

Article 7**TEACHER AS ACTOR: FUTURE ENGLISH TEACHERS' TRAINING IN THE NATURAL APPROACH USING DRAMA****By Jack Shu (Hong Kong)****Abstract**

For some time, Hong Kong students and teachers have been enthusiastic about learning English through drama, but studies on relevant teacher development have been scarce. This study was an attempt to find out pre-service English teachers' perceptions of learning English through drama by exposing them to some sessions of drama learning, with specific experience in a process drama during which the data in this study were mainly collected. Participants also expressed their views about what drama training is essential for English teachers. The findings were contextualised with the use of the Natural Approach to teaching English as a second language, the practice of drama learning and the current views in education reform in order to organically merge the learning processes of the two areas of learning to inform future drama training for English teachers.

Author's biography

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TEACHER AS ACTOR: FUTURE ENGLISH TEACHERS' TRAINING IN THE NATURAL APPROACH USING DRAMA

The Research Context and Research Questions

In recent years, drama teaching and learning have been on the agenda of Hong Kong curriculum change. In the three-year New Secondary School (NSS) curriculum, drama is to be implemented as elective modules in both the Chinese language (課程發展議會—香港考試及評核局中國語文教育委員會, 2007) and English language curriculum (CDC-HKEAA Committee on English Language 2007a), and as a named strategy (role-play) for inquiry learning in liberal studies (CDC-HKEAA Committee on Liberal Studies 2007b). The significance of this change is that all three subjects are compulsory in the Hong Kong Diploma of Secondary Education examination. This newly introduced public examination replaces the previous 'O Level' and 'A Level' exams. The introduction of a new 3+3+4 NSS and post-secondary structure (i.e. three-year junior secondary plus three-year senior secondary plus four-year university structure), as opposed to the old 3+2+2+3 structure traditionally handed down from the British system, is also part of the reform.

The synchronised development of drama with curriculum reform makes an interesting statement about the effectiveness of the drama-learning process. As a professional in the field for the past ten years, I have been aware that both the government and non-government sectors have investigated the effectiveness of students' learning in drama. I previously participated in two research and development projects. One was led by the Hong Kong Education Bureau, and the other was a territory-wide research project commissioned by our Arts Development Council.

While there have been three teacher development courses at the masters level, further research has been scarce. As one of the abovementioned masters course developers, I felt the need to inquire into the academic needs of teachers in order to find some relationship between curriculum reform and teacher development.

Therefore, I decided to focus this research on the following:

1. What are these student-teachers' views towards drama as an effective pedagogy in English learning?
2. What drama knowledge do they think they need to acquire if they are expected to teach English through drama when they become teachers?

Case Study as Methodology

The Case

The group of student-teachers consisted of undergraduates who had not yet been exposed to their year-three practicum. Other than a few mature-age students or others who had worked in tutorial centres, most did not have any teaching experience. I was expecting to hear the views of inexperienced pre-service teachers with some theoretical training about teacher professional knowledge. I used case study as the methodology. Their views also represented our society's view at large (Stake 1995). I also tried to look for patterns within the data, seeking both particularity and fuzzy generalisation from the case to inform understanding of other contexts (Stake 1995).

Respondents and Data Collection

Half of the 42-student class I was teaching were double-degree (Education and English) students and half were doing a single degree (English). All were second-year students. Among the double-degree students, the vast majority were pre-service teachers, with perhaps one or two having previous full-time experience in teaching English. While the students may have experienced a practicum situation, they may not have had the emotional experience acquired during actual in-service experience. This contributes to the contextual characteristics of the data and findings.

Formal research consent procedures were followed, with the lessons videotaped to facilitate analysis. Questionnaires were given to the 28 students after the lesson about 'drama as a form of education' on 30 January 2008, followed by in-depth interviews with those students who indicated a positive response to

the approach. The choice to interview more receptive respondents was made in order to find out more about the possibilities of using drama rather than its validity.

The Research Process and Research Focus

I devised a two-hour drama lesson adapted from O'Neill and Lambert's (1982) *The Haunted House*. The drama was based on a fictional situation in which Old Wong places an advertisement in a newspaper, asking for adventurous people to stay in a flat for one night, in exchange for \$1000 (see Appendix 1 for the advertisement and Appendix 2 for the lesson scheme). This adaptation responds to a situated view of learning through the delivery of culturally implied meanings embedded in the fictional location 'Flat C, 3/F, 13 High Street, Sai Ying Pun'. High Street is a mythically haunted place in an old district in Hong Kong with pre-World War II low-rise 'Chinese flats' (唐樓), which are usually associated with the 'spirits'. In the interviews with the student-teachers, they assured me that the address immediately gave them a creepy feeling and triggered imaginative thoughts.

