

Successful collaboration in team-teaching: English on the stage, rather than on the page

William Matheny

Eiwa Junior High School (Aichi Prefecture), Interac Corporation

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How does team-teaching develop? How do EFL teachers from disparate educational cultures find common ground on which to construct mutually satisfactory language learning experiences for young students? As currently practiced in public schools throughout Japan, Japanese Teachers of English (JTEs) and native speaker Assistant Language Teachers (ALTs) become teaching partners not through choice, but through administrative initiative. Because JTEs and ALTs work together despite differences and in an atmosphere of administrative mandate, the development of effective and productive working relationships is often circumscribed. This paper tells the story of two especially successful collaborations with local teachers—one with a junior high school JTE, one with two elementary school teachers. One partnership developed in a relatively short period of time; the other developed gradually over several years. Both of the collaborations involved play projects. Familiarity with the teaching context and ALT ability with Japanese are suggested as possible reasons for the productive collaborations.

共同授業(チーム・ティ칭ング)はどういうふう to 発展するだろうか。地元の英語教師と海外で教育される外国人指導助手はどういうふう to 共通点を見付け、お互いに満足できる授業を生徒に行うのだろうか。国内公立学校では日本人英語教師(JTE)と外国人指導助手(ALT)が一緒に授業することは自己選択ではなく、教育委員会や文部科学省の指示によるものである。英語教師と指導助手は、お互いの相違にもかかわらず、管理的に命令される雰囲気の中で一緒に働いている。そのため、豊かで効果的な職場関係を築くことが制限されてしまうことがある。本文では特にうまく行った二つの共同授業について述べる。一つは中学校の英語教師によるもので、もう一つは二人の小学校の教師によるものである。小学校の共同は割と短い間で発展しましたが、中学校の関係が数年の間、段々と発展しました。両方の共同授業でも英語劇プロジェクトを行った。共同教授がうまく進められた理由としては、指導助手が学校の状況に慣れることや指導助手の日本語力が考えられる。

Team-teaching takes many forms in many contexts. As currently practiced in public schools throughout Japan, Japanese Teachers of English (JTEs) and native speaker Assistant Language Teachers (ALTs) become teaching partners not through personal choice, but through administrative initiative. In a sense, JTEs and ALTs are thrust together and must establish effective working relationships despite differing cultural backgrounds, methodological agendas, and beliefs about language learning. Brumby and Wada (1990) suggest that "if both teachers have expectations which the other is completely unaware of, then disappointment and frustration are almost inevitable" (p. 4). How do EFL teachers from disparate educational cultures find common ground on which to construct mutually satisfactory language learning experiences for young students?

This paper focuses on two teaching partnerships that, from the ALT's point of view, developed into particularly successful and fruitful collaborations. Employing an ethnographic approach to the study of team-teaching, the author (a municipal ALT) functioned as participant-observer in the research contexts. The partnerships and resulting learning activities are described and reasons for the success of the two partnerships are suggested. One of the partnerships developed in a relatively short period of time while the other developed gradually over several years. Both of the collaborations featured projects in which students performed stage plays in English. The play projects generated a variety of materials and data for analysis: scripts for the plays which were written by the author, videos of the final performances, still photographs, and reflection statements written by the student performers.

Success in team-teaching partnerships

Before describing the two collaborations, we must address a question: What is *success* in a team-teaching partnership?

Successful collaboration in JTE-ALT team-teaching can be defined in many ways. It might simply be one jointly planned lesson that is executed smoothly and effectively. It might be a lesson that satisfies both teachers' criteria as a positive or beneficial experience for students. Another successful teaching partnership may be one that, over time, is nourishing and results in professional growth. It might also be fair to say that successful simply means a partnership in which teachers come to genuinely enjoy working together. The two collaborations described herein, however, are remarkable in that both yielded materials—tangible products—and became a rewarding and memorable experience for both teachers and students.

