in this way somehow induced the rules of the language. One of the problems with such an approach, however, is the fact that the child hears numerous ungrammatical sentences, yet somehow induces the correct rules of grammar. On the other hand,

the child never hears the so-called rules of language and yet learns these quite early and adequately. Further evidence that imitation is not a sufficient explanation of language learning comes from the fact that though the child usually hears grammatical utterances, yet she/he induces rules that are incorrect but nevertheless regular; for example, the use of the past tense 'ed' in a sentence such as 'I cutted my hand,' demonstrates the child's generalization of the regular past tense.

For the last decade or so, communicative language teaching, the teaching of language for communication, and the Functional Approach to language teaching which is intimately related to the communicative approach, have received considerable attention.

Communicative language teaching has grown out of the realization that mastering grammatical forms and structures does not adequately prepare learners to use the language they are learning effectively and appropriately when communicating with others.

(Savignon and Berns 1984:4)

In essence, the Functional approach to language is based on an interest in performance, or actual language *use*.

Edward Sapir

In 1921, Edward Sapir published Language: An Introduction to the Study of Speech. In the first chapter, Sapir remarks that speech is 'not' a natural function.

Speech is so familiar a feature of daily life that we rarely pause to define it. It seems as natural to man as walking, and only less so than breathing. Yet it needs but a moment's

reflection to convince us that this naturalness of speech is but an illusory feeling. The process of acquiring speech is, in sober fact, an utterly different sort of thing from the process of learning to walk.

(1968:3)

Sapir believes that walking is a biological function of humans, but language is learned by circumstance. "Walking is an organic, an instinctive, function (not, of course, itself an instinct); speech is a non-instinctive, acquired, "cultural function" (Sapir 1968:4). Sapir believes that language came before the arts of drilling for fire or chipping stone. Language, he suggests, "antedated even the lowliest developments of material culture" (Ibid.:4). He goes on to posit that "these developments, in fact, were not strictly possible until language, the tool of significant expression, had itself taken shape" (Ibid.:18-19).

Helen Keller writes of her experience discovering language in the following words,

Meanwhile the desire to express myself grew. The few signs I used became less and less adequate, and my failures to make myself understood were invariably followed by outbursts of passion. I felt as if invisible hands were holding me, and I made frantic efforts to free myself. . . my teacher brought me my hat, and I knew I was going out into the warm sunshine. This thought, if a wordless sensation may be called a thought, made me hop and skip with pleasure.

We walked down the path to the well-house....Some one was drawing water and my teacher placed my hand under the spout. As the cool stream gushed over one hand she spelled into the other the word water, first slowly, then rapidly. I stood still, my whole attention fixed upon the motions of her fingers. Suddenly I felt a misty consciousness as of something

forgotten - a thrill of returning thought; and somehow the mystery of language was revealed to me. I knew then that "w-a-t-e-r" meant the wonderful cool something that was flowing over my hand. That living word awakened my soul, gave it light, hope, joy, set it free!... I left the well-house eager to learn. Everything had a name, and each name gave birth to a new thought. As we returned to the house every object which I touched seemed to quiver with life.

(Keller 1936: 23-24)

Noam Chomsky

On the other hand, Noam Chomsky, today's leading North American linguist, argues that in advance of experience the child is already equipped with a universal grammar, the innate understanding of the basic structure of all human language. He also argues that many of the processes of mental computation involved in the normal use of language are inherited: humans are born with these processes already in place, already programmed in the genetic make-up, coded in the D.N.A. in the same way that human beings are programmed to develop arms and legs. Chomsky suggests that if the innate capacity for language is all encoded in the genes, then it is not hard for humans to be good at language; it is like being good at having two arms.

Chomsky asks the question, "How do children know how to walk and run around?" His answer:

Walking is presumably encoded in your D.N.A. It is an innate program of human beings that they are going to walk, not fly. Is it not an opaque question to ask, does a child have to live in an environment of walking people in order to walk? No, of course not. But that we were designed to walk is certain, that we are taught to walk is impossible and pretty much is the same as language. I contend that no child is taught

language and that speech is a natural phenomenon. In fact you can't prevent a child from learning it. It is probably even a mistake to use the word *learning* in connection with language acquisition. It has all the properties of normal physical growth.

(1995: Video Transcript)

Chomsky approaches language by arguing that:

The brain is the same as every other system in the biological world: it is highly differentiated into sub systems of special design and structure and that one of these happens to have a special design for acquiring language.

(Ibid.: Video Transcript)

Sapir and Chomsky represent opposite positions in the linguistic controversy: the former believes that language is wholly learned from exposure to specific properties of the environment; the latter that language is innate. In the 1995 video, Acquiring The Human Language Lila Gleitman, American linguist, states that the 'Imitation' theory vs. the 'Innateness' theory is the argument which drives modern Applied linguistics. She asks the question - "Why can't it be both?" - (Ibid.: Video Transcript).

My reasons for examining these polar points of view is to provide the context for what follows.

Traditional Teaching Methodologies

Most second language teaching is modeled on the theories presented by Sapir. Teachers who follow Sapir's theory practice building language through grammatical activities: repetition of sentence structures, memorizing irregular verb forms, writing out

the definitions of vocabulary, and so on. In other words, language is learned in a 'stepping stone' or 'developmental' fashion.

The other approach to teaching second language is based on the assumption that the grammatical structures are innate. Teachers immerse their students in activities that focus on acknowledging students as multi-dimensional beings and, as such, that they have great stores of relevant knowledge which can facilitate cognition and problem solving for all aspects being, including language.

With the exception of Richard Via (1968) and to a lesser extent Sandra Savignon (1983), both of whom stress a theatrical methodology, I know of no others who capitalize on the power of drama to immerse the students in a variety of cultural and language experiences.

Dr. Sandra J. Savignon, a theoretical linguist at the University of Illinois who researches communicative language teaching, officially recognizes the benefits of drama/theatre in her book, Communicative Competence, delineating the pedagogical uses of drama/theatre as media for second language acquisition. Savignon contends that drama "as occasion for language use, role-playing and the many related activities that constitute Theater Arts [is] likewise a natural component of L2 learning" (1983:206).

Learners will initially acquire vocabulary and then use it creatively to convey their meaning. The vocabulary and structures they use will come from experiences in interpreting meaning in both spoken and written discourse.

(Savignon Ibid.: 31)

Both Via and Savignon base their use of the dramatic activity on the theatrical model. That is to say, the product model. Even when Savignon outlines role play and improvisation activities the assumption is that the students are performing for their peers. This misunderstanding of the theatrical model often puts students into performance before they are able and comfortable. The theatrical model (performing) ignores the dramatic model (making meaning) to the detriment of language teaching. In my program we used the theatrical model, but not until the dramatic model was experienced.

Understanding how language is used is best described by Northrop Frye in his book, The Educated Imagination.

We have three levels of the mind, and a language for each of them, which in English-speaking societies means an English for each of them. There's the level of consciousness and awareness, where the most important thing is the difference between me and everything else. The English of this level is the English of ordinary conversation, which is mostly monologue, as you'll soon realize if you do a bit of eavesdropping or listening to yourself. We can call it the language of self-expression. Then there's the level of social participation, the working or technological language of teachers and preachers and politicians and advertisers and lawyers and journalists and scientists. We've already called this the language of practical sense. Then there's the level of imagination, which produces the literary language of poems and plays and novels. They're not really different languages, of course, but three different reasons for using words.

(1964: 22)

In drama we begin with the world we construct, not with the world we see. It starts with the imagination, and then works

toward ordinary experience: that is, it tries to make itself as convincing and recognizable as it can. Through imagination we find possible ways of interpreting experience. The world of drama is a concrete human world of immediate experience.

Chapter Three

The Culture of Drama

The essence of drama is in its living communication.
Its life is of the moment and then it is gone.

(Yurka 1959: 98)

Drama, derived from the Greek verb *dran* meaning 'to act' or 'to do', refers to actions or deeds. The making of meaning, the acting out of meaning, the thinking in terms of analyses and the need to test the language of those meanings, creates the culture of drama. It is the concrete form of drama which looks at the making of meaning.

Drama is a fundamentally powerful learning medium with a history which predates writing development, and the potential to realize and express the linguistic, sociolinguistic, cognitive, affective and aesthetic influences which it transcends and integrates. In a holistic way it integrates these important influences, each of which can be focused on and analyzed where appropriate."

(Roslyn Arnold 1987 :13)

Communicative Language Acquisition through Drama

Research into communicative language teaching (Brumfit, 1984), shows that the most effective language learning occurs when teaching approaches and strategies mirror real-life communication: that is to say, when the focus of communication is on the task of conveying meaning rather than on perfection of grammatical form and accuracy. From my experience, people will learn to speak a language to the degree of their need to communicate. If survival language is all the person needs, then that is all that will be accomplished. However, if the desire or need is greater, the

communicative language abilities will increase first and then grammatical accuracy will naturally follow once the need for communication is met. The teacher's job is to provide tasks in which the need to create meaning is imperative. Drama, or the dramatic process, stimulates the need to communicate.

Metaphor

The motive for metaphor is a desire to associate, and finally to identify, the human mind with what goes on outside it, because the only genuine joy you can have is in those rare moments when you feel that although we may know in part, we are also a part of what we know.

(Frye 1964: 33)

Drama is engagement in imagined reality. That imagined reality is the metaphor of a lived reality. When we work in metaphor, it serves ". . . to illuminate a concept by saying that one thing is another. Its structure is composed of two images having sufficient in common to highlight their differences." (Bolton 1990)

Metaphor enriches our daily conversations, it enriches our imaginations and our ability to communicate. Exploration of life through drama examines culture and philosophical thought. In Aristotle's Poetics, (1459a: 3) he states, "the greatest thing by far is to be metaphorical . . . to metaphorize well is a sign of genius because (this ability) implies intuitive perception of the similarity inherent in the dissimilar."²

2. The Greek, 'metaphorikon einai' literally means 'to be metaphorical' to see life experience as a metaphor rather than merely to use a metaphor to convince readers.

In dramatically constructed situations, we live life *as if* it were being lived.

Gloria Snively wrote, "It is crucial to note that language reflects metaphoric connection" (1995: 65). Language teachers can create through drama (the metaphoric world) an environment where interdependency is crucial, where language has meaning within the frame of its culture.

Learning a language depends on what goes on inside and between the people in the classroom. Earl Stevick uses metaphors and images in teaching foreign languages. He writes,

I said earlier that our minds work with *images*: more or less rich and more or less well integrated configurations of stimuli that come in together through all of our senses. Let me now change the emphasis in that sentence and say that our minds *work* with those images.

(1989: 29)

Consider the Human Being

Too often well-meaning educators believe students to be empty slates. In Stephen Nachmanovitch's book, Free Play: The Power of Improvisation in Life and the Arts, he criticizes the mistake of confusing education with training: "Training is for the purpose of passing on specific information necessary to perform a specialized activity. Education is the building of the person" (1990: 28).