The drama started with an exploration of Old Wong's invitation. The students responded enthusiastically in their first encounter with a structured 'process drama'. They worked willingly and seriously, with much interaction and thoughtful presentation. The drama included participatory improvisational role-taking and the creation of dramatic scenes in different groupings, punctuated by the teacher's instructions, narrations and role-taking (Bowell and Heap, 2001; see also Appendix 2). Towards the end of the drama, I adopted the role of Old Wong and interacted with the participants. At the end of the lesson, the student-teachers were asked to write a story (in English) about what happened during the one-night stay.

After the lesson, all students were invited to fill out a questionnaire about their training needs. Fourteen questionnaires were returned, in which eight respondents expressed positive attitudes to drama. They stated that the lesson was interesting, meaningful or useful to them. These students were chosen to be interviewed in three focus groups.

Although the Old Wong drama was used as an illustration of drama pedagogy, this research was not attempting to discover respondents' attitudes towards the effectiveness of drama pedagogy for English learning or for training drama teachers. Rather, the drama served as an experiential reference for students to think about and express their views on learning English through drama, and related views such as teacher qualities and training content. Understanding their views on this was the main objective of the research.

Data Analysis, Contextualisation and Suggestions

The analysis below is a contextualised and synthesised picture of interview data, lesson observation, literature review and my personal experiences. All the names mentioned below are pseudonyms.

Grammar-based Approaches, the Natural Approach and Dramatic Situated Learning

Interview data indicated an interesting diversity of perspectives about the use of drama as a pedagogy for English learning in the curriculum. Grace (the only experienced English teacher) had a reasonably realistic and conservative attitude with respect to the use of drama with students with low English abilities, though she did not doubt that the nature of drama was interesting for them. On the contrary, Sally (the expatriate) was relatively idealistic, claiming that drama should become students' everyday life (though she indicated in the questionnaire her uncertainty about becoming a teacher).

It is common knowledge from the sociological viewpoint – for example, theories about achievement motivation, attribution and self-fulfilling prophecy (Weiner 1974) – that students who have lower socio-economic status achieve less, have lower self-confidence and enter low-banding schools in Hong Kong. With my experience of teaching English in a low-banding school, I understood why many teachers believe the English standards of students in these schools are appallingly low. I personally observed that some students were not able to recite the whole alphabet after seven years of English learning (i.e. from Primary 1 to Secondary 2). It is reasonable to expect that teachers would be sceptical about the ability of these same students to learn English through drama, because drama starts with narrative and language.

Culturally, I tend to agree with the view that a person learns better with his/her first language and vice versa (Swain 1986). As Hong Kong people are living in an environment where Cantonese (i.e. the first language of most Hong Kong people) predominates, and since most schools use Cantonese as their medium of instruction (Fu 1987), most Hong Kong students do not learn English in their everyday environment. As far as I know, in many low-banding schools Cantonese is even used as the medium of

instruction in English lessons. This is similar to what Richards and Luke (cited in Fu 1987) refer to as the 'social bilingual phenomenon', which means people are bilingual only according to social needs but not actually well-versed in both languages.

Contextualised in this way, Grace's view matches mine regarding students' low levels of English literacy. Grace (herself a second-language learner) is also an experienced second-language teacher. She also noted problems (e.g. a slow learning pace) with second-language acquisition when using the conventional approach utilising grammar structures.

English is a second language for many people in Hong Kong. The learning process is filled with obstacles when there is a lack of an everyday environment for English use. English learning is considered differently under both the traditional view and a more contemporary view. Previously, many Hong Kong students learned English through memorising words, phrases and grammar structures, without understanding how English was used as a communication tool. Li and Song (2007) observe that in order to overcome the disadvantages of this traditional approach, communicative language teaching (CLT) has been adopted internationally over the past 20 years. The aim is to improve students' sociolinguistic competence and communicative skills. This approach to language learning has been employed by Hong Kong teachers for at least ten years, and is the reason why drama has been adopted as a learning strategy in the subject.

