**Unit 8 Naita Aka-oni 泣いた赤鬼 (Red Demon Cried)**

**About this unit**

* In this unit, the pupils will learn about a Japanese story (‘Naita Aka-oni’ (Red Demon Cried) by Hirosuke Hamada). (1) They will learn some Japanese words appearing in or relating to in the story. (2) They will understand the feelings and actions of the characters. (3) They will try to express their own thoughts on the actions and decisions of the characters.
* In this unit, drama is used in order to teach language. The pupils will learn Japanese words via dramatisation of the story, they will be aware of both Japanese culture and their own culture, and they will deepen their understanding of the story. At the same time, they will learn the process and rules for experiential learning and group learning. Cross-curricular learning is implemented linking this subject with subjects such as English and Drama and PSHE with the aim of acquiring extensive knowledge and techniques based on daily life.
* Drama techniques, or drama conventions, are used in this unit because they are effective for experiencing the Japanese way of thinking and values, with a Japanese story as the subject. The aim is for the children to develop their ability to understand other cultures through this experience.
* Intercultural understanding is mainly achieved in English but key words and some simple instructions are given in Japanese during the drama activities.
* Refer to ‘Document 2: Drama Strategies’ for details on drama techniques.

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| **New Language** | **Expectations** |
| * Instructions: *shizuka ni* (quiet), *junban ni* (in turn), *te o agete* (raise your hand), *mite kudasai* (look), *kiite kudasai* (listen), *tatte* (stand up), *suwatte* (sit down), *... ni natte* (Please become…), *san, ni, ichi* (three, two, one), *itte* (say), *yame* (stop), *… yaritai hito?* (Who wants to play…?), *wa ni natte* (make a circle), *kotchi kite* (come here), *atchi itte* (go over there), *modotte* (go back), * Names of the characters: *Aka-oni* (Red Demon), *Ao-oni* (Blue Demon), *Mura-bito* (Villager(s)), * Feelings: *Doo shita no?* (What’s wrong with you?), *ureshii* (happy), *kanashii* (sad), *kuyashii* (disappointed), *sabishii* (lonely), *kowai* (scary), * Opinions: *ii* (good), *warui* (bad), *wakaranai* (I do not know), *suki* (I like it), *kirai* (I dislike it), *wakaranai* (I do not know). | Most children will   * Recognise key words and key phrases from the story. [Japanese & English – esp. story] * Get to know the features of a Japanese story (demons, introverted main characters, altruism, etc.). [Japanese & English – esp. story] * Understand the relationships between the characters in the story. [Japanese & English – esp. story] * Think critically about the themes in the story. [Japanese, English & PSHE (Moral Education)] * Get used to the relationship between actors and audience (can give own presentation and can watch the presentations of others). [Drama] * Play an imaginary person using drama techniques to portray an imaginary world. [Drama] * Understand Japanese instructions. [Japanese/English - esp. language] * Understand words that describe feelings and say the words with feeling. [Japanese & English - esp. language] * Show their own thoughts using *ii* and *warui* (goodand bad), *suki* and *kirai* (like and dislike). [Japanese & English - esp. language] * Speak confidently. [Japanese & English - esp. language] * Work with classmates to make a play and present to others. [PSHE – esp. interpersonal skills] * Watch with interest the plays made by other classmates. [PSHE – esp. interpersonal skills] * Listen to the opinions of others. [PSHE – esp. interpersonal skills] * Be able to express opinions on the content of the story or the performance of the plays made by classmates. [PSHE – esp. interpersonal skills] |

[**Section 1: The Storyline**](#Section1)

[**Section 2: Aka-oni’s Wish**](#Section2)

[**Section 3: Ao-oni’s Concerns**](#Section3)

[**Section 4: Ao-oni’s Kindness**](#Section4)

[**Section 5: Opinions**](#Section5)

**Section 1: The Storyline**

**Language Activities**

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| Learning Outcomes | Activity | Languages | Resources |
| * Greetings. * Answer the register. * Get to know the objectives of the lesson. | * Greetings. * Take the register. * Explain the objectives of the lesson. * Read the story and understand the storyline. * Be able to follow Japanese instructions. * Play the characters in the story. | * *Ohayoo gozaimasu* * *Konnichiwa* * *(name) kun/san* * *Hai/Imasen* | * (ppt) [Japanese stories](Unit%208-1%20Japanese%20stories.pptx) |
| * Listen carefully to what the teacher says (pronunciation). * Practise the words (pronunciation) and be able to say them. * Listen to the story with interest. | * Tell the pupils that you will read the Japanese story ‘*Naita Aka-oni*.’ * Introduce the characters (*Aka-oni*, *Ao-oni*, and *Mura-bito*) from the story using slides and practise the pronunciation. * Tell the story. (Say the names of the characters in Japanese). Use Script | * ***Naita Aka-oni*** * ***Aka-oni*** * ***Ao-oni*** * ***Mura-bito*** | * (ppt) [Aka-oni, Ao-oni, and Mura-bito](Unit%208-1%20Aka-oni,%20Ao-oni,%20and%20Mura-bito.pptx) * Script * (ppt) [Picture book - Red Demon Cried](Unit%208-1%20Picture%20book%20-%20Red%20Demon%20Cried.pptx) |
| * Listen carefully to what the teacher says (pronunciation). * Respond to Japanese instructions. * Check the storyline. * Express their own feelings on the content of the story. | * Teach the instructions required to respond to the teacher: *shizuka ni*, *junban ni*, *te o agete*, *kiite kudasai*. * Check with the pupils in English the content of the story. Use the instructions learned above in Japanese. * What kind of characters were there? * What happened? * Ask in English about the pupils’ impressions. * Which scene left the biggest impression? * What did you think of each character? * What is the theme of the story? | * ***Shizuka ni*** * ***Junban ni*** * ***Te o agete*** * ***Mite kudasai*** * ***Kiite kudasai*** |  |
| * Listen carefully to what the teacher says (pronunciation). * Respond to Japanese instructions. | [Drama]   * Teach the instructions required for the drama activity: *tatte*, *suwatte*, …*ni natte*, *san, ni, ichi*, *itte*, *yame*.   <Role play: Becoming a character>   * Ask the pupils to use their whole bodies to create the red demon character.   E.g. *Tatte. Aka-oni ni natte, San, ni, ichi.* → The pupils become the red demon.   * Once the pupils get used to posing like the demon, get them to make up the red demon’s voice.   E.g. *Itte* → The pupils speak like the red demon.   * Look at the demons other pupils have created. Describe the characteristics of each demon in English. * In a similar way, play the roles of Ao-oni and Mura-bito. | * ***Tatte*** * ***Suwatte*** * ***... ni natte*** * ***San, ni, ichi*** * ***Itte*** * ***Yame*** * *Te o agete* | * If possible, use a hall and get in a circle for the activity. (The stage is inside the circle). |
| * Get familiar with the drama activity. * Experience the drama technique called Role Play. * Freely develop the image of the character and become that character. * Share one image with other people. * Follow the teacher’s instructions to establish the role. |