A junior high school collaboration

In April 2000, I had the good fortune to begin working with AM at Eiwa Junior High School in Aichi Prefecture. From the beginning, it was clear that Ms M had a great deal of enthusiasm for communicative, oral production activities and she often took time after lessons to discuss what had gone well or how we might improve the work we were doing. Through these discussions, I gained an understanding of Ms M's values as an educator and developed a sense of direction that helped to facilitate joint lesson planning. Our planning meetings are noteworthy in that we learned to present ideas to each other until both partners were satisfied that the plan had utility and was interesting. At times we ran into creative

blocks and had to struggle to get through them, but the struggle usually paid dividends in the form of a better plan.

Among the wide variety of classroom activities Ms M and I employed, one seemed to provide a starting point for the subsequent development of drama-related language practice. We had students rehearse and perform textbook dialogues as skits—short scenes that were performed in the classroom and were evaluated by both students and teachers. We also developed an activity which was similarly evaluated but focused on oral reading ability—a format we called *Reading Gekijo* (Reader's Theater). Using textbook passages that were designed to develop reading skills, we had groups of students rehearse and read orally with particular attention to fluency and intonation. During the second year we worked together, Ms M organized a competitive play performance event in which groups of students performed a textbook script complete with props and background music. Then, at the start of the 2003-2004 school year, there was a development crucial to the growth of our collaboration: Ms M was assigned to teach the 2nd and 3rd year elective English classes.

Elective English classes generally have fewer students than required classes and teachers have considerable latitude as to the syllabus they may pursue. Because we already had considerable shared experience in the classroom and had produced lessons that satisfied our individual criteria as successful, I felt optimistic and looked forward to the elective classes. Not surprisingly, play productions were part of the syllabus Ms M prepared. The play project described in this paper was one of three elective class plays produced over a two year period for large audiences—audiences that

included the entire student body of the school as well as teachers and parents.

At first, I was unsure about functioning as a director or dialogue coach. However, the first project provided experience upon which I was able to draw and add to in the work that followed. Over time, our collaboration on skits and plays progressed to the point that I felt Ms M and I were functioning as a genuine play production company. So, I created a name for our *enterprise* using the first part of my partner's family name and the first part of my given name. Ms M liked it and, to make the name more authentic, added the Japanese "za" (座). The "M-za" play productions and the collaboration which spawned them were a remarkable experience—and certainly one of the high points of my career as an EFL instructor.

The play

“Little Snow White” was the third full stage production on which Ms M and I collaborated and was related to the previous project, a stage version of “Cinderella”. Many of the second year girls who worked on Cinderella continued with elective English in their third year, so it was experienced players who chose to do “Snow White.”

Once again, I was asked to produce a script (see Appendix 1), but the students did the casting, selected and edited the background music, made all the props and costumes, and really seemed to enjoy the work of rehearsing. They also produced an attractive little flyer to advertise their performance at the school festival.

Taken as a whole, “Little Snow White” was a great

experience. One of many highlights was certainly Rina, a girl who played one of the dwarfs. Because of her learning disability, she was not able to attend regular classes and at the outset, Ms M, myself, and Rina's regular teacher were concerned about how she would fare. But she did it. She got on stage, she said her lines and moved around with all the other players. She was part of the cast and we all benefited from her contribution. See Appendices 3 and 4 for comments about the production.

An elementary school collaboration

Though my work assignment is officially at junior high schools, I am occasionally called on to work with elementary school teachers in providing foreign language-related experiences for students. Early in the 2003 school year, I was contacted by HS and RI, the two teachers in charge of sixth-year students at an elementary school in western Aichi Prefecture. They asked me to do a special presentation that would enable students to learn more about my home country (the U.S.) and add to a unit of study they called *World Research*. In the course of planning the presentation, I seemed to hit it off with the two teachers. One reason for that was music. Ms I plays keyboards and wanted to try John Denver's "Country Roads" together with the students. Since I play guitar and know the tune well, we quickly discovered something in common.