Krashen and Terrell (2000) identified the superiority of learning language with communicative approaches as opposed to grammar-based approaches when they put forward the Natural Approach some 20 years ago. They point out the shortcomings of the grammar-based approaches with reference to the natural way a language is used:

Conscious rules have therefore a limited function in second language use; we refer to conscious grammar rules only to make changes, hopefully corrections...in order to Monitor our speech successfully, that is, in order to make corrections, several conditions have to be met:

- (1) the second language user has to have *time* to inspect the utterance before it is spoken,
- (2) the speaker has to be consciously concerned about *correctness*, and
- (3) he has to *know* the rule. In natural conversation, all of these conditions are rarely met. (2000: 18–19, emphasis in original)

As a second language learner, I totally understand why Grace had such a suspicious attitude towards drama. In the improvisational drama experienced in the lesson, it was quite hard for the student-teachers – not to mention their future students – to find the time to inspect an utterance in order to make a correct expression. As another respondent, Sally, mentioned, native speakers learn through drama – that is, 'making it real (and natural)'.

To ensure that a natural environment is given to second-language learners, Krashen and Terrell (2000) emphasise that some comprehensible input should be provided before they can produce target language output. One thing needs to be borne in mind with the use of this Natural Approach. To facilitate learning, the teacher needs to lower the affective filter, which acts as an anxiety level that might block undesirable input (Krashen and Terrell, 2000). The focus therefore shifts to how to provide input that is comprehensible.

The Natural Approach proposed by Krashen and Terrell (2000) is a communicative approach that enables learners to deal with topics in situations and contexts in which grammar structures are used within meaningful contexts. King (1993) holds a similar view about how effectively the learning of a second language can be achieved through the provision of contexts:

When the context is merely one of memorizing lists of vocabulary words and grammatical usage, little learning is retained because there is seldom a meaningful connection between the language use and the individual. In order to retain language, speakers have to be able to make sense of what they are saying and to use it in ways that seem logical to them. (Krashen and Terrell 2000: 214)

A dramatic situation is a way of providing the logic of what has happened and what is going to happen in

a given set of circumstances. Perhaps proposals on contextual learning and the communicative approach are not new, and are already included in the training program of the pre-service teachers in this project. That is possibly why respondents such as George and Winnie (the inexperienced local pre-service teachers) saw the potential value of the contextual and living quality of drama. At the same time, though, George also worried about using drama in a secondary school focused on mechanical drilling and examination. This again responds to the problem of learning English in Hong Kong: the lack of a *living* environment for the language.

In recent years, the communicative approach has been 'abandoned' by the Hong Kong Education Bureau because, people say, students made numerous grammatical mistakes and scored poorly in examinations, although spoken fluency improved. Another approach, known as the 'task-based approach', is now the trend. Interestingly, the task-based approach shares exactly the same important rationale as the communicative approach: contextual or situated learning (see below).

Teacher Training: From Stage Acting to Teaching in Role with Comprehensible Input

Baldwin and Fleming (2003) espouse a contextual view of learning literacy through drama. They believe that genuine contexts using devised situations for communication offer opportunities that can integrate different aspects of language development, including speaking, listening, reading and writing. Baldwin and Fleming elaborate on the involvement with the dramatic character:

Authors develop believable characters and, through drama, teachers support the children to become or interact with those characters ... An author invites the reader to enter the fictional world of their story, playscript or poem cognitively and emotionally. A drama teacher takes the author's character and makes it explicit through structured exploration and enactment. (2003: 20)

This matches my own observations. The first focus group remarked that the use of the Old Wong advertisement could be a more easily manageable technique because it provided a context in which learners could work. Respondents Sandy and Winnie expressed the view that a drama teacher should know how to set up the background, context or structure of a story. Tuning in more specifically to Baldwin and Fleming, I believe it was the character Old Wong that created the context for curious investigation. Who is this Old Wong that adventurers are going to meet? Did he put up such a weird advertisement? If he did, what kind of person is he?

In retrospect, I think I probably should have developed Old Wong's character in greater detail before the class met him. As indicated above, the knowledge about how to develop and act out a character that provides the situational topic is a necessary component of a training program. One question that might have been considered is how Old Wong should be developed in the teacher-in-role exchange if the situational topic for learning is 'Inquiry for important information before a decision could be made'?

Interestingly, the above multiple perspectives are now funnelled into very common views on training a drama teacher. A generalisable pattern emerged in the interview responses. Nearly all eight interview respondents agreed that before one could teach drama effectively, learning about drama was necessary. By 'drama', they meant acting (role expression, voice and gesture), scriptwriting (character portrayal, storytelling and setting) or literature (theme and message analysis). For many of them, 'drama experience' meant acting or performing experience. When asked about drama skills, they mentioned techniques to use 'gestures' and 'tones' to act out a character. This reflects a rather traditional view of staging and appreciating a scripted play (which is also of the information processing nature), and so it is natural that many of them believed that experiencing a drama performance was essential for giving them general knowledge and confidence in the art.