**Teaching Tips**

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| **Language**   * The objective of this section is to follow the instructions required for the activity. * Firstly, the priority is to understand the names of the characters and the pupils do not have to be able to pronounce them. However, if there is time, the pupils could practise. * *Ao-oni* can be split into two and pronounced *ao-oni* or can be pronounced with a long *o* as *aooni*.   **Drama**   * Aim: To check how well the pupils can act assuming the teacher and the pupils have no experience of drama. (This is more about the flexibility of their bodies than the quality of their acting). * Assessment: Pupils pass if they can play the role of the character such that it can be recognised by the teacher and classmates. * The teacher does not need to ask the pupils to faithfully reproduce the characters in the picture book illustrations. Leave it to the pupils to interpret what the characters may look like (as long it does not distract from the story). * Encourage a wide variety of interpretations (and values associated with the interpretations) based on the same theme. | * After the teacher gives the instruction, ...*ni natte* (Please become…), ask in detail in English about what the character’s posture, expressions, arms, legs, etc. are like to encourage the pupils to use their imagination freely. * In this exercise, the pupils can make the demon’s voice how they like. They can use human language or they can use completely nonsensical words. * If the content of the pupils’ performance is unclear, the teacher points this out and helps them to improve the performance and make it clearer. (But do not teach how to act.) * Learn how to appreciate the play. Give time for the pupils to explore what kind of characters their classmates have created. Clarify the differences and similarities with the other classmates’ characters. * Give priority to getting used to playing the role of an imaginary person. At this point, it may be too early to pursue the personality of the character or the relationship with other characters. That kind of activity will be carried out from Section 2.   **Culture**   * Other stories with demons include ‘*Momotaro’, ‘Issunbooshi’* and ‘*Rashoomon no Oni.*’ Most of them are bad demons but good demons do appear in stories such as *‘Naita Aka-oni’*. * In Japanese stories, demons imply people living in other lands rather than monsters. |

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| Teacher Language | Teacher Language | Children’s Language | Children’s Language |
| *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  ***Naita Aka-oni***  ***Aka-oni***  ***Ao-oni***  ***Mura-bito***  ***Shizuka ni***  ***Junban ni***  ***Te o agete***  ***Mite kudasai***  ***Kiite kudasai***  ***Tatte***  ***Suwatte***  ***... ni natte***  ***San, ni, ichi***  ***Itte***  ***Yame*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Red Demon Cried  Red Demon  Blue Demon  Villager(s)  Quiet  In turn  Raise your hand  Look  Listen  Stand up  Sit down  Please become…  Three, two, one  Say  Stop | *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Hai*  *Imasen*  ***Naita Aka-oni***  ***Aka-oni***  ***Ao-oni***  ***Mura-bito*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Yes/Here  Absent  Red Demon Cried  Red Demon  Blue Demon  Villager(s) |

(New vocabulary is in bold)

**Section 2: Aka-oni’s Wish**

**Language Activities**

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| Learning Outcomes | Activity | Languages | Resources |
| * Greetings. * Answer the register. * Get to know the objectives of the lesson. | * Greet the pupils. * Take the register. * Explain the objectives of the lesson. * Read Scene 1 (from the part ‘Aka-oni lives alone in the mountains’ to ‘Aka-oni puts up a sign’). * Explore the daily life of Aka-oni and try to understand Aka-oni’s wish. * Pretend to be Aka-oni and say, “*Tomodachi ga hoshii na.”* | * *Tatte kudasai* * *Ohayoo gozaimasu* * *Konnichiwa* * (name) *kun/san* * *Hai/Imasen* |  |
| * Listen to the story with interest. * Respond to the teacher’s instructions. * Express their own feelings on the content of the story. * Can listen when other children are talking. * Can wait their turn. | * Read Scene 1. * Ask the pupils questions in English such as, “Why did Aka-oni want to make friends with humans?” Use instructions such as *shizuka ni* and *te o agete*. * Use instructions such as *kiite kudasai* and *junban ni* so the pupils wait their turn to say their opinion and listen properly to the opinions of others. | * *Shizuka ni* * *Junban ni* * *Te o agete* * *Mite kudasai* * *Kiite kudasai* |  |
| * Listen carefully to what the teacher says (pronunciation). * Respond to the teacher’s instructions. | [Drama]   * Teach the instructions that are required for this activity: …*yaritai hito?*, *wa ni natte*, *kotchi kite*, *atchi itte*, *modotte*, and the line of Aka-oni: *tomodachi ga hoshii na*.   <Mime: Aka-oni’s life>   * Ask the pupils in English what Aka-oni usually does from when he wakes up in the morning to when he goes to sleep at night. Then get them to imagine what kind of work he does each day. * Get the pupils to stand up and pose like the demon. Get them to choose one of the jobs they imagined (farming, hunting, etc.) and portray it using mime. * Get half the class to sit down and watch what job their other classmates presented and then swap over.   <Role play: Aka-oni’s wish>   * Choose a pupil and call him/her to the front of the classroom (stage).   E.g. *Aka-oni yaritai hito?* (Pick up a pupil) *Kotchi kite.*   * Get the pupil to think again about the reasons Aka-oni wanted to make friends with humans, referring to the previous discussion. * Ask the pupil to pose like Aka-oni. Get the pupil to say, *“Tomodachi ga hoshii na*” as if he/she were Aka-oni, taking the reasons into account. Leave it up to the pupil what posture and what tone of voice to use.   E.g. *San, ni, ichi. Itte*. → The pupil becomes Aka-oni and says the lines.   * The other pupils watch the performance and say in English how Aka-oni played by their classmate was feeling when he spoke.   E.g. *Mite kudasai* → Watch, observe and analyse the classmate’s performance.   * The pupil who acted goes back to his/her place and swaps places with another pupil.   E.g. *Modotte* → Ask the pupil who acted to go back to his/her seat. | * **… *yaritai hito?*** * ***Wa ni natte*** * ***Kotchi kite*** * ***Atchi itte*** * *... ni natte* * *San, ni, ichi* * *Itte* * ***Tomodachi ga hoshii na*** * ***Yame*** * ***Modotte*** * *Te o agete* | * The teacher prepares a stage (a fairly large space for acting) at the front of the classroom. If possible, use a hall and get into a circle to carry out the activity (the stage is inside the circle). |
| * Get used to the rules of drama. * Experience the drama techniques called Mime and Role Play. * Think, feel and act like the characters. * Add thoughts and feelings to the words to give deep meaning that goes beyond the superficial. * Improve understanding of the story (English). * Can talk about Aka-oni’s daily life and work. * Can talk about the reasons they think Aka-oni wants to make friends. * Can explain how much they think Aka-oni really wants to make friends. * Pay attention to other people. Become sensitive to the thoughts and feelings of others. |

