AN INNOVATIVE FLIPPED ENGLISH LEARNING METHOD WITH GLOVE PUPPETRY

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ABSTRACT: *In recent years flipped learning has become a popular teaching strategy worldwide. Because of rapid progress in technology and the emergence of a global marketplace, many multimedia tools are used to accelerate learning and enhance English fluency. To help students learn English, this study developed an innovative flipped English learning method using glove puppetry based on a popular Taiwanese tradition. The study's subject is a series of albums for glove puppetry named "Universal Mystery and Dust" (Hwang, 1998). Observation research was conducted to record and code data analysis. Two patterns of dubbing in English with glove puppetry were categorized, four types of role-play identified, and all are explained in detail. The results show the many benefits of teaching with this method as well as the difficulties some students face. The effect of flipped learning is discussed, and practical suggestions proposed.*

KEYWORDS: Adult language education, TESOL for lifelong education, Innovative English learning, Role-Play

INTRODUCTION

Scientific and technological progress offer unprecedented opportunities in education, promising improved teaching and learning outcomes. In the digital age, the most direct communication tools are mobile phones, which are in fact multimedia tools. The popularity of these devices is indicative of how useful they are, allowing users to connect with others almost instantly. The phone's function, however, is not limited to communication. Many phones have advanced cameras and video features—valuable tools for documenting memories, events, and experiences.

In recent years, the use of microfilm has become popular across China. Microfilming is not confined to professional film companies—videos can be created by almost anyone with a smart phone—and many governments and institutions have held microfilm competitions on themes such as education and the environment. Along with the development of online community media, a new media known as "self-media" or "we media" has developed, in which personal shooting can be uploaded to community websites using smart phones, and educators are beginning to take notice. This is not only a new area in education but, increasingly, a useful technology for learning English. Indeed, it is worth noting that, while the pattern of the "flipped classroom" has become a worldwide trend, it is highly likely that the application of smart phones to learning English in the flipped classroom will add to its popularity.

Taiwan is the world's most mobile-intensive country—almost all students have a smart phone—and the application of mobile phone technology to learning will call for innovative ideas. Certainly, by using mobile phones as a method of multimedia learning, filming the performance of English dialogue practices can engage student interest. Part of the reason for this is that most reading consists of static learning, but the practical application of language is

neither static nor do students learn by one method alone. By mixing different situations into language learning, taking multi and dynamic forms and using them interactively, we can create situations that resemble real-world language use. To this end, smart phones as multimedia tools can help innovate design activities and make students feel part of the activity. They can also replace traditional teaching methods with lively student interactions.

Most high-end smart phones offer outstanding camera performance, and achieving high-quality results is easy. Simply turn on the phone's accessibility options and you have several tools for improving shooting results. For example, the low lighting mode will increase the brightness of the subject, and setting a higher resolution will improve image quality. The key features of high-end smart phones as learning tools are as follows: 1) they offer high-resolution photography and advanced camera functions; 2) they have sophisticated playing and brightening tools; 3) they include highly sensitive audio functions; and 4) many come with video and/or photo editing software.

Students can aid language acquisition with microfilming in several ways: 1) by using skills for designing English situational conversations; 2) using narrative skills to establish roles; 3) modelling different answers for different roles; 4) training for teamwork and task divisions; 5) developing fluent language expressions and reflections; 6) being inspired and entertained by role playing; 7) deciding how to present a character's mindset; and 8) learning from linguistic mistakes and correcting them.

Glove puppetry, a type of folk art and an important part of Taiwan's history and culture, was very popular in the 1980s. It is a type of opera using cloth puppets hitherto used in ancient China. Developed by Toshio Huang into a popular form of Taiwanese folk art, it later became mainstream entertainment and attracted large audiences. A popular leisure activity, glove puppetry has revived a traditional visual art in Taiwan.

