

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

The Ohio New State Standards Addressed in the Lesson Plans

- **History** – 6.2. Early civilizations (India, Egypt, China and Mesopotamia) with unique governments, economic systems, social structures, religions, technologies and agricultural practices and products flourished as a result of favorable geographic characteristics. The cultural practices and products of these early civilizations can be used to help understand the Eastern Hemisphere today.
- **ELA** – R.L.6. 1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- R.L.6.3. Describe how a particular story’s or drama’s plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- R.L.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
- R.L.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- R.L.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.
- R.L.6. 7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.
- R.L.6.9. Compare and contrast text in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.
- R.L.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
- **W.6.3.** Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.
 - a. Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
 - b. Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

- W.6. 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3).
- W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 6.)
- SL.6. 1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- SL.6. 2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
- SL.6.3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
- SL.6. 4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- L.6. 1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.6. 2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- L.6. 3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.
- L.6. 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

Lesson Plan - The Teaching of *Mulan*

CHINA ~ In conjunction with the ancient culture of China, and the story of *Mulan*, I have chosen the “Poem of *Mulan*” to use with my 6th grade class.

木兰词逸名

mu` lan` ci` yi` ming`

THE BALLAD OF MULAN – Anonymous

冯欣明英语翻译及拼音（简体版）

- English Translation and Pinyin by Feng Xin-ming (Simplified Chinese Script) –

(Note: Pinyin to enable entry by ordinary keyboard: ji- = first tone, ji' = second tone, ji^ = third tone, ji` = fourth tone.)

唧唧复唧唧，木兰当户织。

ji- ji- fu` ji- ji- , mu` lan` dang- hu` zhi- ji ji again ji ji,

Mulan in front of door weave

“*Ji ji,*” and “*ji ji,*” *Mulan weaves in front of the door.*

不闻机杼声，惟闻女叹息。

bu` wen` ji- zhu` sheng- , wei` wen` nu^ tan` xi

- not hear machine shuttle noise, only hear daughter sigh - -

“Now we don’t hear the loom shuttle; we only hear our daughter sighing.”

问女何所思，问女何所忆？

wen` nu^ he` suo^ si- , wen` nv^ he` suo^ yiask

daughter what of think, ask daughter what of remember

Daughter, what are you thinking about? What are you nostalgic over?”

女亦无所思，女亦无所忆，

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

nu[^] yi^ˋ wu^ˊ suo[^] si- , nv[^] yi^ˋ wu^ˊ suo[^] yi

daughter also none of think, daughter also none of remember

“I am not thinking about anything, and I am not nostalgic.

昨夜见军帖，可汗大点兵，

zuo^ˊ ye^ˋ jian^ˋ jun- tie^ˊ, ke[^] han^ˊ da^ˋ dian[^] bing

last night see army notice, khan - - big roll-call soldiers

Last night I saw the conscription notice; it's the Khan's Great Call-up.

军书十二卷，卷卷有爷名。

jun- shu- shi^ˊ er^ˋ juan^ˋ , juan^ˋ juan^ˋ you[^] ye^ˊ ming^ˊ

army book ten two roll, roll roll have father name

There are twelve scrolls of army rolls, and every scroll has Father's name.”

阿爷无大儿，木兰无长兄，

a-ye^ˊ wu^ˋ da^ˋ er^ˊ, mu^ˋ lan^ˊ wu^ˋ zhang[^] xiong-

“ah” father no big son, mu lan no elder brother

Father has no elder son; I have no big brother.

愿为市鞍马，从此替爷征。

yuan^ˋ wei^ˊ shi^ˋ an- ma[^] , cong^ˊ ci^ˋ ti^ˋ ye^ˊ zheng

wish for market saddle horse, from now for father campaign

Let me buy saddle and horse, and go to war in Father's place.”