**Teaching Tips**

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| **Language**   * The instructions ‘*shizuka ni’*, ‘*junban ni’*, ‘*te o agete’*, ‘*mite kudasai’*, ‘*kiite kudasai’* are phrases used for group learning so pupils learn to listen quietly when others are speaking and wait their turn to speak. Group learning methods are also learned in this section.   **Drama**   * Aim: To put the character (Aka-oni) into specific context (daily life) and become able to understand the life and personality of the character as well as the appearance. Get used to reading the thoughts and feelings of the character from his behaviour. * Assessment: Pupils pass if they become able to think, feel and act like Aka-oni to some extent. * Teach the instruction *wa ni natte* if the acting can be done in a large space such as the school hall. * The aim of the first activity (mime) is to get used to becoming and acting like Aka-oni at the same time as deepening discussions about Aka-oni’s daily life. Once the pupils are used to this, they can move on to the next activity (role play), exploring the personality of Aka-oni. | * When using their bodies to express the feelings of the character, be aware of the character’s body mannerisms (e.g. stooped) as well as body movement which may become apparent when the character gets emotional. * Pupils playing Aka-oni need to have a clear image of the character when saying ‘*tomodachi ga hoshii na*’. To do this, in this activity, get the pupils to think about the reasons they think Aka-oni wants to make friends with humans. If there is enough time, add a flashback activity relating to Aka-oni’s past before this activity (Refer to Document 2) so that the pupils may be able to understand and internalise the reasons. * Place importance on ‘appreciating’ the play. Repeat the performance if the pupils cannot appreciate the play properly and they cannot give an opinion on the performance. |

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| Teacher Language | Teacher Language | Children’s Language | Children’s Language |
| *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Aka-oni*  *Shizuka ni*  *Junban ni*  *Te o agete*  *Mite kudasai*  *Kiite kudasai*  ***… yaritai hito?***  ***Wa ni natte***  ***Kotchi kite***  ***Atchi itte***  *... ni natte*  *San, ni, ichi*  *Itte*  *Yame*  ***Modotte*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Red  Quiet  In turn  Raise your hand  Look  Listen  Who wants to play…?  Make a circle  Come here  Go over there  Please become…  Three, two, one  Say  Stop  Go back | *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Hai*  *Imasen*  *Aka-oni*  ***Tomodachi ga hoshii na*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Yes/Here  Absent  Red Demon  I want to make friends (with humans) |

(New vocabulary is in bold)

**Section 3: Ao-oni’s Concerns**

**Language Activities**

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| Learning Outcomes | Activity | Languages | Resources |
| * Greetings. * Answer the register. * Get to know the objectives of the lesson. | * Greet the pupils. * Take the register. * Explain the objectives of the lesson. * Read Scene 2 (from the part ‘The villagers find the sign’ to ‘The villagers see Aka-oni and run away’) and Scene 3 (from ‘Aka-oni destroys the sign’ to ‘Ao-oni suggests a trick’). * Try to understand the feelings of Aka-oni after seeing the villagers run away from him and the feelings of Ao-oni who is concerned about the heartbroken Aka-oni. * Try to show the feelings of Aka-oni and Ao-oni using their bodies. | * *Tatte kudasai* * *Ohayoo gozaimasu* * *Konnichiwa* * *(name) kun/san* * *Hai/Imasen* |  |
| * Listen to the story with interest. * Respond to the teacher’s instructions. * Express their own feelings on the content of the story. * Can listen when other children are talking. * Can wait their turn. | * Read Scene 2 and Scene 3. * Ask the pupils questions in English such as, “Why are the villagers scared of Aka-oni?” “What is the relationship between Aka-oni and Ao-oni?” “Why do you think Ao-oni is concerned about Aka-oni and wants to help him?” Use instructions such as *shizuka ni*, *te o agete*, etc. * Use instructions such as *kiite kudasai* and *junban ni* so the pupils wait their turn to say their opinions and listen properly to the opinions of others. | * *Shizuka ni* * *Junban ni* * *Te o agete* * *Mite kudasai* * *Kiite kudasai* |  |
| * Listen carefully to what the teacher says (pronunciation). * Respond to the teacher’s instructions. | [Drama]   * Teach the words required for this activity: *Doo shita no?*, *ureshii*, *kanashii*, *kuyashii*, *sabishii*, *kowai*.   <Teacher in role: The fleeing villagers and Aka-oni>   * Get all the pupils to pose like Aka-oni and prepare imaginary tea and cakes. When they have finished preparing, tell them to hide behind the desks and chairs. * The teacher, who plays the villager, appears. First the villager finds the sign then the tea and cakes. The villager gets suspicious then discovers Aka-oni (the pupils), gets scared and runs away. * The teacher and the pupils get out of role. The teacher asks the pupils how they felt as Aka-oni towards the villagers.   <Role play: Aka-oni’s disappointment and Ao-oni’s concerns>   * Choose one person to play Aka-oni and one to play Ao-oni and call them to the front of the class. * Taking into account the previous activity (teacher in role), ask the pupil playing Aka-oni to choose Aka-oni’s feeling from one of the five feelings that were taught earlier. Once chosen, ask in English the reason for that choice. * Get the pupils to pose like Aka-oni and Ao-oni. Get the pupil playing Ao-oni to ask Aka-oni, “*Doo shita no?*” and get the pupil playing Aka-oni to reply to Ao-oni, “*Kanashii*” (chosen feeling). Leave it up to the pupils what posture and what tone of voice to use.   E.g. *Ao-oni: Doo shita no?*  *Aka-oni*: *Kanashii.*   * Watch the role play. Ask the other pupils what they have learned. In particular, check how the pupil playing Ao-oni said ‘*Doo shita no?*’ and how the pupil playing Aka-oni said ‘*Kanashii*’ (Chosen feeling). * Tell the pupils who acted to go back to their seats and swap places with other pupils. | * *Aka-oni* *yaritai hito?* * *Ao-oni* *yaritai hito?* * *Kotchi kite* * *Atchi itte* * *Aka-onini natte* * *Ao-onini natte* * *San, ni, ichi* * *Itte* * ***Doo shita no?*** * ***Ureshii*** * ***Kanashii*** * ***Kuyashii*** * ***Sabishii*** * ***Kowai*** * *Yame* * *Te o agete* * *Modotte* | * The teacher prepares a stage (a fairly large space for acting) at the front of the classroom. If possible, use a hall and get into a circle to carry out the activity (the stage is inside the circle). * (ppt) [Feelings](Unit%208-3%20Feelings.pptx) |
| * Get used to the rules of drama. * Experience the drama techniques called Teacher in Role and Role Play. * Establish the character considering his relationship with other characters. * Add thoughts and feelings to the words of the character considering his relationship with other characters to give deep meaning that goes beyond the superficial. * Improve understanding of the story. (English) * Can say why the villagers were afraid of the demon. * Can explain how concerned the Ao-oni really is about Aka-oni. * Can explain the feelings of Aka-oni towards the villagers, who disappointed him, and the reasons why Aka-oni feels like this and to what extent. * Get to know that opinions differ depending on viewpoint. Accept different opinions. |