One reason glove puppetry attracts audiences, apart from its plot design, is that it appeals to an appetite for audio and video technology by creating vivid multimedia effects. Differing from other dramatic arts, glove puppetry's sound is often dubbed, and the puppeteer plays most of the roles and speaks all the words. The engaging part of this is that the puppets integrate seamlessly into the plot changes. Using auditory effects and dialogue, the play insinuates itself into the hearts and minds of the audience. Indeed, it would be hard to enjoy glove puppetry without the conversations and the 'spoken asides' of the glove puppets. Therefore, the dialogue and the asides are *the* indispensable factors of a successful glove puppet performance, and the degree of audience engagement rests on the speaker's language skills.

LITERATURE REVIEW

Although methods for teaching English as a first foreign language are plentiful, many methods have changed from teacher-centered instruction to student-centered learning. This change in teaching and learning structure focuses on giving students the responsibility to initiate their own learning while simultaneously enhancing their abilities to think creatively about the learning process, especially in the flipped classroom. With the help of science and technology and the common learning atmosphere of independent study, English teaching methods have changed from simple to multiple learning types, from passive to active learning, and from fixed to flexible curricula to meet student learning needs.

Among many experts, Jia (2006) says that role-play is sound educational theory, in which the teacher's primary duty is to ensure that class activities go smoothly and learning and educational goals are met. Supporting measures designed by teachers are therefore key to successful learning. Luo (2010) further points out that the role-playing teaching method is different from traditional teacher-centered instruction. To ensure expected outcomes, teachers who use role-playing as an instructional tool need to pay attention to the following points: 1) they should complete a role-definition and illustration of the character's behavior and language as an initial step; 2) teachers and students should plan and be fully prepared beforehand; 3) relevant activities should be implemented for teachers and students to reflect on what they have learned and to evaluate teaching effectiveness. This will benefit not only student interactions but the development of their competency in communication (Lv & Wang, 2010).

From the above studies, then, the key factors in role-playing in the English learning process are the promotion and facilitation of student interactions. Gao (2007) investigated role-play and found that by simulating characters, students learn actively and expand their oral expressions. In other words, student interactions create a kind of discourse teaching, a situation in which students can train and express themselves in terms of separate roles. Role-playing is neither hard to understand nor to implement because students have been role playing since their earliest years. In fact, the application of role-play to learning English is very natural (Liu & Dong, 2011). Indeed, many researchers believe that story design in role play is a creative and innovative learning tool in its own right (Gao and Wang (2011).

Furthermore, some experts maintain that Business English, while emphasizing language expression and communication skills, achieves better results if combined with role play and teamwork (Lee, 2008 & Lv, 2010). We know that cultural issues are important to the process of learning a foreign language, and many studies show that role-play provides vital training for improving the student's cross-cultural communication ability (Wang, 2005).

Let us look now at role-play in English learning. Although the results of the above studies show that the benefits of role-play in English learning are real, it was seldom noticed or thought useful to differentiate a student's English level *within* the activity. Although we are not sure whether the success of role play can be related to the student's English fluency, when we observe students with different learning performances in the teaching scenes, the teaching of role-play may present problems in need of solution. Ma (2013) chose low achievement students as her study subject and found that students do not feel comfortable in the interaction of role-play, which resulted in poor outcomes. The problems her students experienced include: pronunciation, expression, grammar, fluency, understanding of speech, and giving the proper response.

Certainly, role-play needs to consider student ability, grouping, learning content aptitude, before setting the learning goal. What is obvious to all teachers is that in the classroom there are expression problems. No matter how diverse the students' English abilities are, many students are too shy to speak up, which usually delays the progress of the class. It is particularly common for Asian students who are not used to speaking in public. This study, therefore, proposes a flipped English learning method using glove puppetry, which encourages students to switch attention from themselves to hand puppets and so enjoy learning a new language.

In view of this purpose, the study starts with a literature review to summarize the main points of the flipped English learning method with glove puppetry, including prior planning, close teamwork, student encouragement, interaction enhancement, cultural discussions, and

reflective activities. We believe these factors can be used effectively in role-play activities.