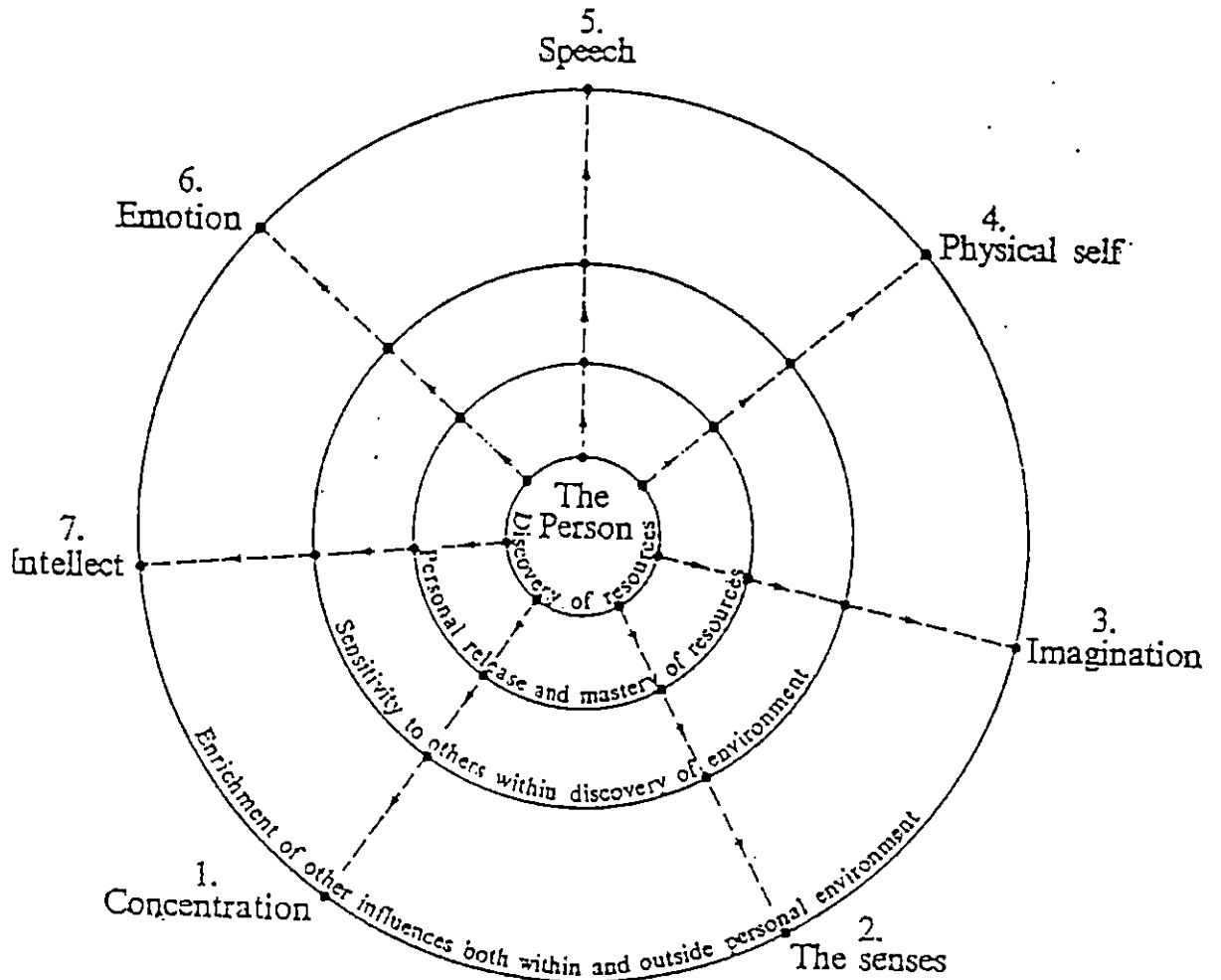
The answer to many simple questions might take one of two forms - either that of information or else that of direct experience; the former answer belongs to the category of academic education, the latter to drama.

(Brian Way 1967: 28)

Brian Way describes the function of drama as being the acquisition of "moments of direct experience, transcending mere knowledge, enriching the imagination possibly touching the heart and soul as well as the mind" (Ibid.: 29). Graham Little (1984: 146) notes that drama is not concerned only with information; it is concerned with learning to select the correct information for a particular occasion or circumstance; that circumstance is embedded in a context of thought, feeling and social implications. And so the language that emerges in the dramatic process is of different kinds than simply information exchange.

The following diagram illustrates the circle which Brian Way describes as involving all facets of the personality: concentration, the senses, imagination, physical self, speech, emotion and intellect. Way believes that drama is the means by which an individual may understand her/his own personality.

Table 3
Consider A Human Being



(Way 1967: 13)

Brian Way's diagram analyzes the requirements that are exercised in the dramatic process. On the outside of the circle he lists the required components of dramatic activity. From the centre outward, Way points out that the process of submersion into

developing cultural contexts is imperative in dramatic process and, I would add, to language learning. The idea that we begin with who we are and where we are and then move out to embrace wider social contexts as we become comfortable with language, is reflected in the design of the Bunri program.

Relinquishing Power: Teacher Displacement

In a 1990 workshop for teachers in Vancouver, Dorothy Heathcote, the British drama-in-education specialist, said, "teachers must share power instead of keeping it." She suggests that in a drama classroom the teacher must lose the power to tell. Heathcote believes that teachers should use a step-by-step process for students in which they learn through composite knowledge instead of linear knowledge. Earlier Heathcote wrote,

I must first attract their attention. If I have their attention, I can gain their involvement. Then I have a chance for their investment and from that their concern. If I have their concern, I have hope for obsession.

(1973: 22)

Heathcote suggests that while Drama lessons must be meticulously planned, the outcome, or the end of the drama, will not be known before the work begins because the drama is derived from student input which in turn derives from their own ideas and imagination. The teacher must provide a very important dramatic element: focus. It is up to the teacher to make sure that each student is heard (to promote involvement of all participants) and to help everyone agree on what the focus of the activity should be. It is this focus that students will build on and enhance with their own personal

experiences as they contribute to the activity. This displacement of teacher centered control puts the students in positions of responsibility for talking both inside the drama (in role) and outside the drama (out of role).

According to Malczewski (1990), this assumption of responsibility is the means by which students come to own their work. In turn, when students own their work, they have a greater sense of responsibility for it. It is also important that the teacher participate in the activities, finding a role within the drama that will present opportunities for contributing to the learning experience, while not entirely directing it. It is suggested by Davies (1989:19) that instructors must first gain a commitment from students before they can successfully begin a drama activity. They, like the teacher, . . . "must believe in the drama."

1. Metaphor: The metaphor of drama creates the need to speak.
2. Displacement: The displacement of the teacher challenges the students.
3. Ownership: The ownership of task creates a sense of responsibility in the students.

All three elements strongly contribute to the natural development of speech.

The Role of Drama in the language learning process

As Maley and Duff point out in Drama Techniques in the Language Classroom (1982: 7), "many of the skills we most need when speaking a language . . . are those which are given least attention in the traditional textbook: adaptability, (i.e. the ability to match one's speech to the person one is talking to) speed of reaction,

sensitivity to tone, insight, anticipation; in short, appropriateness... drama attempts to put back some of this forgotten emotional content into language and to put the body back too."

Savignon points out,

The method actor, like the language learner, is not as concerned with the words that come out of the mouth as with what those words mean to the speaker, why he chose those words, and what the words mean to all who hear them.

(1983: 207)

She notes that the teacher cannot expect language students to stand up and act; that teachers must first give the students experience in theatrical skills. Savignon lists the theatre arts components which she feels are relevant to second language learning.

1. Ensemble-building activities involving listening, observation, movement, and games;
2. Pantomime, the use of gestures and facial expression to convey meaning;
3. Unscripted role playing- for example, *commedia dell'arte* improvisation where a situation is described to the actors who then create their own lines as they go along;
4. Simulations, a more open-ended form of unscripted role playing;
5. Scripted role playing - that is, the use of a prepared script to interpret character in a dialogue, skit, or play.

I contend that there is much more to drama/theatre than enumerated on Savignon's list. Also, I never consider simulations as part of drama. Simulations are used in teacher training, police training, and other training programs to present, as Savignon describes, "simplifications of real-world situations" (1983: 79).

Role-play, however, is defined by Saxton and Miller as something more complex.

Working in role (in the sense of enacting in the moment) is the unique characteristic of Drama. Taking of role (as both self and other) is the exercising of and practice in empathy. The ability to take on the issues of another through role playing builds empathy in a way that cannot be realized by simply reading about the issues.

(Saxton and Miller 1995: 34)

Simulations do not build empathy, they train. But drama enables the participants to be aware of feelings and emotions that flow through the experience. 'One of the major strategies of drama (working in role) is often described as 'stepping into the shoes of another person.' It does not require the participant to become another person, only to agree to enter the other's world to see from another's point of view. In simulation, those who are being trained remain uniquely themselves.

Four Components in Drama central to the Language Learning Process

Experience

Our minds and lives are shaped by our total experience - or, better, by representations of experience and a name for this experience is communication.

(Carey 1989: 33)

In a lecture in 1996, Warwick Dobson, visiting professor to the University of Victoria argued that, through drama, "we apply form to content in order to make meaning and that language and action

require organization and shaping." Experience through drama offers students a multi-dimensional view of language because it involves language and action.

There are many teaching curricula that emphasize the development of oral or expressive language skills. Drama exercises, most notably those which involve role playing, require that students become involved in many different types of speaking and listening roles. This variety of exposures results in expressive processes which involve elements of discussion, explanation, negotiation, and clarification. The New South Wales Education Department (1978), lists sixty-six words which describe the ways we think. Students using drama have the chance to use language for purposes such as organizing, planning, predicting, narrating, interviewing, persuading and reasoning. Conventional classroom situations most often cannot offer the expressive avenues that drama provides. Drama forces students to use language to express their thoughts and feelings, resulting in enhanced language proficiency.

Through the use of role-play, we can experience and practice functional or everyday language. The structure and vocabulary used in one situation will be quite different from that used in another. Brad Haseman and John O'Toole in Communicate Live, have categorized the main functions of language use, or what people do when they talk, as:

1. negotiating
2. feeling
3. imagining
4. informing
5. controlling

Each one of these language functions can be taught, experienced and practiced through role-play.

David Booth, one of Canada's foremost drama and language theorists, writes, "Drama forces the students to express their feelings and regulate, classify and give meaning to experience" (1979: 94). By assuming a role, students are required to process their inner feelings and translate them into dramatic responses. By working at both a symbolic level and a social level, students are engaged in what Booth describes as "negotiation of meaning" (Ibid: 86). The student is both spectator and participant in this process which involves not just consideration of the activities involved in the drama, but also thinking about how those activities relate to the role and communicating the appropriate response. By engaging in dramatic events, students are creating their own reality in role. The meanings that students discover in these events are being created as they take place, and this enacting through the creating of meaning provides the stimulus for exercising new language options.

