

# Study of One Example of Teaching Materials Development and Guidance Method for Early English Education at Children's Level

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## Abstract

In this paper, I discuss the development of teaching materials to be utilized with the Drama Method for Young Children, and provide an analysis of the teaching method. Included is an example, "Cinderella," which I applied in this effective teaching method for early English language education.

The Drama Method for Young Children referred to in this paper was developed during the course of teaching six children. The target age for this teaching curriculum ranges from 6-9 years old. One 45-minute lesson was conducted once per week over a period of four years. During lessons that included songs and a lot of action, the lessons would last for more than an hour. Applying this drama method, satisfactory effects in the development of listening and speaking abilities in the four skills of English language can be expected.

It is not possible to ignore grammar when considering speech retention. This reasoning does not only come from more than 10 years of personal experience in teaching children returning from overseas. There are additional statistics that show the retention of English ability in the children returning from overseas is markedly lower for those in the earlier grades of elementary school than those who return when they are in a higher grade.<sup>(1)</sup> This is because the students in the

lower grades were not given the opportunity to systematically study English before returning.

By adding the element of a systematic approach based on grammar to the English language teaching procedures for young Japanese children, the drama method, which comprises the BASIC English and Graded Direct Method, can be effective in resolving some of the problems.

## Introduction

After the end of World War II, English education spread through the Japanese education system. With the expansion of English as an international language, there is an increasing importance to teach English to young children (early English education).

Actually, there are a number of private primary education schools that provide English classes taught by people whose native language is English. However, the history of English education in Japan, for young children in particular, is still in its infancy. Presently, in such places as kindergartens, the lower grades in elementary schools and private special-studies schools that provide English education for gifted children, the general situation is that teaching methods mainly consist of songs and game-oriented materials.

Learning English through the application of songs and games has such advantages as providing enjoyable activities and creating familiarity

with English—although an investigation reported that the learning rate is low <sup>(2)</sup> In order to provide the foundation for learning basic vocabulary and structures, a certain degree of systematic teaching methodology must be introduced <sup>(3)</sup> The use of the drama method makes studying enjoyable for the children and teaches them in a systematic manner.

"Drama," as characterized in this paper, is not caring about communication with the audience. Here, the meaning is found in a statement by Brian Wain. "In the Drama Method for Young Children, it is important to communicate with others using the teaching materials written into the dialog with appropriate facial expressions, gestures according to the situation and proper pronunciation.

### **I Advantages of Applying Drama to Teach English as a Second Language to Young Japanese Children.**

1. Talking combined with acting requires that language study includes both speaking and listening abilities ; therefore, teaching through the application of drama is very effective for developing these two skills.
2. The aptitude to cooperate with others is taught through group activities.
3. Songs and other types of entertainment create an enjoyable learning atmosphere.
4. It nurtures and raises the power of imagination.
5. All members are actively involved throughout the lesson.
6. Different cultures can be experienced, thus raising interest toward other cultures.

### **II Using English Theory in the Development of Teaching Material.**

#### **1) Using BASIC English**

English must be an easy language for foreigners to learn if it is to be useful as an international language. Reflecting on this thought, in 1930 a

British scholar by the name of C.K. Ogden (1889-1957 ) devised and introduced British/American Scientific International Commercial English (BASIC English) and rules for its use. Ogden mentioned the following about BASIC English : "It is an English in which 850 words do all the work of 20,000, and has been formed by taking out everything which is not necessary to sense."<sup>(4)</sup> The concept was used in the teaching curriculum known as the Harvard Graded Method, and adopted for early English education by I.A. Richards, who created a teaching curriculum called the Graded Direct Method.

#### **2) Theory and Application of the Graded Direct Method.**

Designed and developed at Harvard University in 1940 by I.A. Richards with the cooperation of Christine Gibson, the Graded Direct Method is one of the teaching curriculums that applies BASIC English. The Graded Direct Method is theoretical and systematic, and consists of teaching at consecutive levels. The general concept is mainly based on the semantics and field theory of gestalt psychology. The fundamental principles are consecutive levels of study and sentence-in-situation (Sen-Sit). Special features of the Graded Direct Method are listed in the following :

- a. Teaching materials are strictly arranged in a level-by-level manner so that the children learn new things based on materials they have already studied.
- b. Use of Sen-Sit. Provides an concentration for learning certain words and sentence patterns. Teaching materials are presented in controlled situations so that the children can easily relate to new learning materials and expriences.
- c. Vocabulary selected is based more on usefulness than frequency.
- d. Useful BASIC English vocabulary is introduced early on.
- e. Meaningless repetition practice is avoided, and children are urged to speak openly as

much as possible.