**Teaching Tips**

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| **Drama**   * Aim: To create Aka-oni considering his direct relationship with the villagers and Ao-oni. To become able to understand what affect the words and actions of the villagers and Ao-oni have on the thoughts, feelings and actions of Aka-oni. * Assessment: Pupils pass if they fully accept the words and actions of other characters and respond to this to create a performance that is not self-centred. * In the original, Aka-oni gets angry with the villagers who get scared and run away. So his feelings towards the villagers are predetermined. However, this is language study so teach the pupils various feelings in this activity. Use these various feelings to improve the pupils’ interpretations of Aka-oni’s feelings in this scene. * In the first activity (teacher in role), all the pupils play Aka-oni at once but the unspoken rule is that each pupil acts as if he/she is the only Aka-oni. The important thing here is the relationship between each Aka-oni (pupil) and the villager (teacher). | * When preparing the imaginary tea and cakes, stimulate the pupils’ imagination by asking in English what kind of tea and cakes they like. * The teacher should prepare Aka-oni’s sign in advance. Could be on white paper. * When playing the villager, the teacher hides by turning his/her back or moving away from his/her desk or leaving the classroom. When the teacher appears in front of the pupils, he/she appears as the character. Differentiate between when in role and when out of role. * In the second activity (role play), when the pupils playing Aka-oni express feelings such as *kanashii*, ask the pupils to repeat the activity focusing more on physical expression if the feelings are only internalized and not externalized, in other word, not expressed properly with the body. |

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| Teacher Language | Teacher Language | Children’s Language | Children’s Language |
| *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Aka-oni*  *Ao-oni*  *Shizuka ni*  *Junban ni*  *Te o agete*  *Mite kudasai*  *Kiite kudasai*  *… yaritai hito?*  *Wa ni natte*  *Kotchi kite*  *Atchi itte*  *... ni natte*  *San, ni, ichi*  *Itte*  *Yame*  *Modotte* | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Red Demon  Blue Demon  Quiet  In turn  Raise your hand  Look  Listen  Who wants to play…?  Make a circle  Come here  Go over there  Please become…  Three, two, one  Say  Stop  Go back | *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Hai*  *Imasen*  *Aka-oni*  *Ao-oni*  ***Doo shita no?***  ***Ureshii***  ***Kanashii***  ***Kuyashii***  ***Sabishii***  ***Kowai*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Yes/Here  Absent  Red Demon  Blue Demon  What’s wrong with you?  Happy  Sad  Disappointed/frustrated  Lonely  Scary |

(New vocabulary is in bold)

**Section 4: Ao-oni’s Kindness**

**Language Activities**

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| Learning Outcomes | Activity | Languages | Resources |
| * Greetings. * Answer the register. * Get to know the objectives of the lesson. | * Greet the pupils. * Take the register. * Explain the objectives of the lesson. * Read Scene 4 (‘Ao-oni rampages through the village’) and Scene 5 (from the part ‘Aka-oni stops the rampaging Ao-oni’ to ‘The villagers change their opinion of Aka-oni’). * Try to understand the feelings of each character in the scene where Aka-oni stops the rampaging Ao-oni. * Explore the good sides and bad sides of each character and eventually try to interpret from various angles. | * *Tatte kudasai* * *Ohayoo gozaimasu* * *Konnichiwa* * *(name) kun/san* * *Hai/Imasen* |  |
| * Listen to the story with interest. * Respond to the teacher’s instructions. * Express their own feelings on the content of the story. * Can listen when other children are talking. * Can wait their turn. | * Read Scene 4 and Scene 5. * Ask the pupils questions in English such as: “How does Ao-oni feel when rampaging?” “What does Aka-oni think when he sees the rampaging Ao-oni?” “What do the villagers think?” Use instructions such as *shizuka ni*, *te o agete*, etc. * Use instructions such as *kiite kudasai* and *junban ni* so the pupils wait their turn to say their opinion and listen properly to the opinions of others. | * *Shizuka ni* * *Junban ni* * *Te o agete* * *Mite kudasai* * *Kiite kudasai* |  |
| * Listen carefully to what the teacher says (pronunciation). * Respond to the teacher’s instructions. | [Drama]   * Teach the vocabulary required for this activity: *ii*, *warui*, *wakaranai*.   <Freeze frame: Ao-oni who rampages, Aka-oni who stops him and the villagers>   * Choose two pupils and call them to the front of the classroom. One will play Aka-oni and the other will play Ao-oni. * Ask the pupil playing Aka-oni to pose like Aka-oni. Get the pupil to pose as if stopping Ao-oni in a somewhat violent manner. Then ask the pupil playing Ao-oni to pose like Ao-oni. Get the pupil to pose as if being stopped by Aka-oni, looking at Aka-oni’s pose. Finally, ask them to make facial expressions for Aka-oni and Ao-oni in this scene. * Choose a different pupil to play a villager. Get this pupil to create a performance being careful not to ruin the perfor mances of Aka-oni and Ao-oni that have already been created. * Ask the other pupils questions in English about what the characters are thinking at this moment. Is Aka-oni simply trying to stop Ao-oni in a somewhat violent way because he is doing something bad? Spend time discussing with the pupils.   <Find a friend: *Ii hito (oni)?* *Warui hito (oni)?* >   * Look back at Aka-oni’s actions up until now. * Looking back, get the pupils who think Aka-oni is a good demon to say *ii*, the pupils who think he is a bad demon to say *warui* and the pupils who are unsure to say *wakaranai* and split the pupils into groups of classmates with the same opinion. * Within the groups, the pupils discuss in English and share why they chose the opinion they did. * Listen to the reasons of each group in turn to learn about the opinions of the other groups. Make a list of the good points and bad points of Aka-oni based on these opinions. Do the same thing for Ao-oni and the villagers. * Finally, using *ii*, *warui*, *wakaranai*, ask the pupils in English if Ao-oni’s suggestion was a good suggestion. | * *Aka-oni* *yaritai hito?* * *Ao-oni yaritai hito?* * *Mura-bito* *yaritai hito?* * *Kotchi kite* * *Atchi itte* * *Aka-onini natte* * *Ao-onini natte* * *Mura-bito ni natte* * *San, ni, ichi* * *Yame* * *Te o agete* * *Modotte* * ***Ii*** * ***Warui*** * ***Wakaranai*** | * The teacher prepares a stage (a fairly large space for acting) at the front of the classroom. If possible, use a hall and get into a circle to carry out the activity (the stage is inside the circle). * The teacher prepares 3 areas (*ii*, *warui*, and *wakaranai*) within the classroom. |
| * Get used to the rules of drama. * Experience the drama techniques called Freeze Frame and Find a Friend. * Explore the relationship between the 3 characters (self, other, third party). * Use drama as a tool for thinking and deciding. * Improve understanding of the story. In particular, try asking questions about the theme of the story. * Can say what each of Aka-oni, Ao-oni, villagers) is thinking in this scene. * Can explain the good sides and bad sides of each character. * Can answer whether Ao-oni’s suggestion was appropriate. * Stop having a one-dimensional opinion of others (characters) and learn to understand others from different viewpoints. |