Movement

Movement is perhaps the purest and most natural form of theatre. From the moment human beings are born, we use movement and sound, too, to communicate our wants and needs to those around us. As we grow older, those actions are supplemented by words and eventually our speech becomes competent enough so that the motions are merely secondary. In her book, Growing with Dance, Moira Morningstar suggests that the instinctive movement patterns

of our infancy are not only retained but also developed into a movement language which can be built upon in later years.

Movement is based on self-image. Everyone's image of her/himself differs from the reality of the body: certain aspects may be amplified or diminished. Self-image consists of four components which are all present to some extent in every action: movement, sensation, feeling and thought. Depending on people's moods, they use certain movements based on their feelings, thoughts and sensations. Self-image is formed by contact with the external world through social action, here we develop habits and images of ourselves in relation to others. An understanding of the vocabulary of movement as an expression of communication creates gestures that can form characters and ways of speaking. In the vocabulary of gesture, when a gesture is isolated, it doesn't have meaning: indicators are often inverted. In Japan, for example, it is a sign of respect when a student lowers her/his head in the presence of a teacher. As a language professor at Bunri University in Japan, I encountered this sign when my students spoke to me. In Canada, however, as a student myself, I would have been considered evasive if I had not looked my professors in the eye. Another instance: in Japan the gesture to indicate 'come here' is a palm down gesture; in Canada that same message is given, palm up.

According to Davies (1989: 6), "The creative aspect of movement is the main thrust of movement in drama rather than the acquisition of skills. The acquisition of skills is still an objective of movement in drama but the main objective is the creative application of these skills." In drama not only are students given

opportunities to learn movements which are culturally appropriate, but because of the variety of imagined situations, they are also able to contextualize those skills in a creative way.

Voice

Unlike movement, language does not always have to be external, it can be internal. "To bring knowledge into being is a formulated process, and language is its ordinary means, whether in speaking or writing or in the inner monologue of thought," writes Davies (Ibid.:13) Language can be experienced through thought; it can be silent. Drama is basically a "language of inquiry" (Davies Ibid.:13) in that the dramatic approach calls upon students to question, to look at alternative answers, and to think creatively. The whole development depends on oral communication and stems from the desire of the thinking individual to share ideas.

Our voice, whenever we use it, should set out to match, organically and emotionally, whatever material we say, and, it should not be disconnected from it. In the ears of others, we are what we speak. We are immediately categorized the minute we utter a sound, whether by strong, tight words, choked, short words, or laughter. It is human nature to listen to what somebody sounds like before we can hear what they are saying. Patsy Rodenburg, author of The Right to Speak, discusses the power of voice and how to use it effectively. She states that,

With the appropriate breath as a regulator, thinking, feeling and communicating become more possible. It is very hard to think clearly when any part of the breath is disturbed. It

becomes difficult to stay in touch with our emotions and feeling unless the breath is low and free.

(1992: 56)

Verbal habits mean the phrases or varieties of language/slang that speakers conform to in a given environment or social environment. These 'habits' become part of our dialogue and mask our true voices. If language students learn to breathe properly, the control will help them to alleviate their fear of making mistakes with pronunciation and intonation. Voice exercises can help students to project their own voices. In Japan, girls are taught to speak softly. When they are learning English, Japanese girls have a difficult time speaking loudly enough to be clearly understood. Voice control lessons give them confidence.

Not only is the vocabulary of our voices important, but the vocabulary of our body language can dress our voices, too. Rodenburg claims that to free our voices entirely, we must be aware of the tensions of our bodies. It is these tensions that lock the voice and restrict full performance of the voice. She states,

Any useless tension in the shoulders, upper part of the chest, the neck, the jaw, the spine, the lower back, the abdominal muscles, the feet and even the knees will lock the voice. These are the jammed doors of the house that usually need lubricating and planning for a smoother swing.

(1992: 95)

To see movement and voice as separate in a drama program takes away from the fact that they are co-dependent.

Sound

We do not as a rule speak merely for the purpose of opening our mouth and emitting a sound; we speak in order that our speaking may accomplish something. Thus we have for our first capacity of speech: it can produce some result, it can be effective.

(Steiner 1924: 174)

Rudolph Steiner (1861-1925), a respected and well-published scholar, suggests that language was originally a system of emotive and imitative sounds: sounds to express terror, fear, anger, love and sounds which imitate the noises of the elements. He goes on to claim that if we bring back into speech the experience that gave it birth, - "into its sounds, its lights and shades, its colours and pictures, into ". . . the beating of its pulse . . . " - (1924: 176) , we will experience worlds that are richer. Speech shows us ways of doing this.

Breathing is the source of sound. Sound is created by the vocal membranes and speech is created by structuring of mouth, tongue and jaw into different shapes, creating different sounds. "Speech and voice begin with involuntary actions - actions we cannot sense or direct - and go on to voluntary actions that we can control at will," according to Arthur Lessac (1983: 49).

As each language is created by different sounds, students must learn to reconstruct their patterns of facial movements, and the shaping of their mouths, jaws and tongues when learning a new language. People often wonder why Asians have so much trouble hearing and pronouncing the morphemes L and R. Most of my students at the university in Japan, as well as my students in Thailand, could

not hear the difference between words like 'light' and 'right'. In Japan, I have seen signs on stores saying 'Ice Cleam' instead of 'Ice Cream'. One day, I went into the ice cream parlor and mentioned to the owner that his sign was spelled incorrectly. The owner replied that it wasn't a mistake at all. He printed the sign 'ice cleam' because Japanese people pronounce it that way. I was surprised at his logic and never again interfered in the use of 'Japanese/English' words.

Japanese ears and mouths have never learned to differentiate between L and R. In turn, for a very long time I could not correctly pronounce the Japanese sound *tsu*. I had to teach my tongue, lips and jaw to move differently. The process of articulation constitutes the formation of sound into phonemes and words through movements of the lips, tongue, soft palate, uvula, and of the related facial muscles. The phonemes of a given language may require different points of articulation because the linguodental zone, the area between the tip of the tongue and the teeth, may be used differently in one language from the way it is used in another. Universally, however, speech sounds are grouped as oral sounds or nasal sounds, and both relate to structural conditions and speech behaviours.

Culture effects sound. Sound effects culture. Sound is a cultural expression. Sound is the medium for meaning. Human speech makes possible the expression and communication of thoughts, needs, and emotions through vocalization in the form of words. It is a process whose specialized adaptations differentiate it from the mere making of sounds. According to Noam Chomsky, the central nervous system and the cortex are biologically programmed

not only for the physiological aspects of speech but also for the organization of language itself; it is innate. Speech and language together serve to consolidate personal and communal experience; they involve not only physiological mechanisms and their brain control areas, but also psychological, cultural, and emotional functions.

Conclusion

Words are built out of sounds. Sound is the medium for meaning. Words are like atoms (basic building blocks). Sentences are built out of words. Sentences are molecules. Atoms build molecules.

(Chomsky 1995: Video)

This simile provides us with the idea of building language, not memorizing it as though it were a mathematical equation.

The components of experience, movement, voice and sound attached to a meaningful action (dramatic role-play) create new experience. The language student focuses her or his attention on the centre of meaning wherein she or he sits in the middle and is able to see alternatives for interaction. This is what is so exciting about dramatic learning.

In the foreword of Richard Via's book, English in Three Acts, Mark Lester suggests that the great advantage in using drama in the language classroom is that, "it allows students to use natural conversational English in a meaningful context." Via worked professionally in the theatre for twenty-three years before accepting an assistant professorship of English as a Second

Language at the University of Hawaii. He is the only English language professor I know of who has run a program for language learning through drama and theatre. For Via, drama in language teaching demands that the actors participate in new cultural roles and behave in a culturally acceptable way. Playing a role demands that the actors develop a sensitivity to how English speakers interact with each other, for example, how they hold their bodies, how far they stand apart, where they look when they talk, how people shake hands, and so on. Role also demands a great awareness of the ordinary mechanics of daily life in English speaking countries - - for example, what time people have their meals, what they eat, the kind of clothing they wear at home, how much furniture a room would have and so on. Needless to say, these topics are seldom dealt with in the conventional language classroom, even those classes that focus on conversational English. A classroom that uses drama is not only concerned with the words and expressions that English speakers use, but also with the situations in which the words and expressions should and should not be used. In the foreword of Via's book, Lester writes that Via sees drama as a process - "a wide range of preparatory activities . . . the performance of a play is the end result of a lengthy learning experience by all the participants" (Lester 1968 : Foreward). Drama, for Via, as it is for me, is the rehearsal of informal activities through which beginning Second Language students engage in the art form.

Steiner suggests that,

Speech has its source in the artistic life. And if we want in our study of speech to find our way through to what is truly

artistic, we must at least have begun to perceive that speech originates in the artistic side of man's nature, not in the intellectual, not in man's life of knowledge, as knowledge is understood to-day.

(1924: 29)

Steiner(Ibid.: 53) asks the questions, "What can speech do? What should it be able to do, when it is raised to the level of art, when it is 'formed'?" Steiner suggests that the heart of his method, "is the belief that education is an art" (Barnes and Lyons 1986: 1).

In the next chapter I examine the extended language opportunities that immersion in the art form of theatre offers to second language learners.

Chapter Four

The Culture of Theatre

Our minds and hearts can meet through theatre; this living, breathing art.

(Yurka 1959: 130)

Theatre, from the Greek verb *theasthai*, 'to view' or 'to see,' hence *theatron*, or 'seeing place' may be defined not only as a structure in which dramatic performances are given, but also as the sum of all the arts required for the production of a dramatic event. These arts include acting, theatrical costume and makeup, directing, scenography, stage lighting, theatre architecture, machinery, special effects, and dramaturgy or play writing. Theatre is an art form which often integrates other art forms such as music and dance and employs artists from other disciplines in the fine arts. Where 'drama' is the making of meaning for the participants (rehearsal), 'theatre' is finding ways to convey meaning to an audience.

The Embodiment of Culture in Theatre

Theatre is a metaphor for human behaviour. It represents the "knowledge, belief, art, morals, law and custom" (Tylor 1958: 1) of a given culture. Immersion in western theatre provides foreign language students with access to the elements of western culture, as did the study of *Noh* help me to acquire a contextual understanding of Japanese language and culture.

This chapter demonstrates how theatre embodies different cultures. I compare the symbolic form and meaning of *Noh*, the

classical stage art of Japan, to the western concept of theatre as defined through the philosophical concepts central to the work of Konstantin Stanislavski. Stanislavski's method represents the dominant theatrical practice of the twentieth century in western culture. It is my belief that students who learn language through the study of theatrical methodologies have a greater understanding of the target culture and language because they are introduced to a whole cultural/linguistic package. Western concepts of society, culture, language and community hold philosophies that differ from other social orders. Studying language through the medium of theatre offers students a chance to explore the cultural phenomena of another culture created for them by the community of theatre. These kinds of experience cannot be found in the traditional grammar-based English as a Foreign Language classroom. Teaching language through theatre opens new windows to the meaning of language because the theatrical process reveals culture and thought as part of natural language acquisition.