The June presentation and music went rather well and that is something worth considering. During the years I have worked as an ALT, I have always noticed the power music has to bridge cultural gaps and create a sense of community. That day, Ms I played the keyboard. I played

guitar. We made music. Together we accompanied a large group of young recorder players and created music that was the product of a communal effort. Looking back on it now, I realize this was a vital juncture in the development of a teaching collaboration and in the development of my relationship with the students.

At a meeting after the presentation, the two teachers told me about plans for a stage production in the autumn that would be part of a larger school performance event (学習発表). The teachers were thinking about trying an English version of "Momotaro", one of the best known Japanese folk tales, as a stage play. It sounded interesting—particularly in light of curriculum guidelines promoted by the national education ministry, *Mombukagakusho*. The ministry wants children to get an earlier start with English and, in a handbook prepared for elementary school personnel (MEXT, 2001), explains: "Exposure to English during these years is extremely important not only for developing communicative ability but also for deepening international understanding" (p. 123). At the same time, though, ministry planners are wary of having elementary school English look like regular schoolwork. The idea is to create activities whose primary purpose "is to foster interest and desire—not to teach a language" (p.123). As a teaching objective, trying to create interest seems vague, but the play idea seemed somewhat in line with ministry thinking. I told the teachers I would help out if needed.

As it turned out, I was. Ms S contacted me after the summer holiday and we began the project in earnest. Meetings with the two were always interesting because Ms S would telephone me at the junior high school and say, "Are you busy? Can

we have a meeting this afternoon?" This was surprising because in my experience with school personnel here, it is very unusual for a meeting to be arranged and held on the same day. Accommodating requests on short notice seemed to become a vital part of the working relationship. An example: After the "Momotaro" script (see Appendix 2) was completed and delivered, Ms S and Ms I wanted me to help the student actors with pronunciation and intonation, but it was not possible because of my junior high duties and other scheduling difficulties. The solution the two teachers came up with was interesting and yielded a bit of comedy: They telephoned one afternoon, then arrived at the junior high school a short time later with recording equipment. It was an amusing scene: Two anxious teachers at the doorway of the junior high teacher's room, one holding a portable MD player, the other holding a microphone. For a brief moment, I felt as though they had come to corner me—the wily and unpredictable native speaker—and extract the needed language! What they did, though, was record me reciting the "Momotaro" script and then used the recording as a guide for students.

The dress rehearsal

Unfortunately, I was not able to attend the actual performance of "Momotaro". However, a few days before, I went to the elementary school and watched a dress rehearsal of the entire 6th grade presentation. They knocked me out. The boy who played the role of Momotaro was absolutely beaming when he appeared on stage, popping out of a giant peach. The script seemed to work—not perfectly, of course, but what the students did on stage was credible and they seemed to have fun doing it.

What the students did with "Country Roads" was also remarkable. They used it as background music for a presentation of information about the U.S. With a keyboard accompaniment, four students played the melody on recorders—and they played it WITH SOUL! Ms I deserves praise for setting young musicians in motion, but it was the students themselves who put their hearts into it.

During the rehearsal, I sat on a chair in the middle of the gymnasium that also serves as an auditorium. When the rehearsal finished, the two teachers had the students assemble to hear my comments. I will never forget that moment. The students gathered around me and sat on the floor as younger children might if they were going to hear a story, their faces full of anticipation. What I said was really not so significant. As an ALT, I had only seen the group once previously and anything except praise for what they had accomplished would have been inappropriate. What was so memorable, though, was the warmth that flowed from the students—warmth that I could not help but reciprocate. Looking at the students, I suddenly sensed that my presence had motivated them. The students had literally put on a show for me and wanted to hear my review. At that point, it was not students and teacher so much as young performers awaiting and expecting comment and guidance from a more experienced peer. The transcendence of the usual teacher-student roles is, for me, a sign that people have truly invested themselves in a project or activity.