**Teaching Tips**

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| **Story**   * Aka-oni leaves Ao-oni to solve the problem and does not try to solve it himself. On the other hand, Ao-oni makes selfish decisions to do things. Explore this kind of problem with the pupils as well as the good points of Aka-oni and Ao-oni (and villagers). * This is one of the scenes that notably depicts ‘friendship’, which is a theme of the story. The problem is that in order for Ao-oni to keep his friendship with Aka-oni, he has to make a kind of self-sacrifice. Get the pupils to think about whether it was the right choice.   **Drama**   * Aim: To try asking cognitive questions relating to the theme of the story using drama. On the surface, Ao-oni and Aka-oni appear to be good, kind demons but verify whether this is true. * Assessment: Pupils pass if they can think for themselves and decide if something is ‘good’ or ‘bad’ without being swayed by the opinions of their friends and if all the pupils give as many different opinions as possible on the good points and bad points of each character. The individual pupils may have a specific opinion about each character but through this group learning, they will also understand the opinions of their classmates and broaden their view of each character. | * Before starting the first activity (freeze frame), for safety reasons, check the following two points with the pupils. (1) They are going to make a freeze frame (an image that is still). (2) They are not going to make the scene where Aka-oni stops (hits) Ao-oni but the scene directly before that. * Just in case, ensure safety by doing Aka-oni’s actions first. * Be aware that freeze frames are not used as a tool for creating dramatic performances but a tool for understanding the performance and for thinking to improve understanding of the play itself. * When asking the pupils who are watching the performance what Aka-oni, Ao-oni and the villagers are thinking, where necessary, ask them to stand behind a character, place a hand lightly on the character’s shoulder and speak the character’s thoughts aloud (Drama technique: Thought Tracking). |

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| Teacher Language | Teacher Language | Children’s Language | Children’s Language |
| *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Aka-oni*  *Ao-oni*  *Mura-bito*  *Shizuka ni*  *Junban ni*  *Te o agete*  *Mite kudasai*  *Kiite kudasai*  *… yaritai hito?*  *Wa ni natte*  *Kotchi kite*  *Atchi itte*  *... ni natte*  *San, ni, ichi*  *Itte*  *Yame*  *Modotte* | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Red Demon  Blue Demon  Villager(s)  Quiet  In turn  Raise your hand  Look  Listen  Who wants to play…?  Make a circle  Come here  Go over there  Please become…  Three, two, one  Say  Stop  Go back | *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Hai*  *Imasen*  *Aka-oni*  *Ao-oni*  *Mura-bito*  ***Ii***  ***Warui***  ***Wakaranai*** | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Yes/Here  Absent  Red Demon  Blue Demon  Villager(s)  Good  Bad  I do not know. |

(New vocabulary is in bold)

**Section 5: Opinions**

**Language Activities**

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| Learning Outcomes | Activity | Languages | Resources |
| * Greetings. * Answer the register. * Get to know the objectives of the lesson. | * Greet the pupils. * Take the register. * Explain the objectives of the lesson. * Read Scene 6 (‘Aka-oni and the villagers’ tea party’) and Scene 7 (‘Ao-oni’s letter’). * Think about whether the ending of the story was appropriate. * Check and share the opinions of the pupils on each character. | * *Tatte kudasai* * *Ohayoo gozaimasu* * *Konnichiwa* * *(name) kun/san* * *Hai/Imasen* |  |
| * Listen to the story with interest. * Respond to the teacher’s instructions. * Express their own feelings on the content of the story. * Can listen when other children are talking. * Can wait their turn. | * Read Scene 6 and Scene 7. * Ask the pupils questions in English such as, “How does Aka-oni feel about being able to have a tea party?” “What did Aka-oni think when he read Ao-oni’s letter?” “Would Aka-oni go and look for Ao-oni if he had the chance?” “Will Ao-oni ever return to the village?” Use instructions such as *shizuka ni*, *te o agete*, etc. * Use instructions such as *kiite kudasai* and *junban ni* so the pupils wait their turn to say their opinion and listen properly to the opinions of others. | * *Shizuka ni* * *Junban ni* * *Te o agete* * *Mite kudasai* * *Kiite kudasai* |  |
| * Listen carefully to what the teacher says (pronunciation). * Respond to the teacher’s instructions. | [Drama]   * Teach the vocabulary required for this activity: *suki*, *kirai*, *wakaranai*.   <Tableau: The true feelings of Aka-oni and Ao-oni>   * Ask the pupils to get into pairs. One person will play Aka-oni and the other will play Ao-oni. * Get them to stand facing each other leaving a bit of space between them. Ask one to pose like Aka-oni and the other to pose like Ao-oni. * Ask the pupils to make a tableau (two continuous still images). * First ask them to make a still image representing the relationship between the two demons before the event or the ideal relationship between them (e.g. Aka-oni and Ao-oni look at each other and shake hands with a smile). Next, ask them to make a still image showing the actual relationship after the final scene (e.g. Ao-oni looks lonely with his back to Aka-oni and Aka-oni breaks down in tears). When presenting the tableaux, each pair will link the two still images. * Go around and watch the tableaux of each pair in turn. Check the two still images of each pair and see which ones are positive and which are negative. * Ask the pupils in English whether they think the relationship between the demons at the end of the story is good (if possible, include an exercise with *ii* and *warui*).   <Find a friend: My opinion>   * Ask about Aka-oni. Ask the pupils whether they like (*suki*), dislike (*kirai)* or are unsure (*wakaranai)* about Aka-oni and ask them to decide their opinion. * Once they have decided their opinion, they should say aloud, *suki*, *kirai* or *wakaranai* and get into groups with classmates that have the same opinion so the pupils are all divided into three groups. * Within each group, discuss and share why they chose the opinion they did. * Listen to the reasons of each group in turn to learn about the opinions of the other groups. Do the same thing for Ao-oni and the villagers. | * *Kotchi kite* * *Atchi itte* * *Aka-onini natte* * *Ao-onini natte* * *San, ni, ichi* * *Yame* * *Te o agete* * ***Suki*** * ***Kirai*** * *Wakaranai* | * The teacher prepares a stage (a fairly large space for acting) at the front of the classroom. If possible, use a hall and get into a circle to carry out the activity (the stage is inside the circle). * The teacher prepares three areas (*suki*, *kirai*, and *wakaranai*) within the classroom. |
| * Get used to the rules of drama. * Experience the drama techniques called Tableau and Find a Friend. * Get to know that by using tableaux, the essence of one scene is expressed and understanding is achieved without recreating the whole scene. * Use drama as a tool for expressing their own opinions. * Improve understanding of the story. * Recognise the change in the relationship between Aka-oni and Ao-oni. * Can explain the feelings of Aka-oni towards Ao-oni. * Can understand the bad points about the ending of this story and give an example of a better ending. * Express their own viewpoints and which character they sympathise with most. |