东市买骏马，西市买鞍鞞，

dong- shi^ˋ mai[^] jun^ˋ ma[^] , xi- shi^ˋ mai[^] an- jian

east market buy fine horse, west market buy saddle saddle-skirt

In the east market a fine horse is bought; in the west market, a saddle and its skirt;

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

南市买辮头，北市买长鞭。

nan' shì' mai' pei' tou', bei' shì' mai' chang' bian'
south market buy bridle - - , north market buy long whip

In the south market, a bridle; in the north market, a long whip.

旦辞爷娘去，暮宿黄河边，

dan' ci' ye' niang' qu' , mu' su' huang' he' bian
morning leave father mother go, evening sleep Yellow River side

In the morning she says good-bye to her parents; in the evening she sleeps at the side of the Yellow River.

不闻爷娘唤女声，

bu' wen' ye' niang' huan' nu' sheng
not hear father mother call daughter sound

She doesn't hear the sound of parents calling her,

但闻黄河流水声溅溅。

dan' wen' huang' he' liu' shui' sheng- jian- jian
but hear Yellow River flowing water sound "jian" "jian"

But hears the sound of the Yellow River's water going "*jian, jian.*"

旦辞黄河去，暮宿黑山头，

dan' ci' huang' he' qu' , mu' su' hei- shan- tou'
morning leave Yellow River go, evening sleep Black Mountain head

In the morning she says good-bye to the Yellow River; in the evening she sleeps on the Black Mountain.

不闻爷娘唤女声，

bu' wen' ye' niang' huan' nu' shengdo-

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

not hear father mother call daughter sound

She doesn't hear the sound of parents calling her,

但闻燕山胡骑声啾啾。

dan` wen` yan` shan- hu` ji` sheng- jiu` jiu`

but hear Yan Mountain barbarian horsemen noise “jiu” “jiu”

But hears the sound of the Yan Mountains' barbarian horsemen going “*jiu, jiu.*”

万里赴戎机，关山渡若飞，

wan` li` fu` rong` ji- , guan- shan- du` ruo` feiten-

thousand mile attend war opportunity, passes mountains cross like flying

For thousands of miles, she goes wherever the battle takes her, crossing passes and mountains as if she flew.

朔气传金柝，寒光照铁衣。

shuo` qi` chuan`jin- tuo` , han`guang- zhao` tie` yi`

northern air transmits golden night-watch-claps, cold light shines-on iron clothes

Frigid air transmits the night watch claps; frosty light illumines the iron armor.

将军百战死，壮士十年归。

jiang- jun- bai` zhan- si` , zhuang` shi` shi` nian` gui

general - - hundred battle die, strong men ten years return

Generals die after a hundred battles; heroes return after ten years' time.

归来见天子，天子坐明堂，

gui lai` jian` tian- zi` , tian- zi` zuo` ming` tang`

return come see heaven son, heaven son sit bright hall

They return to see the Son of Heaven, sitting in the Bright Hall.

策勋十二转，赏赐百千强。

ce` xun- shi` er` zhuan` , shang` ci` bai` qian- qiang`

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

scroll merit ten two promotions, award gift hundred thousand strong

The merit scrolls confer twelve promotions, awarded to thousands of strong men.

可汗问所欲，木兰不用尚书郎，

ke[^] han' wen' suo[^] yu' , mu' lan' bu' yong- shang' shu- lang'

khan - - ask what want, mu lan doesn't use administer books official

The Khan asks what she wants. “Mulan doesn't need to be an Imperial Cabinet Official,

愿借明驼千里足，送儿还故乡。

yuan' jie' ming' tuo'qian- li[^] ju', song' er' huan' gu' xiang

wish borrow bright camel thousand mile feet, send child return old village

I'd like a good camel's thousand-mile hooves, to carry me back home.”

爷娘闻女来，出郭相扶将。

ye' niang'wen' nu[^] lai', chu- guo' xiang' fu' jiang

father mother hear daughter come, leave city-wall each-other support support-help

Hearing that Daughter is coming, the parents come outside the city walls, supporting each other.