### III Points for Consideration when Developing Teaching Materials for the Drama Method.

1. Use the dialog form so that the students will communicate back and forth using the appropriate gestures for the situation (improves speaking and listening abilities).
2. Use stories well-known to the children. "Cinderella" was used during the study for this paper.
3. Rewrite the story into a script and prepare the teaching materials basing them on BASIC English.
4. Design the teaching materials (script) so that it could be played on a stage ; however, a stage performance is not necessary.
5. Break down the entire story into as many scenes as possible so as to make the acting easier on the children.
6. Write the script so that everyone has the opportunity to speak in each scene.
7. Devise the script so as to include the basic concepts of Graded Direct Method, including contrasting such as I/you, he/she, come/go, put/take, this/that, the introduction of three tenses, etc. can be expressed during the lesson.
8. Devise the script so that different scenes contain the same teaching objectives as previously learned, such as three tenses with the use of different verbs as this is a very difficult part for children to learn.
9. Devise the script so that at least one teaching function in each scene.
10. Naturally adopt repetition to the script. As can be seen in many picture books for children, young children love repetition.
11. Include a parody of well-known songs for the children to learn and sing. Most children enjoy singing English songs without hesitation.
12. Plan the script so that it teaches children common gestures like when saying "goodbye,"

entrances, shaking hands when meeting for the first time and other western manners.

13. Each scene should have a simple short speech that the children repeat after the teacher at first, but then proceed to learn and memorize it by themselves.

### IV The Script

(Scene 0)

C: I'm Cinderella.

M: I'm Cinderella's step-mother.

S1: I'm Cinderella's step-sister.

S2: I'm Cinderella's step-sister, too.

F: I'm a fairy godmother.

P: I'm a prince.

M: I'm a messenger.

P: I'm a pumpkin.

M: I'm a mouse.

(Scene 1)

(Early in the morning. Cinderella is sleeping. A minute later she gets up, and stretches her arms and starts singing.)

C: Good morning.

(She sings "Good Morning to You" adapted from "Happy Birthday to You".)

Good morning to you. Good morning to you.

Good morning, good morning, good morning to you.

(claps hands once happily)

I will make omeletes.

(with the gesture)

I'm making omelets. I'm making omelets.

(tastes it and smiles with OK sign)

Very good. I made omelets.

(Scene 2)

(step-mother's voice)

M: Cinderella! Cinderella! Where are you?

C: I'm in the kitchen. I'm making breakfast.

M: I'm hungry. Hurry.

C: Yes, Mother.

(step-sister's voice)

S: Cinderella! Cinderella! Where are you?

C: I'm in the kitchen. I'm making breakfast.

S: I'm hungry. Hurry.

C: Yes.

(another step-sister's voice)

S: Cinderella! Cinderella! Where are you?

C: I'm in the kitchen. I'm making breakfast.

S: I'm hungry. Hurry.

C: Yes.

(claps hands once)

OK. I made breakfast.

(puts the plates on the tray and disappears)

(Scene 3)

(Cinderella comes back with an empty tray)

C: I will wash the dresses.

(with the gesture)

C: I'm washing the dresses. I'm washing the dresses. I'm washing the dresses. I'm washing the dresses.

(claps hands once)

OK. I washed the dresses. (stretches her arms)

C: I will clean the kitchen.

(with the gesture)

C: I'm cleaning the kitchen. I'm cleaning the kitchen. I'm cleaning the kitchen. I'm cleaning the kitchen.

(claps hands once)

OK. I cleaned the kitchen.

(Scene 4)

(from the back stage)

M: Cinderella! Cinderella!

C: Yes, I'm coming. (running to the right)

S1: Cinderella! Cinderella!

C: Yes, I'm coming. (running to the left)

S2: Cinderella! Cinderella!

C: Yes, I'm coming. (running to the right)

(coming back)

Cinderella, Cinderella, Cinderella...

Oh, I'm tired. (with a deep sigh)

(Scene 5)

(messenger knocks on the door. Cinderella, step-mother, and the 2 step-sisters are in the living room)

C: Yes. (opens the door) Come in.

Me: Prince will have a Ball.

M: Oh, Prince will have a ball!

2S: Oh, Prince will have a ball!

Me: Please come.

M&2S: Thank you very much. We will.

(Scene 6)

(Step-mother and 2 step-sisters leave for the ball)

M: Bye, Cinderella. (with the gesture of "bye")

C: Bye, Mother. Have a good time.