Such a traditional view is not uncommon. The product-oriented and discipline-based drama curriculum and pedagogy have been a natural development given that for hundreds of years theatrical works have been shown on the proscenium stage with the fourth wall prohibiting any interaction between the audience and the actors. I see the realistic needs and truth in the students' logic. Students need to substantiate their knowledge or skills in drama before they can create effective drama teaching plans. A course for drama teachers needs to include performance experience before a seated audience. Another observation on acting comes from students' general recognition of the teacher-in-role session in the Old Wong drama. In their words, they were actively engaged in the 'receptive atmosphere'. To quote Boal's (2000) classic lines, I further argue for the *living* environment that drama does provide for learning:

The truth of the matter is that the spectator-actor practices a real act even though he does it in fictional manner. While he rehearses throwing a bomb on stage, he is concretely rehearsing the way a bomb is thrown ... Within its fictional limits, the experience is a concrete one. (2000: 141, emphasis in original).

The logic helps us draw the conclusion that drama can provide at least a *quasi* living environment for speaking English when the students pretend to be speakers of English as a first language, or at least believe in the situation of having a social need to use English, such as communicating with an English speaker. Besides, Kao and O'Neill's (1998) comment on asking students to recite prepared script for role-play points out a similar view to communicative approaches: 'The emphasis has tended to be on accuracy of the language that is being used rather than on the *meaning* that is being conveyed.' (1998: 3–4, my emphasis)

To return to student-teachers' interview data, most of our respondents thought that the drama teacher should possess personal artistic qualities such as being passionate (towards the art, career and people – that is, observant), outgoing (active and expressive), open-minded (creative and willing to accept) and risk-taking (being open to change). I especially like the word George used – 'image' – because if a person possesses this quality they automatically project an image of an appealing facilitator or teacher, and a person who does not possess a strong combination of the above might either choose to quit the job or to acquire the skill of *acting out* the necessary image. After all, as all of the respondents indicated, a teacher is fundamentally an actor.

Ackroyd (2004) observes that both Schechner and Goffman believe in the social function of a person being a performer, which concurs with students' views about the teacher's image as an actor. However, Ackroyd also points out that in the field of drama in education, the teacher-in-role is never a performer, as such performance could be too extravagant for participatory learning to take place. She further argues against various viewpoints that student-teachers should be given training in performance skills and that the teacher-in-role is not just a social actor, because the teacher-in-role should know how to sign in a theatrical way in order to instruct, thus differentiating the teacher-in-role as an aesthetic role from the teacher as a social actor (Ackroyd 2004). This argument adds a complication to the 'performance skills' a drama student-teacher should receive, and gives me new thoughts on the different significances of social acting and artistic acting that I should consider explaining to drama teachers.

What were the responses of the students that informed me about the required skills for a teacher-in-role? The first focus group said that the 'atmosphere was so nice' with the teacher-in-role. The second group remarked that the way Old Wong walked was important for stimulating their imagination. The third group mentioned that the teacher-in-role session was a receptive activity that encouraged feedback from the participants. All these responses agreed with the Natural Approach, which regards lowering the affective filter as an important step to provide the comprehensible input that facilitates further participation (Krashen and Terrell, 2000). To quote Krashen and Terrell (2000) again:

Interviews which focus on the students themselves, their wants, needs, feelings, opinions are the most successful ... Thus, interviews are helpful to the acquisition process in several ways: they lower affective filters, they provide meaningful interaction in the target language, they allow for opportunities to use routines and patterns ... Finally, they provide comprehensible input: student interlanguage during the interview and teacher talk in the follow-up. (2000: 103).

In the Old Wong drama, the teacher-in-role situation is indeed an interview: adventurers come to be interviewed by Old Wong, who intends to see whether they actually possess the desire to earn the money and whether they understand that they are going to be responsible for their own risk-taking. To be able to provide this comprehensible input for lowering the affective filter, the teacher must be equipped with the appropriate acting skills on both the artistic and social levels. Needless to say, interview is just one example of a situation that drama can provide.

Analyzing the Interaction Process

Let me revisit the teacher-in-role exchange to identify some aspects that helped the facilitation in the above three ways:

- lowering affective filters

- providing meaningful interaction
- allowing for the use of language patterns.