阿姊闻妹来，当户理红妆。

a-zi' wen' mei' lai', dang- hu' li[^] hong'zhuang-

“ah” big-sister hear little-sister come, in-front-of door puts-on red makeup

Hearing that Little Sister is coming, Big Sister puts on her makeup in front of the door.

小弟闻姊来，磨刀霍霍向猪羊。

xiao[^] di' wen' zi' lai', mo' dao- huo' huo' xiang' zhu- yang'

little little-brother hears big-sister come, grind knife “huo” “huo” towards pig goat

Hearing that Big Sister is coming, Little Brother sharpens the knife, eyeing the pig and goat.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

开我东阁门，坐我西阁床。

kai wo[^] dong- ge' men', zuo` wo[^] xi- ge' chuang'

open my east bedroom door. sit my west bedroom bed

“I open up my east bedroom door; I sit on my west bedroom bed.

脱我战时袍，著我旧时裳。

tuo- wo[^] zhan- shi' pao', zhuo' wo[^] jiu` shi' shang`

take-off my war time coat, put-on my old time clothes

I take off my wartime clothes; I put on my old times dress.”

当窗理云鬓，对镜贴花黄。

dang- chuang- li[^] yun' bin` , dui` jing` tie- hua- huang'

at window arrange cloud temple-hair, facing mirror paste flower yellow

At the window she arranges cloud-like hair; facing the mirror she pastes on her yellow forehead ornaments.

出门看伙伴，伙伴皆惊惶，

chu- men' kan- huo[^] ban` , huo[^] ban` jie- jing- huang'

come-outside door see partner - - , partner - - all afraid shocked

She comes out to see her comrades; her comrades are all shocked.

同行十二年，不知木兰是女郎。

tong' xing' shi' er` nian', bu` zhi- mu` lan' shi` nu[^] lang'

together march ten two years, do-not know mu lan is female lady

“We march together for twelve years, and we don't know that Mulan is a lady!”

雄兔脚扑朔，雌兔眼迷离，

xiong'tu` jiao[^] pu- shuo` , ci' tu` yan[^] mi' li'

male rabbit feet hops beginning, female rabbit eyes indistinct unclear

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

“The male rabbit hops from the beginning; the female rabbit’s eyes are misty;

两兔傍地走，安能辨我是雄雌？

liang[^] tu[^] bang[^] di[^] zou[^] , an- neng ’bian[^] wo[^] shi[^] xiong[^] ci[^]

two rabbit along ground run, how can distinguish I is male female

Both rabbits are running along the ground; how can you tell whether I am male or female?”

<https://u.osu.edu/chineseresources/> **HYPERLINK**

<https://u.osu.edu/chineseresources/poem-of-mulan/> **poem-of-mulan HYPERLINK**

<https://u.osu.edu/chineseresources/poem-of-mulan/> (Found the poem translation via this web page, under Tsio Dug – Chinese Website with Chinese and English reading: [Mulan Ballad](#))

DAY 1 (45 – 60 min.)

Essential Question: How do we know what is true? (Ties into a unit in our 6th Grade literature anthology: *Prentice Hall Literature, Language and Literacy*)

Introductory Activity (Vocabulary) - On the floor, put the following words on white copy paper, a word or phrase per paper: **loom shuttle, nostalgic, sighing, conscription notice, Khan, scrolls, rolls, saddle and skirt, bridle, Yellow River, Black Mountain, Yan Mountains, barbarian, passes, Son of Heaven, Bright Hall, promotion, cloud-like hair, forehead ornaments, comrade, China, ancient, and misty.** (Also have these words written on a piece of chart paper or on a SMARTboard page to show later. Have a handout with them on, as well, to pass out to each student.) Have the children walk around and take notice of each word/words. Allow them a couple of minutes to carefully think about each one. Then tell them to stop by a word that intrigues them or is interesting to them. (It’s okay for there to be more than one child by the same word.) Call on various students to explain what it is about the word(s) that intrigues them.