M: Thank you. I will.

S1: Bye, Cinderella.

C: Bye. Have a good time.

S1: Thank you. I will.

S2: Bye, Cinderella.

C: Bye. Have a good time.

S2: Thank you. I will.

(Scene 7)

(Cinderella is crying)

F: Cinderella. Cinderella.

C: Who are you?

F: I'm your fairy godmother. You can go to the ball. I will help you.

C: Really?

F: Yes, of course.

C: Oh, thank you very much, fairy godmother.

(Scene 8)

(in the living room)

F: You will go to the garden.

C: I will go to the garden.

(in the garden)

P: She will come to the garden.

M: She will come to the garden.

(in the living room)

F: You will get a pumpkin.

C: I will get a pumpkin.  
 (in the garden)  
 P: She will get a pumpkin.  
 M: She will get a pumpkin.  
 (in the living room)  
 F: You will get 6 mice.  
 C: I will get 6 mice.  
 (in the garden)  
 P: She will get 6 mice.  
 M: She will get 6 mice.

(Scene 9)

C: I will go to the garden.  
 P: She will come to the garden.  
 M: She will come to the garden.  
 C: I'm going to the garden.  
 P: She is coming to the garden.  
 M: She is coming to the garden.  
 C: I'm going to the garden.  
 P: She is coming to the garden.  
 M: She is coming to the garden.  
 C: I will get a pumpkin.  
 M: She will get a pumpkin.  
 C: I am getting a pumpkin.  
 M: She is getting a pumpkin.  
 C: I got a pumpkin.  
 M: She got a pumpkin.  
 C: I will get 6 mice.  
 P: She will get 6 mice.  
 C: I am getting 6 mice.  
 P: She is getting 6 mice.  
 C: I am getting 6 mice.  
 P: She is getting 6 mice.  
 C: I got 6 mice.  
 P: She got 6 mice.

(Scene 10)

(Cinderella comes back with a pumpkin and 6 mice)  
 C: Here they are.  
 F: Very good. (points at a pumpkin) It is a pumpkin. It will be a coach.  
 C: It is a pumpkin. It will be a coach. (looks

surprised)

F: Bi bi di bo be de boo.  
 P: Hi, Cinderella. How do you do?  
 C: (shakes hands) How do you do? Nice to meet you.  
 P: Nice to meet you, too.  
 F: (points at a mouse) It is a mouse. It will be a coachman.  
 C: It is a mouse. It will be a coachman. (looks surprised)  
 F: Bi bi di bo be de boo.  
 M: Hi, Cinderella. How do you do?  
 C: (shakes hands) How do you do? Nice to meet you.  
 M: Nice to meet you, too.  
 F: (points at 5 mice) It is a mouse. It is a mouse. It is a mouse. It is a mouse. It is a mouse. They are mice.  
 C: It is a mouse. It is a mouse. It is a mouse. It is a mouse. It is a mouse. They are mice.  
 F: They are mice. They will be horses.  
 C: They are mice. They will be horses. (looks surprised)  
 F: Bi bi di bo be de boo.  
 M: Hi, Cinderella. How do you do?  
 C: (shakes hands) How do you do? Nice to meet you.  
 M: Nice to meet you, too.

(Scene 11)

(sings while running. The song adapted from "Row Row Row Your Boat")

Everyone: Run Run Run to the ball, Run Run Run Run Run. Run to the ball, Run to the ball, Run Run Run Run Run.

P&M: Bye. Have a good time. (with the gesture)

C: Thank you. I will. Bye.

(P&M sing waving to Cinderella at the gate of the palace. The song adapted from "London Bridge's Falling Down").

P&M: Cinderella went to the Ball, Went to the Ball, Went to the Ball, Cinderella went to the Ball. She's so happy.

(Scene 12)

(Everyone sings the song adapted from "London Bridge's Falling Down" while dancing)

Group 1: I like dancing, dancing, dancing, I like dancing, How about you?

Group 2: I like dancing, dancing, dancing, I like dancing, How about you?

(Cinderella enters)

G1: Who is she?

G2: I don't know. (shrugs her shoulders) Who is she?

G3: I don't know. Who is she?

G4: I don't know. Who is she?

G5: I don't know. Who is she?

G1: She is beautiful.

G2: Yes, she is beautiful.

G3: She is beautiful.

G4: Yes, she is beautiful.

G5: She is beautiful.

P: Let's dance.

C: Yes.