Movement has meaning, words have meaning, social interaction has meaning, and text has meaning. In drama, dramatic text is created through improvisation; that is to say, the text arrives out of the creative process. In theatre, the dramatic text is most often one that has been pre-authored, generally by a single playwright. It is in this sense that I refer to theatrical text or script. The 'script' is an encapsulation of culture that presents language in correct or appropriate grammatical structures and provides examples of language at its best in an art form.

Below, I look at two acting methods, one developed by the master of *Noh*, Zeami, and the other by the great Russian director, Stanislavski, and compare the cultural significance of each. I examine the social, behavioural and psychological approaches that underlie communication of each culture and articulate my argument for teaching language through theatre.

Noh (Elegant Imitation)

Even before a play begins, you see the unique architectural space of the *Noh* theatre. The roofed *Noh* stage which began its existence out-of doors, with the sky above the audiences' heads, is an austere space. The plain, bare wood stage, usually made of Japanese cypress, creates an elegant, empty space. The stage floor is smooth and polished. It shines in the moonlight. The stage has been referred to as a 'still lake' on which the actors appear to glide as they move on and off the stage on white socked feet. There are no scenic lighting effects other than that which nature offers. The *Noh* stage always faces south, for natural lighting and because facing south also implies belief in the Buddhist philosophy called 'the divine correspondence' which is a directional orientation. From the Chinese concept of the Four Divine Correspondences comes a belief in the existence of the four deities of the four directions: the blue dragon in the east, the red phoenix in the south, the white tiger in the west, and the black tortoise in the north. In 1363 Japan, people believed that to face south meant to face front. The emperor always faced south, old style compass needles faced south, charts and

weather maps were drawn with the south at the top. This orientation contrasts with the western concept of north as 'up'.

The *Noh* master, Kunio Komparu, born in 1926, is a descendent of Zeami, (1363-1443) the founder of *Noh*. He graduated from the Tokyo University of Art and has had a long experience as an architectural critic. He is a professional performer of the Komparu school of *Noh* and he is also the Director of the Noh Research Centre. Komparu *san* writes in his book *Noh: Principles and Perspectives* that,

Noh is sometimes misunderstood as being little more than a frozen tradition, or, even worse, as being of worth merely because it is ancient. But to have endured down through the centuries the *Noh* art form must have had an original, intrinsic value that has survived an unceasing process of refinement as successive generations inherited the art, poured the best of their wisdom and techniques into it, and then passed it on. An art that is not kept alive through these rigors can exist in our day only as a museum piece or a curio, its past glory severed from the present by time.

(1983: xv)

The nature of *Noh* in its symbolic form expresses the sensitive and emotive nuances that are characteristic of the Japanese language. Nakamura in *Ways of Thinking* (1964: 531) comments, "The Japanese language does not tend to express precisely and accurately the various modes of being, but is satisfied merely with vague, typological expressions." We must not conclude that one language is better suited for 'thinking', rather, different languages 'emphasize' different ways of thinking and those different ways of thinking have implications for language acquisition.

Komparu *san* suggests that,

In order to appreciate *Noh*, it is not necessary to have a scholar's knowledge or a performer's practical technique. All that are [*sic*] required are the most basic understanding of the play and a delicate and rich sensibility that allows one to take in directly and respond sympathetically to the variety of sentiments of the hero, educed through the medium of dramatic events evolving on the stage. *Noh* is the very essence of the Japanese soul.

(1983: xiii),

Komparu *san* believes that anyone can appreciate *Noh*, but to have a basic understanding, people must look at both the physical and intellectual aspects of *Noh*, as well as at its technical principles and its philosophical perspectives.

Studying *Noh* enriched my understanding and knowledge of the Japanese language and culture and of the Zen philosophies. Compared to other theatre genres, Zeami has created a unique theatre where feeling, not intellect, matters. When speaking of classical dramatic theories of the west, we would probably cite Aristotle's Poetics as the first comprehensive treatise on drama. According to Aristotle, the essence of the theatre is the imitation of action in the form of action. According to Zeami acting is connecting all the arts through one intensity of mind.

If I were to argue on Zeami's behalf, I would say that there is no perfect action that one must imitate from this world of reality. A real action is restored to its ideal state only in stylized acting: not by being interpreted as raw material for sign processing, but by being viewed from the heart. Kumparu *san* states,

Noh performers should never aim at the target of perfection with stylization but should engage in an unending struggle to attain perfection, always one step this side of it to prevent standardization.

(1983: xvii)

The Revelation of *Noh*

Noh is an ancient treasure that was hidden from the foreign community for a long time. Not until 1980 were the first philosophical treatises of *Noh* translated into English.

I was first introduced to *Noh* when I was an undergraduate theatre student at Queen's University. By chance, I saw a film clip of a *Noh* play. As I watched, I was mystified by the masks and costumes, intrigued by the slow methodical movements. For me, the performance was unearthly. The wonder of *Noh* stayed with me for many years, and in 1985, I decided to go to Japan to study *Noh*. From 1985-1989, I lived in Kumamoto, Japan, where I learned to speak, read, and write Japanese while studying and performing *Noh* with a Komparu Noh Troupe. Using my personal experiences and my interactions with Japanese *Noh* dramaturgists who live and breathe the world of *Noh* I hope to provide the reader with a basic understanding and appreciation of the Japanese culture and language through the study of *Noh*. To do this, we must first look at the source of *Noh*, Kiyotsugu Kan'ami and his son Motokiyo Zeami.

Zeami (1363-1443)

Zeami (the professional name of Saburo Motokiyo), was a *Noh* actor, composer and dramatic theorist. Zeami lived during a time of great social and political upheaval in Japan. The Buddhist view that

all things of this world are transient, dominated the intellectual life of the time and is clearly apparent in Zeami's plays and critical works. Zeami's father, Kan'ami came to the attention of the aesthete *shogun*, Ashikaga Yoshimitsu, when Zeami was just a boy. Yoshimitsu was so impressed by Kan'ami's troupe that he became the troupe's patron. The favour and support of the *shogun*, in addition to the training he received from his father, enabled Zeami to develop into an outstanding *Noh* actor and director. He was both familiar with the refined ways of the court and also lived the world of *Noh*. During the decades of Yoshimitsu's patronage, Zeami acted, composed plays, and wrote many theoretical essays. At the age of forty-five, with the death of Yoshimitsu, Zeami's fortunes began to decline. The new *shogun*, Yoshimochi, who favoured Doami of the Omi Sarugaku troupe, exiled Zeami to the island of Sado, off the northwestern coast of Japan. When Yoshimochi was assassinated in 1441, Zeami was pardoned and returned to the capital, Kyoto, where he continued his teaching and writing. He died in 1443 at the age of eighty-one.

The Origins of *Noh*

Noh is Japan's oldest performing art. The origins of *Noh* date back as far as the seventh century, but *Noh* in its modern, stylized form, did not emerge until Zeami created it in the early fifteenth century. *Noh* derives from two forms of theatre: *Sarugaku* and *Dengaku*. *Sarugaku* was a light hearted art form that varied from circus-like acts to increasingly more serious drama. *Dengaku* consisted mostly of folk songs and dances. Both *Sarugaku* and

Dengaku were immensely popular in the eleventh to fourteenth centuries and were usually performed after ritual ceremonies at Shinto shrines. As the years passed, the two styles began to merge, and eventually they became *Noh* as Zeami classified it and as it exists today.

In Zeami's, *Fushikaden, (Teaching on Style and the Flower)*, written in 1413, he writes:

In searching for the origins of *sarugaku* some say it came from India, and some say it has been handed down since the age of the gods. Yet as time moves on and those ages grow remote, any proper skill is lacking to learn the ancient ways precisely. The origin of the *Noh*, which all enjoy today, goes back to the reign of the Empress Suiko, when Prince Shotoku commanded Hata no Kokatsu (some say for the sake of peace in the country, some say to entertain the people) to create sixty-six public entertainments, which were named *sarugaku*.

(1413: 33)

My *Noh sensei* (teacher) told me the story of *Sarugaku* as handed down from the gods. According to him, when the Shinto Sun goddess, Amaterasu Oominokami, hid herself in the cave *Amanoiwato* (heaven) and all the world became dark, the Gods gathered around the opening of the cave to entice her out; to soothe the heart of the goddess they danced, sang and played. One of the goddesses decorated a branch of the Sakai tree with strips of sacred paper and danced. The goddess, Oominokami, opened the door slightly. At this moment, the other gods felt the sun once again on their faces. This gathering was the origin of *Sarugaku*.

It is interesting to note that Zeami's writings were not available to the Japanese public until the twentieth century because,

traditionally, the secrets of the art were passed on privately, and the treatises were only for the eyes of those who were properly initiated. In Japanese court poetry, secret writings were passed down through successive generations of families. I am sure that Zeami never imagined that his works would be shared beyond the initiated, even translated into other languages. The authentic texts by Zeami remained private until published in Japanese in 1909, under the auspices of the Society for the Study of *Noh* Literature.

Noh as a Symbolic Art

During my time in Japan, studying and performing *Noh*, I came to realize that *Noh*, unlike western theatre, is not meant to be comprehended by the intellect. It is a theatre of the heart, which is understood through feeling. The anthropologist Edward T. Hall, comments,

In high context cultures, like Japan where people are deeply involved with each other and in which information is widely shared, simple messages with deep meaning flow freely.

(1977: 113)

Japanese aesthetic thought differs from western concepts; being a westerner, it took me a long time to understand the Japanese mind.

In *An Actor's Handbook* (1954: 28), Stanislavski states, "Always act in your own person... You can never get away from yourself. The moment you lose yourself on the stage marks the departure from truly living your part and the beginning of exaggerated, false acting." In contrast to Western thought, Zeami wrote that there are times when an actor is best when he is thinking

nothing. I finally became aware of this idea of nothingness one night after practicing a dance. My *Noh sensei*, Tsuji *san*, smiled at me and asked, "What were you thinking about when you were dancing?" I replied, "Nothing. Nothing at all." He smiled and said, "Jane, you finally understand." I was able to perform only a few other times in this state of mind. It was a very difficult state of mind to reach. My *Noh sensei* explained to me that I was able to reach this realm by the secret inner movement of my heart and mind. He said that the quiescence of *Noh* is like a sigh. It was deeply inspiring, but also frustrating. When I watched my *sensei* dance, I always felt that in his movement was stillness and in his stillness, movement. I felt changed. I now understood a different way of thinking. Dorothy Heathcote in Improvisation English In Education, vol. 1 suggests, "Drama is *not* stories retold in action. Drama *is* human beings confronted by situations which change them because of what they must face in dealing with those challenges" (1967: 30).