Two vital factors

Why did these two successful working partnerships evolve? Among the multitude of variables that exist in team-

teaching partnerships, two factors seem to stand out in these collaborations. First, when the play projects described were undertaken, I was in my fourth and fifth year of work in the community and in my seventh year of work as an ALT—thus, an experienced instructor familiar with the local context. The other vital factor: I have lived and worked in Japan for 15 years and am reasonably functional in Japanese. Would these collaborations have developed if I lacked ability with my teaching partners' first language? Perhaps not.

Other factors that facilitated successful collaboration in the play projects may be viewed as advice for people involved in team-teaching:

- 1) Collaborative planning of presentations or projects—this is really a must for both instructors to be invested in the activities and outcomes
- 2) Post-lesson and presentation discussions—valuable not only for addressing technical aspects of presentations, but also for gaining insight into teaching partners' values
- 3) Musical element—language is sound as well as sense; a musical element may heighten awareness of the aural aspect of language
- 4) Accommodate JTE requests for materials and meetings
- 5) ALTs can view themselves as a dialogue coach

Conclusion

Looking at the "Snow White" and "Momotaro" plays as language production activities, I would say that the students

actually performed better in rehearsals than at the final performance. In rehearsals, students were able to practice language in the presence of well-known classmates and teachers—a relatively low-risk setting. Someone concerned with language acquisition might rightly be skeptical about the value of a play project as it relates to acquiring true, communicative ability with a foreign language. Memorizing and repeating lines for a play is quite different from engaging in spontaneous conversation and any possible connection between the two is, unfortunately, beyond the scope of the present study. However, those with an interest in team-teaching should remember that researchers have yet to reach firm conclusions about the most advantageous activities for language learning and that "an open mind should be kept regarding activities such as drama, songs and recitation" (Smith, 1994, p. 86).

The real benefit of skits and plays in Japan's foreign language curriculum lies, I believe, in the realm of goals and motivation. Young students are not engaging with a text because they will face an eventual exam or for some moment in the distant future when they may find themselves needing skill with another language. The goal of a skit or play project is clear and immediate: a performance—and there will be an audience. This fact has a powerful impact on the motivation of both students and teachers.

Through two exceptional team-teaching collaborations, groups of young students experienced English "on the stage rather than on the page." It is impossible to say with certainty, but I suspect that the pleasure and excitement of a drama activity may form part of the foundation upon which the students may continue to grow and blossom as foreign

language learners.

William Matheny is an Assistant Language Teacher for two public junior high schools in Aisai City, Aichi Prefecture. His primary areas of interest are curricular innovation, the use of songs and drama in EFL, and the professional development of Japanese teachers of English.

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Appendix 1. Little Snow White script

Scene 1: In the Step Mother Queen's chamber 継母女王の部屋で

ナレーター : Long, long ago, there was a queen who wanted a child very much. One day she gave birth to a beautiful baby girl and called her Snow White. But, the Queen died soon after Snow White was born. The king was very lonely and after a year passed, he married again. The new queen—Snow White's stepmother—was a very beautiful woman, but she was also full of pride. And, she had a magic looking glass.

Step Mother Queen: Looking glass, looking glass on the wall
Who in the land is fairest of all?

Magic Looking Glass : You, my queen, are fairest of all.

SMQ : Yes! That's right. I am the fairest, the fairest of all.

ナレーター : Time passed and Little Snow White became more and more beautiful. One day, the queen asked the looking glass again.

SMQ : Looking glass, looking glass on the wall. Who in the land is fairest of all?

Looking Glass : You, my queen, are fair. It's true. But little Snow White is more beautiful than you.

SMQ : What?! Snow White?! No!! That can't be! That can't be! What can I do?! What can I do?! (She paces back and forth, thinking and muttering. Suddenly she stops.) I've got it! (She calls off-stage): Bring me the hunter!