Next have the students find a word that they absolutely have no idea what it means. If the students have several words they don’t know, have them go to a word where no one is yet standing until all the unknown words are taken, then they can start doubling up. Make markers available so that the students can write their names on the paper by which each is

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

standing. There may be two to three names on one or more papers. Collect all the papers. Have the students sit down while the teacher circles the words on the chart paper or the SMARTboard that the students indicated they didn't know. Have a student pass out the handout with all the words to each student.

Now call on students who think they know what the circled words mean. Have them share their definitions. Make sure to ask why they believe that to be the definition. As a student gives the definition, copy it in the first box by each word. Have students either copy as the teacher is writing or as they listen to their classmates. The second box is for the students to change definitions as they either act out the poem and hear the words in context or as they look in an online dictionary once they've read the poem themselves. This will eventually result in a "product" the teacher can collect at the end.

Process Drama – Group portraits. This is an activity to explore family responsibilities and the emotions they stir. If there is time, have the class do this after the Vocabulary Activity or save it for the following day. Divide the class into groups of five. One student should be the father, one should be mother, the oldest daughter, the middle daughter, and the young son. Without the students talking, have each group form a tableau of what chore each family member would do at their home. Have them express joy in their jobs. Freeze. The teacher at this moment then walks around to the various groups interviewing a person or two from each group finding out what family member he/she is, what the chore is, and why they are happy. Now, the students in each group needs to change to a different family member of the five choices, select a chore he/she doesn't like, and show dislike or displeasure. Freeze into a tableau. Again, the teacher walks around to the various groups interviewing a person or two from each group finding out what family member he/she is, what the chore is, and why they hate the job. One more time, have the members of each group switch characters, chose a chore, and sigh about the chore he/she is doing. Have the students freeze. Once more, the teacher walks around, interviewing the students asking who, what, and why. This time, the teacher should really explore what is making the family member sigh. Now, have the characters in the group remain the characters they are, but this time chose a chore they believe their character would have done hundreds of years ago. Have them practice a minute or two, then have them freeze a pose, but still showing themselves sighing. Why would your character still be sighing? Did your reason change? Make certain that the students give a "because" with their answer. For example, "I am the mom in the family, and I ran out of soap to do the laundry. Since I have to make everything from scratch, I am going to get behind in the laundry because it takes almost a full day to make soap. Besides that, it really reeks whenever I need to make soap. Now, I'll get behind with my wash, because that also takes a full day because I go to the river, wash everything by hand, and then hang it all to dry. It's a nice day today. It might rain tomorrow, and then how will my clothes dry? It's just difficult getting behind like this."

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

Reading – To each student, pass out the first stanza of the poem:

“*Ji ji,*” and “*ji ji,*” she weaves in front of the door.

“Now we don’t hear the loom shuttle; we only hear our daughter sighing.

Daughter, what are you thinking about? What are you nostalgic over?”

“I am not thinking about anything, and I am not nostalgic.

The teacher should start asking each group, based on this first stanza of an old poem, how will you change your tableau? What job is being done? Who is doing it? Why is the person sighing? Have them freeze their new tableau. The teacher needs to choose one that is really expressive. Have other class members chose to “speak” for a frozen student in the tableau. He/she can say what the weaver is thinking, the father, the little brother, the mom, or one of the sisters. Do this with another group. Now ask, if any member of any tableau would like to speak what is going through his/her mind as the character in the tableau. This is not a monologue. Only one, two sentences at the most. How will we know if the daughter is truthful or not? Scribe the different responses on chart paper or the SMARTboard. Also, before the next period, encourage the students to find the definitions of the vocabulary from the previous day.

DAY 2 (45 – 60 min.)