Therefore, to build an in-depth practical approach and discussion for role-play, this study applies well-known glove puppetry of traditional Chinese culture as the study's subject, the purpose of which is to see how role-play facilitates English learning through activities with glove puppetry. The specific goal is to feature quick responses and improve language proficiency in the play of glove puppetry. We believe that this is not only worthwhile research, but also an effective culture-based educational tool.

METHOD

We know that students learning English face several dilemmas: 1) learning English is viewed as a tool for passing examinations; 2) students focus on memory and not on real life applications; 3) students pay greater attention to reading and grammar than to speaking and listening skills; 4) they learn but do not *use* their learning; 5) learning by rote does not teach students to think by analogy; and 6) their speaking tone is flat when reciting English, so it is hard to identify the emotional context.

Based on the above, the study conducted conceptual analysis of qualitative research to improve students' motivation and performance. Forty senior high school students participated in the study and were interviewed after practicing four types of learning patterns and two types of dubbing. Their opinions were categorized as 'pro' or 'con', and used as questions in the survey for understanding their perspectives about the teaching method. The results are offered for further discussion and suggestions.

By applying the idea of speaking aside with glove puppetry, students film their role-play, taking turns to dub and describe in English what happens in the videos. The process can be divided into different modes and themes. To illustrate important patterns, students can use charts to show their concepts, plans and operations.

The study adopts the observation-research approach proposed by Gwo (2001). The study's subject is a series of albums for glove puppetry named "Universal Mystery and Dust" (Huang, 1998), divided into parts 1 and 2, each of which consists of ten disks. The study content includes a) analyzing the language used in the plot; b) understanding the nature of sound—for example, whether the sounds are mantras, dialects, or if they use humor for meaning; c) observing and listening to the connection between characters and voices in the film; d) telling if they belong to the dialogue; e) telling if the language used is what the characters think (note: we cannot read what the character thinks, so characters need to express their own opinions for what they think). Consequently, the following procedure starts from selecting/telling, recoding, and coding what can be discussed and then gathers useable dialogue with complete content and precise meanings. The following expressions and content have been excluded from the study data because they are not meaningful (such as mantras, dialects), incomprehensible, incomplete expressions or too short and simple in their expression. The movement and action played by the puppets are not included in the data, either. These constitute the study's limitations.

FINDINGS

The study divided learning English with glove puppetry into two patterns: 1) authentic role-play and 2) dubbing or speaking aside. Each pattern was further categorized into several types according to the situation and the number of participants.

Authentic role-play is further divided into four types: a) Dialogue playing; b) Conversation with multiplayers; c) Show and Tell; d) Interactions by two groups. The research findings are shown in Table 1 and Table 2.

Dialogue analysis for *Universal Mystery and Dust* (Part 1)

Part 1 takes 09:32:35 (hh/mm/ss) (Disk 1-10). It focuses on laying out the mystery and creating tension in the plot. The dialogue patterns and frequency are recorded as Table 1.

TABLE 1. The Frequency of the Styles of Dialogue from "Universal Mystery and Dust" (Part 1)

	Styles of Dialogue	Disk 1-2	Disk 3-4	Disk 5-6	Disk 7-8	Disk 9-10
1	Dialogue playing	29	23	25	28	26
2	Conversation with multiplayers	8	6	9	11	12
3	Show and Tell	32	29	26	28	24
4	Interactions by two groups	6	7	5	8	6

In Part 1, the highest pattern is in *Show and Tell*, which is calculated as 139 times, and the rest of the frequencies are listed in order: *Dialogue playing* 131, C*onversation with multiplayers* 46, and *Interactions by two groups* 32.

Dialogue analysis for *Universal Mystery and Dust* (Part 2)

Part 2 takes 09:17:46 (hh/mm/ss) (Disk 11-20). It focuses on exploring the mystery and restoring the truth to the plot. The dialogue patterns and their frequencies are recorded as Table 2.