Hunter (enters and kneels) : Yes, your highness. What is your wish?

SMQ : I never want to see Snow White again! Take her into the forest and . . . kill her! Then, bring her heart to me in this box so I know she is dead. (Hands the box to the hunter.)

Scene 2: In the forest 森の中

(The hunter has a knife in his hand and is ready to kill the little girl.)

SW : Oh, dear hunter, please! I don't want to die! Let me go. I will run into the forest and never come back.

Hunter : Run away, you poor child! Run away!
(SW runs away.)

ナレーター : Snow White ran into the dark, deep forest. She was terrified. She ran, and ran, and ran -- and became very tired. Then, she saw a little house and went inside to rest.

Scene 3: House of the Seven Dwarfs 小人の家で

SW : What a wonderful little house! Oh! There's food on the table and I'm so hungry. (SW eats a little from each of the seven plates and drinks from each of the seven mugs.) Oh, I'm so tired. (SW lays down on a bed and soon falls asleep.)

(Off-stage, sound of the 7 dwarfs returning home):

Seven dwarfs (singing) : Heigh-ho, heigh-ho!
It's home from work we go!

(They enter the house and quickly stop, looking very surprised.)

Dwarf 1 : Who has been sitting in my chair?

Dwarf 2 : Who has been eating from my plate?

Dwarf 3 : Who has been eating my bread?

Dwarf 4 : Who has been eating my stew?

Dwarf 5 : Who has been using my fork?

Dwarf 6 : Who has been cutting with my knife?

Dwarf 7 : Who has been drinking from my mug?

Dwarf 1 : Hey! Someone was on my bed!

Dwarf 2 : Someone was on my bed, too!

Dwarf 3 : Mine, too!

Dwarf 4 : Mine, too!

Dwarf 5 : Mine, too!

Dwarf 6 : Mine, too!

Dwarf 7 : Hey, look! A girl! What is she doing here?

Dwarf 1 : What?!

Dwarf 2 : Oh, my!

Dwarf 3 : Oh, good heaven!

Dwarf 4 : Oh! What?!

Dwarf 5 : She's so beautiful!

Dwarf 6 : Oh, dear!

Dwarf 7 : Shh. Don't wake her up. Let her sleep.

SW (wakes up and yawns) : Oh, I was so tired. (Sees the 7 dwarfs and hides under the blanket.)

Dwarf 1: What's your name?

SW : My name is Snow White.

Dwarf 2 : The princess?

SW : Yes, that's right.

(All Dwarfs react with oohs and aahs)

Dwarf 1: How did you find our house?

SW : Some friendly animals showed me.

Dwarf 2: Oh yes, the animals are very friendly. Yes, yes, yes.

SW : You see, my stepmother tried to kill me. (Dwarfs react.) But the hunter let me go. (Dwarfs react.) And then I ran, and ran, and ran -- all day long.

Dwarf 1: How terrible!

SW (her expression changes from bright to troubled) : I don't know what to do. I have no place to stay. I can't sleep outside in the forest. Can you help me?

(The dwarfs put their heads together and have a short meeting. Then, Dwarf 1 steps forward.)

Dwarf 1: If you will clean our house, make beds, cook, sew and wash our clothes, you can stay here. We will give you everything you want. What do you say?

SW : Yes! Oh, yes! Oh, I would be happy to.

(Party/dance scene?)

ナレーター : So, everyday Snow White cooked and cleaned for the 7 little men. She was alone during the day, so the dwarfs warned her about the step-mother queen.

Dwarf 1: Very soon, your step-mother will know that you are here. Please don't let anyone come in the house.

SW : (nods)

Scene 4: The queen's chamber 継母女王の部屋で

ナレーター : The queen thought Snow White was dead. So, she asked the looking glass again.

SMQ : Looking glass, looking glass on the wall. Who in the land is fairest of all?

Magic Looking Glass : You, my queen, are fair; it's true. But Little Snow White, beyond the mountains With the Seven Dwarfs Is still a hundred times fairer than you.