In the first way, the 'meeting Old Wong' scene helped to lower the affective filter by providing a scary, mysterious but profit-making situation that attracted emotional attention, as shown by the opening exchange with corresponding words underlined:

The crowd chatted and laughed outside the door without taking the initiative to knock on the door. The teacher-in-role as Old Wong opened the door and mumbled words that brought attention and controlled mood, e.g. using a cold tone and expressionless face, saying 'Are you people coming to see Mr Wong? If you do I think you better keep quiet.' All students then listened quietly and were invited to come in.

OLD WONG: *Are you all here? Come in! Could somebody close the door for me?*
Student closes door

Just take a seat ...

STUDENTS: *Ah ...*

OLD WONG: *So you're coming for the 'thousand dollars' ...*

STUDENT 1: *Yes.*

OLD WONG: *That's good news, and ... well I just have a very simple rule. OK ... after I leave this flat after 10 o'clock, you will be staying here for the whole night, and you're not allowed to go out that door.*

STUDENT 2: *But if there's a fire? (students giggle)*

OLD WONG: *There has not been a fire for a thousand ... a hundred years. (inaudible mumbling)*

The voice and face I used in my acting directly gave a mysterious tone, and the imperative rule set a scary but attractive scenario with the chance of earning easy money. This also allowed comprehensible input to be received that paved way for the more meaningful interaction:

STUDENT 2: *So what should we do in the meantime?*

OLD WONG: *Just wait till ten.*

STUDENT 4: *So you don't stay here after ten, I mean ...*

OLD WONG: *No, I won't.*

STUDENT 4: *How about the other days ... other nights, after ten do you always leave?*

OLD WONG: *You need just to stay until six o'clock. Don't care about the other nights.*

STUDENT 5: *Excuse me, Mr Wong, why ten?*

OLD WONG: *Why ten? Umm, that's a good question. I feel that ... that prepares you for a late night.*

STUDENT 6: *Can you tell us the reason?*

OLD WONG: *Well, I'm hired to actually ... to do this job, and my job is to put up that advertisement and to let somebody come here for one night and pay.*

STUDENT 1: *So, are you the boss or you are hired by somebody?*

STUDENT 4: Does it mean that you're not living here? Why do you want someone to stay here for one night as a paying guest?

The student-teachers were trying to find out the meaning behind the mysterious ten o'clock, as well as the job and position of Old Wong. They sought to understand his motivation. The tone of responses transformed from testing out the meaning of ten o'clock to the more impatient, direct inquiry about the motivation behind the invitation. The use of a second authority – Old Wong instead of Old Wong's boss – created a mystery for adventurers to figure out, with the possibility that they could never find out the truth. This interaction exactly shows the negotiation technique participants were forced to use – initially to play around with the information when there was still room for narrowing down the possible meanings, and later to push and pinpoint the question when they saw that some important information was already exposed: if Old Wong did not live here, who was controlling this situation, and what was the trick about the invitation? The negotiation developed to a point where I felt unable to evade or that I should give some more concrete information to sustain curiosity:

STUDENT 1: Was there any accident inside this house?

OLD WONG: Any accident?

STUDENT 1: or any mysteries ...

STUDENT 2: Is there a blood stain, ha ha ...

OLD WONG: Accidents happen every day ... I guess some ... yes, some kind of big or small accidents.

STUDENT 4: Do you mean some intentional accidents ... not those ...

OLD WONG: Intentional? No accidents are intentional.

STUDENT 4: Incident ... OK let's rephrase that for you.

STUDENT 1: Has anyone died ...?

OLD WONG: Has someone died...?

STUDENT 1: Inside this house ...

OLD WONG: Wow, this is an old house, you know, somebody must have died in an old house.

STUDENT 1: During your stay here?

STUDENT 4: Natural death or artificial?

OLD WONG: Yes, I've heard of somebody dying here, you know, you know in this area, High Street. Old houses, people died ...

This was a meaningful exchange with forceful negotiation to make me decide that Old Wong should admit that there had been some accidental deaths in the house. Students got a chance to practise the careful use of words – for example, through finding out the difference between accident and incident, with the teacher-in-role's challenge on the meaning of the word 'accident'. In the whole exchange, sentence patterns of inquiry such as 'When/How do we/you ...', 'Why do you ...', 'Has someone died ...', 'Do you mean/does it mean...', 'Is/was there ...' have recurred, which shows the opportunities for trying out, practising and applying language items in a living environment.