Vocabulary: The next period, have the students get out their vocabulary sheets. Ask them if anyone has found an updated definition to share with the class and if so, to cite where he/she found it. Add these to the second box on the vocabulary sheet.

Reading: Direct the students to once again form their family groups from yesterday. Hand them the first two lines of the second stanza.

Last night I saw the conscription notice; it’s the Khan’s Great Call-up.

There are twelve scrolls of army rolls, and every scroll has Father’s name.”

The teacher should probe with the following questions and directions: “How does this new information change what you thought was the daughter’s reason for sighing? How did we discover the truth? With this news, I want you to adjust your tableau. I’ll be looking to see how each of you as your character feels with this information. Be ready to be interviewed by a reporter. Also, leave a space in the middle of the floor because I’m going to be tracing a body on which you’ll write a word describing your emotions.” While the students are making their tableau, use one of them to quick trace a human outline on white butcher paper (or bulletin board paper). Then return focus back to the tableau. The teacher should now

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

take on the role of a news reporter, going around to ask various family members to give their reaction to the news. Remark on hearing that one of the daughters was overheard to have been sighing. Did anyone have any insight on this, etc. After the teacher finishes with several interviews, he/she needs the “characters” to write a word (using marker) describing their emotions at this turn of events inside of the body outline you traced.

Writing: As each student writes their word, hand them a “scroll” (a rolled up piece of brown paper) and send them to a “place of contemplation” (their seats). Here they will write in their journal (the scroll) as the character they pictured in the tableau about how they are thinking and feeling about this news of father being called to war. At the end, they should each write one question they wish they could ask the king (Khan).

DAY 3 (45 – 60 min.)

Drama Process: The next period, the teacher needs to “Hotseat” the Khan. Playing the Khan (use some type of prop to represent being the king of ancient China, like a scarf on the head), the teacher will take questions from the girl’s family about the father being called to war. Whatever questions the students wrote on the scrolls are the ones with which they should begin. Only very uncommitted answers should be given. The teacher should not give away any further part of the story.

Reading: Give the students the last two line of the second stanza:

Father has no elder son; I have no big brother.

Let me buy saddle and horse, and go to war in Father’s place.”

Drama Process: The teacher should now call a family meeting as the daughter to discuss her taking her father’s place in the war. The students will chose which family member they want to represent at the meeting. It could be the father, mother, little brother, other sister, grandmother, etc. It does not need to be one they have formerly portrayed. Students should stay in character at the meeting. Reasons for going, not going, dangers portraying a man when she’s a girl, etc. Accept everyone’s answer. Play off what they say.

Reading: Pass out the decision from the beginning of the 3rd stanza:

In the east market a fine horse is bought; in the west market, a saddle and its skirt;

In the south market, a bridle; in the north market, a long whip.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

Writing: The teacher should segue into writing. “Now, in the character you are at the meeting, you are going home to write a farewell letter to your sister, daughter, granddaughter, or niece. What would you say to a girl who is going to try to pass as her father? What advice do you have for her? Is there anything you wish she would consider? What will war mean for her? Etc.” These should be on small scrolls she could pack with her! Maybe illustrations should be included since there were no photographs back in the ancient times. Also, before sending the students back to their “homes”, revisit the chart about how do we discover the truth. Is the daughter lying? How will she keep from being discovered? Do you have any advice for her? Put it in your letter! Also, all vocabulary definitions should be completed by next period.

DAY 4 (45 – 60 min.)

Vocabulary: In the next class period, have students share all vocabulary finds that have not been given. Fill in the boxes with each different answer. When the poem is done being read, the students can choose the best definition for each word based on the context of the poem.

Drama Process: The teacher will choose some students (the loud talkative ones) to direct the rest of the class in a movie version of the continuation of the poem. (Prior to this, either as the self-contained 6th grade teacher or in conjunction with the 6th grade Social Studies teacher, the teacher should have had the students make a map of ancient China at the time of The Northern Wei Dynasty from 386 – 535 A.D. Included on this map should be the Yellow River, and the other places listed in the footnotes of the poem.) As the teacher reads, the “directors” place the actors where they should be in a setting they feel is appropriate. The actors act as the poem continues forward, but it’s a silent movie.