SMQ : What?! Looking glass, I know you cannot lie. So, Snow White is still . . . she's still alive. What shall I do? What shall I do? Let's see (Long pause) I know! I'll change into an old woman, and give Snow White a very special apple. Yes, a special wishing apple. Ha! Ha! Ha! . . .

Scene 5: House of the Seven Dwarfs 小人の家で

(SW hums the "Heigh-ho" tune as she dusts and cleans. SMQ knocks at the door.)

SW : Who is it?

SMQ : Apples for sale, apples for sale. I have wonderful, wonderful apples for sale. May I come in?

SW : I'm sorry, but no. The dwarfs told me to keep the door closed.

SMQ : Well, that's all right. But, please look at my delicious apple.

SW (looks through the open window) : Oh, it looks very tasty, indeed.

SMQ : Yes, my child. It's a magic wishing apple.

SW : A wishing apple?

SMQ : Yes. If you eat this apple, your wish will come true. You have a secret wish, don't you? Every young girl has a secret wish

SW : My wish? My dream? (pause, then a dreamy look comes over SW's face) Oh, if only my dream came true, I would be the happiest girl in the world.

SMQ : Well, go on and take a bite. (Hands the apple to SW).

(SW looks at the apple carefully and turns it around and around with both hands. Then, she slowly takes a bite. Suddenly, she looks very sleepy and falls to the floor.)

SMQ (with a mean voice) : Little Snow White, the dwarfs can't help you now! Ha! Ha! Ha! (Exits)

Scene 6: The queen's chamber 継母女王の部屋で
 Step Mother Queen: Looking glass, looking glass on the wall
 Who in the land is fairest of all?
 Magic Looking Glass :You, my queen, are fairest of all.
 SMQ: That's right! That's right. I am the fairest, the fairest
 of all.

Scene 7: House of the Seven Dwarfs 小人の家で
 (SW's body is lying on a table. All of the seven dwarfs are
 standing around crying.)
 Dwarf 1: Oh, poor, poor Snow White!
 Dwarf 2: We loved her so much . . . and now she's gone
 forever. What will we do?! We can't bury her in the cold,
 dark ground.
 Dwarf 1: No, we can't do that. I want to look at her every
 day.
 All the other dwarfs together: Me, too!

ナレーター : So, the seven dwarfs made a special glass coffin
 and they could see Snow White from all sides. They put
 her in the coffin and in golden letters they wrote her name
 and that she was the daughter of a king. They put the coffin
 out on the mountain and one of the dwarfs was always there
 watching. Birds came, too, and cried for Snow White. Then
 one day, a handsome prince came into the forest and he saw
 the coffin on the mountain with beautiful Snow White inside.

Scene 8: At Snow White's glass coffin on the mountain

山の上、ガラス棺の前
 HP: Please! Please let me have the coffin. I will give you
 more gold than you will ever need.
 Dwarf 1: No. We will not give it to you for all the gold in
 the world.
 HP: Let me have it as a gift, then, because I cannot live
 without seeing Snow White. She will be my most important
 possession.
 (The dwarfs have a short meeting, then one of them speaks.)
 Dwarf 2: All right, fair prince. We will give you the coffin.
 (The prince's helpers lift the coffin on their shoulders and
 begin to carry it. One of them stumbles and shakes the
 coffin. Suddenly, Snow White coughs up the piece of apple
 she ate. The helpers -- all looking very surprised -- quickly
 put the coffin down on the ground.)
 SW (sits up looking sleepy): Oh, dear, where am I?
 HP (full of joy): You are with me and you are alive again!
 Snow White, I love you more than anything in the world.
 Come to my father's palace. You shall be my wife.
 (All exit)

Wedding scene?