I believe that we can only learn deeply from experiencing. Through the study of *Noh*, I learned the philosophies of Zen which are the core of Japanese culture and language. Zen was the code used in the world of art in Medieval Japan. Zeami used this code to express, through *Noh*, a unique and highly refined aesthetic philosophy. *Yugen*, a Zen term which has no exact equivalent in English, literally means 'obscure and dark', but, as used by Zeami, means the beauty which lies beneath the surface. It indicates a mystical state in which beauty is but a premise, something with an unknowable nature. Thus *yugen* is not something that can be apprehended intellectually; rather, it exists subjectively for the

audience, beyond the mere visual level. As conceived by Zeami, the *yugen* mood is the very essence of the Noh drama. Michizo Toita, a Noh dramaturgist, has discussed *yugen* in Zeami's philosophy, suggesting that it cannot be expected to emerge simply by virtue of the intellectual operation of observation. *Yugen*, first of all, lies far beyond the reach of the intellect, and indeed it was labeled *yugen* because it is "a special spirit that causes us to feel something; that if we say that observation is based on spatial perception, then *yugen* is somehow related to pure continuous time" (1988: 45). In other words, *yugen* does not exist objectively but is the subjective experience of the human being who knows it.

According to Zeami, perfect action is impossible to imitate in this world of reality; real action restored to its ideal state can only occur in stylized acting. In Aristotelian thought, the essence of the theatre is the imitation of action in the form of action and Stanislavski is in direct line of descent from Aristotelian thought.

Konstantín Stanislavski (1863-1938)

As Stanislavski is a referenced authority of contemporary western theatre, I do not feel the need to elaborate in length on the history and accomplishments of this great master. When I examine the influence that Stanislavski has on western theatre, I am not concerned with western actor training, but with the philosophical and psychological basis of the Stanislavski methodology.

Stanislavski's work is based on psychological realism - impressionistic and sensitive. He wanted to represent nature and life directly, to produce the illusion of reality behind an imaginary fourth

wall. The task he set for himself and his actors was to find a perfect balance between the actors' subjective introspection, their objective study of the characters, and their technique of physical action and spoken expression. Stanislavski believed that the actor must, first of all, believe in everything that takes place on stage, and most of all he must believe in what he, himself, is doing. Stanislavski wrote in My Life in Art,

I came to understand that creativeness begins from that moment when in the soul and imagination of the actor there appears the magical, creative *if*. While only actual reality exists, only practical truth which a man naturally cannot but believe, creativeness has not yet begun. Then the creative *if* appears, that is, the imagined truth which the actor can believe as sincerely and with greater enthusiasm than he believes practical truth, just as the child believes in the existence of its doll and of all life in it and around it. From the moment of the appearance of *if* the actor passes from the plane of actual reality into the plane of another life, created and imagined by himself. Believing in this life, the actor can begin to create.

(Cited in Cole and Chinoy 1954: 434)

Stanislavski demands the actor's intellectual analyses of text to arrive at a truthful psychological foundation. Only then can feelings be engaged. Although it is possible to recognize a 'Stanislavski actor' (particularly the 'Method' actors of the sixties and seventies), stylistic artifice of any kind is antithetical to the naturalistic realism of an actor trained in the Stanislavski method. His work with the Moscow Art Theatre came about as a rejection of what Stanislavski saw as the empty artifice of nineteenth century performers and productions. Paradoxically, although the approach is highly dependent upon analysis,

the result in performance should emerge as true feeling. For Stanislavski, the actor is always first and foremost because only there can true feelings be situated.

Both Zeami and Stanislavski saw theatre as opening pathways to what lies beneath the surface. However different these two great theatrical masters' approaches were, it is this mutuality of purpose which builds the bridge that can enable understandings of two separate cultures.

Differences in culture

The following table is an examination of the ideas of Zeami and Stanislavski, which makes clear the differences in culture which each embodies.

Table 4

A Comparison of Western and Japanese Theatre

Western	Japanese
The script is a text of dialogue with stage directions.	In the chant book, which is script and score, a general idea of mood serves more as notes than as specifications.
The story is realistic based on human experience and human behaviour.	The story is a myth. The plots are drawn from a variety of mythical or legendary sources or inspired by Japanese and Chinese classical poems.

Time flows forward, into the future.

Time has many directions: condensed, slipped, vanishing, reversed, or split.

Movement is varied and gestures are natural.

Movement is metaphorical, slow, methodical and choreographed.

Sound is naturalistic.

Utai (a form of chant) is mystical and unnaturalistic.

Language is heightened, but contemporary.

The style and language of the Noh drama is classical. Buddhist terminology is used.

Musical instruments focus on melody.

Hayashi (an orchestra composed of a flute and three drums) is a highly developed rhythm-centered musical form.

Costumes are naturalistic.

Costumes are symbols of revelation, ornate and elaborate.

Actor's faces express feeling and emotion.

Noh masks symbolize the heart and mind of a character and only the *shite*, (the lead) wears a mask. The other actors show no emotion on their faces.

The performance space may be a proscenium stage, a thrust stage, or a round stage.

The style of the Noh stage is constant. Also the Noh stage could be defined as an instrument, as there are giant pots suspended in frames under the stage, which act as echo chambers.

Culture is offered for open interpretation.

Culture is a defined interpretation.

The Audience

In Stanislavski's writing, he envisions an audience as having a collective consciousness. There is a commonality in what the audience feels and perceives, aimed at a large or small group of spectators in a one-way process. In both the study of semiotics and phenomenology, the basic and traditional understanding is that, in the west, the audience perceives theatre collectively.

I will not dwell much on audience response as an influential factor in the actor's performance: its laughter in comedy, the overflow of feeling in its silence in tragedy, the effects of group apathy or approval on the vulnerable actor - overall, the implied speech behind its attention, the weight of its eyes.

(States: 1985: 157)

Noh, however, is a theatre to be experienced directly and personally.

The belief is that,

A different drama is created for each member of the audience because *Noh* effects a direct exchange between the hearts of the performers and of each spectator. Each person, not the audience as a group, has an intense, private encounter with the performer. A serious I-thou or self-other relationship of this kind cannot be repeated, so a *Noh* play is never performed in long runs.

(Komparu 1983: xxi)

This is similar to the idea of the Japanese tea ceremony. The Japanese belief is that any given ceremony can be uniquely experienced only once in one's lifetime. In this respect, *Noh* is often compared to tea; the performer is like a tea master, the members of the audience like the guests. The two gather at the theatre or tearoom and share space and time through the medium of giving a play or serving tea.

I smiled when I read the chapter in Komparu *san's* book entitled, 'Dozing Encouraged.' It brought back memories of all the people I saw dozing during *Noh* performances. When I first realized that people were dozing in the audience, I thought, "How rude!" I still had a western perspective of how an audience should behave and was shocked to see such divergent behaviour. My *Noh sensei* explained to me that dozing was quite normal and expected in a performance. Finally, after watching *Noh* for a time, I began to understand. Komparu *san* explains it like this,

. . . the state of being half awake and half asleep, this feeling of being halfway between dreaming and reality is the territory of time and space where the non realistic consciousness of *Noh* dwells.

(1983: xxiv)

This emphasis on the audience as individuals, perceived as individuals and not as a collective, is characteristic not only of Japanese dramatic theories, but of its artistic theories in general.

Conclusion

The culture which is created by the arts involves the hidden curriculum of social, behavioural and psychological spheres and the metacurriculum that encompasses imagination, creativity, thought, emotions and feelings and communication.

(Sautter 1994: 432)

The theoretical foundations which support using theatre to teach English as a foreign or second language, combine the relevant principles of co-operative learning, project-based language learning, and content based language learning. Theatre is a perfect medium

for cultural awareness and language acquisition. If a second language cannot be acquired in the country of its origin, then the theatrical metaphor is a powerful replacement .

In the following chapter, I outline the Drama/Theatre E.F.L. program I wrote and implemented at Tokushima Bunri University.

Chapter Five

Conclusion

Nihil in intellectu quod non fuit prius in sensu.

There is nothing in knowledge which has not first passed through the senses.

(Aristotle) 3

For Aristotle, knowledge was a series of organized sensory impressions. In language acquisition, the relationship between direct sensory experience and knowledge of the world enhances meaning. As a language teacher the making of meaning is my primary goal.

For the linguist, all study and description of language, whether formal or contextual, is concerned with meaning, since language is meaningful behaviour.

(Halliday 1962: 133)

Languages are learned to communicate and to be communicated with, to convey meaning and to understand meaning. All teaching of language is about the construction of meaning.

3. *Nihil in intellectu quod non fuit prius in sensu.*

This quotation from Aristotle, freely translated, means: there is nothing in knowledge which has not first passed through the senses. It is printed in this, its Latin, form on the title page of one of the numerous English editions of Comenius' famous language teaching text book, the Orbis Sensualium Oictus, or The Visible World in Pictures. Comenius goes on to quote it approvingly in his preface. Aristotle realised that our only contact with the world outside ourselves was through our senses and that, therefore, they were the gateway to all knowledge, but it was Comenius who first seems to have understood what this meant for language teaching, and, in particular, for the teaching of meaning.

(Corder 1966:ix)

The premise for my Drama/Theatre E.F.L. program at Tokushima Bunri came from my belief that language has meaning only within context and specific situations. Although my students were not studying a dead language like Latin, they had been taught English entirely through Grammar-Translation methods, in which the senses played little or no part in learning, except, of course, for seeing and translating words. Some of my students understood English well but were incapable of expressing themselves. Others appeared to have developed powers of mimicry; however, these students spoke with no meaning in the ordinary sense. My task, as I saw it, was to teach meaning and the best way to teach meaning is through the presentation of the language in situational contexts. This way students can observe the relationship that exists between language and situation or function. In other words,

Tell me, I'll forget
 Show me, I may remember
 But involve me, and I'll understand.

This old educational 'saw' is at the heart of my teaching.

Standard Curriculum for Teaching English as a Second Language

Before outlining the program I wrote and implemented at Tokushima Bunri University, I describe the E.S.L. program at the University of Victoria and other programs at various colleges in British Columbia. I do this to compare my program with other, more traditional, methods. E.S.L. programs in institutions in British Columbia primarily focus on acquiring English through traditional language teaching methods: texts and tests. Some of the programs are

geared to students who wish to improve their communicative abilities and others have a more academic focus. There are also programs for new Canadians needing to learn English to secure jobs. I have worked in many of these programs, and I have never known any that consider Drama and Theatre as serious media for teaching English as a second language.

English Language Programmes

The ELPI [English Language Programme Intensive] is suited to intermediate and advanced students who have studied English for at least four years. The programme offers three 12 week sessions annually, consisting of core and elective classes. There are five levels in the ELPI: 200, 330, 410, 490A/C, 570A/C. Levels 200, 330 and 410 emphasize listening and speaking skills; reading and writing are also included. At the 490 and 570 levels, students have a choice of entering either an academic or a communicative stream. The communicative stream continues to emphasize speaking and listening, and also develops some reading and writing skills. The academic stream prepares students for future academic work in English speaking post-secondary institutions. Reading and writing skills necessary for academic success are developed. Also, listening and speaking skills are extended, generally using topics and styles common in academic settings.