Everyone: (sings the song and dance in double rings)

I like dancing, dancing dancing, I like dancing, How about you?

I like dancing, dancing dancing, I like dancing, How about you?

(Scene 13)

(pumpkin and mice worry about Cinderella)

P: What time is it?

M1: It is 11:00.

M2: What time is it?

M3: It is 11:00.

M4: What time is it?

M5: It is 11:15.

M6: What time is it?

P: It is 11:20.

M1: What time is it?

M2: It is 11:30.

M3: What time is it?

M4: It is 11:40.

M5: What time is it?

M6: It is 11:50.

P: What time is it?

M: It is 11:55.

Everyone: Oh, no!!

(sings the song adapted from "London Bridge's Falling Down")

Everyone: Cinderella, come back, come back, come back. Cinderella come back, Hurry, hurry, hurry.

(Scene 14)

(Prince and Cinderella dance happily. Then the clock starts striking 12.)

Booooo, Booooo, Booooo.

C: Oh, no! Good bye.

P: Wait. Wait. Come back! Come back!

(prince runs after her and picks up a glass shoe)

P: Oh, no!

(Scene 15)

(a messenger knocks on the door)

C: Yes. (opens the door) Please come in.

Me: Thank you.

S1: What is in the box?

Me: A glass shoe is in the box.

S1: A glass shoe?

Me: Please put this shoe on. If you can, you will be a princess.

S1: I will be a princess?

M: She will be a princess! (claps hands)

Me: Here it is.

S1: Thank you. I will put this shoe on. I am putting this shoe on.

M: She is putting that shoe on.

S1: Oh, no! It is too small.

M: Oh, no!!

(Scene 16)

(S2 comes into the room)

S2: What is in the box?

Me: A glass shoe is in the box.

S2: A glass shoe?

Me: Please put this shoe on. If you can, you will be a princess.

S2: I will be a princess?

M: She will be a princess!

Me: Here it is.

S2: Thank you. I will put this shoe on.

M: She will be a princess.

S2: I am putting this shoe on.

Me: She is putting that shoe on.

S1: Oh, no! It is too big.

M: Oh, no!!

(Scene 17)

(Messenger looks at Cinderella)

Me: What is your name?

C: I am Cinderella.

Me: Please put this shoe on. If you can, you will be a princess.

C: I will be a princess?

S1,S2&M: She will put that shoe on. (with a mean tone)

Me: Here it is.

C: Thank you. I will put this shoe on.

S1,S2&M: She will put that shoe on. (with a mean tone)

C: I am putting this shoe on.

S1,S2&M: She is putting that shoe on. (with a mean tone)

C: I put this shoe on.

Me: You put that shoe on!

S1: She put that shoe on!

S2: She put that shoe on!

M: She put that shoe on!

S1,S2&M: Oh, No!!

Me: Oh, good!!!

(Scene 18)

(happy couple come out and everybody claps hands)

F: Congratulations!

C: Thank you very much, Fairy Godmother.

Me: Congratulations!

P: Thank you.

(everyone congratulates the couple saying "Congratulations!")

P: Thank you. Let's dance!

## V Points of Attention while Conducting (teaching)

(Attention points) The words of the script (dialog) should be taught with the action or gesture. The learning procedure is 1) Teacher demonstrates and says each line with the appropriate action and facial expressions 2) Have children imitate 3) Have the children play without the teacher's assistance.

(Scene 0)

(Attention points) When the children perform the whole script on stage before an audience, each child introduces his or her role, however, on the way to getting them act before an audience, there are times when each child plays a different role in each class.

So, it's better to have each child introduce himself or herself e.g., "I am a prince." or "I am Cinderella." After the children have become accustomed to this, the teacher (you) can adopt the situation shown in p.1-10 of English Through Pictures by I. A. Richards. For example, after a child says "I am Cinderella." The other children point to her with their hands saying "You are Cinderella.", "She is Cinderella." depending on where they are. The teacher has the children put their hand on their chest when they say "I", and point their hands (not a finger) at another child say "You", "He" and "She".

The importance of eye-contacting should be also taught.

(Structure) I am

(Pronunciation) Cinderella [s] [r]

(Scene 1)

(Story) Cinderella gets up and makes omelets for breakfast.

(Structure) 3 tenses of "make" ... will make, be

making, made

(Gesture) O.K.

(Pronunciation) very [v]

(Discussion point) Comparison of breakfast in Japan and in Western countries... Have children tell what Japanese have for breakfast and then teacher explains what people have in other countries.