Table 2. The Frequency of the Styles of Dialogue from "Universal Mystery and Dust" (Part 2)

	Styles of Dialogue	Disk 11-12	Disk 13-14	Disk 15-16	Disk 17-18	Disk 19-20
1	Dialogue playing	31	28	24	33	22
2	Conversation with multiplayers	8	11	10	13	9
3	Show and Tell	29	26	21	24	28
4	Interactions by two groups	11	7	8	6	9

In Part 2, the highest pattern is in *Dialogue playing,* which is calculated at 138 times, and the remainder of the frequencies are listed in order: *Show and Tell* 128, *Conversation with multiplayers* 51, and *Interactions by two group*s 41. The following provides details on how to prepare and run the play, and the effects teachers and students can expect.

RESULTS

Authentic Role-play

Dialogue playing

Dialogue between two people is the most popular form in glove puppetry. The operator controls the puppets with two hands, and the dialogue is usually divided into two types, friendly or opposing. The relationship includes dialogue between lovers, couples, or among friends, teachers, and students; and themes cover areas such as encouragement, affection, emotion, chivalry, and martial arts. However, the opposing content constitutes the antagonist and related content can cover controversial themes, including defamatory statements, provocative speeches, or framed affairs. This feature is appropriate for designing gestures and emotional expressions for characters because expressions and language often combine easily. Moreover, the plot's climax allows students to work out how to combine language-use and emotional states.

Conversation among multiplayers

There are many characters 'on-screen,' and each character's characteristic is unique, having a special meaning in the plot. For example, "My dad is humorous, but his jokes are always viewed by us as lame. Whenever there is a cockroach, my dad shouts 'You are so dead!' along with my mom's screaming. He is so proud of being helpful in this family whenever he finishes his mission." With different characters in play, cross-talking forms a stimulating picture. This type of multi-user dialogue is commonly used in glove puppetry, rendering stories lively and amusing, and draws the viewer's attention to unexpected scenes.

Show and Tell

Watching Videos - The story in glove puppetry is played chiefly by the performer's hands. When a character shows up, along with a self-single performance, other roles can appear at the same time. However, to allow multiple roles on-screen, the performer must frequently exchange puppet roles on their hands, and characters can talk only in turn. This is so that people can focus on the character who talks. With this method, learning English activities can be developed in two ways: 1) by showing videos (instead of pictures) and playing in relays, and 2) by watching videos and telling the entire story by oneself. The application of images and pictures can form a theme and story, and those images and visual effects can be offered by students or teachers. Students watch the videos, talking one at a time at the beginning of their training, and then, when they feel sufficiently confident and familiar with the operation, they can advance to the next step of showing and telling the story entirely by themselves. This helps students to experience events as they happen and to learn how to organize their ideas and expressions beforehand.

Explaining the plot - glove puppetry is rich in plot. It is not easy to present a complete story because the operation of glove puppetry in restricted in time. To convey meaning and help audiences to understand the story's details, the characters must explain the plot and deliver its main points, which is key to the pattern of 'Show and Tell.'

Interaction by Two Groups

The climax in glove puppetry usually has two confrontational groups. This may lead to fights,

acrobatics, and martial arts, bringing the plot to its conclusion. Based on this concept, the plot's design and arrangement can begin with a conflict or contradiction, which the students try to solve. Moreover, two groups meeting face to face create an unequal relationship, such as superior to subordinate, teacher to student, manager to worker, or friend to friend, all with different points of view.

Acting and Dubbing

Learning English using glove puppetry can be divided into two patterns: one is played and dubbed by one individual, and the other, while played by several people, is dubbed by only one person. In the process and operation of the play, strategies should lead to effective teamwork.

Playing and dubbing by one individual

This is the method by which acting and dubbing are designed and performed by one person only. Because this person can decide all scenarios and create all conversations, it is usually chosen by students with a high degree of English proficiency. Moreover, students are challenged by a higher level of creativity and content.