**Teaching Tips**

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| **Drama**  First activity (Tableau)   * Aim: Separation enabled the friendship between Aka-oni and Ao-oni to last forever but are the demons happy with that? Using drama (tableau), analyse the relationship between Aka-oni and Ao-oni in the final scene of the story and discuss whether ‘friendship’, which is the theme of the story, is really achieved. * Assessment: Pupils pass if they make a tableau (especially the second still image) properly so that it can be understood by others. * When asking the pupils if they think the ending was good, include an exercise on *ii* and *warui* if possible. Ask the pupils who chose *ii* why they think he is good and the pupils who chose *warui* why they think he is bad. Ask pupils who chose *wakaranai* the reason why they do not know. Analyse the ending from various viewpoints. | Second activity (Find a friend)   * Aim: To use *suki* and *kirai* to express which character they sympathise most with taking into account the previous discussions using *ii* and *warui*. Learn that there are similarities and differences in the viewpoints that they and their classmates have of each character. For example, they may sympathise (suki) with a character whilst their classmates may not sympathise with him (kirai). Understand, recognise and accept this kind of difference in viewpoint. Gain an understanding of their own likes and make an effort to understand and accept even if they cannot really sympathise with the character. * Assessment: Pupils pass if they can express their own viewpoint and give reasons for it without being swayed by the opinions of their classmates. * Some pupils will ignore the teacher’s questions and join groups their friends are in because they want to be with their friends. If this happens, subtly ask the pupils why they chose that group. Then it will become clear that they have a different opinion and they can be encouraged to move into another group. |

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| Teacher Language | Teacher Language | Children’s Language | Children’s Language |
| *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Aka-oni*  *Ao-oni*  *Mura-bito*  *Shizuka ni*  *Junban ni*  *Te o agete*  *Mite kudasai*  *Kiite kudasai*  *Kotchi kite*  *Atchi itte*  *... ni natte*  *San, ni, ichi*  *Itte*  *Yame*  *Modotte* | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Red Demon  Blue Demon  Villager(s)  Quiet  In turn  Raise your hand  Look  Listen  Come here  Go over there  Please become…  Three, two, one  Say  Stop  Go back | *Ohayoo gozaimasu*  *Konnichiwa*  *Sayoonara*  *Arigatoo gozaimasu*  *Hai*  *Imasen*  *Aka-oni*  *Ao-oni*  *Mura-bito*  ***Suki***  ***Kirai***  *Wakaranai* | Good morning  Hello/Good afternoon  Goodbye  Thank you very much  Yes/Here  Absent  Red Demon  Blue Demon  Villager(s)  I like it.  I dislike it.  I do not know. |

(New vocabulary is in bold)

Document 1: Script – ‘Naita Aka-oni’ (simplified version for Japanese study)

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| ないた　あかおに | Naita Aka-oni | Red Demon Cried |
| 場面１：  赤鬼が、山で１人で暮らします。赤鬼は、「村人と友達になりたいな」と言います。  赤鬼は、家の前に看板を立てます。「どなたでもおいでください。おいしいお茶とお菓子がございます。」 | Bamen 1:  Aka-oni ga, yama de hitori de kurasimasu. Aka-oni wa, ‘Mura-bito to tomodachi ni naritaina’ to iimasu.  Aka-oni wa, ie no mae ni kanban o tatemasu. ‘Donata demo oide kudasai. Oishii ocha to okashi ga gozaimasu’. | Scene 1:  Aka-oni, a red demon, lives alone in a mountain. He says, ‘I want to make friends with humans.’  Aka-oni sets up a notice board in front of his house: ‘Please come in. Delicious tea and cakes are available.’ |
| 場面２：  次の日、村人たちが赤鬼の家の前を通ります。看板を読みます。  彼らは鬼の家の中を見ます。そのうちの１人が、「騙して私たちを食べるつもりじゃないかな」と言います。赤鬼が、「馬鹿にするな。だれが食べるものか！」と言います。  村人たちは、「鬼が私たちを食べにやって来る。逃げろ！」と言います。彼らは逃げます。赤鬼はがっかりします。 | Bamen 2:  Tsugi no hi, Mura-bito-tachi ga Aka-oni no ie no mae o toorimasu. Kanban o yomimasu.  Karera wa ie no naka o mimasu. Sono uchi no hitoriga, ‘Damashite watashitachi o taberu tsumori ja naikana’ to iimasu. Akaoniga, ‘Baka ni suruna. Dare ga taberu mono ka!’ to iimasu.  Mura-bito-tachi wa, ‘Oni ga watashitachi o tabeni yatte kuru. Nigero!’ to iimasu. Karera wa nigemasu. Aka-oni wa gakkari shimasu. | Scene 2:  Next day, Mura-bito, villagers, pass Aka-oni’s house, and read the notice board.  Mura-bito look at the inside of the house. One of them says, ‘Aka-oni has set the trick to eat us.’ Aka-oni says, ‘Don't make a fool of me. I will not eat you!’  Mura-bito say, ‘The demon comes to eat us! Run!’ They run away. Aka-oni is disappointed. |
| 場面３：  赤鬼が腹を立てます。赤鬼は、「えい、看板を壊してしまえ！」と言います。友達の青鬼が来ます。  青鬼は、「どうしたんだい？」と言います。赤鬼は、「村人たちが、僕を怖がるんだ」と言います。青鬼が、「心配ないよ。僕に案がある。僕が、村で暴れよう」と言います。青鬼と赤鬼は村に行きます。 | Bamen 3:  Aka-oni ga hara o tatemasu. Aka-oni wa, ‘Ei, kanban o kowashiteshimae!’ to iimasu. Tomodachi no Ao-oni ga kimasu.  Ao-oni wa,, ‘Dooshitandai?’ to iimasu. Aka-oni wa,, ‘Mura-bito-tachi ga, boku o kowagarunda’ to iimasu. Ao-oni ga ‘Shinpai naiyo. Boku ni an ga aru. Boku ga mura de abareyoo’ to iimasu. Ao-oni to Aka-oni wa mura ni ikimasu. | Scene 3:  Aka-oni gets angry. Aka-oni says, ‘OK. Let’s smash the notice board!’ Aka-oni’s friend, Ao-oni, a blue demon, comes to Aka-oni.  Ao-oni says, ‘What’s wrong?’ Aka-oni says, ‘Mura-bito are afraid of me.’ Ao-oni says, ‘Don’t worry. I have an idea. I will rampage in the village’. Aka-oni and Ao-oni go to the village. |
| 場面４：  赤鬼と青鬼が村に到着します。赤鬼は隠れます。青鬼は暴れます。彼は家を壊します。ガラガラ、ガチャン。ガチャリン、ガチャリン。ドタン、バタン。村人は驚きます。村人たちは逃げます。青鬼は、赤鬼が現れるのを待ちます。 | Bamen 4:  Aka-oni to Ao-oni ga mura ni toochaku shimasu. Aka-oni wa kakuremasu. Ao-oni wa ie o kowashimasu. Garagara, Gachan. Gacharin, Gacharin. Dotan, Batan. Mura-bito wa odorokimasu. Mura-bito-tachi wa nigemasu. Ao-oni wa, akaoni ga arawareru no o machimasu. | Scene 4:  Aka-oni and Ao-oni arrive at the village. Aka-oni hides himself. Ao-oni rampages. Ao-oni smashes houses. Garagara, Gachan. Gacharin, Gacharin. Dotan, Batan. Mura-bito get into a panic. They run away. Ao-oni waits for Aka-oni to appear. |