To summarise on the teacher-in-role session, I have used the following role designs or characterisations:

- Old Wong has a negotiable *status* – he does not know everything, especially concerning the master plan behind the invitation – that is, second authority or second-in-charge.
- Old Wong has serious *external characteristics*, including his dress, his voice and his tone.
- Old Wong has a neutral *character* – he is firm and is ready to argue against adventurers' fallacies, yet he is also willing to help to try to satisfy their inquiries.
- Old Wong has a *character objective* to invite the adventurers to stay, but he also needs to let them understand the possible danger they might face.

- The teacher manipulates the amount of information Old Wong passes on, having a *teacher objective* to provide the necessary comprehensible input for storytelling, in order to maintain the mysterious mood and hence curiosity for further inquiry.

These aspects worked together to provide a teacher-in-role interview situation that enabled the participants to express their opinions and feelings in role, and finally to fulfil both the role's and the students' tasks. This substantially informed my knowledge about 'acting' needs in a drama teacher's training.

Conclusion and Looking Forward

In this study, I tapped the thoughts from future English-language teachers about their views regarding enabling students to learn English as a second language through drama as well as how they should be equipped in terms of dramatic knowledge to make this happen. In short, it revealed some common misconceptions about being equipped as a drama teacher, especially on the skills of performance drama. But these conceptions give some insights into teacher training, when the drama learning discourse always puts the emphasis on understanding students' needs. Generally, respondents were very positive about their first exposure to process drama, though without realising such acceptance was somewhat contradictory to the views described above.

On the other hand, I hypothesised on the extended possibilities of drama with reference to the communicative Natural Approach in the English as a second language (ESL) discourse based on these views and experiences, and concluded that teachers may need artistic training in designing dramatic contexts, together with the use of the teacher-in-role strategy that both theorists and these student-teachers found effective. This is also a conscious effort to integrate the ESL and drama discourses on a deeper level.

Postscript

Further developments after the two-hour lesson led to another four hours' creative work plus a two-hour session of mini-performances by each group on the same story of Old Wong, giving diversified stories with different events, character intentions, developments and endings. I could see their joy at having performed just for themselves, without necessarily needing an external audience. To a certain extent, these students were developing their passion, and thus readiness for taking up the practice of drama teaching.

In fact, weeks after the performances, three students – including George – expressed the desire to try the practice and asked for more advice on the planning of possible drama work for young people. This rapid change was not expected, and I felt it was a phenomenon worth looking into via further action research on teacher development in two directions/developmental stages. First, how could there be a change in conceptions about the skills needed for drama teaching with exposure to teaching practice which emphasizes the process of drama? And second, how could new drama teachers be provided with further appropriate knowledge and skills when they were exposed to teaching practice, and what inspirations about teacher training could this process elicit?

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課程發展議會-

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Appendix 1: The advertisement 'One-night Stay'

responsible for product development, sample making to production to shipment

Please send resumes to info@maetex.com or fax to 2122-9755

DESIGNER / MERCHANDISE SOURCING

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FAST GROWING EUROPEAN GMT TRADING COMPANY SEEKS

MERCHANDISER

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- 2 yrs experience in Gmt. Mtg. woven with EEC markets
- Fluent in English & Mandarin
- Computer knowledge
- Willing to travel PHC
- Able to work independently

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CLASSIFIED INDEX

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Customer Services 2680 8333

Employment

Merchandising and Purchasing Appointments 1
General Appointments 1

Miscellaneous

Business To Business 4
Found 4
Tuition 4
Lost 4

Post Services Guide 2-3

Accounting/Taxation	Interior Design & Renovation
Business Centres	Legal Services
Business Services	Massage
Computer Services	Membership Services
Corporate Formation	Musical Entertainment
Education	Removals
Feng Shui	Romance & Dating
Healthcare	Travel
Immigration	

Classified Notices

Substantial Shareholder Notifications Report 4
Dividends Declared 4
High Court Writs 4
Official List 4
Legal & General Notices 4

Motors & Boats

Cars For Sale 1
Cars Wanted 1

Property

Commercial/Industrial Premises

Island - To Let 4

Residential Premises

Island/Kowloon/N.T. - To Let 4
Serviced Apartments/Suites 4
Overseas Properties 4

C.V. and expected salary by email to: cally@zmdbonwing.com.hk

Located in Shatin, Shek Mun seeking for

MERCHANDISER

Requirements

- Minimum 4 years of relevant experience in Kitchenwares, Tools and Gadgets industry
- Good connection, price negotiation with clients and suppliers, both locally & overseas
- Strong leadership and communication skill, able to work as a team with high standard of ethics
- Good command of both written and spoken English and Chinese (Cantonese and Putonghua)

We offer competitive remuneration packages. Interested parties, please send full resume by e-mail stating your current and expected salary to: info@licohk.com

All personal data collected will be kept in strict confidence and only be used for recruitment purpose.