Playing by many but dubbing by one

This is accomplished by a team, so every member needs to create scripts and plot ideas through discussion and brainstorming, and then, after practice, record the performance with smart phones. If necessary, adjusting roles will ensure that each person is assigned the right role. During practice, all members start from a state of unfamiliarity and move to a familiar state, closing in on the characters, mentally and physically.

Whenever the videos are finished, the players can switch to other members in other teams to make advanced dubbing and spoken asides. From this, students learn to talk in character order and imitate expressions according to distinctive characteristics. They usually feel funny and empowered when they follow what their classmates say in the videos.

During the learning process, every student could share his/her experiences and performance with other members to absorb oral expressions and enhance expressions. Clearly, dubbing training needs to be as natural and stable as possible, as students give up reading monotonously one word at a time. Instead, they will learn to understand the role of each character, the working conditions as well as their psychological motivations to make the interpretation. Students cannot help being immersed in the plot, learning not only to communicate various roles, but also to experience similar real-world situations, which facilitates natural foreign language learning.

DISCUSSION

The following table (Table 3) shows the effectiveness of playing four types of learning pattern and two types of dubbing with glove puppetry. Forty students participated in the teaching method. The questionnaire designed by the researchers was used to probe into the students' perspectives toward the effectiveness (pros and cons) of this innovative learning method. It contains 14 statements rated on a 5-point scale, ranging from 1 (strongly disagree) to 5 (strongly agree).

'Pro' means that which benefited students with their skill training, expression, comprehension, and social abilities. 'Con' means the restriction students experienced in their performance progress. 'Problem of Time' refers to a lack of awareness about when to start and stop. 'Problem of Speed' occurs when students cannot catch up with the others or the character in the video. 'Problem of Plot' usually entails an unfamiliarity with the overall story. 'Problem of Content' details what happens when students are confused about plot details, causing them difficulties with how to continue the play. 'Problem of Personality' refers to any misunderstanding and/or difficulty for imitating the characters' conduct.

Table 3. The Effectiveness of Glove Puppetry by Comparing Pro and Con

Items	Pro		Con		
	Mean	**SD**		**Mean**	**SD**
Speaking	3.15	1.16	P of Time	2.70	1.02
Expression	3.45	1.22	P of Speed	3.61	1.27
Emotion	2.82	1.05	P of Plot	2.11	0.86
Imagination	3.17	1.16	P of Content Details	3.05	1.11
Organization	2.63	1.00	P of Personality	3.65	1.35
Main idea	2.60	0.89	P of Voice	3.80	1.19
Memorization	3.61	1.09	-	-	-
Interaction/teamwork	3.83	1.17	-	-	-

Note: P=Problem

The above survey shows, in order, the learning benefits of interaction/teamwork, memorization, and expression. Furthermore, the dilemma of learning English by playing glove puppetry will occur when students imitate voices and imagine what the characters think while accelerating their speech. The following statements were recorded after the students' performances.

Numerous task-based studies compare the effects of monologues and dialogues. Dialogue versions consist of topics such as talking on the phone, ordering in a restaurant, shopping, finding help from someone, greeting, expressing opinions, and small talk; while examples of monologues are leaving phone messages, talking to customer service on the phone, placing an order with an automated machine, giving self-instruction, and story-telling. In one study, Skehan, Bygate, and Swain (2001) defined a task for learners to use language that emphasized meaning. They found that monologues produce more fluency than dialogue and interactive tasks, but had less linguistic complexity (Bygate, 2001). Nevertheless, a more recent study finds that dialogue produces higher performance of lexical complexity, word accuracy, and speech fluency with fewer pauses than monologues because of more interactive practices (Michel, 2011). However, other studies show that fluency and proficiency correlate with monologue rather than with dialogue, although the rate of speech is faster with dialogue (Gilabert, Baron and Levkina, 2011). Giles (2016) believes that dialogues are more fluent and faster than monologues, and have fewer pauses, while students did well on language complexity in either speech units or clause application.