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| 場面５：  赤鬼が来ます。赤鬼は、「乱暴者はどこだ！」と言います。赤鬼は青鬼を捕まえます。赤鬼は青鬼を殴ります。ポカポカ。青鬼が、「しっかりぶつんだよ」と小さな声で言います。赤鬼が、「もういい、逃げたまえ」と言います。  青鬼は逃げます。赤鬼が青鬼を追いかけます。村人の1人が、「あの赤鬼は違う。良い親切な鬼なんだ」と言います。 | Bamen 5:  Aka-oni ga kimasu. Aka-oni wa ‘Ranboo mono wa dokoda!’ to iimasu. Aka-oni wa Ao-oni o tsukamaemasu. Aka-oni wa Ao-oni o nagurimasu. Pokapoka. Ao-oni ga, ‘Shikkari butsundayo’ to chiisana koe de iimasu. Aka-oni ga ‘Moo ii, nigetamae. to iimasu’.  Ao-oni wa nigemasu. Aka-oni ga Ao-oni o oikakemasu. Mura-bito no hitori ga ‘Ano Aka-oni wa chigau. Yoi shinsetsuna oni nanda’ to iimasu. | Scene 5:  Aka-oni comes. He says, ‘Where is the violent fellow?’ Aka-oni catches Ao-oni. Aka-oni hits Ao-oni. Poka, poka. Ao-oni says in a very small voice, ‘Do not hesitate to hit me’. Aka-oni says, ‘This must be enough. You should go away.’  Ao-oni runs away. Aka-oni chases after him. One of Mura-bito says, ‘Aka-oni is different. He is a good and kind demon’. |
| 場面６：  村人たちが、赤鬼の家を訪れます。村人が、「赤さん、こんにちは」と言います。赤鬼が、「ようこそ。さあ、どうぞ」と言います。  赤鬼が、お茶とお菓子を出します。ある村人が、「なんておいしいお茶でしょう」と言います。別の村人が、「なんておいしいお菓子でしょう」と言います。赤鬼と村人は、ついに友達になります。 | Bamen 6:  Mura-bito-tachi ga Aka-oni no ie o otozuremasu. Mura-bito ga ‘Aka-san, konnichiwa’ to iimasu. Aka-oni ga ‘Yookoso. Sa, doozo’ to iimasu.  Aka-oni ga ocha to okashi o dashimasu. Aru Mura-bito ga ‘Nante oishii ocha deshoo’ to iimasu. Betsu no Mura-bito ga nante oishii okashi deshoo to iimasu. Aka-oni to Mura-bito wa, tsuini tomodachi ni narimasu. | Scene 6:  Mura-bito visit Aka-oni’s house. They say, ‘Hello, Aka-san.’ Aka-oni says, ‘You are welcome. Please come in.’  Aka-oni serves tea and cakes. Murabito says, ‘How delicious this tea is!’ Another Mura-bito says, ‘How delicious these cakes are!’ Aka-oni and Murabito now become friends. |
| 場面７：  赤鬼が、青鬼を心配します。赤鬼が青鬼の家を訪ねます。  赤鬼は、手紙を発見します。「赤鬼くん、このまま君と一緒に居ると、村人は、君を疑います。だから、僕は旅に出ます。さよなら。君、体を大事にしてください。どこまでも君の友達。青鬼」。赤鬼は泣きます。シクシク、シクシク。 | Bamen 7:  Aka-oni ga Ao-oni o shinpai shimasu. Aka-oni ga Ao-oni no ie o tazunemasu.  Aka-oni wa tegami o hakken shimasu. ‘Aka-oni kun, kono mama kimi to issho ni iruto, Mura-bito wa, kimi o utagaimasu. Dakara, boku wa tabini demasu. Sayonara. Kimi, karada o daijini shitekudasai. Dokomademo kimi no tomodachi. Ao-oni’. Aka-oni wa nakimasu. shikushiku, shikushiku. | Scene 7:  Aka-oni worries about Ao-oni. He visits Ao-oni’s house.  Aka-oni finds a letter: Dear Aka-oni. Murabito will suspect you if I keep being friends with you. For this reason, I will go on a journey. Good-bye. Take care of yourself. Friends forever. Ao-oni.’ Aka-oni cries. Shiku-shiku. |

Document 2: Drama Strategies

<Group Making Strategies>

* Find a Friend (whole class) →Sections 4, 5
* This is a communication game technique rather than a drama technique. Pupils find friends by speaking aloud based on a theme indicated by the teacher. For example, if the teacher asks, “What is your favourite sport?” the pupils say aloud, “baseball”, “swimming”, “tennis”, etc. and find classmates who like the same sport as them. This communication game can be used with this teaching material to split the children into three groups (*ii*, *warui* and *wakaranai,* or *suki*, *kirai* and *wakaranai*).

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| Language | The children are asked to say specific phrases aloud (phrases they have recently learned) in order to find friends. If they have not learned the meaning of the phrases in advance then the pupils will not know what phrases to use and will not be able to find friends. This is also good listening practice because the pupils need to listen very carefully to the voices of their classmates during the activity. |
| Drama | Find friends and make groups. |
| Behaviour | Aim to communicate with various people, decide who are ‘friends’ and work together with them. |

<Role Play Strategies>

* Role Play (individual, pairs, small groups) →Sections 1, 2, 3

Become a character from an imaginary world. In this teaching material, the role play is split into three stages. In the first section, ask the pupils to act out the appearance of Aka-oni, in the next section ask them to act out Aka-oni’s personality and finally to act out his relationship with others (you, third party).