In the morning she says good-bye to her parents; in the evening she sleeps at the side of the Yellow River.

She doesn’t hear the sound of parents calling her,

But hears the sound of the Yellow River’s water going “*jian, jian.*”

In the morning she says good-bye to the Yellow River; in the evening she sleeps on the Black Mountain.

She doesn’t hear the sound of parents calling her,

But hears the sound of the Yan Mountains’ barbarian horsemen going “*jiu, jiu.*”

For thousands of miles, she goes wherever the battle takes her, crossing passes and mountains as if she flew.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

Frigid air transmits the night watch claps; frosty light illumines the iron armor.

Generals die after a hundred battles; heroes return after ten years' time.

They return to see the Son of Heaven, sitting in the Bright Hall.

The merit scrolls confer twelve promotions, awarded to thousands of strong men.

The Khan asks what she wants. "I don't need to be an Imperial Cabinet Official,

I'd like a good camel's thousand-mile hooves, to carry me back home."

Writing: After today's drama process, the students should realize that the girl/man warrior is going home. They can write on their scroll/journals from either her viewpoint, one of her parents', or one of her siblings' concerning what it will be like for her to go/come home. What has she missed, what has changed, fears, concerns, joys, sadness, and longing are ideas the students can entertain.

DAY 5 (45 – 60 min.)

Drama Process: In today's period, the teacher will have the students form tableau again. Place them in groups of four. One student will be the father, one the mother, and the other two, the sister and little brother of the girl returning home. Have the students show how they envision their characters getting ready to welcome the daughter home. Give them a couple minutes and then have them freeze. The teacher should stop at a really expressive tableau and have students offer to come "speak" for one of the characters in the tableau.

Reading: The teacher should pass out the second to last stanza for each group to read.

Hearing that Daughter is coming, the parents come outside the city walls, supporting each other.

Hearing that Little Sister is coming, Big Sister puts on her makeup in front of the door.

Hearing that Big Sister is coming, Little Brother sharpens the knife, eyeing the pig and goat.

Drama Process: After the groups have read the lines in the poem, the teacher will have the students choose a line to play in poem. The groups will adjust their tableau, and as the

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

teacher touches each group, the characters will act out their little scene like a wind-up ballerina does when a music box is wound-up. The actions are short and sweet!

Writing: When the students return to their desks, they will write a short monologue about what they believe the character they played in the “music box” scenario was thinking. Tomorrow, students who wish will read their monologues, in character, to the class.

DAY 6 (45 – 60 min.)

Reading: Today, the students who wish, will read the monologues they wrote on the previous day.

Drama Process: The teacher now returns to the girl/warrior. She is on her way home. What is she thinking? What will she do first? Why? Tell the students that each of them is now the girl returning home. Have them all stand in a circle facing in, striking a thinking pose. As you touch one, he/she will come alive, and act out the first thing she will do when she gets home, **after** greeting her family. When you’ve encircled the group, turning on and off the “statues”, discuss with them why each of them chose to act like they did. Now, hand out the following lines to everyone, allowing them to read what the girl warrior actually did. Discuss with them how their ideas compared and contrasted with the poem’s.

“I open up my east bedroom door; I sit on my west bedroom bed.

I take off my wartime clothes; I put on my old times dress.”

At the window she arranges cloud-like hair; facing the mirror she pastes on her yellow forehead ornaments.

Reading: After discussing with the students if they think any of the soldiers ever learned she was really a girl or not, and if they did, what everyone’s reaction was, the teacher should give each student a copy of the next two lines.

She comes out to see her comrades; her comrades are all shocked.

“We march together for twelve years, and we don’t know that you are a lady!”