- *"Watching videos and telling the entire story with glove puppetry helped me catch up with the main idea of the story as well as the details of the plot. And I felt comfortable talking in public because I*

am playing with the puppetry, and I am not alone on the stage."

(Pro: Main idea, Speaking)

• *"Advanced practice of designing the plot by ourselves is good for us to think of questions and problems and helps move the conversation along smoothly."*

(Pro: Interaction/teamwork, Organization)

From the above task-based studies, we can see that dialogue and monologue have special educational functions that serve either fluency or complexity during the learning process. There is little doubt that both are important goals for teachers and students: both occur all the time, for which reason they are integrated into teaching materials. Thus, this study proposes teaching English with glove puppetry, to cover the many kinds of dialogue and monologue patterns in everyday speech, and because dubbing in glove puppetry is both a practical and useful way for students to become familiar with pronunciation skills—speech sounds, word stress, and intonation (Giles, 2016).

• *"Yes, indeed. But I did not know when it was my turn to show up. I need to listen very closely to what you said, or I will miss a little when I need to speak. I have to concentrate to work well with others."*

(Con: P of time; Pro: Interaction/teamwork)

• *"I cannot follow the character with a very fast speaking speed. I hope my teacher can assign me a task that fits my interests."*

(Con: P of speed)

• *"I am OK with the task my teacher gave me. I think I would like to try more challenging characters next time."*

(Pro: Speaking)

The exercise of one person playing many characters in story-telling allows him/her to play various roles from beginning to end. During the conversation, the cast tells stories and moves a little in time with different props or masks used simultaneously. The timing of props and masks is based on the plot and the speaker's expression and interpretation. The advantage of this type of story-telling is that it encourages creativity and imagination.

• *"I found the video gave me an incentive to change the plot a little for unexpected development. For example, Cliff wolf fought with Snow flyer and Drunk knight without any results. Once there is an interruption of a giant beast, it must be extremely interesting to see the battle between the gods and the beast."*

(Pro: Imagination)

Frequently, the glove puppet story needs separate set decorations to accompany the cast. Because of this, we found that students can work out different actions in the play. Even a tone of voice differs with different casts, yielding different speaking sound qualities. To achieve an

appropriate effect, English learning can combine different props and masks so that students can imitate and learn expressions and tones by themselves.

> • *"The plot inspires me to learn how to talk with other characters and how to express my feelings, whether laughing out loud or pretending to cheat somebody."*

(Pro: Expression, Emotion)

> • *"When we play with glove puppetry, I still need to work with my classmate on how to create special effects, which is a challenge for brainstorming."*

(Pro: Interaction/teamwork, Organization)

Why glove puppetry dubbing is unique springs from the following features: 1) an individual plays all roles and dubs for all; b) the performer designs different tones, voices, gestures, and catchphrases for all roles, such as protagonists, supporting roles, clowns, and comedians; c) the character of each puppet is carefully designed so that audiences may find that the voice and tone closely matches its characteristics, personality, or even emotional state; d) the performer dubs according to different problems and situations; therefore, the voices are flexible, expressing emotions such as happiness, anger, sadness, delight, love, evil, being needed, and desired…and so on; e) expressions are also different in terms of the characters' profession; for example, scholars and officials speak carefully, general citizens speak loudly and sometimes crudely, and the comedian makes people laugh and feel happy.