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| Language | Put language into specific context. Words become more real if they are put into context. In other words, thoughts and feelings or cultural elements are added to the words to show deep meaning that goes beyond the superficial. For example, if a character says, “I hate you” whilst smiling and hugging another character, this could really mean “I like you”. And ‘*ocha* (tea)’ means black tea to British people, but it means green tea to Japanese people. |
| Drama | Become the character. |
| Behaviour | Get rid of self-centredness. Recognise the differences between themselves and others by absorbing others. Understand how others think and become able to accept the fact that ‘other people have different opinions’. Ultimately gain a sympathetic understanding of others. |

* Teacher In Role (individual) →Section 3

The teacher plays a character. The pupils play a different character and respond to the words and actions of the character the teacher is playing. In this activity, the teacher does not need to play the character as well as an actor. If the teacher acts too well then the pupils will find it difficult to join in. Instead, concentrate on passing character information and the character’s personality on to the pupils correctly. Aim to make it clear to the pupils when the teacher is in and out of role to avoid confusing them.

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| Language | The teacher plays a character and asks the pupils who are playing a different character about their decisions like, “Which should you choose?” or reasons like, “Why did you act like that?” The pupils need to respond to the character (teacher) based on the character’s way of thinking and this is good speaking practice. Or the pupils playing a different character ask questions to the character played by the teacher. |
| Drama | Both the teacher and the pupils put themselves in an imaginary world so the vertical relationship between the teacher with the authority and the pupils who are their subordinates is broken. This creates a situation in which the pupils feel comfortable to speak out. The pupils think as a character in the play (story). This kind of speech (thinking) is processed as the speech of the character so the children do not need to take responsibility for the speech and are free to say anything. The questions give the children a clear focus so they can get more involved. |
| Behaviour | Listen carefully to the speech of others (the character played by the teacher). Respond to and answer questions asked by others. |

* Thought Tracking (individual) →Section 4

This is a technique for getting to know what characters are thinking. The pupils speak aloud the thoughts of a character played by another person or by themselves and everybody watching shares the thoughts of the character, which may not be evident. For example, the teacher asks the pupils to make a family photograph (still image). When they have finished, the teacher asks the pupil playing the child in the photograph, “What is the child thinking?” The pupil answers the question in the role of the child. Or the same question is asked to the pupils watching (audience). The pupil who has come up with an idea stands behind the child (places a hand lightly on the child’s shoulder) and speaks the character’s thoughts aloud.

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| Language | The thoughts of the characters need to be put into words and spoken so this is good speaking practice. |
| Drama | Externalise the thoughts of the characters. |
| Behaviour | Even if they cannot put it into specific words, realise that people think in various ways. Try to understand and predict the unexpressed feelings and thoughts of other people. |

<Physical Strategies>

* Freeze Frame and Still Image (individual, pairs, small groups) →Section 4

The pupils portray a specific scene without moving. A freeze frame extracts a certain scene from within a play, whereas a still image is an image made based on a theme (e.g. Family Photo). Unlike a freeze frame, a still image does not necessarily need before and after context. In this teaching material, still images are introduced along with tableaux, which will be explained next.

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| Language | Put language (theme) into specific context. The pupils make a still image based on a specific theme (e.g. Happy Family). Realise that there is a wide variety of interpretations for the same theme (e.g. smiling parent and child, the whole family eating a meal together). Where necessary, the teacher asks the pupils playing the characters to say aloud words expressing the characters’ feelings and key words (recently learned vocabulary) representing the image. |
| Drama | 1. Carefully observe and analyse a certain scene. (2) Capture a specific moment. (3) Symbolically express just the essence of the scene. |
| Behaviour | If making still images in groups, work with classmates to make the still images. Look at the still images of other classmates. |

* Tableaux (individual, pair, small group, whole class) →Section 5

Continuous still images. For example, if making a tableau (4 still images) with the theme of ‘A Day at the Café’, the pupils make still images of (1) Preparation, (2) Opening the Café, (3) Serving Customers, and (4) Closing the Café. One group could make a plurality of continuous still images or each group could make 1 still image and these could be linked so the whole class makes one tableau.

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| Language | Put language (theme) into specific context. The pupils make a tableau based on a specific theme (e.g. A Day at the Café). Where necessary, the teacher asks the pupils playing the characters to say aloud words expressing the characters’ feelings and key words (recently learned vocabulary) representing the image. |
| Drama | Add the elements of time and story to the 3 elements of the still images.  Get better at seeing changes in the relationship of the characters over time. |
| Behaviour | If making a tableau in groups, work with classmates to make the tableau. Look at the tableaux of other classmates. |

* Mime (individual, pairs, small groups, whole class) →Section 2

The pupils express the characteristics and actions of a character with the skillful use of gestures, body language and expressions without relying on words.

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| Language | Link language to body movement. In other words, learn that language and body are not separate. Put language and theme into specific context. The pupils mime based on a specific theme (e.g. baseball) but realise that there is a wide variety of interpretations for the same theme (e.g. pitcher, catcher, batter, etc.). |
| Drama | Express words with the body without saying any particular lines. Because the body has to be used to explain something which is usually explained in words, the characteristics and actions of the character become more specific and obvious. In some cases, explanation using the body is easier to understand than explanation using words because it enables sensory or intuitive understanding. |
| Behaviour | When doing a mime in groups, work with classmates to express using gestures. Look at the images of other classmates. |

<Performance Strategies>

* Flashback (individual, pairs, small groups, whole class) →Section 2

Reproduce the scene that comes before a certain event.

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| Language | For example, the character says important lines in a certain scene. Using this drama technique enables the pupils to understand why those lines were said and the background of those lines. |
| Drama | Why did the character act like that? Can explore the motivation of the character that caused the event. Can clarify the actions of the character in that scene by portraying the previous scene. Can explore motivation. |
| Behaviour | Understand that there is always a reason (motivation) for the actions of others. Become able to understand cause and effect. |

　- How to use Flashback in Session 2

* Ask the pupils to imagine what kind of happy events Aka-oni has had with humans in the past based on the hypothesis that Aka-oni’s wish to make friends with humans is because he has previously met humans.
* Once a few ideas of past events have been suggested (e.g. he played with human children, humans helped him, etc.), split the pupils into groups of three or four (the size of the groups will depend on the event). Get each group to choose one of the suggested events and replay the scene.
* Allow time for practising. The teacher goes around each group and decides who will take on the role of Aka-oni and who will play the humans. Then check that the pupils have created the characters properly. Finally, work on developing the group’s performance.
* Call the groups to the front of the classroom (stage) one at a time to present their performance.
* Ask the other pupils (audience) what happened during the performance. Then clarify how this made Aka-oni feel.