General Appointments

International buying office & trading company based in Lai Chi Kok are looking for the following candidates:

GARMENT MERCHANDISER / ASSISTANT MERCHANDISER

* F.5 or above with 5 years min. working experience in the garment field is a must both in woven and knitted garments

(3 years experience will consider as Assistant Merchandiser)

Good ability to handle orders independently from garment development to production using company's guidelines and procedures

* Good communications skills necessary to correspond with China suppliers & overseas customers

* Fluency in written/spoken English, Cantonese and Mandarin

* Proficiency in Windows & Excel/Word/Outlook in English/Chinese is a must

* Responsible, hardworking & self-motivated

Only Candidates meeting the above criteria need apply.

Very good career prospects for the right candidates. Please write to our e-mail jmi@pacific.net.hk or fax 2148 9814 to obtain an application form or contact Miss Wong at 2744 4211 for interview. (No Agency please)

One-night Stay

\$1000

offered to anyone who will spend one night in

FLAT C, 3/F

13 HIGH STREET

SAI YING PUN.

Those interested please meet Old Wong at

the above location at

10PM.

Personal Assistant to Directors

Easy Choice Limited, a retail corp, has above vacancies. Applicants should be fluent in English & Mandarin, well trained in MS Office, Sunday Off. Good monthly remuneration 18K or above depend on experience and qualifications. Job nature is diversity and challenging. Interested please email resume with photo to admin.recruit@gmail.com

One-Stop Educational Service Centre

NET Teacher

(Drama preferred)

email resume to: fettes@netvigat.com (Good pay)

2462 2952 for interview & gewrecruit@yahoo.com

A well established vertical set-up. Tong is urgently looking for the

Merchandiser/Asst Me

- 1 - 3 years related exp on G
- Good command of written & Putonghua
- PC knowledge in MS Office &

Fabric Merc

- At least 3 years experience in Denim & woven fabric experi
- Good spoken & written Engli

Interested parties please send deta salary and available date to inf

The incumbent will be responsible out / renovation projects including progress, monitoring of quality, with clients and sub-contractors,

Site Super

- 7 years' relevant experience in fitting-out projects
- good personal skill and liaise coordinate the works
- can be able to work independ
- good command of spoken and English

Interested parties, please en koizumi0521@designeast.com.hk

EXECUTIVE S

- University Graduated
- 5 years working experience to the Executive Director
- Excellent command of writ & Mandarin is essential
- Proficiency in MS Office a
- Familiar with Trading & Ma
- Good Communication, motivated and able to wo

Interested candidate, please and expected s cicely.chan@hangtung.com

WATCH COMPANY LOOKING MARKETING EXECUT

- At least 4-5 years in watch business, position
- Good network on vendors
- Basic watch knowledge required
- Proficient in spoken & written English

Attractive remuneration including met MPF etc. will be provided. Please send salary to P.O.Box 25308, Harbour Bui No: MEM. Attn: The Personnel Dept. (Data collected will be used for recrui

AAA rated for response and recruitment

www.classifiedpost.com

South Cla

Appendix 2: Scheme of Work for the Drama Lesson

One-night Stay (a brief plan)

1. Read an **Advertisement** about an invitation for 'One-night Stay' (see below). Discuss: Where is the flat? Who put up such an advertisement? Why?
2. Create a **still image/mimed activity (with narration)** to show what happened in the flat: (1) 100 years ago; (2) one year ago; (3) one month ago; (4) yesterday. Explore with **thought-tracking/sound-tracking**.
3. **Defining the space**: work out the setting of the flat before Old Wong met the young people. How does the setting suit the purpose?
4. **Whole-group play-making** with **teacher-in-role** as Old Wong: what did they want to know from each other?
5. **Small-group play-making** to show what happened in the flat that night.
6. Do a piece of **writing-in-role** as an adventurer that night to tell the person(s) what happened and how they felt about that experience, in the form of a letter/blog/diary.
7. Discuss: Do you believe in ghosts? Why are we afraid of ghosts?