(Scene 2)

(Story) Cinderella works hard for the family.

(Attention point) 4 characters are needed, however the two sisters' speeches are exactly the same as the step-mother's so at first practice the speech with 2 groups of children (one reads Cinderella's part and the other the step-mother's).

(Structure) where (interrogative), in, make (past tense, present progressive tense)

(Introduction of "where" and "in") Use some big cardboard boxes painted in green, red, blue, etc. Have the children hide in one of them. The teacher or one of the children asks, "Where are you, Midori?" and have Midori answer, "I am in the green box." etc.

(Pronunciation) breakfast [br] [f], hungry [r], kitchen [n]

(Scene 3)

(Story) Cinderella still works busily.

(Attention points) Review of 3 tenses with other verbs. Have the children act according to the tense of the verb.

(Structure) wash, clean (3 tenses)

(Pronunciation) dress [dr], clean [cl] (consonant clusters)

(Discussion) The teacher asks the children what they have in their kitchen. After they say chopsticks, rice bowls and other things only used in Japan, the teacher tells the children about related things such as knives and forks the people in western countries use.

(Scene 4)

(Story) The family gives a lot of work so Cinderella runs all over the house to take care of them.

(Attention points) "Yes," has been already taught in Scene 2, however the lesson object was not stressing the use of the word in the scene, so the teacher should take time on the usage of "yes".

(Introduction of "I am tired.") Use the verbs such as wash, clean, jump and have the children act "I will jump. I am jumping. I am jumping. I am jumping. (continues till they get tired) I jumped. Oh, I am tired.

(Pronunciation) mother [ð]

(Scene 5)

(Story) The messenger comes and invites Cinderella's step-mother and sisters to the ball.

(Attention points) Showing emotion is especially needed in this scene.

Have the children act excitedly when they practice.

(Structure) will have, come, We will.

(Discussion) Teach the manner of knocking on the door when we enter someone's room or bathroom.

(Scene 6)

(Story) The step-mother and 2step-sisters leaves for the ball.

(Attention points) At first have the children divided into 2 groups (Cinderella and step-mother & 2step-sisters) and practice.

(Structure) Have a good time. Thank you. I will.

(Pronunciation) mother [ð], thank [θ]

(Gesture) Bye... Explain the difference of the sign language of "bye" in Japan and in the Western countries.

(Scene 7)

(Story) While Cinderella is crying her fairy god-mother appears.

(Attention points) There are two big teaching



objectives in this scene. So introduce each of them before going into practicing the speech.

(Structure) Who(interrogative), can

(Introduction of "who" and "can") who... Show the children some photos of people well-known to them and ask, "Who is she?" or "Who is he?" Then have the children ask each other, "Who are you?" "I'm Takanori (Kanazawa)."

can... Touch some belongings saying "my bag" "your bag" then have the children say "my bag" "your bag" from their point of view. Since "This is..." sentence pattern hasn't been taught yet, teacher had better not use a sentence such as "This is my bag." Teaching "his" "her" should not be used either since learning "my" and "your" is quite a task for the children without an explanation in Japanese.

(Pronunciation) who [hw], really [r] [l], of course, fairy [f]

(Scene 8)

(Story) The fairy godmother asks Cinderella to get a pumpkin and six mice from the garden.

(Attention point) Have the children practice with 3 groups (Cinderella, Fairy godmother, Pumpkin & Mice). There are 2 set situations in the same scene because of the teaching purpose of the words "come and go." So have the group of children who play the role of Cinderella and fairy godmother in one corner which is supposed to be the living room and the others in the opposite corner which is supposed to be the garden.

(Structure) will get, Review of "I", "you", "she"

(Pronunciation) garden [n]

(Gesture) sign language for "Come (here)."

(Scene 9)

(Story) Cinderella goes to the garden to get what her fairy godmother asked her to get.

(Attention point) To have the children learn the usage of the present progressive from through experience, have them go to different places in and out of the room saying "I am going to the

door." "I am going to the garden." "She is coming to the piano." "You are coming to the door." etc.

(Structure) will go, will come, be going, be coming, get (3 tenses)

(Scene 10)

(Story) Cinderella brings back a pumpkin and six mice to her fairy godmother. The fairy godmother turns them into a coachman, a coach, and horses.

(Attention point) This scene seems to consist of a lot of dialog. However the scene consists of 3 sets of same dialog pattern. So at first, have the children practice the first one third of the scene the rest of it is followed by almost the same set of the dialogs.