Writing: During the next class period, the teacher will “Hotseat” the girl warrior and take questions from the astonished soldiers (the students). What would they like to ask her? Have them write their questions on a scroll to prepare for tomorrow’s meeting. Then have them write in their “journals” what they’re each feeling after hearing this astonishing news.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

DAY 7 (45 – 60 min.)

Drama Process: Today the teacher will “Hotseat” the girl warrior and take questions from the astonished soldiers (the students). The girl/Teacher should act as if she is standing outside, chatting with her old comrades who are shocked and pelleting her with questions.

Reading: Finally, pass out the response she actually gives as recorded in the poem.

“The male rabbit hops from the beginning; the female rabbit’s eyes are misty;

Both rabbits are running along the ground; how can you tell whether I am male or female?”

Discussion/Writing: What sort of an answer is this? What does this answer remind you of? What does it mean? How could you illustrate this answer? (Does anyone think they know who the girl in the story is? Now would be the time to tell them that she is actually *Mulan*.) Allow the students to either illustrate with drawing or write an explanation of what the last two lines of the poem mean.

Vocabulary: Return to the vocabulary sheet one last time. Update it with the best definitions using the context of the poem. Have the students take home the original copy and make a final copy for homework. They should each have a full copy of the poem to complete this assignment.

Final Assessment: Have the students either write a summary or act out the poem without use of the text to see if they actually remember and understand the poem.

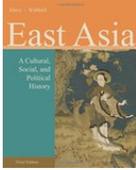
Extentions:

- Work in conjunction with the art teacher. Have the students illustrate the poem with Chinese-like drawings/colors.
- Give the students a copy of the original poem in Chinese with the pinyin, the word-to-word translation, and the final, refined English translation. Now that each of them has dramatized the poem and read it, how would they have written the standard English translation? Have them rewrite the poem.
- Have the students compare and contrast other versions of the “Poem of *Mulan*.” Use the picture books and other translations of the poem. Have students make a chart to complete this project.

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*

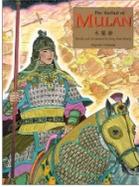
- Watch the Disney movie version. Then have the students compare and contrast the experience of reading the poem to viewing a video, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch. Do this as a writing project.

Resources for Lesson Plan: CHINA ~



- *East Asia: A Cultural, Social, and Political History*, by Patricia Ebrey and Anne Walthall

- *The Ballad of Mulan*, poem showing Chinese characters, pinyin, and English translation for each line. <https://u.osu.edu/chineseresources/> [HYPERLINK "https://u.osu.edu/chineseresources/poem-of-mulan/"](https://u.osu.edu/chineseresources/poem-of-mulan/) [poem-of-mulan](https://u.osu.edu/chineseresources/poem-of-mulan/) [HYPERLINK "https://u.osu.edu/chineseresources/poem-of-mulan/"](https://u.osu.edu/chineseresources/poem-of-mulan/) (Found the poem translation via this web page, under Tsio Dug – Chinese Website with Chinese and English reading: [Mulan Ballad](#))



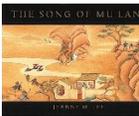
- *The Ballad of Mulan, Retold and Illustrated* by Song Nan Zhang, English and Chinese.



- *Mulan: A Story in Chinese and English*, by Li Jian, translated by Yijin Wert

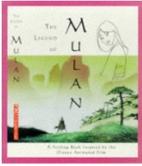


- *Fa Mulan: The Story of a Woman Warrior*, by Robert D. San Souci, illustrated by Jean and Mou-Sien Tseng



- *The Song of Mu Lan*, by Jeanne Lee

TIP for NCTA Seminar
Kathy Ward, 6th Grade, Columbus City Schools
CHINA – The Teaching of *Mulan*



- *The Legend of Mulan: A Folding Book of the Ancient Poem That Inspired the Disney Animated Film*, by Lei Fan



- *Mulan*, animated Disney Film