Appendix 2. "Momotaro" script

桃太郎 歌
 ももたろうさん ももたろうさん
 おこしにつけた きびだんご
 ひとつわたしに くださいな

あげましょう あげましょう

これから鬼の せいばつに

ついて行くなら あげましょう

(ver. 1)

Peachy, peachy boy Peachy, peachy boy

From the dangos in your bag Please give one to me

Oh, just one kibi dango Won't you give to me?

If you follow me If you follow me

We can break the demons' curse If you follow me

Here you go, have a dango Best in all the land

(ver. 2)

Peachy, peachy boy Peachy, peachy boy

From the dangos in your bag Please give one to me

Oh, just one kibi dango Won't you give to me?

If you take my hand If you take my hand

We can break the demons' curse If you take my hand

Here you go, have a dango Best in all Japan

桃太郎 劇

Scene 1

ナレーター： Long, long ago, an old woman was washing clothes/doing laundry at the river.

おばあちゃん： Oh !!! What a BIG peach !!!

(おばあちゃんが桃を持って帰ります。その後、おじいさんが帰ってきます)

おじいさん： I'm hungry !

(桃を切り始まります)

桃太郎： Wait !!

(桃の中から現れます)

おばあちゃん： A baby !

おじいさん： A baby boy !

(おばあちゃん・おじいさんは静かに相談する)

おばあちゃん・おじいさん (一緒に)： Your name is Peach Boy !

Scene 2

ナレーター： Now, Peach Boy is 15 years old.

桃太郎： I will catch the demons. Please make some きびだんご for me.

おばあちゃん： The best きびだんご in Japan.

(桃太郎がだんごを腰につけて...)

おじいさん： Be careful, Peach Boy. Goodbye !

(... 鬼が島へ向かいます)

おばあちゃん： Goodbye, Peach Boy !

桃太郎： I'll be back !

Scene 3

ナレーター： Peach Boy meets a dog.

犬： What's in your bag?

桃太郎： The best dango in Japan.

犬： Please give me one.

桃太郎： OK. Let's go !

ナレーター： Peach Boy meets a monkey.

サル： What's in your bag?

桃太郎： The best dango in Japan.

サル： Please give me one. Let's go, let's go !

ナレーター： Peach Boy meets a pheasant (フェーザント).

雉： Peach Boy, what's in your bag?

桃太郎： The best dango in Japan.

雉： Please give me one. Let's go !

Scene 4

ナレーター： Peach Boy and his friends go to Demons' Island.

桃太郎： Look !!

犬・サル・雉 (恐怖で)： Oooooh !!

桃太郎： Let's eat the dango !

(皆がだんごを食べる)

桃太郎： Get ready !

(雉が門を飛び越えてとびらのカギをはずす)

桃太郎： Let's GO !!!

(戦いが始まる)

鬼達： We give up ! Please take our treasure.

Scene 5

ナレーター： Peach Boy and his friends get back home.

おばあちゃん： Peach Boy !

おじいさん： You're safe !

村の人達： Yea !

ナレーター： And everyone was very happy.

(終了)

Appendix 3. Student comments on the "Little Snow White" project.

These comments were written after watching a video of the final performance (original Japanese with translations)

E. K. (played *Snow White*)

見ている人が冷めていたら嫌だな ~ とか思っていたけど、すごく反応があったりとかして、これは本ト助かりました。

"I thought it would be bad if the people watching didn't respond, but the reaction really helped. . . . Thanks to everyone, 'Little Snow White' was a big success."

A. Y. (one of the Dwarfs)

この英語劇はずーと ずーと忘れませんっ!! 成人しても 結婚しても 子供が生まれても、まごが生まれても 死ぬ直前まで ずーと 忘れませんっ!!

"I will never -- N E V E R -- forget this play! Even though I become an adult, even though I marry, even if I give birth to a child, even if my grandchild is born, until the moment before I die, never will I forget!"