One-night Stay

\$1000
 offered to anyone who will spend one night in
 Flat C, 3/F
 13 High Street
 SAI ying pun.
 Those interested please meet Old Wong at
 the above location at
 10 p.m.

Appendix 3: Interview data

All research participant names used in this data set are pseudonyms.

Focus Group 1

Demographic Information

Auriel: Local

Grace: Local; has over 20 years' experience in English teaching.

Celia: Local; born in Hong Kong but received high school education in Norway.

Views About the Reception/Effectiveness of the Old Wong Drama

Grace: Enjoyed and felt drawn into the process because of the unexpectedness and lots of possibilities.

All three: Most engaged in the teacher-in-role session because 'the atmosphere was so nice'.

Views About Using Drama in the English Curriculum

Grace: Drama should be employed when the teacher was aware of giving the students some basic knowledge in language; drama provides a useful context for using and writing English.

All three: Students could learn language items and be more confident through expressing themselves in drama.

Views About Receiving Training in Drama

All three: The use of the techniques like the advertisement in the lesson could be managed more easily (than 'drama knowledge') since it enabled one to 'think in context'.

Grace: Need more knowledge in the performing arts in order to be a convincing teacher.

Celia: Voice training is quite important because there would be a need to take up different roles.

Views About the Character or Quality of a Drama Teacher

Celia: Passionate, active, like to talk and try, and should not be afraid of expressing in front of people.

Grace: Should have passion towards the art, and should of course possess general knowledge in drama; a teacher is essentially an actor because they need to stand in front of the class and manage the classroom.

Focus Group 2

Demographic Information

Sally: Caucasian; born and raised in South Africa who got much experience in learning drama since childhood in a South African church.

Rose: Indian; had some teaching experience at a secondary school in Hong Kong.

Sandy: Nepalese; had some experience of using drama in a tutorial centre in Hong Kong.

Views About the Reception/Effectiveness of the Old Wong Drama

Sandy: The drama let students expect what would happen and why something should happen, and was introduced with appropriate instructions.

Sally: A concept and direction was given before asking students to do any activity such as a role-play.

Views About Using Drama in the English Curriculum

Sally: Strongly support using drama but the teacher should 'make it real' – that is, it should be slowly infused into students' everyday life and should not result in an examination.

Rose: Taking up roles in a drama is fantastic; drama provides the chances for collaborative work. *All*

three: Could be a useful method for students to express feelings and emotions, through the use of verbal

language and gestures; drama is fun and could relate to students' life.

Views About Receiving Training in Drama

Sandy: Know how to handle one's emotion when students' discipline fails, and how to get them to participate.

Rose: Time management is an important aspect.

Sally: Needs to communicate effectively, and to get students to participate; should know the context and characters of a drama – for example, how to describe the way Old Wong walked because this is important for stimulating students' imagination.

Views About the Character or Quality of a Drama Teacher

Sally: Needs to have good belief in drama; 'as a teacher you need to be an actor'.

Rose: Needs to have practical experience in drama, such as acting.

Sandy: Should be prepared to be made fun of, have outgoing personalities, express oneself, etc.

Focus Group 3

Demographic Information

Winnie: Local.

George: Local; involved in teaching some primary students in a tutorial centre.

Views About the Reception/Effectiveness of the Old Wong Drama

Both: Enjoyed the drama and referred to the Old Wong teacher-in-role as a challenging moment and also a highly 'receptive' activity – it encourages feedback from the participants.

George: Liked the activity 'Defining the Space of Old Wong's Flat' as it required much imagination in the creative process.

Views About Using Drama in the English Curriculum

Both: English teaching is changing from the previous grammar drilling practice to the activity approach.

Winnie: Drama and language complement each other when drama is used as a tool to learn the language.

George: Making unscripted plays could be as valid as acting out scripted ones; however, owing to the backwash effect of the examination, drama could only start in the primary school.

Views About Receiving Training in Drama

Winnie: Must have first-hand experience so as to find out the know-how of drama.

Both: Should know how to structure a story, analyse the context of a drama and supervise students to organise a drama performance.

Views About the Character or Quality of a Drama Teacher

Winnie: Needs to be communicative, observant and aware of students' individual and diverse needs; needs to have more life experience and be outgoing and expressive enough to have the desire to perform.

Both: Should be creative and 'open-minded'.

George: Should like to study dramatic moods or the background of fictional characters and their interpretations; being a role, they need to attend to their image since the paradigm of teaching is changing.