(University of Victoria: 1996 Curriculum for the Intensive English Language Program: 4)

The program at the University of Victoria stresses a communicative approach to teaching English. Students generally choose the communicative approach in the higher levels. There is also a small number of students who wish to enter Canadian universities, and a special class U.A.P.C. [University Admission Preparation Course] is offered for this purpose.

At Douglas College in New Westminster, as at Vancouver Community College, classes are categorized into listening, conversation, pronunciation, reading and writing. Each class is offered at a lower intermediate, upper intermediate and advanced level. At Fraser Pacific College in Richmond, the E.S.L. program is targeted for new Canadian immigrants who are desperately trying to improve their English ability to help them find jobs. Camosun College also offers new immigrant E.S.L. classes.

In all of the above programs, the traditional teaching style of using texts and tests is incorporated. Most of these programs are beginning to expand into new ways of teaching language, such as using content and offering art, music or drama electives, but none of the above programs has a curriculum for using Drama and Theatre as a central methodology.

When I taught at Tokushima Bunri University, as I explained in my introduction, I was able to put my theory into practice by taking my first year English conversation students through a three year program using Drama and Theatre as the core curriculum methodologies.

After three years, my students were as proficient in their reading and writing abilities as students in their same grade who had chosen the traditional conversation classes and my students' listening and speaking abilities were far superior. Although I have no formal evidence to support this statement, other E.F.L. teachers at the university were quite surprised when the drama students conversed with them in English in a natural, confident manner. The writing attachments in Appendix 1 offer a demonstration of the students' abilities as meaning makers and communicators.

The following is an outline of the program I devised and implemented at Tokushima Bunri University. In selecting the objectives for each year, I drew from the university curricula already in place as well as from Theatre curricula.

Teaching English through Drama and Theatre at Tokushima Bunri University

First Year Objectives

- * Improve listening and communication skills in everyday settings.
 - * Improve English pronunciation.
 - * Practice grammar in a natural setting.
 - * Develop basic reading skills and vocabulary.
 - * Learn how to organize ideas into short compositions and begin to proofread writing.
 - * Analyze Japanese culture, including language and philosophical thought through fairy tales.
 - * Introduce other cultures through stories and fairy tales.
 - * Become aware of self as an individual.
 - * Learn simple drama conventions such as dramatic playing, tableau, improvisation, problem solving through role-play, and characterizing.
-

When I set out to teach English Conversation to my first year class of eighty-five students, I realized that first I must awaken them to their own culture and then take them on a journey to the west. Being a westerner, Japan was a novelty to me. I was, therefore, able to look at the Japanese culture with a child's perspective. I knew that

my goal was to teach English to these students, yet I felt it would be worthwhile to have them understand their own culture before journeying into others. So, I began my E.F.L. programme with Japanese fairy tales.

Fairy tales

Fairy tales and myths are part of a continuum, if not of history in its precise meaning, then at least of pre-history. They are the substance of the oral tradition in literature. Recently, psychologists have explored the role of fairy tales in education. The most well-known work exploring this theme from a Freudian standpoint is Bruno Bettelheim's The Uses of Enchantment. Bettelheim explores the role of fairy tales in the child's affective development and moral education, and argues that fairy tales speak directly to the natural morality in the child. Bettelheim suggests that fairy tales are superior to stories about what is perceived to be 'the real world.'

"True" stories about the "real" world may provide some interesting and often useful information. But the way these stories unfold is as alien to the way the prepubertal child's mind functions as the super-natural events of the fairy tale are to the way the mature intellect comprehends the world. . . . These stories inform without enriching, as is unfortunately also true of much learning in school.

(Bettelheim 1976: 53,54)

I began with Japanese fairy tales as resource material to explore cultural moral issues, and as metaphors in which the students analyzed their own culture. I used the stories in a number of different ways to cover all language skill requirements. Like Drama, fairy tales are

clearly centered on a struggle. The problem-solving technique used in drama is giving problems to solve problems. Fairy tales tell of the trials, tests and dangers of the principal figures, and through drama students take these struggles and learn to solve problems.

The human being conquers or is overcome; his own powers bring him forward or else his weakness destroys him. In his struggles he may also receive help in manifold ways. The visible and the invisible world work with him or against him. The way in which we travel our path through fortune and misfortune makes up the drama of life. The meaning of all poetry is - to reveal this drama in story and picture in order that we may better understand our own existence.

(Glas 1972:123)

What follows is an example of a lesson plan focused on practicing introductions, conversations and writing. This drama lesson covers listening, speaking, writing, reading and movement as well as looking at the cultural mores in a Japanese fairy tale.

Resource Material: The Crane Wife (A Japanese Fairy tale)

1. Read the beginning of the story.

In a faraway mountain village, where the snow falls deep and white, there once lived all alone a poor young peasant named Yohei. One day, at the beginning of winter, Yohei went out into the snow to run an errand, and, as he hurried home, suddenly *basabasa* he heard a rustling sound. It was a crane, dragging its wing, as it swooped down and landed on the path. Now Yohei could see that the bird was in great pain, for an arrow had pierced its wing. He went to where the crane lay, drew out the arrow, and very carefully tended its wound.

Late that night there came a tapping *hotohoto* on the door of Yohei's hut. It seemed very peculiar for someone to be calling at the time of night. When he slid open the door to look out, there before him stood a beautiful young woman.

2. Ask the students to turn to the person on their right. Now they have a partner. One student is Yohei and the other is the beautiful woman. Have the students write the conversation that takes place between Yohei and the woman when Yohei opens the door. Because the students know the story, they will probably write a similar conversation to the one that is presented in the story. However, quite often a new idea arises and a new dialogue takes place.
3. Quietly go around to the pairs, correcting their English.
4. Once the conversations have been corrected have all the students simultaneously read their conversations.
5. Ask the students to read their conversations again, this time playing out the scene. Have Yohei open the door and then let the conversations take place.

The story continues and Yohei and the beautiful woman, who is of course, the crane, marry. However, the cost of feeding two people is greater than one, and Yohei becomes very worried about money. He was already very poor and now he does not have enough food for him and his wife. So the crane-wife weaves Yohei a beautiful cloth which he sells in the market for an excellent price. Yohei becomes greedy and asks his wife to weave more beautiful cloths. Each time the crane-wife weaves the cloth the process weakens her because she weaves the magnificent cloth from her own feathers. She pleads with Yohei to be content with what they have, but Yohei continually wants more. The final time the crane-wife weaves, Yohei watches her, which she had told him was absolutely forbidden. As he looks through the *shoji* Yohei

sees not his wife, but the crane he had saved, all bloodied, pulling out her feathers to weave the cloth.

6. Problem solving exercises: Have the students, in pairs, improvise a scene where Yohei and his wife are speaking about what to do for money. Yohei wishes his wife to weave again and the crane-wife wishes to please her husband, but she knows that if she continues to weave she will die. Keeping in mind the wife's role in Japan, try to come up with a solution that might avert the tragedy. What could Yohei and his wife have done differently?
7. Ask all the Yohei characters to stand in the middle of the room. At the end of the story, Yohei watches the crane fly away. As the teacher reads the end of the story each Yohei will create a still image of watching the crane fly away. Each Yohei should have an inner thought about this moment. The crane-wife partners stand beside their Yoheis. Tap each Yohei on the shoulder. As Yohei says what he is thinking or feeling, the crane-wife partner listens. When each Yohei finishes speaking, each wife answers his comment.
8. What alternative endings can you imagine? Have the students write a new ending to the story. Correct their English, then have them re-write their work, and then ask each student to read their ending to the class.

There are a range of ideas for working with fairy tales with E.S.L. students. From basic strategies in areas such as sequencing the story to more complex approaches such as character analyses and script writing. Teachers can adapt ideas to suit their students' needs and English ability. Listening, speaking, writing and reading skills can all be practiced in one exercise and not separated. If all skills are combined, it provides a deeper, richer understanding of vocabulary, grammar and content.

Second Year Objectives

- * Learn the skills of story telling.
- * Improve listening skills during longer conversations.
- * Improve speaking skills in a more complex setting.
- * Develop fluency.
- * Increase vocabulary and reading comprehension.
- * Learn how to organize ideas into coherent paragraphs.
- * Develop research skills for writing.
- * Develop skills such as self-expression and the ability to give an opinion and to debate an idea.
- * Practice taking on different roles and accepting others in-role.
- * Becoming confident in making choices about the work.
- * Practice Social Skills: team work, co-operation.
- * Practice Verbal skills: tone, speed, intonation, pitch, clarity.

- * Develop a working knowledge of most dramatic techniques.
 - * Develop play reading and play writing skills.
-

By the second year, the students were familiar with working in drama as a medium for learning English. They were also very comfortable working with fairy tales as a resource material. I began to step back and have the students tell the stories, instead of me. Fairy tales were originally part of an oral tradition. Ideally, they should still be *told* instead of read aloud. This requires the storyteller's total identification with the content, and at the same time allows immediate contact with the listeners.

First, we can observe that stories are largely *about* affective matters - they are about how people feel. These feelings can either provide the motives for actions or they can provide the point and result of actions . . . This affective meaning, also, seems especially important in providing *access* to knowledge and engaging us in knowledge.

(Egan 1987: 29-30)

Before telling any story, the E.S.L. student must come to terms with the story's language and understand its meaning. The unique mood of the fairy tale is inward and intimate, and it is very important that the telling remain calm and objective. The story teller must enchant her/his listener with voice: intonation, pitch, and mood. The story teller must articulate clearly and comprehend all vocabulary in the story as well as the story's meaning. Imagination implies the ability to experience the world in images and to create one's own inner pictures. To present these pictures to a group of listeners is a difficult task for

most people and especially difficult for E.S.L. students. However, the exercise of story telling is useful to develop clear thinking, and fluency.

Also in the second year, the students became more familiar with role-play and character analysis. From the stories they told, the students created dramas and scripts which were often performed in class for each other. The students were now comfortable performing in front of each other. Their reflective and analytical skills were increasing and the students were now able to give constructive and reflective criticism to each other. The community created was one of trust, support and acceptance of each other. They had become a very tight knit group.

In the second year I worked quite extensively with pronunciation. I began with children's nursery rhymes then moved on to poetry and finally musical lyrics. Most Asian students have difficulty with the L, R, S, TH, F, V, P, and B morphemes . For example, 'Little Miss Muffet' offers a good pronunciation exercise in the morphemes .

Little Miss Muffet
Sat on a tuffet
Eating her curds and whey
Along came a spider
Who sat down beside her
And frightened Miss Muffet away.

Because nursery rhymes are short, lyrical stories usually funny or cute, they connect well with Japanese sensibility. Also they are an excellent medium for vocabulary building.

What follows is an example of a pronunciation lesson which focuses on pitch, tone, emotion and clarity.

Resource Material: After Liverpool from the drama text, Interpretation.

Lesson Plan:

1. Find a partner.
2. Read the following. One of you is M, the other is W.

M: Are there any apples?
 W: Yes, there's one left.
 M: Only one?
 W: Yes.
 M: I'll leave it then.
 W: Have it.
 M: No, I won't take the last one.