K. T. (the looking glass)

最初は、セリフがちゃんとおぼえられるか、とか演技が上手にできるかなど、初めて英語げきをやったので、すごく不安な所もたくさんあったけど、成功できて、本当によかったです! . . . 英語げきはすごく思い出になりました。大変だったけど、すごく楽しかったです! また機会があればやってみたいです! ありがとうございます。

"At first, I was worried about remembering lines and being

able to act well. And because this was the first time I had done a play in English, I was uneasy about a number of things. However, we succeeded and that feels really good. . Doing a play in English was very memorable. It was difficult, but a lot of fun! I'd like to do another one if there is an opportunity. Thanks very much."

M. K. (one of the Dwarfs)

ビデオを見て、もっと大きい声出したほうが良かったなって思いました。また、やろおね。

"Watching the video, I wish I had spoken louder. Let's do it again, OK?"

A. A. (one of the Dwarfs)

とてもいい経験ができたと思いました。 みんないっしょうけんめい声を出していて感動した！今まで白雪姫の英語劇の練習を半年間ぐらいやっていたけどみんなの演技が一つとなって成功したと思います。

"I'd say I had a very good experience. I'm impressed because everyone tried hard to project their voices. We spent a half year or so practicing for Little Snow White and I think the play was successful because we came together as a group."

I. S. (one of the Dwarfs)

去年は、マイクなしでまったくといっていいほど声が聞こえなかったけど、今回はマイクなしでも充分きこえたのでよかったです。ビデオを見ていてすごくいい作品だと思いました。どうせなら観客席で見たかったです。みんなが全員ががんばっていて、一人一人がかっこよかったです。大道具、テーブルクロス、ひつぎなどの

ミスが切なかったです。でも、練習などすべてのことが楽しかったのでまたやりたいと思いました。

"Last year when we performed without mics, you couldn't hear our voices at all. This time, however, I'm happy because even without mics, you could hear. Watching the video, I thought we put on a really good play. Somehow, I wish I could have watched from the audience. Everyone tried hard and each one of us looked good. The props, tablecloth, coffin, etc., rehearsals, everything was fun. I'd like to do it again."

Y. S. (the Hunter)

今年の文化祭で一番楽しみだったのが英語劇で、衣装もみんな似合っていました。小道具や大道具をつくっているときもみんなと協力してつくったなという感じでとてもうれしかったです。

"The most enjoyable thing at this year's Culture Festival was the play in English. All the costumes looked good. I was very pleased because everyone worked together on making the props and backgrounds."

M. S. (one of the Dwarfs)

この経けんを英語の授業でも生かしていけたらいいと思います。

"It would be great if the play production proves helpful in English lessons."

A. T. (the wicked stepmother)

この役をやって本当に良かったと思います。また次やる時は... 悪役やります。白雪姫は、めっちゃ成功しました。いい思い出

なりました。

"I felt really glad to play the part. Next time, I'll play the villain again... Little Snow White was really a success. It was a good experience."

R. O. (the Prince)

私は、王子の役は、何か男だったので、表現が難しかったけど、なんとかやることができましたと思います。セリフがうまく言えなかったことも多少ありましたが、自分の力が自分なりに出すことができたので、やってよかったと思います。

"Playing the Prince -- a man -- was difficult, but somehow I did it. I couldn't say some of the lines well, but I'm pleased because I feel I did the best I could."

M. U. (one of the Dwarfs)

しらゆきひめげきでせいこうした。たのしかった。きんちょうをした。

"We were successful with Little Snow White. It was fun. I was nervous."

Appendix 4. Faculty comments

These comments were written as part of a questionnaire on the annual school Culture Festival.

"Wonderful"

"It would be great if all the players had wireless mics."

"The play was very well done."

"Because we know the plot, it wasn't necessary to understand all of the dialogue. I thought it was a good performance just in terms of the acting."

"Good job on the play. To T-san: Banzai !!!"

"I watched the play with delight, but it might have been good to have subtitles for the first year students."

"The play this time was wonderful. Every time, they're getting better and better."