(Structure) it, they, It is..., It will be...,

(Pronunciation) mouse [au], mice [ai]

coach [ou], they [ð]

(Gesture) shake hands

(Scene 11)

(Story) The coach with Cinderella in it runs to the castle.

(Attention point) There are two songs in this scene. Have all the children run while singing the song of "Run, Run, Run to the Ball". After they learn the song, have them sing a round. The other song "Cinderella Went to the Ball" should be sung together by all the children together, too.

(Structure) went

(Pronunciation) run [r], happy [æ]

(Gesture) bye

(Scene 12)

(Story) Divide the children into 2 groups and have them sing the song "I Like Dancing!" since the song consists of two parts. Have the children design the dance composition for the song of "I Like Dancing!"

(Structure) Review "who", Let's...

(Pronunciation) beautiful [f], don't [ou]

(Gesture) shrug shoulders for I don't know

(Scene 13)

(Story) Time flies. It's going to be twelve o'clock soon. The pumpkin and the mice worry about Cinderella.

(Attention point) Review use of numbers using a clock. Have a child ask the question "What time is it now?" with the clock instead of the teacher.

(Structure) What time is it?

(Pronunciation) back [æ]

(Scene 14)

(Story) The clock strikes twelve. Cinderella runs away.

(Attention point) Have the children say the words with feeling. Some imperative sentences are in the script but the grammatical explanation is not needed.

(Structure) Wait. Come back. (imperative mood)

(Scene 15)

(Story) A messenger from the palace comes with glass shoe. He says the lady who can wear it will be a princess and get married to the prince. The elder step-sister tries it on.

(Attention point) This scene has a lot of teaching objectives, so teach one at a time, otherwise the children get confused. To get the children's attention, it's better to teach interrogative "what" at first.

(Structure) what (interrogative), this, that, put (3 tenses)

(Introduction of what) Put a thing in a paper bag and make noise with shaking it to have the children think what is in the paper bag. Then the teacher asks, "What? What is in the paper bag?" This way the children understand the meaning of "what" without the translation.

(Introduction of "this" & "that") The teacher touches his or her bag and says, "This is my bag.", then moves far enough to say "that" and says "That is my bag." Put a thing such as a pen that

the children know the name for in English and move it closer and farther from the children, and have them say, "This is a pen." or "That is a pen." (Introduction of "put") The teacher takes off his or her shoe and says, "I will put my (this) shoe on." Then, have the children take off their shoes and say, "I will put my (this) shoe on." After the children learn the 3 tenses of "put", the teacher can use other things such as a belt, a hat, and a jacket to have the children practice more on this teaching objective.

(Scene 16)

(Story) After the elder step-sister failed, the other step-sister tries to put the glass shoe on.

(Attention point) This is a review on the last scene. Since the last scene had a lot of teaching items, there maybe some children who haven't fully understood the teaching objectives and learned the dialog yet. Since the dialog follows exactly the same as in the last scene, the teacher can spend time on the parts that the children are still having problems with.

(Scene 17)

(Story) After the other step-sister failed, the messenger asks Cinderella to try the glass shoe on. She tries and of course it fits her perfectly.

(Attention point) More review on the objectives introduced in the scene 15 and 16. Only the difference is the last line. So in this scene, have the children speak with emotion.

(Scene 18)

(Story) Cinderella and the prince get married and receive warm, "congratulations" from others.

(Attention point) Have the children think about how congratulations is done.

## Conclusion

It is believed that age is the most decisive factor to influence the learning of a second language by

young Japanese children. This concept comes from the Lateralization-by-Puberty Hypothesis based on neurophysiology theory.

There are, however, a number of counter-arguments. An example comes from the scholar Jakobovits, who denies the hypothesis and claims that it is unfounded. He says that, from the point of balance-effect, the introduction of foreign language education at an early age causes the children to be at a disadvantage<sup>(5)</sup>. Yet, this was in no way experienced by the children I taught English to for the last four years. The reason for this is because the lessons were limited to 45-minute sessions. Learning English therefore had no adverse affect on improving their Japanese, which is their native language.

The question still remains as to what degree the learning of English should be restricted in order to attain satisfactory results without upsetting the balance-effect. A solution to this problem was not discussed in this paper, and so must be passed on for future discussion.

English lessons for young Japanese children should not simply continue to consist of children greeting each other and the singing of western children's songs in English. I believe it is important to develop teaching materials that will improve the English teaching curriculum to help better educate young Japanese children. The drama material and teaching methods introduced in this paper are only two suggestions for improving the teaching methodology.

## References

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