> • *"The small puppets are so funny that I tried to follow the way the character talks in the video to make my puppetry seem alive."*

(Pro: Emotion)

> • *"Now I understand how hard it is to pretend different voices for*
>
> *different people when I dub by myself. It is not interesting and extremely*
>
> *tiring. My classmates also get easily confused when they are not clear about*
>
> *which character is on."*

(Con: P of voice; P of Content details)

> • *"It is weird to pretend a girl's voice from a boy's mouth when dubbing; however, the good thing is I can try as many characters as I like to act out different characters with a variety of tones, speed, and emotion."*

(Con: P of voice; Pros: Speaking, Emotion)

Let us now imagine when students cannot use the language easily and freely. It would, of

course, be impossible to express themselves well. This study suggests that the best model for teaching English as a Foreign Language is to use glove puppetry. By learning acting and dubbing, performers can understand and appreciate each role in their videos. Similarly, the performers in the glove puppetry should fully interpret each role in the drama, not only on the level of complete assimilation but also according to the character's personality and psychological make-up, which allows participants to present their motives through language and performance. This is key to successful glove puppetry.

> • *"It is easy to figure out each puppet's character, but it is hard to pronounce the names of the gods and characters; we need to spend time to catch up with the speaker's speed."*

(Pro: Speaking, Con: P of Speed)

The following summarizes what this researcher learned from her students:

a. English learning is, for the most part, an endless series of memorized tasks; it should, however, be cultivated to equip students to use English in everyday situations.

b. The flexible application of language learning must be based on a variety of factors, including: social, psychological, and emotional factors.

> • *"I think telling the entire story with glove puppetry benefits my imagination, creativity, and memory."*

(Pro: Imagination, Memorization)

> • *"Interaction by two groups made me enjoy inferring what happens next, and to have an opportunity to observe different performances by different people. This makes the English-speaking class more entertaining."*

(Pro: Interaction/teamwork, Imagination)

From the above, we see now the benefits that many students find in this teaching method, together with some of the problems they encounter. The purpose of teaching with the use of glove puppetry is for students to work and understand cognition and emotions from different perspectives and to learn how to express, communicate, and interact effectively. By participating in the simulation process, teachers and students work together (or design alone) to transform the language in the books into actual experiences and practical training. This study finds that the flipped English learning method with glove puppetry is highly effective as an English learning model at TESOL.

> • *"When I have a conversation with multiplayers, especially before the climax with martial arts, the horror, thrill, suspense, mystery of the plot… I am almost breathless, which is a wonderful experience for practicing English."*

(Pro: Speaking, Emotion, interaction/teamwork)

- *"When I am telling the story, I have to discuss with my classmates*

  some details to collect my thoughts on what and how to express what

  happens, before stepping on stage."

(Pro: Interaction/teamwork, Organization, Expression)

The implementation of English education in Taiwan occurred later than in many other non-English-speaking countries. For traditional English teaching at the junior high-school level, most teachers prefer a linear teaching style, where teachers explain and students listen, or students follow teachers as they read aloud, or students are asked to follow a recorded voice and then read aloud, which is a type of reading English but not speaking English. Teach one sentence, learn one; teach ten, learn ten—a fixed methodology which many students find frustrating and discouraging. The result is rigid soulless learning. Although English grammar and reading ability are important language skills, if the language cannot be applied to real life, it will slow the student's learning progress. This is a common occurrence in most non-English-speaking countries. However, the flipped English learning method can provide students with enriched experiences in simulation and performance. Moreover, it can be used as self-directed learning to design many kinds of native themes that students themselves feel interested in, fostering sound learning and study.

The glove-puppetry English learning model proposed by this study is based on the idea of activated English learning stressed by many works on effective English teaching. In this way, learning English is more challenging and interesting (Li, 2004; Zhong, 2008; Wang & Jiang, 2009). Also, in the process of filming performances with English dialogue, learners are expected to accomplish their tasks. Thus, their learning orientation is more active and flexible. The method proposed by this study not only improves grammar, vocabulary, and social competency using linguistic functions, it uses complex language phrases to accurately and fluently tackle daily situations (Liao, 2004). It also helps to increase the learning effectiveness of various cognitive competencies in learning a language, from recollection to application to flexible use, so that learners can progress through fun, sharing, and repeated reviewing.