W: Why not?
 M: Someone might want it.
 W: But you want it.
 M: Not really.

3. Now, read it again and be as sweet as you can possibly be.
4. Then read it and be as angry as you can.
5. Talk with your partner about the differences when you speak sweetly and angrily.
6. Now read the passage starting out sweetly then slowly becoming angry.
7. This time read the passage as though you are incredibly tired.
8. You and your partner decide how you will read this selection: sweet, tired, angry or you may choose to start out with one emotion and change during the conversation. Practice this a couple of times.

9. Each pair will say their short dialogue and the other students in the class will listen and try to determine which emotion the speakers are using. Listen carefully.
10. How can we tell which emotion they are using? What happens to our voice for each emotion? How does the intonation, pitch, clarity change?
11. Talk about how what we feel changes the meaning of words.

In Japanese speech, emotion is hidden. This comes from the Japanese practice of *Tatemae* and *Honne*. *Tatemae* is the social face which is void of emotion. *Honne* is the private face which may show emotion in the privacy of your home or with very intimate friends. In western cultures people are more prone to show emotion in their voices and expressions on their faces.

Third Year Objectives

- * Integrate language into setting.
- * Identify and use appropriate vocabulary in particular settings.
- * Listen to and comprehend spoken English for its literal meaning.
- * Feel confident to give an opinion and to defend it.
- * Acquire a clear and fluent pronunciation of English words and sentences.
- * Read with increasing speed and accuracy.
- * Improve writing skills, revision and editing skills. Select more precise and varied vocabulary to achieve clarity.
- * Be aware of cultural differences.

- * Feel comfortable with theatrical and dramatic skills; be willing to perform in front of an audience; take part in dance drama, improvised drama and scripted plays.
 - * Reflect more deeply on dramatic work.
-

By the third year the students were very confident in their English ability and their dramatic play. It was time to polish their skills, and to challenge their reading, writing, pronunciation, and performance skills.

In terms of their cultural experiences, language abilities, and their need for challenge, I decided that performance was the natural next step, because performance demands a communication of meaning to others.

For third year, rather than a lesson example, I provide a wider overview of the process. In the process that follows, all discussions were conducted in English.

An outline of the process in third year

1. The class collectively agreed to take on the challenge of performing a full scale play in front of an audience of outsiders. We began by brainstorming. The students wanted it to be a cultural experience for the audience. What would they like to perform? Snow White and the Seven Dwarfs was chosen because of its popularity in Japan and A Christmas Carol was chosen because it has a cultural message. The students decided to perform these plays at Christmas.

2. The class was divided into two groups. Each group would work on one of the plays.
3. The stories were read by each member of the group. Then in groups, themes, characterization and meaning were discussed.
4. Short scenes were improvised from each play. Students took on different characters, trying them out. Scenes were played and re-played until the students felt comfortable.
5. Short scenes were scripted and rewritten numerous times.
6. Costumes were researched. Costumes were drawn and altered. Measurements were taken. Materials and colours were chosen.
7. Singing and dance classes were set up for Snow White.
8. Pronunciation and character classes were set up for A Christmas Carol.
9. Again the scenes were rewritten until the grammar, sentence structure, and spelling were correct and the meaning was clear.
10. The classes became rehearsal times for the performance.
11. The E.S.L. students were transformed into a theatre company: Advertising, selling tickets, arranging rehearsal times, buying material for the set, building the set, painting the set, making and transporting costumes, set and actors to the Shido Music Hall.
12. Dress Rehearsal was performed in the Shido Music Hall.
13. A matinee and evening performance were given.
14. A closing night party was held.
15. We met as a group twice more for reflection.
16. Personal reflections and analyses was handed to me in the form of a letter from each student. (For examples see Appendix 1)

Basically, everything a theatre company does, this third year English conversation class did. Their English skills improved immensely. As the teacher, my greatest concern was that this performance would give the students an opportunity to demonstrate through drama the learning that had taken place over the three year period. In this regard, the final performance may be seen as a 'rite of passage' which brought three years of work to an intense, externalized culmination and showed both students and audiences that the students were ready to capitalize on English language opportunities in the future: travelling to an English speaking country, feeling at ease with the knowledge they had acquired or, simply, having the confidence to speak and make friends with foreigners in Japan.

After the performance, one of my students said to me that he had been very unsure of my method of teaching English, but now he felt that he could really feel what English was all about. One of Richard Via's Japanese university students wrote after her first encounter with a play in English that, "The drama class experience was the first time I realized that English *did* have meaning as a spoken language" (Via 1968: 6). Via points out that this was, "quite a statement especially when you consider the fact that she had been studying English for eight years!" (ibid.: 6)

Conclusion

The Drama/Theatre method in teaching language not only offers students 'the how' and 'the what' of the language but also 'the why'. Because students are learning through the 'holistic experiences' of communication, their understanding of the language is enriched. Four

of my students from Tokushima Bunri University have come to Canada to continue to study English. They have all said to me that their drama experience gave them the confidence to travel and live in other cultures.

Cultural identity, language in culture, cultures in contact and cultural expression are all part of learning a second language.

It is a generally accepted fact that a language must be linked with all other aspects of a culture and that it is virtually impossible to learn a language fluently, independent of its cultural context. Yet this is not what is happening in many language classrooms. Students and teachers alike are struggling through vocabulary and grammatical rules ignoring the fact that unless they fit them into thinking, feeling, believing and behavior of the culture they will not fully understand the language.

(Via 1968: 6)

As we become a global community, our need to understand and accept different cultures increases. In a second language or multi-cultural classroom, the need to join together cultural diversities is essential for a cohesive learning atmosphere. Each student embodies a cultural richness that should be shared.

As you read the following story, please keep in mind that journeys are not always physical, and that often we are able to take journeys in our imagination.

Prince Dhat

Once in a country where all men were like kings, there lived a family, who were in every way content, and whose surroundings were such that the human tongue cannot describe them in terms of anything which is known to man today. This country of Sharq seemed satisfactory to the young prince Dhat until one day his parents told him, "Dearest son of ours, it is the necessary custom

of our land for each royal prince, when he comes of a certain age, to go forth on a trial. This is in order to fit himself for Kingship and so that both in repute and in fact he should have achieved by watchfulness and effort a degree of manliness not to be attained in any other way. Thus it has been ordained from the beginning, and thus it will be until the end."

Prince Dhat therefore prepared himself for his journey, and his family provided him with such sustenance as they could: a special food which would nourish him during an exile, but which was of small compass though of illimitable quantity.

They also gave him certain other resources, which it is not possible to mention, to guard him, if they were properly used.

He had to travel to a certain country, called Misr, and he had to go in disguise. He was, therefore, given guides for the journey, and clothes befitting his new condition: clothes which scarcely resembled one royal-born. His task was to bring back from Misr a certain Jewel, which was guarded by a fearsome monster.

After many experiences both good and bad, both difficult and different, Dhat accomplished the task he had been given and returns to his home land.

This time, however, through his experiences in Misr, he was able to see that it was somewhere of greater splendor than ever before, a safety to him; and he realized that it was the place commemorated vaguely by the people of Misr as Salamat: which they took to be the word for Submission, but which he now realized meant 'peace'.

(Ouspensky 1949)

Whether it is you or your students entering a new culture, we are all Prince Dhats. Language acquisition is a journey which not only gives skills, abilities and experiences, but also enables students to see the safety of their cultural homeland with different eyes. Living in different cultures has changed my perspective of my own culture and my way of thinking.

In today's world, people are aware that other ways of thinking and being exist, yet often they shy away from other people and cultures because the people and cultures are unknown to them. There is always the fear of the unknown. However, once you enter the unknown, it no longer is frightening, because it becomes the known. Whether the journey is into a different culture through geographical re-location or metaphoric transformation, once the travel/show is over, we are left with the residue of change.

When I first made the decision to use drama and theatre methods with my first year students at Bunri University, I knew that the magic and the power of theatre would support my teaching. I did not anticipate at that time just how effective the methodology would be. What is now required is research which validates this kind of teaching by examining such questions as:

- * How do we evaluate the effective acquisition of ESL when we teach through drama and theatre?
- * In a *four* year programme, what theatrical structures would best provide for the demonstration of mastery learning? (Gardner 1991: 7)
- * How will non-specialist ESL teachers be trained in Drama/Theatre methodology? What experiences and skills must they acquire? What is the most effective means of delivery?
- * What kind of language acquisition is promoted by the Drama programme and what kind of language acquisition is promoted by the Theatre programme?
- * What criteria must be present in order for a teacher to take a class from Drama forward into performance?

- * How valuable is the Drama component of the programme on its own?

Through theatre and drama techniques, an additional realm for group and self-expression can be discovered. My approach stresses the need for all language learners to develop effective and affective speech, the confidence to express opinions freely, and the ability to use imagination for creating meaning making. Cultural immersion through drama methodology provides the contexts in which language acquisition is richly nurtured.

It is the practical activity of this cultural work which we wish to hold and highlight as an everyday accomplishment in our notion of the grounded aesthetics of common culture. This cultural work may involve no texts or artifacts, no 'artistic' things at all. There is, for instance, a dramaturgy and poetics of everyday life, of social presence, encounter and event . . . They (young people) are the practical existentialists. Inescapably, sometimes excessively, they live in the moment.

(Willis: 1990b,15 cited in Neelands: 1994: 12)

When our students are ready to step out of the dramatic frame (the poetics of everyday life) and into the theatrical frame (the artistic interpretation of human behaviour) we offer them the opportunity to test their language acquisition skills and to evaluate for themselves the power of their meaning making in a public setting. In Japanese culture this is the natural progression from *Honne* to *Tatema*.

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Appendix 1

The following letters were written by members of the Bunri Players . I have chosen to type the letters as some of them do not photocopy clearly. I have not changed them in any way.

Dear Jane,

Hello. How's it going? Now I'm so busy because I have exams. I want to say Thank you . I know we had a special experience. We knew many kinds of things and we could have courage. At first I didn't want to perform Snow White because it is an important part. I know my real power about English, song and dance. I'm not so good at speaking English. Songs and dance, too. I thought I couldn't understand snow white's lines. But this is wrong. I made a mistake. I can do that. I did it !! You and my friends helped me.

I'm so glad when I had cold, you called me up. I was so glad. Etsumi, Prince, dwarfs and many performers came to my room and cooked. They helped me . I did it.

I don't forget this play forever.

I don't forget my friend forever.

I don't forget Jane.

You told me that I have possibility. I should try for everything. It is difficult but it is an important thing.

You told me and I knew.

I will never forget my snow white lines.

I never forget this play.

I never forget you .

Thank you for everything.

I love you

Ayumi

Dear Jane,

How are you doing? I am very busy with my exams. I hope I will pass all the exams.

The play we did in December is one of my memorable things in my school life. When we started the play, I thought I can't do it, because I've never played it before and I don't like to talk in front of a lot of people. But one day, I noticed that you are very serious about this play and you wanted us to enjoy the play.