In Taiwan, there is a shortage of research ideas about the social and cultural context for teaching English (Liu, 2001). This study offers English teachers not only a method for teaching English, but also an understanding of the meaning and origins of language within a social and cultural context. The background to the glove-puppetry English learning method is the performance culture, which has been cherished in Taiwan for generations. In essence, it is a learning method that transcends popular songs and modern dramas in English. By presenting the social and cultural context, this method popularizes learning English in a unique Taiwanese context, integrating digital learning (Fan, 2006) and mobile technology, sharing experiences, and continuously updating competency performances.

The value of the method proposed by this study is similar to game teaching, including fun-orientation and motivation, which is supported by several scholars specializing in English teaching (Hsieh, 1991; Wang, 2005; Chen, 2015). Moreover, this learning model is not just about competition and games; learners participating in a performance must work out their character's psychological disposition and aim for a plausible and entertaining overall performance, with the added-value of providing an artistic performance in relation to language leaning and to self-realization through language.

Learning English by reading books, watching TV and movies, listening to audio recordings, or listening to radio broadcasting is not as effective as speaking English (Tseng, 2003), and speaking English is not as good as using it with experiences (Liang, 2003; Zeng, 2005). Teacher-centered English teaching methods struggle to keep up in a digital age, but cooperative learning through interaction is one way to increase learning efficiency (Liang, 2010; Bai & Wang, 2010; Chen, 2010). The method proposed by this study provides not only simulated experiences of speaking in real contexts, but also practices performance arts with cooperative learning contexts. Thus, the study creates not only the charm of "educating through entertainment," a popular traditional maxim, but also of "learning through acting," a new maxim for English learning.

CONCLUSION

The reason glove puppetry is so remarkable is that it appeals to different people for different reasons. Apart from modern drama's costume design and special effects, the key factor lies in its kaleidoscopic plot changes, coupled with unique ways of dubbing. To achieve a consummate performance, the performer needs to meet two requirements: proficient memorizing and agile reflections. Both form an indispensable ability in the student's dynamic dialogues. We believe learning language is not about memorized tasks; instead, we think students should learn how to start from basic memorization and develop proficiency creatively, training themselves to be flexible and critical thinkers. The function of dubbing for puppets perfectly matches language learning and the ways of expressions that students need. Students also feel that their dubbing integrates with their creativity and performance, turning learning into an enjoyable activity.

Learning English with glove puppetry not only includes the advantages of the major English teaching methods, but also, more importantly, solves the problem of insufficient interaction so familiar to classroom teachers. It involves both audio and video skills, played by students with distinct roles, which motivates them with a sense of achievement. It can be viewed as an innovative learning method using digital technology and the performing arts. Through the analysis of this teaching method, students are encouraged to play characters, integrate four skills in one scene, and improve fluency. With digital filming, students can check their correct expressions, pronunciation, and natural reactions. We found that many keep on self-correcting, adding to their strengths while strengthening their weaknesses, and actively enhancing the practical ability for English dialogue when reviewing the videos. It is worth promoting this learning method because, through teamwork, students finally learn 'the hidden curriculum,' assigning roles, collaborating effectively, and cultivating friendships.

RECOMMENDATION

The following are suggestions for teaching English using glove puppetry: 1) glove puppetry can be included easily in formal teaching options; 2) it can be included in English activity options; 3) students can show their work on the web and reproduce experiences; 4) before class, teachers need to prepare and communicate with students, so that students understand the learning goals and which steps to follow. Because the film is directed, played, shot, and presented by the students themselves, the teacher, as consultant, is expected to give students

support, including memorizing lines, grammar proofreading, editing, as well as instruction on pronunciation, voice, and intonation. Students record what teachers suggest, which can form part of their portfolios and one of multiple assessment methods; 5) the teaching method can be used as a 'hidden curriculum' and designed with a reward system, such as 'best director', 'best screenwriter', 'best content', 'best oral expression', to achieve the goal of "Learning by Entertaining".

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