From that, I decided to do the play serious and enjoy it myself, then this class (play) became one of my favourite classes in the week. And when we finished the play, I was so happy that I have done one thing all through the year.

When I came to this school, I joined two clubs. At there we did something through with my club members, but every year, everytime the members were the same. Of course, I was happy when we done them but I wanted to do something new with different members and I had no opportunities. This time I did something that I've never done before and with new members.

From this play, I learned if I want to do something new, don't be afraid of having mistakes and try to do my best.

I have at least a year with my university and I'm going to find a lot of things which are new to me. I started to go to English conversation school, play boxing and I'm planning to go to England with Tatsuro and Kenji.

I don't know if I could learn something from them but I won't be afraid anymore and try my best with them.

Last thing I want to say is, thank you very much for the big memories that you gave me. I'll never forget about this play and you.

I am very proud of being in your class.

Thank you very much !!

Love from

Takahiro Saito '94.1. 31

Dear Jane,

Hi Jane ! How are you doing? I'm a very painful, because I must study very hard for exams.

First, I must say to you thank you very much because I learned so many things through the experience of English musical.

The beginning of this class, I had wondered why I have to play the villain. I didn't want to play the role of the witch. I wanted to play *Birds*, because *Birds* didn't need play only one person, so I was not interested in the play. I wanted a safe and easy role. I was worried that I couldn't well witch. I tried to think I'm a witch, but I couldn't for a long time, so I was worried for a long time.

But before 3 days of performance, I became a witch. I felt something change in my mind.

I mark 0 point when practice, but 100 point when I was on the stage.

The greatest pleasure about this class is to finish such a wonderful play with many my friends and you !

Thank you for give me a big chance of great experience.

My Love from

Chiho

Dear Jane

While I practiced the play, I could make many new friends. This is the best thing. If I had not belonged to your class, I would be still shy. I could understand your speaking little by little. I wanted to practice more and I wanted to speak the narration by English if I could. The sets which we made together were good. I liked the fire of a fireplace. It was so real. I think the chance of experiencing such a thing seldom comes. I learned many things through this class. This is my best memory. Thank you very much.

Michiyo Miura

Dear Jane,

Hi Jane. How's it going? I'm pretty good. Our 'A Christmas Carol' was a great success. (I think so.) This drama was a very good lesson for me. You know I have experience in playing the drama, don't you? But I have never played the English drama. So, it was difficult for me to read the lines with feeling. Then I could know that the English drama was difficult, and it gave me quite a new stimulus.

Jane, I will study the drama in the future and I will make good use of this experience. Thank you very much, Jane. This is a very good memory. I will never forget this matter.

Well, bye-bye Jane. See you later.

With Love

From the Ghost of Christmas Past

(Namiko Ideda)

P.S.

I would play another drama with Jane and the Bunri Players again if I could.

Dear Jane,

First, Thank you.

I felt that The Drama class was better than I have ever had class.

The good points:

- * Every people given each casts thought about own cast, phrase, and act more deep themselves.
- * We had to talk to you, it was necessary.
- * We could make well friends with classmates.
- * Because of thinking own phrase, naturally I can do training and training in English.
- * Parts of stage sets, material gave me conversation with John.

The bad points:

- * First, I didn't know I should play.
- * We need more well knowledge about Drama
- * Our conversation was imbalanced.
- * It was difficult for me to be more positive.

I had felt Bunri complex. But Jane taught me that was a very trivial thing. If I don't do my best, that is worry to me. You gave me confidence about human ability. When I saw you, I felt like mother and strong father. I noticed own power and other's power, My success was owe your human power. Very important and difficult problem was teacher have to have object and human power. Thank you for your human class.

----- I never forget you and your love-----

Say hello to John.

Tatsuya

Dear Jane,

Thank you Jane. I have enjoyed your lessons for three years. When I was learned by you a Christmas show, I thought that this show will not be a success for various reasons. When the beginning, I didn't have the will to do. Because I scold this show will not be a success. But I changed my mind step by step. At the last moment I thought this show must be a success. After all the show was a great success. I thought I owe this success to you. Challenging a new thing is good. You said life isn't long. I think so. Now my father is sick. It is a cancer. Doctor said he will die of cancer. He has many things to do and there are many things that I wish to do. Thank you Jane. I took great memories. See you again.

Takashi Nakae

Dear Jane,

914519 Tomohiko Higashi.

First time (in April), I didn't think "Christmas Carol" was to be a success because I wasn't become interested in it and the other people too. But in summer vacation I changed my mind because you make a beautiful play book for us and you rent "Shido Music Hall" for us .

And more than anything you serve for us. That is the reason I changed my mind. But here was one problem. That is I couldn't remember my lines. So, I tried as hard as I could. In November, I could remember my lines.

In December we went to "Shido Music Hall". I was very surprised. It was so big and so beautiful and I was very tension.

I think "A Christmas Carol" and "Snow White" was a great success. I think both of are wonderful. My young Scrooge and asking for money were good.

I want to say thank you for teaching me for three years. Especially last one year. Your class was very interesting I ever had. I never forget your teaching or class, and you. Forever.

*Thank you Jane.
So long. Good-bye.*

from Tomohiko Higashi

**I want to go to Greece again. Don't you think so? and I want to meet you again in Greece sometime.*

To Jane

Hi. I'm glad to success the show. I had a good memory. Christmas Carol's member was very few, but we could talk with each other about how to play the show. And we could become close friends. At first, I doubt we could play the show because the period was short and all of us haven't play the show.

As practicing the play, I sometimes thought I couldn't play. I was ashamed of playing the show but Christmas Carol's member were encourage me to play the show. Sometimes I encouraged other person, too. After the class, we always advised each other. When some of our member didn't come, we contact and told him come to practice the show, or we couldn't success the show. Whenever practice the play, I could spend an enjoyable time. After the show, I felt very happy. It is important for people to carry out the thing. Since finish the show, I could have a courage. I think teaching the English grammar is important, but by the play we can get something, which can't get the teaching class. I like the play class more than teaching class.

I can't meet you soon. I miss you. Don't forget me and us. If I have a chance to go Canada again, I want to see you. I went Canada last summer with Mr. and Mrs. Stinner. My homestay's place was Richmond. Maybe my friend and I go to Canada. After go back to Canada, I want you to write a letter. Thank you for teaching me English for three years. I will not forget you. Good - bye.

by Rie Chujo

Appendix 2

These comments were chosen, by me, from reviews written by Japanese students studying English at Tokushima Bunri University. The reviews were given to me by other EFL teachers.

This play was more wonderful than my imagination.

I liked this show because it amused and gave us dream. I think that this show was marvelous because it gave us chance to come in contact with Western culture and English, and it was planned by student. How wonderful things!! I'm sure that this show will be helpful cultural exchange in community through Bunri university.

I liked the show because every actors memorized English's word well. And they was not only speaking word but also expressing each role's feelings. I was very impressed. The fact is that it is difficult to act in Japanese but they went through with the play in English. I was cheered up by the play. Because I'm the Bunri university student, and they are the Bunri university students, too. So, if I study very hard English, even I could go through with like this nice play, Their play was give me courage. So, when the play finished, I was moved to tears.

First I didn't fell like going to the show, because I thought the show didn't interesting and 500 yen was high cost. But I was deeply touched by the show. Their words moved me deeply. All actors were not shy. My shy friend in his daily life was not shy too. Their voice carried well. Their face lighted up on the stage. They played with their heart full of confidence.

Frankly speaking, at first I wasn't interesting. "What is so funny about this story?" Because I don't understand the meaning of a word. But, I was looking hard in the face of players. Then, expression made me crazy the story. I was completely carried away by the story. Japanese say, "The eyes speak truth better than mouth." The players were imposing. Strange to say, I was deeply touched by the story before I knew it.

By the way, I heard a child talking with his parent on their way to the play. "Queen was transformed to a witch." It seems that the child seriously believed queen to transform to a witch. This is a proof that the Bunri players showed the world of a picture book to the child. We can say that the play and players were an influence on children. I think that this play was success.

Last, I surprised at the sight of an atmosphere of the hall. Because I thought these shows were little scale, moreover the hall was filled with many visitors. The sight was like a quiet real dramatic company.

They gave a beautiful performance, the spectators were moved to tears.

I thought "Queen" were best actress. Because she was powerful, and I was afraid.

When three ghost appeared, he was frightened and me, too.

But in my judgment actors had held on to the best. I felt all actors spirits. I caught to they feeling. When all programs ended, I felt refresh in my mind.

I like the show because it is very fun and interesting. Everyone sang a song very well, and everyone was loud voice, so their voice resounded in hall.

I was so absorbed in the story that I forgot the time.

I can't speak fluent, but if I practice, I will be able to speak. When I thought like this, I gained confidence in myself.

I felt they all united together, so I was envious of it. "A Christmas Carol" was a very dark show. But I thought that it was good for the knowledge. I knew the title and the writer of it. But I didn't know the story of it.

It was a good story. For Scrooge's money was everything, but he could reform. He became a good man. I thought my money is not everything. And I thought everybody has more important thing than money.

All through the plays, I felt very wonderful. Because all stories played by English. This is the very natural thing, but English is not Japanese. The players expressed characters and emotion of own role in English. How difficult that express my heart in difficult language in difficult culture.

When I see their effort, I felt like crying. I don't know whether their feeling passed Snow White or not, she revive by Prince's kiss. I was very pleased, and I shouted "Lucky" I have known this story in my childhood. But every time I read this story, I feel uneasy. It was really good for me to see this show.

I enjoyed the play. I thought everyone and teacher were very busy making the set, practicing the song or lines. I thought the two plays

succeed. There plays was so wonderful that I wanted to show again. If there was another English play next year, I am going to go. I am looking forward to playing English play this year.

I liked the show because we are given the dreams and the ambitions.

Their play was easy to understand by their exaggerated gestures.

But the simplicity was best. I was easy to see I had heard from my friend that they must make the set and costumes, because it would cost too much if they bought it. I thought that it was made very well. Especially, the dwarve's room was good. Of course, their costumes were devised each too.

The way he talked and acted gave a shock to audiences. I got a little scared myself.

Christmas Carol is in contrast to Snow White. This story is very dark and I felt gloomy. I don't hear too much for it on Christmas. But I learned a lesson from this drama. I take pity on that he is attached too much to money.

I feel the smile and the cheer in this drama. (by Dickens) Strange to say, it was very true to nature.

Ghost of Christmas future didn't speak, but his manner of walking and movement expressed his good point.

When this show had finished there were tears in my eyes.

I could understand a few. I read a story from a person's face and action.

I liked those shows because those made me happy and gave me a lesson.

His voice and his performance are full of expression. His performance affected my curiosity and my interesting.

After the play was over, their faces were bright with delight and satisfaction.

VITA

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1993 A Theatrical Approach to Teaching English. A Collection of Treatises on Languages and Literature, published by the College of Literature, Tokushima Bunri University, Japan


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